Artfully crafted stained glass windows have been the hallmark for Willet Studios for more than a century. Creating an atmosphere of peace and inspiration, Willet's designs grace the structures of more than 10,000 churches, cathedrals, synagogues, and temples throughout the 50 states and in 14 foreign countries.

We have assembled an exceptional group of glass painters and craftspeople from around the globe. Their expertise ensures that your project receives the quality artistry and attention to detail that it deserves.

And whether you call for design and fabrication of new windows or restoration of existing windows, Willet provides unparalleled experience in all styles—from medieval to Victorian, to colonial, to abstract—in traditional and contemporary techniques.

To discover the beauty Willet can bring to your project, call us at 877.709.4106

To see our exciting new designs and get more information, visit www.willetglass.com

Willet Studios
a division of Hauser Art Glass
Contents

Features

Restoring New York’s Central Synagogue
By Hugh Hardy, FAIA .................................................. 8
Defining Sacred Space At L.A.’s New Cathedral
By Nick Roberts .......................................................... 11
Altered States
By Claire Gallagher .................................................... 14
Report From Columbus:
Architecture In Support Of Theology
By Michael J. Crosbie ............................................. 17
Life (Eternal) In Architecture
By Thomas Fisher ....................................................... 20

Departments

Editor’s Page ................................................................. 4
Notes and Comments .................................................. 6
Book Reviews ............................................................. 22
Artist/Artisan Directory .................................................. 23
Architects Directory ..................................................... 27
Just One More Thing .................................................. 30

On the cover: Detail of the restored Central Synagogue in New York. Photo: Peter Aaron/ESTO.

Historic Restoration

“We are committed to preserving the great art glass treasures of the past. Our goal is to maintain the original aesthetic while enhancing the structural integrity of the original art work.”

Partial List of Clients:
University Chapel, Princeton University, NJ
Packer Chapel, Lehigh University, PA
First Presbyterian Church, Walnut Street, PA
Millville Baptist Church, Millville, NJ
Trinity Episcopal, Princeton, NJ

(Pictured)“Victory of Life” Tiffany Studios, Circa 1911, First Presbyterian, Germantown, PA

Faith & Form, the official publication of the Interfaith Forum on Religion, Art & Architecture, is independently published three times a year. Copyright © 2001 by Faith & Form, PMB 164, 3220 N Street, NW, Washington, DC 20007-2829. 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.

JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART & ARCHITECTURE/NUMBER 4/2001 • 3
Faith & Form's last issue of each year has in recent years been a potpourri of articles on subjects that implies no unifying theme. One might cover new sacred art and architecture, another might explore the connections between worship and place, or the issue of how what we create transcends daily life to help deliver us to a sacred realm. The year's last issue has been an opportunity for Faith & Form to present a plethora of views on a wide range of subjects.

In her article at the back of this magazine, however, Betty Meyer seems to uncover the threads that tie several of the current issue's articles together. Betty writes about the contrast of traditional and contemporary art and architecture. Nowhere is that more evident in this issue than in the Cathedral of our Lady of the Angels compared to the rebirth of a 19th Century masterpiece: New York's Central Synagogue. In these two buildings we see the past and future of religious art and architecture, balanced on opposite coasts. The cathedral, still under construction, inspires us with new interpretations of ritual and asks us to consider the roles of celebrant and congregant. The synagogue reminds us of the power of traditional architecture and art to manifest a heavenly realm on earth (in midtown Manhattan, no less!). Betty's observations about the use of color in sacred art and architecture are confirmed in the restored Central Synagogue.

How do we define the divine? Claire Gallagher provides us with insight through her work with a congregation in Pittsburgh, where she helps them to connect feeling with intellect, faith with form. Gallagher reminds us that the sacred is not just about style. Douglas Hoffman's review of a new book that espouses the innate (in the author's view) superiority of Classical art and architecture for religious buildings points up the fallacy of this argument. Great religious art and architecture rests on the abilities of designers and the prayerful commitment of congregations, as was revealed at IFRAA's autumn conference in Columbus, Indiana. There is no secret formula, no ready-made answer that fits all. To believe so is to abdicate one's responsibility as an artist and architect, and is a disservice to congregations. And that's something that centenarian architect Harold Fisher, profiled in this issue, has never forgotten.
Lamberts Glass

Made for the possibilities of light.

Be sure the medium you use is as sublime as your message. Lamberts, one of the few remaining producers of handcrafted, mouthblown sheet glasses in the world, is the glass of choice for leading artists and architects. Everything about it speaks quality—from its 19th century production facility in Waldsassen, Germany, to its generations-old tradition of superior craftsmanship. Exposed to light, Lamberts Genuine Antique Glass displays inimitable transparency, brilliance and body. There’s simply no substitute for Lamberts in art glass, church or secular applications. Available for immediate delivery, in a vast selection of colors and glass types, exclusively from Bendheim.

BENDHEIM
61 Willett St., Passaic, NJ 07055 Tel: 800.221.7379 Outside USA: 973.471.1733 Fax: 973.471.1640
3675 Alameda Ave., Oakland, CA 94601 Tel: 800.900.3499 Outside USA: 510.535.6600 Fax: 510.535.6615
Visit Lamberts’ website at www.lamberts.de
Notes & Comments

Send Your News to Faith & Form

The editors of Faith & Form want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, Faith & Form, c/o Steven Winter Associates, 50 Washington Street, Norwalk, CT 06854; fax: 203-852-0741; email: FaithNForm@aol.com.

Big Buddhist Shrines

A 108-foot-tall Buddhist commemorative shrine was dedicated in August at the Rocky Mountain Shambhala Center in Red Feather Lakes, Colorado—the culmination of 14 years of planning and construction. The Great Stupa of Dharmakaya is distinguished by large statuary and brightly colored mandalas. Cost of the stupa was $2.7 million and construction was completed with the help of more than 400 volunteers. Meanwhile, in Malaysia, the biggest statue of a sitting Buddha in Southeast Asia was consecrated in September. The statue at the Manchimaram Temple is 98 feet tall, 155 feet around, and cost $1 million to build.

Moscow Synagogue Restored

Moscow Jews celebrated the restoration of a dome and the gilded Star of David that was absent for a century from the capital city's main synagogue. The dome and the graceful six-pointed star adorned the Choral Synagogue for about a year in 1888. Czar Alexander II followed the wishes of the Russian Orthodox Church and ordered them taken down leaving the synagogue with an ordinary roof. The renovation of the star and dome are seen by some as a sign of the reemergence of Jewish culture in Russia following the collapse of the Soviet Union. “It’s the rebirth of the Jewish community after 70 years of totalitarianism,” says Leonid Nevzlin, president of the Russian Jewish Congress.

The new star will be visible from the former Communist Party headquarters near the Kremlin, now the office of Russian President Vladimir Putin’s administration. To celebrate, musicians played Klezmer fiddle music and traditional Jewish melodies and a flock of white doves was released. As a sign of support, Moscow Mayor Yuri Luzhkov laid the cornerstone for a new Jewish community center near the synagogue. A robed Russian Orthodox Church priest attended as a sign of tolerance.

Good News: More Clients!

Half of U.S. religious congregations are growing and most are thriving, especially those that embrace contemporary worship and social outreach. That’s the conclusion of a new study, “Faith Communities Today,” released by the Hartford Institute for Religion Research. The study examined 14,301 houses of worship and 41 faith groups in the U.S. Some of the study’s findings:

- 51 percent of congregations, especially those on the West Coast, report growing memberships; social ministries that reach out to the poor are on the rise (with black Protestant groups the most active), half of all congregations have fewer than 100 regular worshippers; to attract larger congregations many churches now encourage informal dress, more religious services are emphasizing storytelling over doctrine, “less God as judge and more Jesus as friend,” noted the report.

The Buddha Must Go?

We have all admired the visual arts program of the Cathedral of St. John the Divine in New York City for many years. They have had an ecumenical, intercultural approach to the arts in a Christian space. Exhibitions have included Andres Serrano and Donald Moffett both controversial figures. But the New York Times recently reported that the cathedral director has asked the artist Arlene Shechet to revise or remove her Buddhist influenced art work from near the cathedral baptistry. She has refused to do so and two other artists have removed their work from the exhibition.

The cathedral director says that the work of Shechet is larger than was agreed to but the artist denies this. One can only wish that the concept had been agreed upon before the artist began her work. Even if the cathedral thinks only Christian symbols should be adjacent to a baptistry, should this not have been made clear before the work began? News media are suggesting that the decision to remove the work was because the grandson of Bishop Mark S. Sisk was to be baptized. This is regrettable and it is hoped that the future of interfaith exhibitions at the cathedral will not be impaired.

A Chapel of One’s Own

Writer Laura Chester has collected more than two dozen home chapels in her new book, Holy Personal: Looking for Small Private Places of Worship (Indiana University Press, $29.95). With photos by Donna DeMari, the book documents the places people
The Magi Scholarships for Excellence in the Liturgical Arts

If you are interested in architecture and the planning of sacred space, worship and the visual arts; liturgy and music; liturgical drama; or liturgical studies, The Catholic University of America is offering half-tuition scholarships with up to $15,000 annual stipends for study toward pastoral, professional and research degrees at the master’s, first professional and doctoral levels.

- School of Architecture and Planning
- School of Arts and Sciences
- Benjamin T. Rome School of Music
- School of Religious Studies

Applications must be submitted to individual schools prior to Feb. 1, 2002.

For more information, contact Kristy Lisle, Director of Graduate Admissions, The Catholic University of America, Washington, D.C. 20064
• Tel: 1-800-673-2772 • Fax: 202-319-6533
E-mail: cua-gradadmissions@cua.edu
Web site: www.cua.edu

The Catholic University of America
Of all late-19th Century, New York structures, none conveys greater optimism in the future of America than Central Synagogue. Although the congregation numbered only 150 members when founded in 1872, the building was constructed to seat more than 1,000 and now is home to more than 4,000 congregants. Designed by Henry Fernbach (often cited as the first Jewish architect in America), the synagogue is based on the basilica plan and is remarkable for its high-Victorian, Moorish-inspired design. By seizing upon Moorish precedent, Fernbach was able to give New York's Jewish community a structure whose exterior form and detail were—and still are—in sharp contrast to other religious structures of the city. Although not a large building by contemporary standards, the synagogue has always been a significant presence in its neighborhood, originally presiding over a residential area of townhouses. With the widening of Lexington Avenue and the construction of the subway below, it has stood resolute as the neighborhood transformed itself into a commercial and business district with the addition of surrounding high-rise structures.

In 1998, a fire started at roof level, smoldered for two days, and then erupted into flames that consumed the roof and most of its wooden truss supports. The resulting collapse severely damaged the building, as did the thousands of gallons of water used to put out the fire, which required the removal of nearly all decorative surfaces. Miraculously, the ark, while damaged, remained largely unscathed. Rather than start from new, the congregation decided they would rather rebuild within the historic walls. The charge was to create a detailed restoration that celebrated the synagogue’s historic character, while making the building a more functional contemporary space for worship.

Since it is not possible to turn the clock back to 1872, we therefore approached the project as an historic reinterpretation of original finishes, materials, and detail. To bring the synagogue into the 21st Century, we updated building systems; created state-of-the-art audio and video systems; improved the configuration of the sanctuary, foyer, and entrance stair; and oversaw an extensive excavation and renovation of the lower levels so that they could be effectively used for a multipurpose hall and to house mechanical equipment.

