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On the cover: Grandberg & Associates Architects' design of the new 32,000-sq.ft. Stanwich Congregational Church in Greenwich, CT, maintains the scale of traditional New England churches while providing for a contemporary program. See page 30. Photo: Durston Saylor

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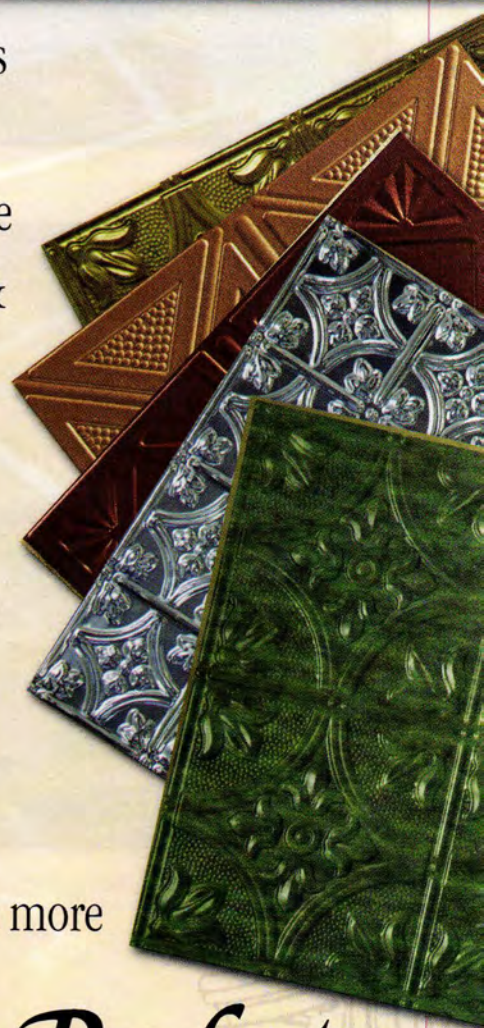
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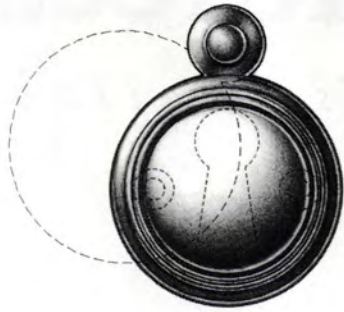
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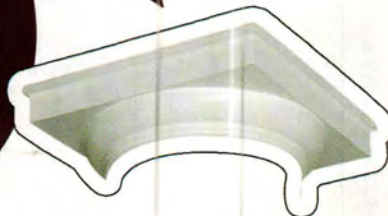
Temple of Winds

Natural beauty marries with precision and uniformity. The Temple of Winds is a festive choice featuring two tiers of acanthus leaves that contrast against a subtle, yet sharp square abacus.



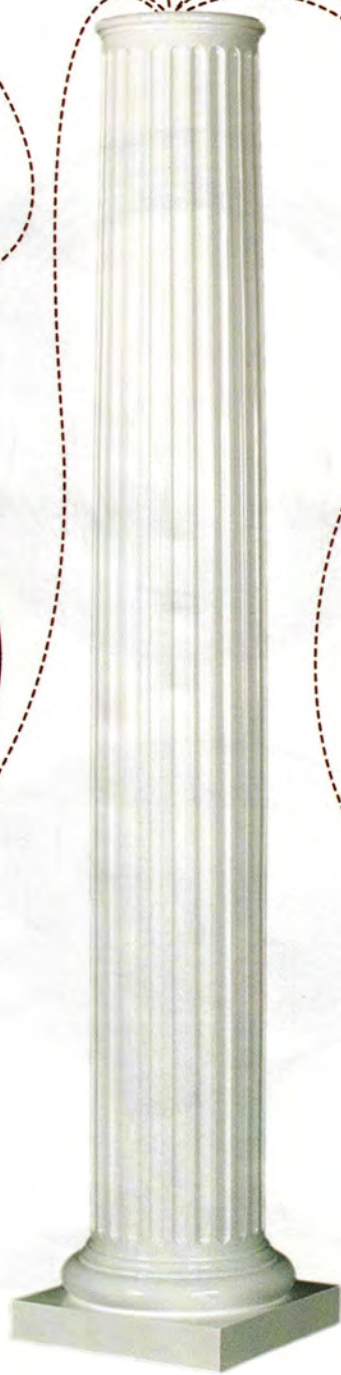
Tuscan

The Tuscan Capital is a simplified variation of the Doric. Favored early on by the East Coast for its ease of construction, it has emerged as the standard in architecture. Classical yet sturdy, the Tuscan's simple design makes it the choice for a solid look.



Roman Ionic

The Roman Ionic Capital features spiraled volutes wrapped in acanthus leaves, crowned by a square dentil abacus. This classical design is a staple in Roman architecture.

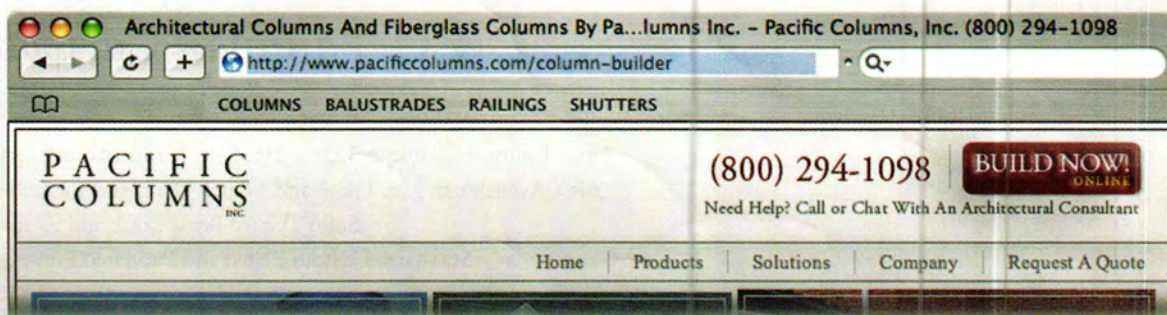


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 Building Excellence Award: Best Historic Restoration from the General Contractors' Association of Philadelphia.*

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 Rev. Terence M. Moore · EDA, Architects · Leandro Velasco, Stained Glass Artist
Church interior designed and fabricated by Rambusch Crafts, including stained glass windows and Bottichino baptismal font.



Basilica of Sts. Peter and Paul, Lewiston ME
 Rev. Robert D. Lariviere, Rector

Interior renovation by Rambusch Crafts including new Bottichino marble altar including elements harvested, refinished existing brass, high altar candelabra. The interior was repainted, decorated and relighted by Rambusch.

Our Lady of Camarin Oratory, Basilica of the National Shrine of the Immaculate Conception, Washington DC
 Msgr. Walter R. Rossi, Rector

Bronze and crystal glass case with interior lighting and Bottichino and Belgian black marble base designed and fabricated by Rambusch crafts.



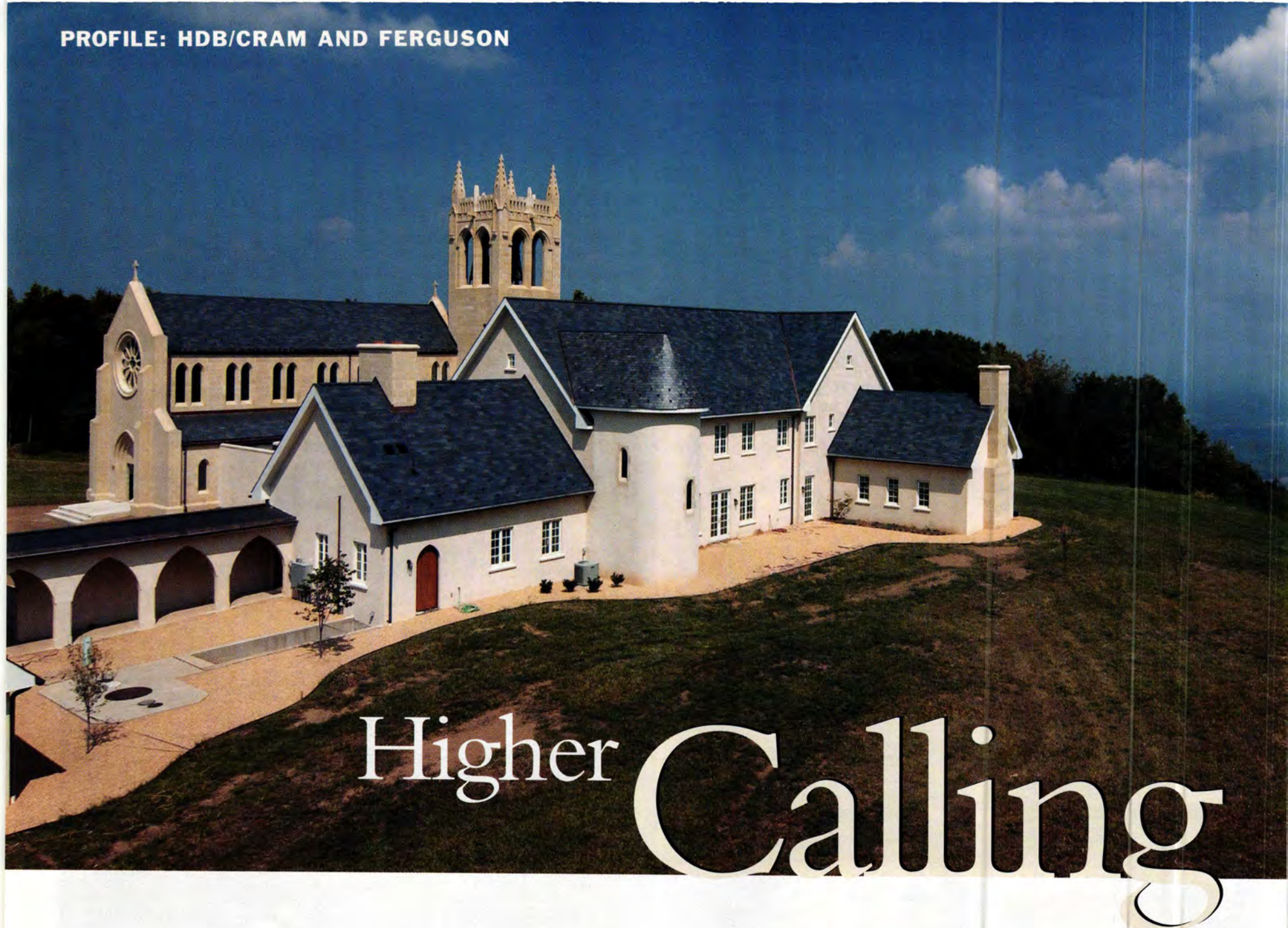
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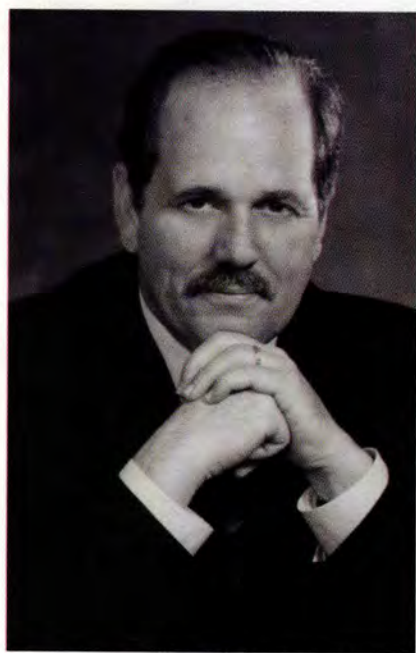
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Higher Calling

HDB/Cram and Ferguson, the successor firm to Ralph Adams Cram's famous practice, stakes out new ground while paying homage to its pedigree. **By Kim A. O'Connell**



Although he recognizes the extraordinary achievements of his predecessor Ralph Adams Cram, Ethan Anthony is no slavish imitator. He welcomes the challenge of designing traditional religious buildings within today's modern constraints. Photo: courtesy of HDB/Cram and Ferguson

Top: From its mountaintop location just off the Blue Ridge Parkway, Syon Abbey commands an extraordinary view of the surrounding Virginia countryside. The property was slated to become a golf course or some other development when the monks purchased it. Photo: John Daughtry, LOF Productions

Winding south on the Blue Ridge Parkway not far from Roanoke, VA, the trees and rocks on either side give way to a field dotted with hay bales and framed by a split-rail fence. Its bucolic appearance is charming enough, but then you glimpse something else – the striking tower of some grand building, quite unexpected up on the spine of the Appalachians. A second later, the trees obscure the building again and it seems like a mirage. After leaving the parkway, however, and driving down a narrow path past a pond and through a thicket, the building is revealed in all its glory. This is Syon Abbey, a new monastery set against the backdrop of mountains and sky.

Here, a community of Benedictine monks lives and worships, but these men also work, to an extent that might be surprising. Self-sufficiency and honest toil are hallmarks of the monastic life, and so the monks of Syon Abbey are building their home and church alongside outside contractors. “[T]he need is born in us to make things: to arrange a plan, to work out details, to solve problems, and adapt the plan, and so to produce a finished and worthy thing,” writes Father John Sebastian on the monastery’s website. “Yet so much of what is made today does not give evidence of having been well planned or carefully constructed, and does not seem intended to long survive.”