The Central Synagogue archives were a primary source of historic research to inform the design. They house the original Fernbach drawings, photographs, and many other useful materials. The Museum of the City of New York, the New-York Historical Society, and other city institutions also provided addi-
tional information. The original patterned slate roof, for example, was evident in World War II military surveillance photographs of midtown Manhattan. Prior to the fire it was standing-seam metal.

Nearly every surface in the synagogue has been recreated with the goal of seamlessly integrating old and new. This includes ornate plasterwork, woodwork, stencil painting, encaustic tile flooring, and other decoration. Many different crafts and skills were required to recreate this sacred space, with more than 70 specialty firms and nearly 700 workers. A myth exists that there are no longer craftspeople that can perform the complicated and highly skilled work of woodcarving, stencil painting, and other “lost arts.” This no longer is commonly the case. As a result of the preservation movement of the last several decades, a new generation of craftspeople is on the rise. There are many artisans in all the trades who can provide the necessary skill.

Hardy Holzman Pfeiffer Associates is greatly indebted to restoration architects DPK&A of Philadelphia. They provided invaluable analysis and documentation of the original plasterwork and stencil patterns, and made computer drawings and specifications that formed a significant part of the project. The new plasterwork includes extensive panel moldings, capitals, brackets, and intricate tracery found in the roof trusses over the bema and organ loft. All ornamental detail was cast in sections and applied in the field. For the approximately 4,000 square feet of encaustic and quarry tile flooring in the sanctuary and entrance foyer—more than 40,000 tiles in a range of colors, patterns, and sizes—surviving tiles were cleaned then reinstalled, with more than 30,000 new tiles fabricated by the original 1872 manufacturer in England.

One of the most significant elements of the restoration is the painting of the geometric, multicolored stencil patterns on the sanctuary and entrance foyer walls and ceilings. Although this work has always been a feature of the sanctuary, its composition before the recent fire was more subdued than the original because of a repainting in the 1950s under the direction of architect Ely Jacques Kahn. Although the original scheme of 1872 could not be accurately determined in all its detail, paint analysis revealed the 1886 scheme, a repainting required by a fire that occurred that year. The present restoration is therefore a return to the exuberance of 1886, with elaborate floral and latticework patterns comprising 69 colors and more than 200 patterns with three to seven overlays per pattern. Basic geometries and patterns applied in a flat painted finish are highlighted by carefully selected areas of gold leaf and gloss paint, and paint is deliberately applied in a loose, free manner to reinforce the handmade character of this stencil technique. A skim coat of rough sand plaster beneath the painted surfaces gives a modulated effect that adds to the handcrafted quality.

The fire effectively destroyed everything at the clerestory level and above, including some of the last of the synagogue’s original stained glass. However, enough historic glass was salvaged to reconstruct two windows, with the remainder replaced with new glass based on the original design. In the ceiling over the bema, three six-square-foot stained-glass lay lights, which bathe the ark in colored light and were covered over decades earlier, have been fully reconditioned and newly revealed. The new ceiling features six bronze oculus grilles that have been missing for many decades. Their design incorporates the star pattern found elsewhere in the sanctuary.

Placement of 12 new chandeliers reflects the original lighting configuration in the sanctuary. The design is inspired by various motifs in the synagogue. Concealed accent and functional lighting raise lighting levels to today’s standards, bringing out the reflective qualities of the wall and ceiling stenciling. Room acoustics are designed to improve a wide range of amplified and unamplified sound, with the provision of two interconnected pipe organs. The organ features 74 ranks and 4,345 pipes, and is one of the largest in New York. In addition, new technologies and systems have been integrated within the sanctuary including new HVAC and sound systems, together with web-casting and broadcast capabilities.

The congregation and clergy, seeking to make the best of a reconstruction, decided to use the opportunity to modernize, improve, and alter the synagogue to meet the changing needs of worship practices. New hardwood pews, which seat up to 1,400
people, are fabricated of walnut and ash with detailed millwork evocative of the original design, yet in a size and seating angle adapted for contemporary standards. The first 13 rows are movable to provide for more flexible and intimate seating configurations, and the pews under the galleries have been angled 45 degrees to create a greater sense of community. The bema also has been reconfigured to ensure better sightlines and provide a greater sense of intimacy. A sliding platform allows for a multitude of pulpit configurations, and enables the reading table to be either elevated on the bema or lowered on the platform and extended into the congregation.

At the main entrance to the synagogue, the lobby has been lowered, the external stairs made less steep, and a second set of internal stairs removed to create an entryway that better facilitates the safe flow of congregants and creates a more formal procession into the sanctuary. Below the restructured floor of the main sanctuary, a large multipurpose space has been created out of what had been a patchwork of smaller rooms and a new cellar level below houses building systems. The synagogue also includes accessibility improvements for the disabled, in compliance with the ADA. There is a new wheelchair accessible ramp on the building's north facade that leads into the lower level, an upgraded, ADA-compliant elevator in an existing shaft that connects the gallery, lower, main, and cellar levels, and new wheelchair lifts for accessing the bema on the sanctuary level, and, on the lower level, for accessing a recessed area that functions as a dance floor or seating area.

Seven heavy timber trusses that each span 35 feet support the new roof. Timber was used rather than steel because it performs well in a fire and will allow the materials used throughout the building structure to modulate in unison with temperature fluctuations and age. On the exterior, ornamental details were recreated that were missing for many decades. This includes the black-and-red slate patterned roof, 30,000 red and dark gray slate shingles that reflect the original design. Fragments of slate found in the clerestory wall informed the design, and the red slate is from the original Vermont quarry. Other details that had been lost over time include crenellations along the roof and the twin, 122-foot minaret towers that flank the main entrance, and German, double-thick, 23-carat gold leaf applied to the finials, ribs, and decorative bands of the two onion domes. Smaller finials that crown the adjacent stair towers, and were removed around 1920, were reconstructed from historic photographs. They are fabricated in copper, which will weather over time to match the onion domes. The stone facade was extensively damaged by water saturation that recrystallized the stone and caused extensive scaling. This damaged stone was replaced and the remainder cleaned and restored. Ornamental metalwork also has been reconstructed, including four decorative galvanized iron ventilators that were recreated to match the original design. New cast iron railings and new faceted lanterns are installed along the building's north facade as well as lanterns on the Lexington Avenue facade.

The restored synagogue brings back to life an architectural treasure that has played a significant role both in the history of American Judaism and the cultural life of New York City. It is clear upon entering that one has left everyday experience behind and joined in exalted awareness. Passage into this sacred space is now a ritual of discovery and renewal, a way to focus attention on the permanence of community amid the constant change of contemporary society. Even those without religious belief can feel the power and authority of this remarkable space, and for those who come to worship it is a resplendent home.
How do we define a sacred space? What do a mosque, a Buddhist temple, and a Christian cathedral have in common? This article will discuss the architectural characteristics of sacred space, and present the new Cathedral of Our Lady of the Angels in Los Angeles as an example of sacred space in the language of Modern architecture.

For a religious person, sacred spaces are those consecrated to the deity. In Mercia Eliade’s words, they are breaks in the homogeneity of space, creating an opposition between sacred space and the formless expanse surrounding it. They are the location of the Axis Mundi, or center of the world, that provides a connection with the realms both above and below. They are consecrated, frequently following conquest or appropriation, by marking with a sign.

For the non-religious person the world is also non-homogeneous. Places become special by their association with rites of passage such as marriage, the birth of children, and the death of family members. Frequently they are places that celebrate national struggle and suffering, such as Gettysburg or the Vietnam Veterans’ Memorial. The most successful of these spaces are also made special by their qualities of space, light, and sense of procession. They are transcendent—they take us from our everyday world onto another plane of contemplation.

In some respects, we cannot build sacred spaces. As Fr. Richard Vosko says, spaces only become sacred after years of weddings, funerals, and healing, when countless families have worshipped and celebrated rites of passage. They are spaces that embody the memories and history of a people.

The Cathedral of Our Lady of the Angels is the culmination of the Los Angeles Roman Catholic Archdiocese’s 90-year quest for a new cathedral begun by Bishop Conaty in 1904. The quest was interrupted by wars, depression, and the need for new parish churches and schools in the great expansion of the city following World War II.

After the Northridge earthquake devastated the 1871 Cathedral of St. Vibiana, Cardinal Mahony and a small group of donors resolved to create a new cathedral for what had by then become the largest Roman Catholic archdiocese in the U.S. A selection committee, chaired by the Cardinal, and including leaders of the Archdiocese, major donors, and representatives of schools of architecture from across the country, chose Rafael Moneo to design a replacement cathedral on the St. Vibiana’s site. The Los Angeles Conservancy’s subsequent resistance to the demolition of the earthquake-damaged structure enabled the Archdiocese to look at a number of new sites in the downtown area.

With Executive Architect Leo A Daly and General Contractor Morley Construction, the cathedral is being built on a 5.5-acre site bounded by the Hollywood Freeway and adjacent to the city’s administrative, justice, and cultural centers. The building will be a climax to the Grand Avenue cultural corridor, which includes Disney Hall, the Performing Arts Center, the Museum of Contemporary Art, and the Colburn School of Music.

In addition to the 120,000-square-foot church seating 3,000, the project includes a 55,000-square-foot Cathedral Center with parish offices and meeting rooms, a 23,000-square-foot residence for the Archbishop and priests, a 165-foot-tall...
campanile designed for 18 bells, and a 2.5-acre plaza for outdoor celebrations.

In every faith, the sacred precinct is clearly demarcated. The journey or pilgrimage from the everyday world of the street to the most sacred space penetrates a number of layers of space, each one marked by a threshold. Frequently, a ritual of cleansing marks the crossing of these thresholds. In the Christian tradition, the ritual procession to the altar repeats the journey that each member of the Church makes, through their symbolic death and rebirth in baptism to salvation and everlasting life.

Rafael Moneo has created a carefully orchestrated procession, punctuated by a series of thresholds that define the visitor's journey from the street to the innermost sanctuary. A thick wall housing a 36-bell carillon marks the gateway, the first of a series of thresholds. Immediately inside the entry is a plaza with a fountain designed by artist Lita Albuquerque at the level of the street. In the water are inscribed Jesus' words to the Samaritan woman at the well, translated into the 38 languages in which mass is celebrated in Los Angeles. Visitors arriving by car to the parking garage under the east end of the site join the procession at this same plaza and proceed up a gentle staircase to the great doors. This entry on the east side of the church, in contrast to the traditional entry from the west end, leads the procession along the south ambulatory before turning past the font into the nave. The side chapels, which will be completed over time to honor the patron saints of the many ethnic communities of Los Angeles, are turned to face out into the ambulatory, providing a route for private devotion separate from the space of the nave.

In keeping with the recommendations of the Second Vatican Council, no one attending mass will be farther than 100 feet from the altar. The reconciliation chapels are designed for face-to-face conferences in addition to traditional confession, and a separate chapel for the Reserved Sacrament provides a quiet place for private prayer.

Images in tapestry, mosaic, and fresco portray the familiar figures of the history of the church and tell the great stories of the faith. An Arts and Furnishings Committee composed of artists, architects, and lead donors selected artists from the local community to develop the cathedral artwork. Fr. Richard Vosko and the committee managed the artist selection and the artwork production.

Sculptor Robert Graham designed the great bronze doors. The cast panels represent manifestations of the Virgin Mary from many different countries, and small icons representing religious symbols of other faiths and cultures are mounted at a level where visitors can touch them.

The scale of sacred spaces in relation to the surrounding landscape, and the

View of the cathedral under construction, from the southeast, as it faces the plaza.
size of their elements such as door openings and ceiling height in relation to the human body, identify them as special places. The elements of the cathedral are monumental. The chapels are framed by concrete walls four feet thick, the nave itself rises to almost 100 feet above the altar, and the north and south transepts rise 120 feet above the floor.

For Christians, light is the word of God shining in darkness, the generator of nourishment and growth by which all things were made, and a metaphor for divine illumination.

Rafael Moneo has created a slowly rising crescendo of light that accompanies the journey to the sanctuary. From the relative darkness of the south ambulatory, lit by the reflected light from the chapel clerestories and a slim linear skylight, the end of the vista is marked by a 17th-Century gilded retablo from Spain, brilliantly lit by a window high up on the south wall. As the procession turns into the nave, light floods in from the alabaster and glass curtain walls on either side. The journey culminates in the sanctuary itself, highlighted by the great cross window above the altar, aligned to the rising sun on the feast day of Our Lady of the Angels.

Despite the primacy of the word and the importance of speech intelligibility in post-Vatican II liturgy, a cathedral must still have the reverberant quality of a great building. Screened from the noise of the freeway by thick walls and double-glazed windows, the sanctuary of the Cathedral of Our Lady of the Angels will resonate with the sound of a new 92-rank pipe organ, designed in a collaboration of Moneo, the Dobson Organ Co. and Manuel Rosales. The tiered choir loft provides space for 72 singers, and the transept seating allows space for massed choirs. The church is wired for broadcast TV and extra conduits and cable trays are designed for future wiring and fiber-optic cables.

Materiality and the experience of touch help to identify a sacred space. At the cathedral, massive walls of lightly sandblasted colored architectural concrete, a Spanish limestone floor, and a wood paneled ceiling transcend the everyday. The pews and cabinets are made of cherry wood, and the altar is a single six-ton slab of red marble from Turkey.

A sacred building should endure and provide a safe haven after natural disasters. Structural Engineer Nabih Youssef has designed the Cathedral to be seismically base-isolated using a combination of elastomeric bearings and teflon sliders. The concrete exterior is carefully designed for durability, and engineers Ove Arup & Partners have designed the mechanical systems for ease of replacement over the 300-year life of the building.

As the great cross window emerges from a Piranesian maze of scaffolding, the Cathedral of Our Lady of the Angels is already visible as a beacon of faith for the Roman Catholic community of Los Angeles.
Being transformed by a space is a powerful experience, especially when it is sacred space. It’s an architect’s dream to shape an environment that succeeds in allowing its participants to transcend the limitations of their quotidian lives and connect with a higher power. Designing such a space is one thing but, for the public, recognizing the power of such a space—where one’s contemplation becomes primary—can involve a lifetime search. What makes a contemplative space work for its congregation? How does a design professional make that distinction evident to his or her clients? How can the designer help those without fluency in an architectural vocabulary to identify why a space makes one feel the way it does when it alters your state of mind? How can an architect help an individual to read the space and become more cognizant of the pallet used to shape it?

The best place to begin is not to tell the congregation about Chartres Cathedral, Ronchamp, The Church of the Light, or any other undisputed masterpiece of contemplative space. I would argue that one cannot be told; one needs to experience space on a visceral level while being guided by provocative questioning in order to reach a level of understanding necessary to become more proficient in the vocabulary we, as architects, find so easy to speak.

A case in point: Several years ago I was asked to develop a series of events for an “Open House Sunday” at East Liberty Presbyterian Church, the Cathedral of Hope, in Pittsburgh, Pennsylvania, a wonderful Ralph Adams Cram church celebrating its 60th anniversary. The primary question for me was, what was the goal for the day? My feeling was that it was a perfect opportunity to improve the public awareness of the many services that the church had to offer to them, while introducing concepts of visual and spatial literacy to the congregation and the public at large. The church serves as an important interface with the community in terms of outreach in a challenged neighborhood in Pittsburgh’s East End. That is generally what the public knows about it and this was a chance to change that.

The building is a wonderful example of a mature Cram design, images of which appear in this article. Its abstracted Gothic facade is a landmark in the urban landscape of the neighborhood. The church’s massive form is visible from every part of Shadyside and, for some, is a daily destination for shelter and a beacon of hope in their desperate lives. Many details in the interior are unique. For example, aluminum is used extensively in railings, light fixtures, and other decorative elements. There are sumptuous carvings in wood and stone. There is the added surprise of the Mellon crypt and chapel, which always serves as a point of interest for visitors. These elements were easy to address in the context of the planned day for the Open House. Local artisans and restoration experts would

CLAIRE GALLAGHER is an architecture/design educator who lectures extensively on the effect of the built environment in education. She has written and run numerous design programs for children and adults. She can be contacted at cg3305@aol.com.
facilitate hands-on workshops where the public could participate in the processes of working the materials from which the beautiful details with which they were most familiar were formed. Metalsmiths, woodcarvers, stained glass experts, and stonemasons were more than eager to participate. The bigger challenge was to find a way to bring the public to a deeper understanding of the sense of the place and its ability to transform them spiritually. This had to happen with children as young as five, their parents, siblings, and grandparents, and it needed to happen through experience on a unique, individual level. An illustrated slide lecture would not do.

I worked first with the adults and began with an icebreaker. I assembled a group of them and asked them to close their eyes and imagine their favorite spaces in which to read. I suggested that they look all around the space, noticing every detail, using all their senses. I then asked them to open their eyes and to list five characteristics of the space. When they seemed to have finished, I asked how many of them had included pieces of furniture or light fixtures on their lists. Many hands went up; I asked that these articles be removed and be replaced with additional characteristics instead.

When we reviewed the lists, people were surprised to find that they were all unique. What some saw as essential for concentration, others found distracting. Some needed quiet while others needed activity, some needed to see but not be seen while others needed to be surrounded with people. Some needed small, intimate spaces while others found vast exterior spaces without hard edges or enclosure to be places where they could focus and concentrate. This was a revelation to them. In discussing this new information they began to identify the architect’s palette and the vocabulary used in shaping space to facilitate a particular function. The difficulty in communicating and interpreting the client’s needs began to become apparent to them. I gave them a list of questions I had generated to further the discussion. This list began with the question: How does this space make you feel? It was a checklist of concepts dealing with scale and proportion, light, acoustics, materials, structure, adjacency, climatic qualities, boundary and enclosure, privacy, etc., which could potentially facilitate awareness of a spatial environment. Armed with this list we visited several spaces in the church with which they were already familiar.

The first was a Romanesque space with a barrel-vaulted ceiling. They were immediately aware that they felt as if they were self-focusing. The shape of the ceiling was bringing their attention back to themselves. The scale of the space was helping this to happen, also. They were able to recognize and articulate this, which was a big step. They began to discuss the acoustics and
the effect of the materials on them. One woman mentioned being aware of her footsteps and what that did to her sense of herself in this chapel. They were no longer sleepwalking through the space unaware of the warm wood surfaces and the cool stone floor. They knew why the space made them feel as it did.

Our next stop was the sanctuary of the church, which is Gothic and massive. Here they began to gesticulate enthusiastically and point out things that contributed to making them feel as they did there. They knew immediately why their sense of this space was different than the one we had just visited. They were aware that there were reasons why their eyes moved around and up and why they felt connected to heaven as a result. They noticed the effect of the shape and scale of the space, the structural elements and the magnificent windows. They were able to discuss what the architect’s intentions were and what aspects of his palette were used to accomplish them. We had come a long way in a very short time. Something had been demystified.

The group then attended hands-on workshops while I gathered a group of children in the church. We first did some exercises in which I asked them to “be a structure” by using their bodies to experience forces in a building. The children became Gothic arches, columns, posts and lintels, all the while giggling and feeling the compression and tension that the building was experiencing, too. We focused on “what it feels like to be a building,” as Forrest Wilson says in his book by the same name. The next step was to try to find a place in the building where it felt the way you had just felt. To my amazement they went right to a variety of spots and made scrunchy faces while they squatted down showing me how the building felt squashed or stood face to face, hand to hand, and made an arch with a friend to demonstrate how the building felt the forces of what was pushing and pulling on it. They also talked about how small they felt in this space and about the colors that they loved so that poured down on them from the stained glass windows. Another milestone – and these were children who were from five to seven. They were far more observant and aware than one might think. They also had parents, siblings, and grandparents, and I was imagining the lively dinnertime conversations that would take place that evening.

This day was a great success. The participants came away from it with a new understanding of what the architect did to create this magnificent church and how all of the elements contributed to its composition. It was a wonderful day of community for this congregation. It was a demonstration of the capacity of children and adults to understand concepts that might seem at first to be overly sophisticated for them. Not so. This was proof that this strategy works, and works very well. I urge you to try it. No illustrated slide lecture – get your clients and the congregation involved. Give them a chance to come to an understanding of what your potential is to create an environment where they can be transformed, and the variety of tools at your disposal to do so. In so doing, you may even experience a transformation of your own.
Columbus, Indiana is no doubt one of the best places in the country to drop a collection of architects, artists, clergy, and other sacred building buffs for a two-day IFRAA conference on how theology shapes spaces for worship. And this Midwest Mecca of Modernism did not disappoint; the range of religious buildings in this small city is rich and wide, and Modernism’s influence on sacred spaces is particularly noted.

For the uninitiated, the wealth of Modern architecture in Columbus is thanks to a program initiated by Cummins Engine Company head J. Irwin Miller that would pay the architect’s fees for the design of schools and significant public and private buildings, provided clients chose from a list of architecture’s then-current best and brightest. For more than a half-century, this carrot for creativity has resulted in one of the greatest collections of contemporary buildings in America, with works by I.M. Pei, Richard Meier, Cesar Pelli, Harry Weese, Michael Graves, Robert Venturi, among many others. Louis Joyner, an architect in Columbus, provided some perspective on the city and its landmarks and how the focus of this architecture has always been to serve the community’s pragmatic needs.

Some of Columbus’ most outstanding buildings are houses of worship. Perhaps no two greater churches are found in the city than the First Christian Church and North Christian Church, designed by Eliel and Eero Saarinen, respectively, and separated by 20 years. The elder Saarinen’s work sits at the very heart of the city, and is considered one of the first Modern churches in America (although Frank Lloyd Wright’s Oak Park Unity Temple predates it by nearly 40 years). First Christian’s site was donated by the Miller family, and J. Irwin, then in his 30s, suggested that an architect with a more contemporary outlook be considered over one with a more traditional approach. Local architect Nolan Bingham, who worships at First Christian, said that the congregation’s charge to Eliel was elegant in its simplicity: they wanted a church that would “bring Christ to Earth.” The architect responded that form and spirit are joined and related to each other.

At 60, First Christian still possesses a fresh and powerful spirituality. Eliel’s use of natural materials, light, asymmetry, and volume resulted in a space that is open to interpretation, a fresh canvas upon which the worshiper paints her own sense of the sacred. The architect told the congregation that history had wrung Gothic architecture dry of further possibilities. Through its absence of traditional design and ornament, Eliel’s First Christian demonstrates how architecture can speak of the essence of the holy beyond its symbols. Windows adjacent to wall planes allow natural light to rake across lightly textured materials, illuminating a large cross on the sanctuary’s back wall. Outside, the church appears as a flat-roofed rectangular box, next to which soars a 166-foot campanile.