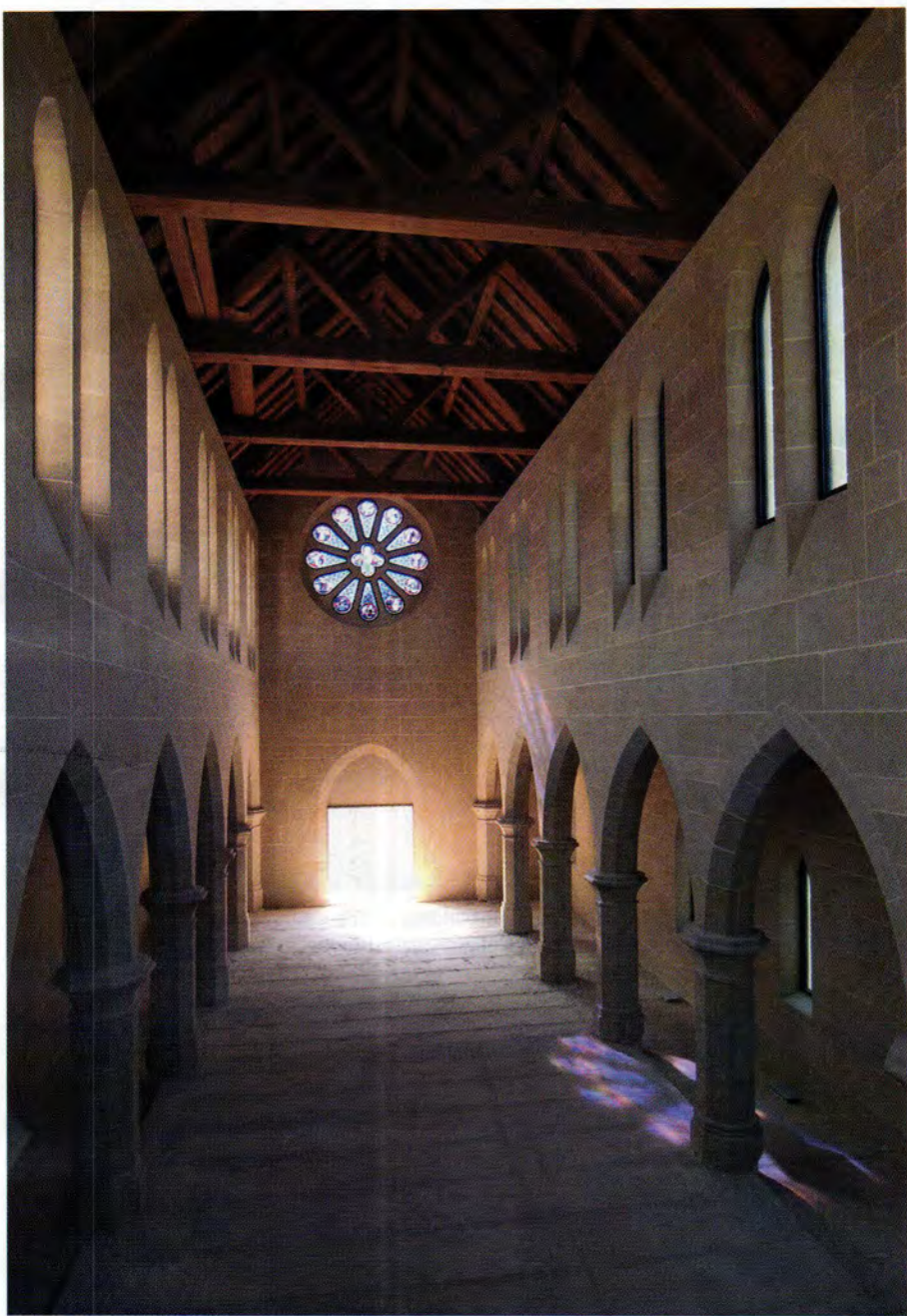
Even if they have left the material world behind, the monks have a strong awareness of their surroundings and their own place in history. When they moved their organization from Kentucky to Virginia several years ago, they wanted to build a new monastery that captured the spirit of historic monasteries in England. Searching for the ecclesiastical equivalent in the United States, they turned to the work of Ralph Adams Cram (1863–1942), the renowned Gothic Revival architect. To their delight, the successor firm to the Cram practice – HDB/Cram and Ferguson – was alive and well in Boston and building a strong portfolio of contemporary religious buildings.

“Getting the opportunity to do a monastery was a dream come true,” says Ethan Anthony, AIA, president of the firm. “I encouraged them to site the monastery at the end of the field so you could see it from the Blue Ridge Parkway. You see it across the field, then you have to go on a little spiritual journey that prepares you as you come through the opening in the trees, to emphasize the power of the church coming out of the rock, coming out of the mountain itself.”

Living History

In the early 1990s, not long after Anthony joined HDB/Cram and Ferguson, he discovered the enormous wealth of historical documents still owned by the firm. “I was in shock,” he says. “There were 10,000 photographs, from projects at the most prestigious colleges and universities – 55 schools and colleges in all – and the drawings were exquisite.” Many of the drawings had been deposited in the Boston Public Library under the stipulation that the firm would retain the commercial rights to them in perpetuity.

When Anthony joined the firm, however, reusing the Cram designs was not a likely prospect, as the firm had moved almost entirely into commercial architecture for insurance and telecommunications companies. The work was solid and paid the bills, but it was a far cry from the Gothic buildings for which Cram was known. Founding the firm in 1889 with Bertram Grosvenor Goodhue, Cram designed buildings for the campuses of Cornell University, the University of Richmond, the U.S. Military Academy, Rice University and many others, but he is primarily known for his work at Princeton, where he was a



The walls of the church, bell tower and cloister arches are made of imported Spanish limestone, which sheathes an interior structure of autoclaved aerated concrete, a light material that is easier to work with than traditional concrete. The rose window contains the monastery's only stained glass – more will be commissioned as funds become available. Photo: John Daughtry, LOF Productions



To differentiate the building's public and private areas, the monks' cloister and private reading and worship rooms are clad in a creamy stucco and employ simple materials. Photo: John Daughtry, LOF Productions