St. Peter’s Lutheran Church, a few blocks away from First Christian, demonstrates the continuing influence of Columbus’ first Modern building. Designed by Gunnar Birkerts in 1988, St. Peter’s similarly places emphasis on natural materials rendered under bounteous natural light. Birkerts managed to create a space that can be both expansive and intimate, depending on where one sits and the number of worshipers. David Force, whose company helped construct St. Peter’s, described it as “a
church within a church.” The geometric layout of the seating helps to define these two, overlapping precincts, big church and little church. Birkerts takes an approach similar to that at First Christian in bringing light into the sanctuary, allowing it to stream across wall surfaces. Since its completion, St. Peter’s has become one of the largest Lutheran congregations in the St. Louis Synod, with 3,800 congregants, compared to 200 typically.

One of the most recognizable works of Modern architecture, and a symbol of Columbus’ achievement, Eero Saarinen’s North Christian Church is a stellar example of the architect’s earth-based design, and a sensitive symbiosis of building and landscape. There is a strain in the work of Saarinen the younger that reminds us that we build from the ground up, and his architecture often hunkers into the earth, making a strong connection between the ground and the sky. He achieves this primarily by bringing the roof down to us, allowing it to hover or swoop just above our heads, within our reach. We see this in other Saarinen buildings such as Kresge Auditorium at MIT, Ingalls Rink at Yale, and the TWA terminal at Kennedy International Airport. At North Christian, Saarinen brings us into the sacred inner sanctum by first inviting us to descend into the earth, below grade level, then to slip under a levitating roof, and finally to come up into the sanctuary as if rising from a tomb. We arrive at the very heart of this sacred space (which is a problem for those late-comers who might like to sneak in) with seating radiating around it. The underside of the concrete roof seems to slide past the supporting walls and float above us.

A fascinating talk by North Christian’s minister, Ryan Hazen, recounted the history of the design of the building, which was completed after Eero’s death in 1961. Saarinen told the congregation that he would “start as though there never has been a church built.” The architect pushed the design of the church well past the expectations of his client. In fact, the role of architect and client seemed reversed, with the building committee giving its ascent to the design, while Saarinen continued to poke and prod and develop it further. He believed that coming to worship should not be easy, that the difficulty of one’s spiritual journey should be reflected in the building. Thus, from the parking lot (completely hidden by Dan Kiley’s inventive landscaping) one climbs up to the church, then down into it, and then up into the sanctuary. Similarly, one descends into the full-emersion baptismal pool behind the sanctuary. Yet, from a distance, this building is all about breaking its bonds with the earth. It sits within an sensitively landscaped field, with its roof-cum-spire floating above, an effect heightened by the roof’s deep shadow line.

Just east of North Christian, a new church for the congregation of St. Bartholomew Roman Catholic Church is taking shape. Unlike many of the landmark churches in Columbus, this one is not designed by a high-profile architect. William Browne of Ratio Architects in Indianapolis explained the challenges of designing a new church for two existing congregations. St. Columba’s, a 1950s church adjacent to the new facility that just closed its doors, and St. Bartholomew, which is about to vacate a century-old church in downtown Columbus.

The new church follows the form of a chambered nautilus in plan, with a roof that starts low and spirals up around the nave.
The narthex, baptistry, and ancillary spaces are found around the nautilus form. On the exterior, the church uses the same Kasota stone as the existing parish buildings, and dramatically climaxes in a tower crowned with a cross. The building will provide seating for 900 parishioners, and views out to North Christian's landscaped precinct through windows sized and configured according to the Golden Section.

While the new St. Bartholomew's bends to follow a strict geometry, Harry Weese's First Baptist Church, completed in 1965, uses geometrically sculptural shapes to create a sense of place in a suburban residential neighborhood. The triangular slate roofs are the dominant features, suggesting nun's veils, upturned boats, or medieval castles. The two forms—one the church, the other the chapel and multipurpose space—arc perpendicular to each other, suggesting two ships with sails raised. Inside, First Baptist has a worship space that revels in the warmth of its wood-paneled ceiling and brick rood screen.

Still basking in the glow of churches by the Saarinens, Weese, and Birkerts—conference attendees were proffered a jarring indictment of these very buildings by The Reverend Monsignor M. Francis Mannion, director of the Liturgical Institute at the University of St. Mary of the Lake in Mundelein, Illinois. Mannion's topic was "Tradition and Renewal in Church Architecture," and he noted the controversy in liturgical architecture that centered on theology and art. Mannion discussed Roman Catholic traditions in architecture compared with those in Protestant denominations. His view was that Modern architecture "is not adequate to the service of Christian liturgy," and criticized it as a reflection of the "rationalistic" Modern ethic (one steeped in Marxism and secularism). The way to renewal, Mannion posited, was "a Postmodern embrace of the Classical," which would allow for a "vital reappropriation of liturgical-architectural tradition." Mannion refused to offer any specific examples of Modern churches that he believed to be inadequate, nor could he identify any Postmodern masterpieces of religious architecture. He seemed much more comfortable dealing in generalities. The International Style, not Modernism, was really his target, and his embrace of Postmodern architecture seemed at least a decade too late. Mannion advocated Classicism, which never really disappeared all through the Modern period.

Perhaps he meant "revivalism" and not "renewal"?

Liturgical consultant and architectural historian Carol Frenning closed the conference with an insightful look at the historical underpinnings of Columbus' First Christian and North Christian churches, how they changed the way many congregations view sacred architecture, and how they continue to exert an influence. Most interesting were the early Modern influences at the turn of the 20th Century, how Modern architects strove for a sense of "holy emptiness," in Paul Tillich's words, and not the "empty sentimentality" of Classical forms. This is an architecture in search of truth and authenticity, the results of which can be seen throughout Columbus.
Most religions have a concept of eternal life, but a few people appear to take that literally, seeming to live forever. Among them is Harold H. Fisher, my grandfather, who at 100 years of age has designed over 500 churches and worked on over 900 religious buildings since founding his own firm in Detroit in 1945. Recipient of the 2001 National Prime Time Award as the oldest person in the United States still working regularly, Fisher also must be one of the longest-practicing architects in history, having started work in the Unions town, Pennsylvania, firm of I.C. Fulton & Sons in 1916. “Architecture has kept me alive,” he says.

Fisher also has kept alive his love of Classicism, leading to his receipt of the Arthur Ross Award for Excellence in Classical Architecture in 2000, and he has remained devoted to religious architecture, recognized in 1992 with IFRAA giving him the Edward S. Frey Award. “If you like architectural design,” says Fisher, “you’ll get the most out of theaters and churches.” His passion for religious architecture goes back to his first job with Fulton, a specialist in churches who had a book of standard designs from which clients around the country could pick. “Fulton would visit the site to meet the client and locate a man to oversee the construction,” says Fisher. Fulton would often not visit the job again until the church was completed. Fisher has little good to say about such pattern-book architecture; he believes many of the designs were “junky.” But it was in that office, after hours, that Fisher learned the Beaux Arts system of design that has remained integral to his work.

Given the era in which Fisher studied, it comes as no surprise that he lists Bertram Goodhue as a major influence on his work. One of the leading American architects in the first quarter of the 20th Century, Goodhue was, says Fisher, “the greatest church architect America ever produced. Goodhue was my man!” Unlike his more stuffed-shirt partner, Ralph Adams Cram, Goodhue sought to reconcile Classical and Modern architecture in buildings such as the Epworth Methodist Church in Cleveland. Fisher worked in that city from 1932 to 1945. Goodhue’s imaginative combination of the balanced proportions of Classicism with the simplified details of Modernism has found on-going expression in Fisher’s work to this day.

In his first major commission after World War II - Westminster Presbyterian Church in Detroit - Fisher mixed the box-like, brick forms of Georgian and Regency architecture with the unadorned surfaces and trim of Modernism. Some of the churches that have come out of his office since then have been overtly traditional, such as the English Gothic St. John Evangelical Church from the late 1940s to
the Palladian Oakland Christian Church completed in 1998. Most, though, have sought various ways of reconciling tradition with the Modern world, an architectural problem parallel to the theological one of our times.

In his St. Lazarus Serbian Orthodox Church in Detroit from the 1960s, for example, Fisher evoked the domed, arcaded forms of Byzantine architecture with unadorned limestone walls. In Christ Presbyterian Church in Toledo from the same period, he pursued a similar simplification of the English Gothic, combining steep gabled roofs and stone walls with boldly projecting dormers and continuous bands of windows.

In the 1940s and ’50s, Fisher’s Detroit office grew to be one of the largest architectural offices in the country specializing in religious architecture. “Five firms competed for work around the country,” he says, “and the Church Architectural Guild kept us all informed of what was going on.” Fisher was one of the first 60 members of that Guild, which after a couple of name changes eventually became IFRAA.

Now, with a staff of more than a half-dozen, Harold H. Fisher & Associates still turns out major new buildings, such as the Modernist Byzantine St. Nativity of the Virgin Mary Macedonian Orthodox Church in Sterling Heights, Michigan, while restoring historic structures such as the grotto behind the 19th Century Assumption Grotto Catholic Church in Detroit. The office has been in business long enough to restore its own work, as it is doing with the entrance to Westminster Presbyterian, the project that propelled the office some 50 years ago.

In the 85 years that Fisher has worked in architecture, he has seen tremendous change. In 1916, for instance, he made blueprints by exposing the paper in the sun, washing them, and hanging them out to dry. He has also witnessed a change in the nature of clients. “We’ve always had to educate building committees,” he says, “but clients have grown less respectful of the architect and have less knowledge of architecture.” Yet, for all of the stresses of the work, this is a man in love with his work. At 100, he still gets dressed in suit and tie, goes to the office almost every day, and talks enthusiastically about the next project he’s working on, the perspective he’s about to render. “Architecture is the life of me,” he says. You could call it the eternal life.
Book Reviews

Ugly as Sin
Review by Douglas Hoffman, AIA

With the title Ugly as Sin, Why They Changed our Churches from Sacred Places to Meeting Spaces – and How We Can Change Them Back Again (Sophia Institute Press, $24.95) one feels compelled to learn what churches the author Michael Rose finds offensive and how he proposes to correct the problem. The churches he dubs “Ugly as Sin” are post-Vatican II Catholic churches, specifically the “Modern” buildings that emphasize the gathered community through modified seating plans and repositioned liturgical furniture. This is an ambitious undertaking, condemning most of Modern Catholic church architecture and, by implication, the manifestations of Modernism in both religious architecture and liturgy.

One would expect a well-documented premise to take on such a prodigious task. Rather, the author postulates three “natural laws” he deems essential to church architecture, basing his argument entirely on loose analogies to Vitruvius’ canons of “commodity, firmness and delight,” and highly subjective impressions of historical cathedral architecture. Missing are the carefully researched text references that cement an argument, or for that matter, give it the semblance of credibility.

Certainly there are ample examples of uninspired, imitative works of contemporary church architecture to be critical of, but the author seems not content to distinguish good from bad, rather to castigate all works from the latter half of the 20th Century. To Rose’s eye, they do not measure up to the magnificence of Notre Dame of Paris, or St. Peter’s Basilica of Rome, nor embody the essentials he espouses as prerequisites of sacred architecture. While we are shown photographic glimpses of these and other recognizably famous cathedrals of prior centuries, we are not offered anything remotely modest enough to make fair comparison to the contemporary parish churches that so draw his ire.

Perhaps more disturbing than the apples to oranges comparison is the insinuation that Protestant architects, aided and abetted by liturgical consultants, have detrimentally influenced the design of contemporary Catholic churches. While fundamental religious conspiracies do not seem as far-fetched today as perhaps even six months ago, it is hard to imagine a cabal of liturgical consultants and Protestant architects conspiring to eradicate all traces of traditional Catholic liturgical settings. This perception has the shrill sound of one hugely threatened by change of any sort.

A more reasonable explanation might simply recognize an evolving understanding of liturgy for which church architects, clergy and designers struggle to develop an appropriate architectural response. Not content to allow this work-in-progress to become a parish church architecture for our time, Rose demands we recant the “errors” of Modernism, and return to the rudiments he somewhat inaccurately attributes to all churches of past centuries. Call it a “Church Architecture Inquisition” and you have the tenor of this treatise.

DOUGLAS HOFFMAN is managing editor of Faith & Form.

Churches
Review by Michael J. Crosbie

The author of such well-known books as Skyscrapers and Bridges, Judith Dupré now turns her hand to churches, and she has created a stunningly gorgeous book for anyone who loves sacred spaces. With an Introduction written by Mario Botta, this book includes 58 religious sites from around the world, rendered in beautiful photographs and drawings. The subjects span from the very ancient to the contemporary. Dupré’s text is informative and engrossing, written for lay readers and professionals alike. With what she has done with Churches, one can hardly wait for Dupré to turn her powers to observation to synagogues, mosques, stupas, pagodas, and more!


Artist/Artisan & Architect Listings

$35 per listing
BASIC LISTING: Name, address, phone, fax, e-mail and Website
OPTION: You may add, at $1.00 per word, up to 15 additional words per listing to describe your areas of expertise.
Deadline for issue 2/2002: May 15, 2002
Make check out to: FAITH & FORM for the total amount of each media listing, and send to: Faith & Form Magazine, 1300 E. Ninth St., #105 Cleveland, OH 44114 216-861-5589 fax: 216-623-3710

228 North Allegheny, Bellefonte, Pennsylvania 16823 (814) 355-1458 glenunion@aol.com

DOUGLAS HOFFMAN is managing editor of Faith & Form.
**ACOUSTICS**

**ACOUSTICAL DESIGN COLLABORATIVE LTD.**  
6813 Glenmont St, Falls Church, VA 22042-4104  
703-533-0717  
FAX: 703-533-0739  
akustix@starpower.net  
Acoustical consulting services: bood sounds for all faiths and forms of worship.

**ACOUSTICAL DESIGN GROUP**  
5799 Broadmoor  
Suite 108  
Mission, KS 66202  
913-384-1261  
FAX: 913-384-1274  
russos@adgkc.com  
adgkc.com  
Architectural acoustics, sound and AV system design.

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

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

**BAPTISMAL FONDS AND FOUNTAINS**

**CONRAD SCHMITT STudios, INC.**  
2405 South 162nd St  
New Berlin, WI 53151  
800-969-3033  
FAX: 262-786-9036  
css1889@aol.com  
www.conradschmitt.com

**NEW GUILD STUDIO**  
700 Braddock Ave./PO Box 721  
Braddock, PA 15104  
412-351-6220  
412-351-6227  
nuguild@cs.com  
www.newguildstudio.com

**DONOR RECOGNITION**

**NEW GUILD STUDIO**  
700 Braddock Ave./PO Box 721  
Braddock, PA 15104  
412-351-6220  
412-351-6227  
nuguild@cs.com  
www.newguildstudio.com

**PRESENTATIONS SYNAGOGUE ARTS & FURNISHINGS**  
Michael Berкович and Bonnie Slolovitz, Designers  
200 Lexington Ave.  
Suite 423  
New York, NY 10016  
212-481-8181  
FAX: 212-779-9015  
SynagogueFurn@aol.com  
www.synagoguefurnishings.com

**COLUMBIARUM**

**THE CENTURY GUILD, LTD.**  
PO Box 1312  
Research Triangle Park, NC  
27709  
919-598-1612  
FAX: 919-598-8944  
nstrong@spring.com  
Designers and makers of wooden candelabrum for interior spaces.

**COLUMBIARIUM PLANNERS, INC.**  
17 Parker Lane/PO Box 5255  
Pinehurst, NC 28374  
910-295-8328  
FAX: 910-295-3420  
tdavis@pinehurst.net  
www.columbiarium.com

**FLEXIBLE COMPONENT SYSTEM AND CONSTRUCTION, INTERIOR RESTORATIONS, NEW CHURCH INTERIORS**

**ECKHOF COLUMBIARUM LLP**  
205 W. Fletcher St./PO Box 537  
Crookston, MN 56716  
800-253-0457  
FAX: 218-281-6244  
sales@eickhofcolumbaria.com  
www.eickhofcolumbaria.com

**NEW GUILD STUDIO**  
700 Braddock Ave./PO Box 721  
Braddock, PA 15104  
412-351-6220  
412-351-6227  
nuguild@cs.com  
www.newguildstudio.com

**GOLD & METAL WORK**

**BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.**  
Ettore Christopher Botti, Pres.  
919 Grove St.  
Evanston, IL 60201  
800-524-7211/847-869-5933  
FAX: 847-869-5996  
botti@ix.netcom.com  
www.bottistudio.com  
Studies in Chicago, Sarasota, FL, San Diego, CA, and Agropoli, Italy.

**ART STUDIOS, INC.**  
D’AMBROSIO ECCLESIASTICAL STUDIOS  
17 Parker Lane/PO Box 5255  
Pinehurst, NC 28374  
910-295-8328  
FAX: 910-295-3420  
tdavis@pinehurst.net  
www.columbiarium.com

**CONRAD SCHMITT STudios, INC.**  
2405 South 162nd St  
New Berlin, WI 53151  
800-969-3033  
FAX: 262-786-9036  
css1889@aol.com  
www.conradschmitt.com

**NEW GUILD STUDIO**  
700 Braddock Ave./PO Box 721  
Braddock, PA 15104  
412-351-6220  
412-351-6227  
nuguild@cs.com  
www.newguildstudio.com

**INTERIOR DESIGN**

**BEYER BLINDER BELLE ARCHITECTS + PLANNERS LLP**  
41 East 11th St.  
New York, NY 10003  
212-777-7800  
FAX: 212-475-7424  
mileighton@bbbarch.com  
www.beyerblinderbelle.com  
Architects for St. Thomas Church, New York; Cathedral of the Madeline, Salt Lake City; Basilica of the Assumption of the Blessed Virgin Mary, Baltimore; and Temple Emanu-El, New York.

**BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.**  
Ettore Christopher Botti, Pres.  
919 Grove St.  
Evanston, IL 60201  
800-524-7211/847-869-5933  
FAX: 847-869-5996  
botti@ix.netcom.com  
www.bottistudio.com  
Studies in Chicago, Sarasota, FL, San Diego, CA, and Agropoli, Italy.

**D’AMBROSIO ECCLESIASTICAL ART STUDIOS, INC.**  
Route 128  
PO Box 656  
Mt. Kisco, NY 10549  
914-666-6096  
FAX: 914-666-7735  
AD6906@aol.com

**HGA ARCHITECTS**  
1613 Santa Clara Drive  
Roseville, CA 95661  
916-787-5100  
FAX: 916-784-7738  
lmcainnis@hga.com  
www.hga.com

**HGA ARCHITECTS**  
70 Washington Ave, North Minneapolis, MN 55401  
612-758-4000  
FAX: 612-458-4199  
lmcainnis@hga.com  
www.hga.com

**RAMBUSCH STUDIOS**  
Viggo Bech Rambusch  
28 West 25th St  
New York, NY 10010  
212-675-0400  
FAX: 212-620-4687  
Professional member, American Society Interior Designers. Design concept, interior restorations, new church interiors.
INTERIOR RESTORATION
BEYER BLINDER BELLE
ARCHITECTS + PLANNERS LLC
41 East 11th St.
New York, NY 10003
212-777-7800
FAX: 212-475-7424
mileighton@bbarch.com
www.beyerblinderbelle.com
Architects for St. Thomas Church,
New York; Cathedral of the Madeleine,
Salt Lake City; Basilica of the Assumption of the Blessed Virgin Mary,

BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti, Pres.
919 Grove St.
Evaston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@ix.netcom.com
www.bottistudio.com
Studies in Chicago, Sarasota, FL,
San Diego, CA, and Apia, Italy.
Fabrication, restoration/conservation of
stained/faceted glass, mosaics,
ecclesiastical furnishings and appoint-
ments.

LANDSCAPE DESIGN
PAUL R. SCHANBACHER
PO Box 81
Springfield, IL 62705
217-528-8444
FAX: 217-528-8452
schan124@aol.com

LIGHTING
CRENSHAW LIGHTING CORP.
592 Paradise Lane
Floyd, VA 24091
540-745-4461
FAX: 540-745-3911
creshaw@svva.net

HGA ARCHITECTS
1613 Santa Clara Drive
Roseville, CA 95661
916-787-5100
FAX: 916-784-7738
Imcainnis@hga.com
www.hga.com

IAIN STUDIO
1265 E. Siena Heights Drive
Adrian, MI 49221-1755
517-266-4095
INAI@tc3net.com
Design of contemporary sacred space;
Interior design and coordination.

LOCIS DESIGN
Mario Locsin
PO Box 191800
Miami Beach, FL 33199
305-531-0105
Lyding@acl.com
Planning and design for the contem-
porary liturgical environment.

LORD ARCHITECTURE INC.
R. Bennett Lord
11650 Iberia Place
Los Angeles, CA 90062
305-351-9003
305-531-0105
Lyding@acl.com
Planning and design for the contem-
porary liturgical environment.

LITURGICAL DESIGN CONSULTANTS
BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti, Pres.
919 Grove St.
Evaston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@ix.netcom.com
www.bottistudio.com
Studios in Chicago, Sarasota, FL,
San Diego, CA, and Apia, Italy.
Fabrication, restoration/conservation of
stained/faceted glass, mosaics,
ecclesiastical furnishings and appoint-
ments.

CHURCH RESTORATION GROUP
1300 Brighton Rd.
Pittsburgh, PA 15222
887-403-8569
FAX: 887-322-7304
info@churchrestoration.com
www.churchrestoration.com
Restoration and new construction, spe-
cialty in disaster recovery.

D’AMBROSIO ECCLESIASTICAL ART STUDIOS, INC.
Route 128
PO Box 656
Mt. Kisco, NY 10549
914-666-6906
FAX: 914-666-5735
ADA6906@aol.com
EVER GREENE PAINTING STUDIOS, INC.
450 W. 31st St., 7th floor
New York, NY 10001
212-244-2800
FAX: 212-244-6204
info@evergreene.com
www.evergreene.com
Conservation, restoration and new
design of fine art, decorative finishes
and architectural ornament. Midwest
office: 708-358-1642

RAMBUSCH STUDIOS
Viggo Bech Rambusch
28 West 25th St.
New York, NY 10010
212-675-0400
FAX: 212-620-4687
Professional member, American
Society Interior Designers. Design con-
struction, interior restorations, new
church interiors.

INTERIOR/PLASTER MAINTENANCE
PAUL R. SCHANBACHER
PO Box 81
Springfield, IL 62705
217-528-8444
FAX: 217-528-8452
schan124@aol.com

LITURGICAL FURNISHINGS
BOYKIN PEARCE ASSOCIATES
1875 E. 27th Ave.
Denver, CO 80205-4527
303-294-0703
FAX: 303-294-0703
design@boykinpearce.com
www.boykinpearce.com

PRESENTATIONS SYNAGOGUE ARTS & FURNISHINGS
Michael Berlonicz and Bonnie
Srolowitz, Designers
200 Lexington Ave.
Suite 427
New York, NY 10016
212-481-8181
FAX: 212-779-9015
SynagFurn@compuserve.com
www.synagoguefurnishings.com
Synagogue art and furnishings.