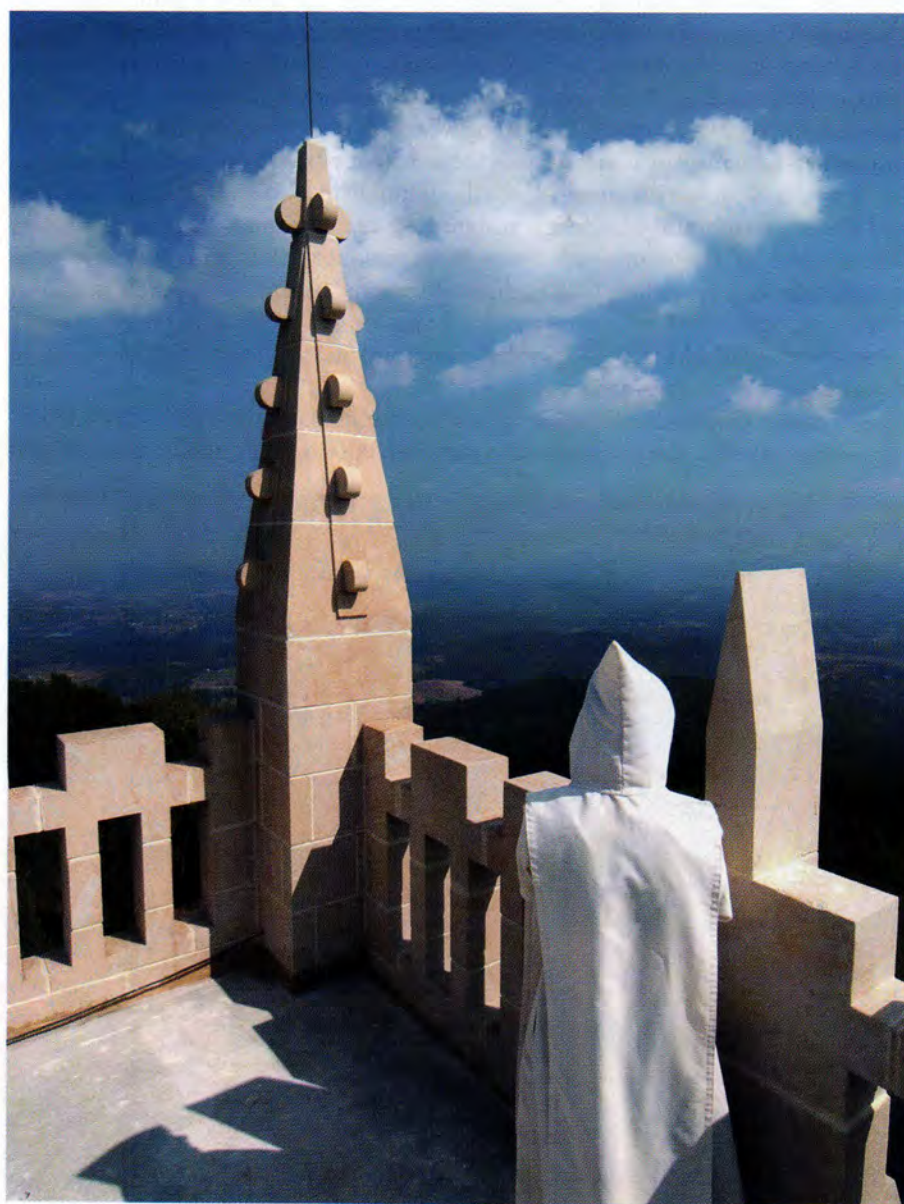
consulting architect from 1907 to 1929. The list of Cram's notable churches includes the Princeton University Chapel, the Church of the Advent in Boston, and the All Saints Church in Ashmont, MA.

By the late-20th century, HDB/Cram and Ferguson (the name is an amalgam of previous principals' surnames or initials) had relegated most of that work to history. "It was a derelict office, not really celebrating their own history and not really moving forward," says Anthony. "When I came here, I knew that the work that this firm used to do was the work that I wanted to do."

Anthony studied architecture at the Boston Architectural College, eventually obtaining his degree from the University of Oregon in 1980, which had the traditional design school environment he craved. After returning to Boston, he worked with a firm that specialized in hospitals and other medical buildings before heading up his own practice, Anthony Associates, for seven years. In 1990, he joined HDB. Back then, the firm was still doing all hand-drawing, and Anthony's first order of business was to computerize the company. Anthony laughingly recounts how one of those computers was placed before a secretary who had worked there for decades. At this, she stood up and declared herself retired.

The secretary has not been the only one to question the firm's new direction. Anthony has been criticized by at least one architectural historian who believes that he has diluted the firm's legacy with his sturdy, simplified designs, while benefiting greatly from Cram's traceried coattails. "First of all, I don't think it's true," says David Hulihan, a semi-retired architect who joined HDB in 1971 and still occasionally works with Anthony on detailing and specifications. "The buildings we do these days are less detailed than some of the buildings that Cram designed, but that's a function of the budgets. And that was even true for many of the projects that Cram did and that were well thought of. Some of his work was a very simplified Gothicized collegiate."

In addition to being influenced by Cram himself, Anthony also has studied the same traditional precedents that influenced his predecessor. He has traveled throughout Europe, photographing old churches and monasteries and getting a feel for how they relate to the surrounding landscape and society. This past spring, Anthony published a book, *The Architecture of Ralph Adams Cram and His Office* (W.W. Norton & Company). "What I like about him is there's just this kind of New England, rural, common-sense quality about his thinking, little things like wanting to use materials manufactured close to the building," says Anthony. "Everything was so relevant to today, but for different reasons – it was not because he wanted to avoid the ecological damage of transporting materials over long distances, but because he thought it gave a project authenticity. I realized that Cram was not only a Gothicism or medievalist, but he came to his work with an appreciation for the English Arts and Crafts architects as well."



The lower levels of the 80-ft. bell tower serve as the stairwell for the north end of the monastery, connecting the church to the residence. A steel spiral staircase allows one to climb from the floor of the ringer's chamber up to the pinnacled roof deck. Photo: John Daughtry, LOF Productions



Preserving the rural setting of Syon Abbey was as important to the monks as it was to Ethan Anthony. He encouraged them to site their building at the end of a winding road, which allows one to experience the bucolic landscape as a “spiritual journey” that ends with the building rising out of the land. Photo: John Daughtry, LOF Productions

Constant Evolution

Today, HDB/Cram and Ferguson maintains a small practice of about five architects — one of whom, Kevin Hogan, has worked with Anthony for more than a decade. Generally, the firm’s portfolio is divided between new ecclesiastical construction and restoration of historic churches and buildings, with some residential and corporate design as well.

Although Anthony finds that budgets for religious buildings remain tight, the growth in traditional construction has generally made his job easier. “I haven’t yet had a budget that would allow me to do a fully flamboyant Gothic with lots of carving, and that has affected the buildings because I’ve had to use other methods of bringing interest to the buildings [such as using machine-carved versus hand-carved elements],” he says. “My work is constantly evolving as we develop new methods and sources. The number and quality and variety of craftsmen have grown exponentially. The traditional building movement, and it is a movement, has made it much more practical to do this kind of work.”

One of the first major projects helmed by Anthony was Our Lady of Walsingham, (see *Traditional Building*, December 2005, page 24) a new Gothic church in Houston, TX. Accommodating 300 worshippers, the church intentionally mimics the Walsingham Holy House in England, which was destroyed by Henry VIII during the Reformation. A massive square, castellated tower dominates the church’s facade, complete with gargoyles keeping watch at each corner, while three glorious arched stained-glass windows provide a dramatic backdrop to the altar inside.

For the St. John Neumann Catholic Church in Farragut, TN, HDB/Cram and Ferguson submitted a design inspired by the Burgundy region of France, where some of the continent’s finest Romanesque architecture was first conceived. Laid out according to a traditional cruciform plan, the church is clad in stone and dominated by a tower and a broad dome. When completed in early 2008, the church, which includes a day chapel and an “adoration” chapel, will hold more than 900 congregants.

At the St. Charles Borromeo Catholic church in Hampshire, IL, HDB is building a new worship space with such classic elements as a tall spire, a cross-shaped

plan in which the altar is located on the eastern end and a vaulted ceiling. There, parishioners wanted a house of worship that wasn’t banal and featureless like the warehouse-like modern churches they saw along the highway. What they wanted, as they put it to Anthony, was a space that “feels like a church.”

An Abbey for the Ages

Back in Virginia, a hot September morning found Father Sebastian up on a scaffolding rig at Syon Abbey, applying stucco to the walls of a courtyard that separates the living quarters from the church, which he hopes will be completed in time for Christmas. Acting as the monastery’s construction manager, Sebastian is as articulate about its architectural details as he is about the project’s historical precedents — expounding on the benefits, for example, of using autoclaved aerated concrete (AAC), a low-density product that is lighter and easier to cut and sand than traditional concrete. “We’d always admired the work of Cram,” he says. “But we didn’t want a copy. We needed an original thinker.”

They found it in Ethan Anthony, who was fresh from designing Our Lady of Walsingham when the monastery first approached him years ago. “I had had a very successful experience using a lot of Gothic language on that building,” says Anthony, “but also doing a modern building that was technologically up to date and functional.” In addition to wanting a skilled ecclesiastical designer, the monastery needed a firm that could be patient while they accrued the necessary funds and materials to go forward with construction. The monks depend greatly on financial gifts from the laity and material donations from contractors, but this often means that the design and construction phases can be mercurial and difficult to plan for. “We can’t throw up something that isn’t our best effort,” says Sebastian. “But there can be a great gulf between what you would like to do and what you can do.”

Anticipating these challenges, the monks engaged the firm’s services even before they had secured a location for the monastery. Although Anthony does not make a practice of designing buildings without knowing their context, in this case they knew that the church altar would face east, in keeping with cardinal practices.



Much of the detail at the Phillips Chapel at the Canterbury School in Greensboro, NC, is based on Gothic projects done in the Cram office during the early-20th century. The chapel is also a community center and music performance space, with its shape and acoustics designed to maximize choral and organ music. Photo: courtesy of HDB/Cram and Ferguson



Our Lady of Walsingham, a new church in Houston, TX, was designed to echo the Walsingham Holy House in England, destroyed by Henry VIII during the Reformation. Although the Gothic touches are evident throughout, the light-colored Texas limestone and simple forms are a far cry from the dark, heavy churches for which this style is known. Photo: courtesy of HDB/Cram and Ferguson



Stained-glass windows provide a dramatic backdrop to the traditional altar inside Our Lady of Walsingham. Photo: courtesy of HDB/Cram and Ferguson

“And, if you study the monasteries that were built during the medieval period, typically the cloister is on the south side of the church to capture the warmth of the sun,” says Anthony. “We followed the same rules.”

The building is simple and suitably monastic, its one colorful flourish being the stained-glass rose window at the church entrance (the monastery plans to commission more stained glass as funds become available). The church, bell tower and cloister arches are crafted of AAC block faced in Spanish limestone, while the cloister itself is covered in creamy stucco that is a special cement-based formulation designed to expand and contract with the AAC block and thereby reduce the risk of cracking.

By far, the most dramatic element of the church is its 80-ft. tall square tower, which has a bell chamber lined with eight arched windows and a rooftop deck with a fantastic view of the valley. More subtly, the building also features environmental elements such as a roof made of recycled rubber and a radiant floor heating system. Fittingly, stone for the church floor will come from the Holy Land – a quarry near Bethlehem.

“It’s just an enchanted, magical place,” Anthony says of Syon Abbey, and it is. The church has a transcendent quality, even though it will never be lauded the way, say, Cram’s Princeton Chapel is. But one wonders whether Cram could have done any better here within the same constraints – a tight budget, an atypical client and a remote site. As the bells of Syon Abbey peal across the Appalachian countryside, it hardly seems possible. **TB**

For a private mausoleum in Oklahoma City, HDB/Cram and Ferguson tempered the heaviness of the 12-in. reinforced-concrete walls – so that the building could withstand the major windstorms and tornadoes common to the area – with decorative features such as cast bronze doors, stained glass and bronze window grilles. Photo: courtesy of HDB/Cram and Ferguson



When completed in 2008, St. John Neumann Catholic Church in Farragut, TN, will hold more than 900 congregants. HDB/Cram and Ferguson’s design was inspired by the Romanesque architecture of the Burgundy region of France. Rendering: courtesy of HDB/Cram and Ferguson



At the St. Charles Borromeo Catholic Church in Hampshire, IL, HDB has employed such classic elements as a tall spire, a cruciform plan and a vaulted ceiling. The firm was cognizant of the patron saint throughout the process; Borromeo’s rules for the plan and construction of churches guided designers of Catholic worship spaces up to Vatican II. Elevation: courtesy of HDB/Cram and Ferguson



Hybrid Vigor

IN 1929, THE LARGEST JEWISH CONGREGATION in America unveiled one of the world's largest synagogues, at the posh Manhattan intersection of Fifth Avenue and 65th Street. Flying buttresses and a bell tower gave a medieval cast to the limestone exterior of Temple Emanu-El, but inside lay a medley of architectural details of an eclecticism probably still unrivaled in the hemisphere.

The ceiling's brightly painted exposed trusses provide a provincial Spanish touch over Byzantine gilt-glass mosaics, Moorish wall filigree, Romanesque arched bays for lancet windows, Arts & Crafts austere walnut pews and Art Deco cylindrical light fixtures. "And look up there, those ziggurat and sawtooth patterns painted along the ceiling cove, those to me seem to have an almost Aztec-Egyptian quality," says Mark H. Heutlinger, the synagogue's administrator.

The congregation's leaders, with New York, NY-based Beyer Blinder Belle Architects & Planners LLP, have just made the building's stylistic synthesis more visible and ebullient than ever. In column-free spaces soaring up to 103 ft. high, restorers have poured light — whether natural, electric, or reflected — into formerly murky corners and revamped every underlying technology.

"We've worked on every surface you see," says project architect Tom Lindberg. "We took away a layer of dishwasher-gray grime that in some spots was measurably thick. What's amazing is how majestic the space still was when we started, in spite of all the obscurity."

Temple Emanu-El is the congregation's fifth home since 1845, when three-dozen New Yorkers of German ancestry first started following the then-new Reform movement. After a few years of meeting in rented rooms on the Lower East Side, they converted a neighborhood Methodist church into a synagogue, then remodeled a nearby Baptist sanctuary, and finally built a domed and turreted headquarters from scratch at Fifth Avenue and 43rd Street. As the congregation grew, and members moved uptown, the leadership commissioned a new building for a site formerly occupied by the Astor family's 1890s chateaus.