STEPHANA TOOMEY, OP
Elharisto Studio, Inc.
5130 N. Franklin town Road
Baltimore, MD 21207-6509
410-408-1711
FAX: 410-448-3259
fharisto@charm.net
www.elharistostudio.org
Liturgical convalation, design of wor-
ship spaces, liturgical appointments,
artforms; collaborative process includes
education; new space, renovations.

RICHARD S. VOSKO, PH.D.
4611 Foxwood Drive South
Clifton Park, NY 12068-6022
518-371-3009
FAX: 518-371-4113
rvosko@vosko.com
www.vosko.com
Now offering in-house continuing edu-
cation seminars for architects

BREWSTER WARD, AIA, ACCLS
9 Greenview Dr.
Waynesville, NC 28786
828-452-4448
FAX: 828-452-4448
mail@brewsterwardaia.com
www.brewsterwardaia.com

THE CENTURY GUILD, LTD
PO Box 13128
Research Triangle Park, NC 27709
919-598-1612
FAX: 919-598-8944
ncstrange@mindspring.com
Building to order in wood, traditional
or contemporary altars, pulpits, chancel
chairs, lecterns and other unique
pieces.

ICARUS FURNITURE
154 3rd St.
Troy, NY 12180
518-274-2883
FAX: 518-271-1163
jimmer@nycaprr.com
www.icarusfurniture.com
Fine furniture for sacred spaces— con-
temporary, yet rich in tradition.

THE CENTURY GUILD, LTD
PO Box 13128
Research Triangle Park, NC
27709
919-598-1612
FAX: 919-598-8944
ncstrange@mindspring.com
Building to order in wood, traditional
or contemporary altars, pulpits, chancel
chairs, lecterns and other unique
pieces.

ICARUS FURNITURE
154 3rd St.
Troy, NY 12180
518-274-2883
FAX: 518-271-1163
jimmer@nycaprr.com
www.icarusfurniture.com
Fine furniture for sacred spaces— con-
temporary, yet rich in tradition.

THE CENTURY GUILD, LTD
PO Box 13128
Research Triangle Park, NC
27709
919-598-1612
FAX: 919-598-8944
ncstrange@mindspring.com
Building to order in wood, traditional
or contemporary altars, pulpits, chancel
chairs, lecterns and other unique
pieces.

ICARUS FURNITURE
154 3rd St.
Troy, NY 12180
518-274-2883
FAX: 518-271-1163
jimmer@nycaprr.com
www.icarusfurniture.com
Fine furniture for sacred spaces— con-
temporary, yet rich in tradition.
Artist/Artisan Directory (continued)

LOC SIN DESIGN
Mario Locsin
PO Box 1090
Miami Beach, Fl 33119
305-531-9003
FAX: 305-531-0105
Ludwig@aol.com
Original designs appropriately created and executed.

NEW GUILD STUDIO
700 Braddock Ave /PO Box 721
Braddock, PA 15104
412-351-6220
FAX: 412-351-6227
nuguild@cs.com
www.newguildstudio.com

RAMBUSCH STUDIOS
Viggo Bech Rambusch
28 West 29th St.
New York, NY 10010
212-675-0400
FAX: 212-620-5687

SM SQ ARCHITECTS
205 South Water St.
Northfield, MN 55057
507-645-4461
FAX: 507-645-7682
www.smsq.com
Celebrating over 50 years of architectural excellence.

WAGGONERS, INC. – CUSHIONS
PO Box 1037
Hutchinson, KS 67504-1037
800-396-7559
FAX: 620-662-0610
waggoner@ourtownusa.net
www.pewcushions.com
Church seating and kneeling cushions our specialty.

LITURGICAL VESTURE/WEAVING
THE HOLY ROOD GUILD
Saint Joseph’s Abbey
167 N. Spencer Road
Spencer, MA 01562-1233
508-885-8758
FAX: 508-885-8750
www.holyroodguild.com
holyrood@holyroodguild.com

LYNN KIRCHER, SCULPTOR
Kircher & Associates, Inc.
8321 Costilla Ave.
PO Box 73
Jaroso, CO 81338
719-672-3063
kircher@amigo.net
Figurative bronzes and original art for parishes, either commissioned or from existing representations. Portfolios available upon request.

NEW GUILD STUDIO
700 Braddock Ave /PO Box 721
Braddock, PA 15104
412-351-6220
FAX: 412-351-6227
nuguild@cs.com
www.newguildstudio.com

CONRAD SCHMITT
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 426-786-9036
css189@aol.com
www.conradschmitt.com

BEYER BLINDER BELLE ARCHITECTS + PLANNERS LLP
41 East 11th St.
New York, NY 10003
212-777-7800
FAX: 212-475-7424
mlichton@bbbarch.com
www.beyerblinderbelle.com
 Architects for St. Thomas Church, New York; Cathedral of the Madeleine, Salt Lake City; Basilica of the Assumption of the Blessed Virgin Mary, Baltimore; and Temple Emanu-El, New York.

BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti, Pres.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@ix.netcom.com
www.bottistudio.com
Restoration, renovation and repair services nationwide.

SCULPTURE AND DECORATIVE ART
BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.
Ettore Christopher Botti, Pres.
919 Grove St.
Evanston, IL 60201
800-524-7211/847-869-5933
FAX: 847-869-5996
botti@ix.netcom.com
www.bottistudio.com
Studies in Chicago, Sarasota, FL, San Diego, CA, and Agropoli, Italy. Fabrication, restoration/conservation of stained/faceted glass, murals, mosaics, ecclesiastical furnishings and appointments.

CHURCH RESTORATION GROUP
1300 Brighton Rd.
Pittsburgh, PA 15233
877-403-8569
FAX: 412-322-7304
info@churchrestoration.com
www.churchrestoration.com
Restoration and new construction, specialty in disaster recovery.

CONRAD SCHMITT
2405 South 162nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-786-9036
css189@aol.com
www.conradschmitt.com

ROB FISHER SCULPTURE
228 N. Allegheny St.
Bellefonte, PA 16823
814-355-1458
FAX: 814-353-9060
glenunion@aol.com

ARTIST/ARTISAN DIRECTORY
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Fax</th>
<th>Email</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BOTTI STUDIO OF ARCHITECTURAL ARTS, INC.</strong></td>
<td>200 Lexington Ave.</td>
<td>212-779-9015</td>
<td></td>
<td><a href="mailto:SynagFurn@aol.com">SynagFurn@aol.com</a></td>
<td><a href="http://www.synagoguefurnishings.com">www.synagoguefurnishings.com</a></td>
</tr>
<tr>
<td><strong>Ettore Christopher Botti, Pres.</strong></td>
<td>20676</td>
<td>800-969-4106/914-699-4848</td>
<td></td>
<td></td>
<td><a href="http://www.bottistudio.com">www.bottistudio.com</a></td>
</tr>
<tr>
<td><strong>KESSLER STUDIOS</strong></td>
<td>3000 Chestnut Ave. #336</td>
<td>212-675-0400</td>
<td></td>
<td></td>
<td><a href="http://www.cavallinistudios.com">www.cavallinistudios.com</a></td>
</tr>
<tr>
<td><strong>THE CAVALLINI CO., INC.</strong></td>
<td>3000 Chestnut Ave. #336</td>
<td>212-675-0400</td>
<td></td>
<td></td>
<td><a href="http://www.cavallinistudios.com">www.cavallinistudios.com</a></td>
</tr>
<tr>
<td><strong>LYN HOVEY STUDIO, INC.</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.davidwilsondesign.com">www.davidwilsondesign.com</a></td>
</tr>
<tr>
<td><strong>J. PIERCEY STUDIOS, INC.</strong></td>
<td>29 Weller Ct.</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ARTHUR STERN</strong></td>
<td>2922 W. Main St, Trumansburg, NY 14886</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ROHLF'S STAINED &amp; LEADED GLASS</strong></td>
<td>217-573-9872</td>
<td>217-573-9872</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ROHLF'S STAINED &amp; LEADED GLASS</strong></td>
<td>217-573-9872</td>
<td>217-573-9872</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>WILLET STUDIO</strong></td>
<td>106 W. Allen Lane</td>
<td>718-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>DAVID WILSON DESIGN</strong></td>
<td>106 W. Allen Lane</td>
<td>718-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>CHARLES Z. LAWRENCE</strong></td>
<td>273 E. Broadway</td>
<td>602-277-0203</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>KESSLER STUDIOS</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>LYN HOVEY STUDIO, INC.</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>J. PIERCEY STUDIOS, INC.</strong></td>
<td>29 Weller Ct.</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ARTHUR STERN</strong></td>
<td>2922 W. Main St, Trumansburg, NY 14886</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ROHLF'S STAINED &amp; LEADED GLASS</strong></td>
<td>217-573-9872</td>
<td>217-573-9872</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>WILLET STUDIO</strong></td>
<td>106 W. Allen Lane</td>
<td>718-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>DAVID WILSON DESIGN</strong></td>
<td>106 W. Allen Lane</td>
<td>718-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>CHARLES Z. LAWRENCE</strong></td>
<td>273 E. Broadway</td>
<td>602-277-0203</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>KESSLER STUDIOS</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>LYN HOVEY STUDIO, INC.</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>J. PIERCEY STUDIOS, INC.</strong></td>
<td>29 Weller Ct.</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ARTHUR STERN</strong></td>
<td>2922 W. Main St, Trumansburg, NY 14886</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ROHLF'S STAINED &amp; LEADED GLASS</strong></td>
<td>217-573-9872</td>
<td>217-573-9872</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>WILLET STUDIO</strong></td>
<td>106 W. Allen Lane</td>
<td>718-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>DAVID WILSON DESIGN</strong></td>
<td>106 W. Allen Lane</td>
<td>718-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>CHARLES Z. LAWRENCE</strong></td>
<td>273 E. Broadway</td>
<td>602-277-0203</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>KESSLER STUDIOS</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>LYN HOVEY STUDIO, INC.</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>J. PIERCEY STUDIOS, INC.</strong></td>
<td>29 Weller Ct.</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ARTHUR STERN</strong></td>
<td>2922 W. Main St, Trumansburg, NY 14886</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ROHLF'S STAINED &amp; LEADED GLASS</strong></td>
<td>217-573-9872</td>
<td>217-573-9872</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>WILLET STUDIO</strong></td>
<td>106 W. Allen Lane</td>
<td>718-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>DAVID WILSON DESIGN</strong></td>
<td>106 W. Allen Lane</td>
<td>718-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>CHARLES Z. LAWRENCE</strong></td>
<td>273 E. Broadway</td>
<td>602-277-0203</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>KESSLER STUDIOS</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>LYN HOVEY STUDIO, INC.</strong></td>
<td>216-442-7865</td>
<td>216-442-7865</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>J. PIERCEY STUDIOS, INC.</strong></td>
<td>29 Weller Ct.</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
<tr>
<td><strong>ARTHUR STERN</strong></td>
<td>2922 W. Main St, Trumansburg, NY 14886</td>
<td>607-334-7065</td>
<td></td>
<td></td>
<td><a href="http://www.wilmarkstudios.com">www.wilmarkstudios.com</a></td>
</tr>
</tbody>
</table>
Architects Directory

CONRAD SCHMITT STUDIOS, INC.
2405 South 62nd St.
New Berlin, WI 53151
800-969-3033
FAX: 262-965-9096
cs@conradschmitt.com
www.conradschmitt.com

ALEXANDER GORLIN ARCHITECTS
137 Varick St.
New York, NY 10013
212-229-1199
FAX: 212-206-3590
agorlin@gorlinarchitect.com
www.gorlinarchitect.com

PRESENTATIONS SYNAGOGUE ARTS & FURNISHINGS
Michael Berkowicz and Bonnie Srolovitz, Designers
200 Lexington Ave.
Suite 423
New York, NY 10016
212-481-8181
FAX: 212-779-9015
www.presentationsfurnishing.com

WILLET STUDIOS
E. Crosby Willet, President
10 E. Moreland Avenue
Philadelphia, PA 19118
215-247-2951
www.willetglass.com
Stained glass.

WILMARK STUDIOS, INC.
177 S. Main St.
Pearl River, NY 10965
845-735-7443
FAX: 845-735-0172
www.wilmarkstudios.com

SYNAGOGUE FURNISHINGS
PRESENTATIONS SYNAGOGUE ARTS & FURNISHINGS
Michael Berkowicz and Bonnie Srolovitz, Designers
200 Lexington Ave.
Suite 423
New York, NY 10016
212-481-8181
FAX: 212-779-9015
www.synagoguefurnishings.com

WOOD CARVING
FREDERICK WILBUR – WOODCARVER
PO Box 425
Lovington, VA 22949
804-265-4827
FAX: 804-263-5958
fwilbur@esinet.net
Traditional decorative woodcarving.

TIMOTHY PAUL ALLEN - ARCHITECT
1223 Market St
Harrisburg, PA 17103-2227
717-236-5134
FAX: 717-236-5134
tpaarch@redrose.net
Specializing in projects of an architectural nature.

ARCHITECTURAL ALTERNATIVES, INC.
206 Professional Park Drive
Suite 6
Blacksburg, VA 24060-6679
540-552-1300
FAX: 540-552-0436
architects@archfarms.com
www.archfarms.com

THE ARCHITECTURAL GROUP INCORPORATED
139 North Main St.
Dayton, OH 45402
937-232-2500
FAX: 937-223-0888
holmes@tagult.com
www.tagult.com

BELL & BELL ARCHITECTS & ENGINEERS, INC.
39 South Milwaukee Ave
Wheeling, IL 60090
847-520-1700
FAX: 847-520-8030
www.belli-belli.com

GREGORY R. BESTE, AIA
Greg Beste Architects, PA
29 Kitties Landing Rd., Suite B
PO Box 24069
FAX: 919-968-0435
gregbeste@aol.com

BIRSCBACH & ASSOCIATES, LTD.
PO Box 1216
Appleton, WI 54912-1216
920-730-9200
FAX: 920-730-9230
www.birscbach.com

BISSELL ARCHITECTS
446 Old Newport Blvd.
Newport Beach, CA 92663
949-675-9901
FAX: 949-650-3623
bisarch@aol.com
The architecture of sacred spaces.

BROMLEY CALDARI ARCHITECTS
242 West 27th St.
New York, New York 10001
212-626-4250
FAX: 212-620-4502
bcal@pipeline.com
www.bromleycaldari.com

CLAUDE EMANUEL MENDERS, ARCHITECTS INC.
59 Commercial Wharf
Boston, MA 02110
617-227-1477
FAX: 617-227-2645
claudemendersarchitects.com

DEKKER/PERICH/SABATINI, LTD.
6801 Jefferson NE
Suite 100
Albuquerque, NM 87109
505-761-9700
FAX: 505-761-4222
info@dpsbq.com
dps@dpsbq.com

MARTIN A. DESAPIO, AIA
270 S. Main St
Flemington, NJ 08822
908-788-5222
FAX: 908-788-6877
mdesapios@desapiocom
www.desapiocom
Architecture, planning, interior design of worship spaces environments. New facilities, additions, renovations and restorations.

EASON & FARLOW DESIGN PA
Bradley W. Farlow, AIA, NCARB
203 3/4 E. Franklin St.
Chapel Hill, NC 27514-3621
919-568-0455
919-568-4346
efdesign@minspring.com

RICHARD P. ENGAN, AIA
Engan Associates, PA
316 W. Becker Ave / PO Box 956
Willmar, MN 56201
651-450-0860/520-235-0860
enganarchitects@willmar.com
www.engan.com
Needs studies, master planning, architecture, engineering, project management, interior design, historical restoration, construction administration.

FIELDS DEVEREAUX ARCHITECTS & ENGINEERS
5150 Wilshire Blvd.
Los Angeles, CA 90036
323-965-7444
FAX: 323-965-7445
peter@fdae.com
www.fdae.com

FINEGOLD ALEXANDER + ASSOCIATES INC.
77 N. Washington St.
Boston, MA 02114
617-227-9272
FAX: 617-227-5582
faa@faainc.com

THE GENESIS GROUP
6386 East Tufts Ave
Englewood, CO 80111
303-221-2288
FAX: 303-221-2299
thegengrp@aol.com

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

GROTH & SMIES ARCHITECTS, LTD.
N58 W6181 Columbia Rd. / PO Box 332
Cedarburg, WI 53012
262-377-8001
FAX: 262-377-8003
mgroth@gs-architects.com
www.gs-architects.com

HAYS LARGE ARCHITECTS
Logan Blvd. & Fifth Ave.
PO Box 1784
Altoona, PA 16603
814-946-0451
FAX: 814-946-9054
laltona@hayeslarge.com
www.hayeslarge.com

HGA ARCHITECTS
1613 Santa Clara Drive
Roseville, CA 95661
916-787-5100
FAX: 916-784-7738
lmcainnis@hga.com
www.hga.com

HGA ARCHITECTS
70 Washington Ave. North
Minneapolis, MN 55401
612-758-4000
FAX: 612-458-4199
lmcainnis@hga.com
www.hga.com

HUFF-MORRIS ARCHITECTS, PC
8 North First St.
Richmond, VA 23219-2102
804-343-1505
FAX: 804-343-1619
huffmorris@aol.com
Services for religious institutions, master planning, new construction, renovation, and restoration.

ROBERT M. IMMERMANN, AIA
47 Valley Road
Larchmont, NY 10538
914-834-1017
FAX: 914-834-7754
Immermannia@aol.com

JOURNAL OF THE INTERFAITH FORUM ON RELIGION, ART & ARCHITECTURE/NUMBER 4/2001 • 27
### Architects Directory (continued)

<table>
<thead>
<tr>
<th>Firm Name</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaylor Architects</td>
<td>187 Race St, Lebanon, PA 17042, 717-272-9415</td>
</tr>
<tr>
<td>Mengehee/Nicholson/Burke Architects</td>
<td>465 Jack Kramer Dr, Suite 1, Memphis, TN 38117, 901-683-7667</td>
</tr>
<tr>
<td>McLeod-Morse-Leonatti, LTD</td>
<td>213 1/2 South Sixth St, Springfield, IL 62701-1502, 217-789-9515</td>
</tr>
<tr>
<td>Merritt McPherson Cieslak, PC</td>
<td>55700 Freedom Rd, Farmington, MI 48335, 248-476-3614, 248-476-1374</td>
</tr>
<tr>
<td>John Miller Architects</td>
<td>105 Fremont Ave, Suite F, Los Altos, CA 94022, 650-941-2222</td>
</tr>
<tr>
<td>Larson &amp; Darby, Inc./C. Eugene Elliott</td>
<td>1322 E. State St, Rockford, IL 61107, 815-987-5260</td>
</tr>
<tr>
<td>John Milner Architects, Inc.</td>
<td>Rte 1 &amp; Rte 160/PO Box 937, Chadds Ford, PA 19317, 610-388-0111</td>
</tr>
<tr>
<td>John Milner Architects, Inc.</td>
<td>Rte 1 &amp; Rte 160/PO Box 937, Chadds Ford, PA 19317, 610-388-0111</td>
</tr>
<tr>
<td>John Milner Architects, Inc.</td>
<td>Rte 1 &amp; Rte 160/PO Box 937, Chadds Ford, PA 19317, 610-388-0111</td>
</tr>
<tr>
<td>Lord Architecture, Inc.</td>
<td>R. Bennett Lord Jr., 11670 Iberia Place, Suite 210, San Diego, CA 92128-2455, 858-485-6980, 858-485-1510</td>
</tr>
<tr>
<td>Loving &amp; Campos Architects, Inc.</td>
<td>245 Vngacola Road, Suite 200, Walnut Creek, CA 94596-4025, 925-944-1626</td>
</tr>
<tr>
<td>Mantel &amp; Teter Architects, Inc.</td>
<td>4016 Washington Suite 200, Kansas City, MO 64111, 816-931-5600, 816-531-7537</td>
</tr>
<tr>
<td>Mtfa Architecture &amp; Planning</td>
<td>2311 Wilson Boulevard, Suite 200, Arlington, VA 22201, 703-524-6616, <a href="mailto:mtfa@mtda.net">mtfa@mtda.net</a></td>
</tr>
<tr>
<td>Plunkett Raysich Architects</td>
<td>10850 W. Park Place, Suite 300, Milwaukee, WI 53224, 414-359-3070, <a href="http://www.prarch.com">www.prarch.com</a></td>
</tr>
<tr>
<td>Potter &amp; Cox Architects</td>
<td>462 South 4th Ave, St. Paul, MN 55102, 651-361-2664</td>
</tr>
<tr>
<td>Progressive AE</td>
<td>1811 4 Mile Road, NE, Grand Rapids, MI 49525, 616-361-1493, <a href="mailto:lundwalp@progressiveae.com">lundwalp@progressiveae.com</a></td>
</tr>
<tr>
<td>Quinn Evans/Architects</td>
<td>219-1/2 N. Main St, Ann Arbor, MI 48104, 734-663-5888, <a href="http://www.quinnevans.com">www.quinnevans.com</a></td>
</tr>
<tr>
<td>Quinn Evans Architects</td>
<td>Restoration architects for Cathedral of St. Andrew, Grand Rapids, and First Church of Christ, Scientist, Boston</td>
</tr>
<tr>
<td>Vincent S. Riggi, Architect</td>
<td>912 N. Blakely St, Dunmore, PA 18512, 570-961-0357, 570-969-0195</td>
</tr>
<tr>
<td>Ruck/Pate Architecture</td>
<td>Todd D. Carlson, MLA, ALA, NCARB, 257 East Main St, Barrington, IL 60010, 847-381-2946, <a href="mailto:tfcarlson@ruckpate.com">tfcarlson@ruckpate.com</a></td>
</tr>
<tr>
<td>Saaedra Gehlhausen Architects</td>
<td>126 North Water St, Rockford, IL 61107, 815-963-9392, <a href="http://www.sgdesign.com">www.sgdesign.com</a></td>
</tr>
<tr>
<td>George Constantine Gappas, AIA</td>
<td>Architecture/Planning, 560 Kitts Blvd, Suite 116, Troy, MI 48084, 248-244-8998, fax: 248-244-9021, <a href="mailto:email@cgpp-architect.com">email@cgpp-architect.com</a>, <a href="http://www.cgpp-architect.com">www.cgpp-architect.com</a></td>
</tr>
</tbody>
</table>
Architects Directory (continued)

SHEFELMAN & NIX ARCHITECTS
105 West 8th St.
Austin, TX  78701
512-474-6262
FAX: 512-474-6278
snarch@texas.net
www.snarch.home.texas.net

Six churches designed and completed since firm formed in 1977. Tom Shefelman, AIA, with 44 years of religious facility design and renovation.

SMSO ARCHITECTS
205 South Water St.
Northfield, MN  55057
507-645-4461
FAX: 507-645-7682
www.smsq.com

Celebrating over 50 years of architectural excellence.