The Upper East Side synagogue resulted from the collaboration of a handful of local architects: Robert D. Kohn, Charles Butler and Clarence Stein, plus the firm of Mayers, Murray & Phillip. Kohn, Butler and Stein had all trained at the Ecole des Beaux-Arts. Mayers, Murray & Phillip was the successor firm to religious architecture specialist Bertram Grosvenor Goodhue's office, where Stein had worked in the 1910s. This compatible team brought in some of their era's finest craftspeople to contrast ancient and avant-garde materials while incorporating symbols of the faith like menorahs, harps, biblical landscapes and Stars of David.

Flying buttresses and a bell tower (disguising a water tank and elevator machinery) give the 1929 limestone shell of Temple Emanu-El a demure medieval air that belies the eclectic polychrome interior. All photos: Brian Rose Photography unless otherwise noted



Philadelphia ironworker Samuel Yellin forged a dozen octagonal torchères for the lobby, and Manhattan muralist Hildreth Meière designed glass-and-marble mosaics that were fabricated at St. Louis' Ravenna Mosaic Company. Manhattan metalworker Oscar Bach cast bronze chandeliers and Ark doors and frames for the sanctuary and adjacent chapel, bronze rosettes for the lobby's Spanish travertine walls and nickel railings and scrollwork radiator covers throughout the building. Manhattan sculptor Ulysses Ricci produced Romanesque capitals for the polychrome

PROJECT

Temple Emanu-El, New York

Architects

Beyer Blinder Belle Architects & Planners LLP, New York, NY;
Tom Lindberg, project architect

Restoration Consultant

James W. Rhodes, Croton, NY

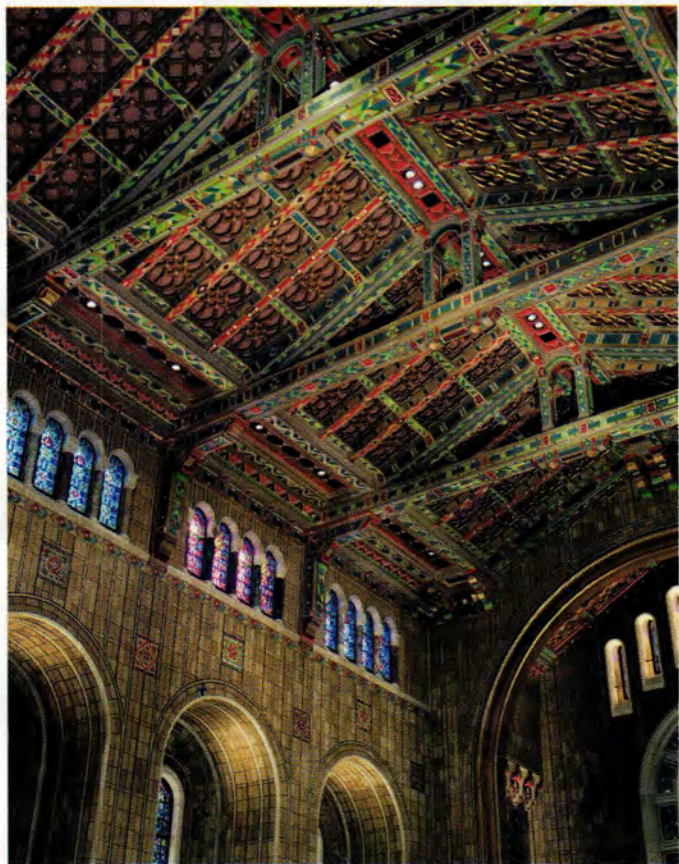
Roofing Consultant

James R. Gainfort, New York, NY

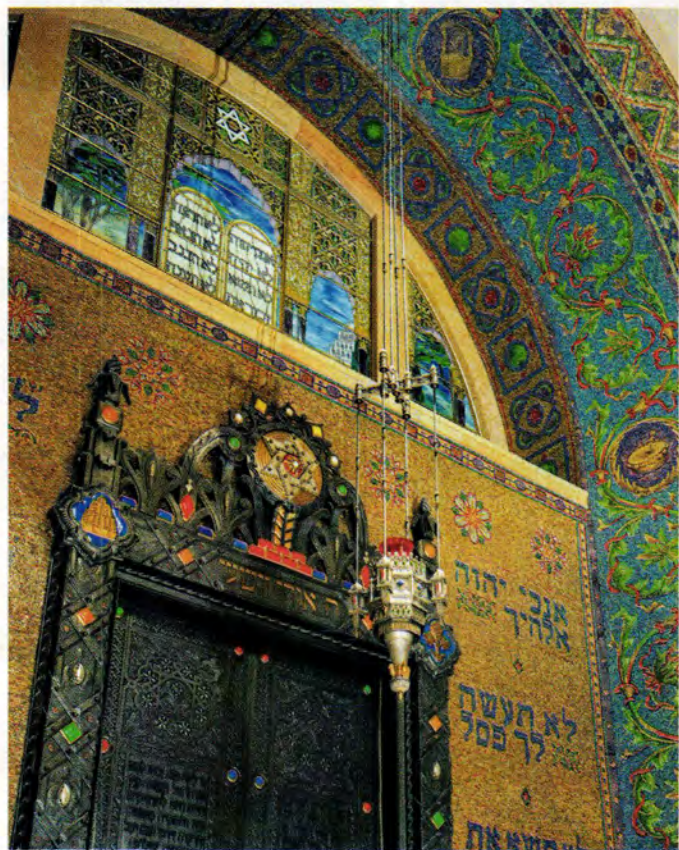
Right: Beyer Blinder Belle orchestrated the restoration of the majestic sanctuary, which combines Spanish polychrome ceiling trusses in steel-reinforced plaster, Romanesque window bays, limestone balconies on polychrome marble columns, austere walnut pews and a Guastavino-made wall tile called Akoustolith.

Far right: Light now floods the sanctuary, partly thanks to refurbished windows with clear laminated-glass exterior protection instead of yellowed plexiglass. Reflective gold stripes abound along the wall tiles and plaster ceiling.





The riotous ceiling's scrollwork plaster bands have subtly chamfered edges, just one example of the artful liveliness that the original designers worked into every detail.



Above: Behind each polychrome marble pillar over the Ark is a barely visible twin pillar, which gives the niche an added sense of depth. The arch is framed in glass-and-marble mosaics with flora and Jewish symbols, designed by Art Deco muralist Hildreth Meière.

Left: In a domed side chapel, Femenella & Associates restored an 1890s Tiffany landscape window, and Wilson Conservation revealed jewel-like enamel and stone inlays on the lighting and Ark metalwork.

marble columns, and innovative tilemakers at the Guastavino Co. clad the sanctuary walls in stucco-like slabs called Akoustolith.

Amid the ornament spectacles are subtle details that the untrained eye can barely detect, and that Beyer Blinder Belle only discovered via binoculars or scaffolding. "There are chamfers all along the steel-reinforced raised plaster bands on the ceiling," Lindberg points out. "The arch over the entrance is chamfered, too, and its glazed paint finish gets more matte as it gets closer to the walls, in an amazingly seamless way."

"There's a second set of marble pillars that you can hardly see, right behind the pillars over the Ark, just to add a sense of depth, and the Akoustolith grades from lighter to darker as it gets closer to the ceiling, for an added sense of mystery overhead," adds Heutlinger.

Worshippers' only complaint about the building over the years was its lack of air conditioning. But when the administration set out to remedy that flaw eight years ago, structural problems, including failing gutters and drainpipes, turned up. A fundraising brochure issued in the early 2000s was blunt about the need for some \$25 million. Parts of the building were "cracking and flaking" and "compromised by heat, cold and water," the brochure warned, while others "have not been professionally cleaned since construction and are covered by a patina of soot."



The stairwells, with nickel railings and fin-sprouting cylindrical light fixtures, are the synagogue's most Art Deco-flavored spaces.

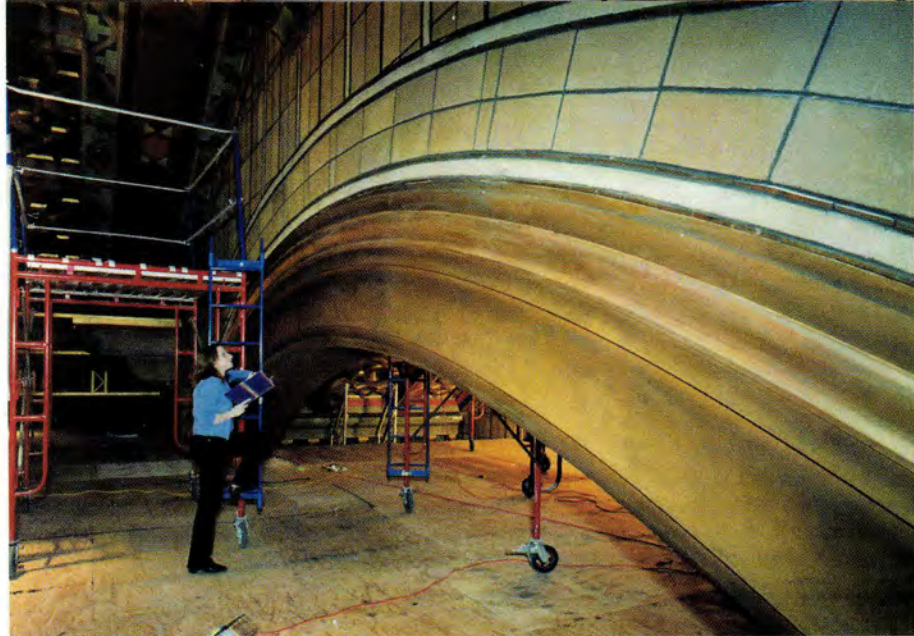
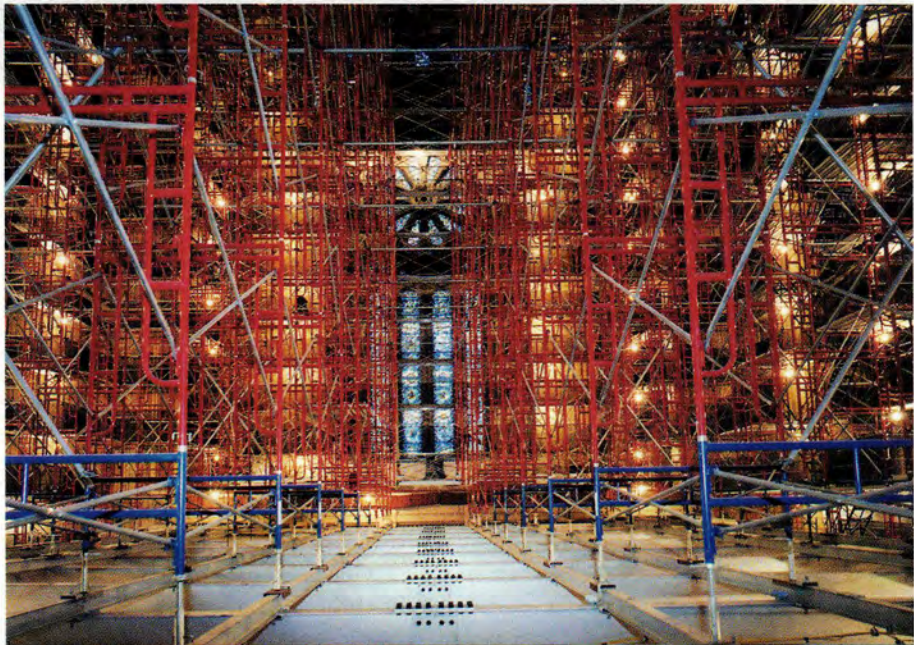
While fundraising progressed, Beyer Blinder Belle had time for extensive testing and strategizing. "The Akoustolith is porous, and we realized that over the years it just sucked up dirt," says Lindberg. "We looked at wet cleaning solutions, chemical solutions, foam-pellet sandblasting, a vacuum-and-spray combination, but everything we tried either did damage or left the walls moist. Finally we came up with Wishab sponges, which are like big dry erasers. In the end we went through thousands of them, case after case." (The product's Canadian manufacturer, Carr McLean, more typically sells them to conservators working on paper or fragile textiles.)

Construction eventually proceeded in two phases during 2005 and 2006, with breaks so that High Holy Day services could be held uninterrupted. The construction manager was Tishman Interiors Corp. of New York, NY, and engineers included AKF Engineers (mechanical/electrical/plumbing) of New York, NY, and JaffeHolden (acoustics) of Norwalk, CT. "There were deadlines that could not be missed," recalls Lindberg. "Tishman did an amazing job of timing everything, with no compromises of quality."

Air conditioning was woven through the ceiling's existing ventilation ducts and tucked into the under-floor plenum. The pews were removed, Lindberg explains, "but they weren't stripped and refinished. We only evened out the color, put on a new protective coating and had new cushions made in a



Torchères by Samuel Yellin illuminate the lobby, where bronze wall rosettes by Oscar Bach grip Spanish travertine slabs.



custom Scalamantré fabric with red and gold hexagons that work with the building's overruling geometry and add reflectivity."

Artisans from Manhattan's EverGreene Painting Studios spent months infilling about 20 percent of the ceiling's polychrome, then applied a protective yet reversible lacquer coat. Brooklyn, NY-based Wilson Conservation took on the Bach and Yellin metalwork, exposing long-forgotten enamel and stone inlays. Under the supervision of stained-glass restorers Femenella & Associates, based in Branchburg, NJ, all 62 of the synagogue's stained-glass windows (including a multilayered, opalescent Tiffany landscape) were removed, re-leaded, cleaned, and reinstalled. Protective sheets of clear laminated glass have replaced the former exterior layers of yellowed plexiglass.