SOLOMON + BAUER ARCHITECTS INC.
44 Hunt St.
Watertown, MA  02472
617-924-8200
FAX: 617-924-6685
ssolomon@solomonbauer.com
www.solomonbauer.com

STAUB ROBISON WILLIAMS, ARCHITECTS, PA
330 W. Jefferson St.
Tupelo, MS  38804-3936
662-844-5843
FAX: 662-841-7575
Full architectural services, including master planning, interior design, additions, renovations, historical restoration.

SULLIVAN ARCHITECTURE, PC
115 Stevens Ave.
Valhalla, NY  10595
914-747-4004
FAX 914-747-4919
jpsfaia@sullivanarch.com
Providing full design services including site planning, project programming for new buildings, renovations and restorations.

TAYLOR & BURNS ARCHITECTS
58 Winter St.
Boston, MA  02108
617-357-5335
FAX 617-357-5654
info@taylorburns.com
www.taylorburns.com

THOMAS GORDON SMITH ARCHITECTS
2025 Edison Road
South Bend, IN  46637
219-287-1498
FAX 219-287-0821
archtgs@aol.com
www.thomasgordonsmith.com

TRAHAN ARCHITECTS, APAC
445 North Boulevard
Suite 570
Baton Rouge, LA  70802
225-924-6333
FAX 225-924-6498

VISBEEN ASSOCIATES, INC.
Wayne E. Visbeen, AIA, IDDA
4139 Embassy Dr. SE
Grand Rapids, MI  49546
616-285-9901
FAX 616-285-9963
visbeenaia@aol.com
Full architectural design services, master planning, interior design for new facilities, additions, renovations.

W2A DESIGN GROUP
609 Hamilton Street
Suite 200
Allentown, PA  18101-2189
610-437-4450
FAX 610-437-2817
info@w2a.com
www.w2a.com

WALTON AND ASSOCIATES ARCHITECTS, PC
Don R. Walton, AIA
1227 S. Sixth St.
Springfield, IL  62703
888-544-5888
FAX 217-544-1851
waltn@wpaol.com
Master planning, programming, architecture for religious and educational facilities, all denominations. Over 30 years’ experience.

WARD/HALL ASSOCIATES, AIA, PLC
12011 Lee Jackson Memorial Hwy.
Suite 300
Fairfax, VA  22033
703-385-5800
FAX 703-385-5863
wha@wardhall.com

WEBER MURPHY FOX, INC.
Douglas Hoffman
1300 E. Ninth St.
Suite 105
Cleveland, OH  44114
216-623-3700
FAX 216-623-3710
dhoffman@webermurphyfox.com
www.webermurphyfox.com

Designing and building places of worship for all faith groups.

WILLIAMSON POUNDERS ARCHITECTS, PC
245 Wagner Place
Suite M100
Memphis, TN  38110
901-527-4478
marketing@wparchitects.com
www.wparchitects.com
Complete architectural services; master planning, new facilities, additions and renovations, historic preservation; emphasizing collaborative approach.
NOT long after September 11th I slipped into an empty church, hoping to find relief from anxiety and an acute awareness of suffering everywhere I turned, but the anticipated solace did not come. After a period of waiting I began to ask myself why I felt no different than when I entered the sanctuary?

I looked around this traditional space with its pulpit and lectern for the spoken word, at the cross, at the stained glass with its sentimental cherubs and angels, and at the brown wood of the pews and furniture. Suddenly I felt engulfed in a dark haze of melancholy. There was no life in this sanctuary. Where is the promise of joy in a resurrection? Where is the hope of a committed discipleship growing together? Where are the intimations of the Holy Spirit? Why do I not feel the awe of transcendence that all religions covet? And if I do not always feel this in the art and architecture of my particular faith, perhaps congregants of other faiths have the same difficulty.

Father Alexander Schememann, an Orthodox priest, wrote in his published journals: “The source of false religion is the inability to rejoice, or rather the refusal of joy, whereas joy is absolutely essential because it is without any doubt the fruit of God’s presence. Somehow religious people often look upon joy with suspicion.” If this is true, what can be done when we need joy so much?

Architect Tadao Ando suggests that architects can lead congregants toward a “visual literacy.” Is it not possible that non-verbal images encourage a deeper spiritual response than the rational one of words? Perhaps we should think more in terms of our whole sensibilities, realizing that traditional symbols are sometimes dead to the contemporary psyche. I venture that some architects need to learn this too.

The artist/architect deals with line, color, proportion, and balance, trying to integrate into a whole. She succeeds if the client receives the intended meaning of the work, enjoying the work visually but also pondering its meaning. Liturgist Frank Kacmarcik tells us that “non-verbal images are not as dogmatic or absolute as words sometimes tend to be, that they are not about control but surrender. They orchestrate a silence that invokes presence. They are anchors of our convictions, informing our theologies. Seeing is believing.

There is much discussion today concerning traditional versus contemporary form. Some years ago Edward Robinson wrote in his book, The Language of Mystery: “I cannot believe divinity does not speak to us continuously--in the present as well as the past and in the future as well as in the present. Divinity and humanity merge in creative imagination and this enables us to see things in a new way.” For myself, I do not want to let the past go but I also do not want to disregard emerging changes in theologies or alternative experiences that may or may not be permanent. I ask, is there a place in the traditional for recognition of today’s interfaith and intercultural movements?

If we are deciding to return to the traditional because we want to avoid and renounce the present with all its complexities, then we are avoiding the responsibilities that are rightfully ours. We will be letting others make difficult decisions instead of weighing possibilities and making them ourselves. We are the poorer if we do not recognize this.

As I sat in this traditional sanctuary, pondering these questions, I had an overwhelming desire to feel the warmth of color. I long for color and I believe that it translates into a vibrancy of faith. In Color and Meaning John Gage writes that color communicates through sensory experience. Perhaps it is one of the ways the architect can reclaim our sensibilities.

Around the time of the First World War the physiological effect of color attracted general public attention. Earlier, a German physicist, Hermann Helmholz, had coined the term “chromatics.” A color-cure ward was established in a hospital for shell shock and nerve cases. The sense of confinement from which some patients suffered was thought to be alleviated by colored ceilings. A second German doctor, Wolfang Laub, decided that only art can finally heal, and he left medicine to become an artist. According to Gage, “When you look at a piece of art, your senses are stupefied for a moment, you disengage from your daily scramble, and you are given a key to the ineffable.”

That is what I was looking for that day after September 11, when I dropped into that traditional sanctuary—a key to the ineffable. That is what I think most people yearn for when they enter a sanctuary. I realize that the key is not always accessible, but is it not worth hoping for? I realize too that it is the life that is lived outside the walls of the sanctuary, traditional or contemporary, that is in the end the measure of our faith.
DEDICATED to Stained Glass Excellence

CREATED BY OUR ARTIST LEANDRO VELASCO
PROJECT: TEMPLE CARTAGENA, COLOMBIA

Established 1920
Rohlf’s Studio, Inc.
783 South 3rd Avenue
Mount Vernon, NY 10550
800.969.4106 • fax: 914.699.7091
Serving the religious and architectural communities for more than 80 years.

Traditional • Contemporary • Restoration

Bells by

VERDIN

Design and Specification Assistance for Bells
Bell and Clock Towers
Bell Restoration

The Verdin Company
444 Reading Road
Cincinnati, OH 45202
800•543•0488
fax: 513•241•1855
www.verdin.com
E-mail: sales@verdin.com

CONTEMPORARY DESIGN WITH RESPECT FOR TRADITION

Every synagogue has its own character, structure, and goals. We recognize this when creating works to meet your needs. Design, Fabrication, Installation. Our job is to make your job easy.

Sanctuary Design
Liturgical Furnishings
Donor Recognition
- Bimah Furniture
- Ark
- Eternal Lights
- Menorahs
- Torah Valets
- Yahrzeit Walls
- Donor Walls
- Trees of Life
- Holocaust Memorials
- Stained Glass
- Sculpture

Presentations Gallery Synagogue Arts & Furnishings

At the NY Design Center • 200 Lexington Avenue, Suite 423 • New York, NY 10016
Phone: 212•481•8181 • Fax: 212•779•9015
E-mail: SynagFurn@aol.com • Website: www.SynagogueFurnishings.com
<table>
<thead>
<tr>
<th>Request for Faith &amp; Form</th>
<th>Faith &amp; Form Change of Address Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertiser &amp; Service Information</td>
<td></td>
</tr>
<tr>
<td>The Art of Glass, Inc.</td>
<td>Name ______________________________</td>
</tr>
<tr>
<td>Bendheim Architectural Glass</td>
<td>Company or Org. ____________________</td>
</tr>
<tr>
<td>The Catholic University of America</td>
<td>Address ___________________________</td>
</tr>
<tr>
<td>C.M. Almy</td>
<td>City/State/Zip ____________________</td>
</tr>
<tr>
<td>Conrad Schmitt Studios Inc.</td>
<td></td>
</tr>
<tr>
<td>Dobson Pipe Organ Builders</td>
<td></td>
</tr>
<tr>
<td>R. Geissler Inc.</td>
<td></td>
</tr>
<tr>
<td>The Holy Rosary Guild</td>
<td></td>
</tr>
<tr>
<td>Meyer-Vogelpohl</td>
<td></td>
</tr>
<tr>
<td>Presentations Gallery</td>
<td></td>
</tr>
<tr>
<td>Rob Fisher Sculpture</td>
<td></td>
</tr>
<tr>
<td>Rohlf's Studio, Inc.</td>
<td></td>
</tr>
<tr>
<td>Sculpture by Timothy P. Schmaltz</td>
<td></td>
</tr>
<tr>
<td>Stained Glass Association</td>
<td></td>
</tr>
<tr>
<td>The Verdin Company</td>
<td></td>
</tr>
<tr>
<td>Willet Studios Stained Glass</td>
<td></td>
</tr>
<tr>
<td>Yale Institute of Sacred Music</td>
<td></td>
</tr>
</tbody>
</table>

OLD ADDRESS
(print exact address from your label or attach label):
- Name ______________________________
- Company or Org. ____________________
- Address ___________________________
- City/State/Zip ____________________

NEW ADDRESS:
- Name ______________________________
- Company or Org. ____________________
- Address ___________________________
- City/State/Zip ____________________

**Fax to: 216-623-3710**
Enclosed is the latest issue of FAITH & FORM
If you have been receiving free copies of *Faith & Form* because you are an IFRAA member, you need to know that IFRAA is no longer providing complimentary subscriptions. Beginning in January 2002 you must subscribe to the magazine to continue receiving copies uninterrupted. Use the form below to enter your subscription. Be sure to include payment (checks or money orders) with your order. Sorry, we do not accept credit cards.

---

**Subscription Form**

*Faith & Form is published three times a year as the journal of the Interfaith Forum on Religion, Art and Architecture*

Yes! Please □ enter □ renew my subscription (or gift subscription) to

Faith & Form for □ 1 year, $30 □ 2 years, $50

Canadian and overseas subscriptions in **U.S. dollars**: □ 1 year, $36 □ 2 years, $60

☐ Check here if this is a gift subscription and enclose name and address of your gift recipient. An attractive card will be sent in your name.

Name___________________________________________________________

Company or Org.___________________________________________________

Address________________________________________________________

City/State/Zip____________________________________________________

Phone___________________________________________________________

**PAYMENT MUST ACCOMPANY ORDER.**

Make check payable in U.S. dollars to:
Faith & Form

**Mail to:**
Faith & Form
PO Box 1253
State College, PA 16804-1253