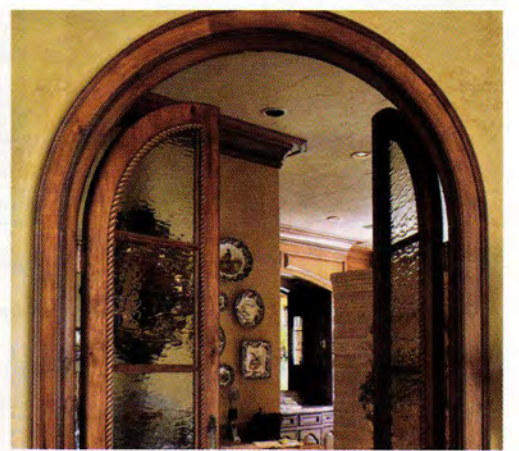
The interior glows thanks to new lighting systems as well, engineered by Manhattan-based theater specialist Sachs Morgan Studio. Uplights and sidelights on the sanctuary window frames bathe the bay arches, ceiling and mosaics. Along the side corridors, unobtrusive bronze frames hold edge-lit glass panes etched with the names of the restoration project's donors. In the lobby, blacksmith Joel Schwartz added two replicas of Yellin's torchères, "and the copies are so perfect that I can't tell anymore which ones are Joel's," Heutlinger says. The torchère beams sparkle now on the ceiling's restored silvered and gilded coffers and corbels. But in one back corner, a tiny triangle is still dingy.

"We left that to show people what this looked like back in 2005," explains Heutlinger. "It's intentionally shaped like the windows at the top of the Chrysler Building, another Art Deco landmark completed the same year as ours."

The Chrysler Building, however, makes much more of a streetscape statement than Temple Emanu-El's demure limestone cube. "The exterior fits into the Fifth Avenue gray-flannel scene," Lindberg observes. "It's not an obviously wild design until you step inside. The surprise of the vibrancy here has such impact. As the restoration came together, people who'd been coming here all their lives were stunned to see how much detail we'd revealed." — *Eve M. Kahn*

Above Left: During fast-track restoration in 2005 and 2006, pews were removed and scaffolding reached the 103-ft. ceiling. Photo: Bernstein Associates, Harrison, NY

Left: An arch over the sanctuary entrance, upon close examination, turned out to have subtle glazing and chamfering effects barely visible from below. Photo: Bernstein Associates, Harrison, NY



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The entrance on the upper level on the south side of the building matches that of the lower level on the opposite side. The arches all along this façade complement the arcade between Duke Chapel and the Old Divinity building.

stepped everything off of that,” explains Cox. “The result is two dramatic, curving flights of steps under engraved arches. Placing the stairs was a real balancing act, because we also had to relate to the levels in the New Divinity building.”

The arcade between Duke Chapel and Old Divinity presented another connectivity issue. “At a space slightly north of the Old Divinity exit to the arcade, we created a connection from Old Divinity to the third floor of Westbrook,” says Becker. “We created a connection on the lower and mid levels as well. We chose this spot because it was centrally located and we could install an elevator to reach all of the floors of both buildings.”

If the stair halls are the spine, the new chapel is the heart of the addition. Goodson Chapel, located on the mid level between Memorial Garden and the parking lot to the north, seats 315 people. “This location is ideal,” says Becker, “because the chapel can be easily accessed from both directions. Locating the main floor of the chapel on the mid level reduces its height relative to Duke Chapel, which produces a massing that comfortably cascades down the hill.”

The style of the chapel follows that of its 1930s neighbors – Collegiate Gothic – but is also simple and flexible. “Because it’s a teaching chapel, we created a flexible open space instead of an axial plan,” says Cox. “This was the character the university requested of us. Some of the detail was determined by the acoustics and the organ supplier – there is an organ balcony – but otherwise we followed the university’s lead.”

Goodson Chapel features 55-ft.-high heavy-timber ceilings, an architectural-grade southern-pine ceiling deck and stile-and-rail quartersawn solid-white-oak doors. Rustic-buff Indiana limestone was employed for the tracery and window surrounds, the convex curved panels in the lower wall, the bosses at the base of the trusses and the sloped sills and trim. “Rustic buff is found on buildings throughout the campus,” says Becker. “It has a lot of fossils and inclusions that select buff does not.”

Hartman-Cox Architects custom designed the light fixtures, which were fabricated by Baldinger Architectural Lighting of Astoria, NY. The Century Guild, Ltd., of Carrboro, NC, designed the custom wood chancel furniture.

At this point, the chapel is without stained-glass windows. These may be added in the future, budget willing. The clear-paned aluminum windows, from Moduline Window Systems of Wausau, WI, are a customized version of the company’s model #34P Renaissance System windows.

Offices, two classrooms and a refectory make up the remainder of the spaces on the mid level. More offices and conference rooms are located at the east side of the upper level. At the west is the Goodson Chapel balcony.



The refectory seats 200 people and additional seating can be found on the roof terrace to the north. “These are spaces that promote collegiality and teacher-student interaction,” says Cox. “We made sure to include these in our program, because the Old and New Divinity buildings don’t provide them. The older buildings have long, relatively narrow, double-loaded corridors and no central public orientation areas or circulation hubs.” Westbrook, he says, has a more centrally oriented arrangement. “It’s radial rather than linear. New circulation hubs and focus spaces have been incorporated in the plan at the entrances and adjacent to the new chapel and refectory.”

The landscaping design, by Lappas + Havener, PA, of Durham, was an important component that ties the Westbrook site to Old Divinity at the east, the garden at the south and Duke Woods, already a mature landscape, at the west. “We worked around a lot of the existing landscaping,” says Becker. “We also made ADA connections at the south, incorporating them seamlessly into the existing spaces.” Flagstone paving was used to line most of the paths.

In 2005, after about two years of construction, the Westbrook addition was completed. “Horace Trumbauer’s last building at Duke University opened in the late 1950s,” says Becker, “but I can imagine passersby thinking that our building, which came almost 50 years later, was of his time.” – Hadiya Strasberg



Goodson Chapel features 55-ft.-tall heavy-timber ceilings, an architectural-grade southern-pine ceiling deck and rustic-buff Indiana limestone trim and detailing. The window tracery is Hartman-Cox Architects’ own design; it was inspired by Duke Chapel’s window trim.



The two stair halls, which make up the spine of the addition, are toned-down Gothic-style spaces; the detailing and materials are more functional than those utilized in the chapel.



The women's gallery offers close-up views of Corinthian capitals and the light fixtures' gilded ceiling canopies and suspended wooden spheres.



Above: Deep reveals frame the story-tall arched windows.

Left: Windsor chairs were a 1950s addition to the sanctuary, where worshippers originally stood or sat on benches. The Ark is set above a balustraded platform, left, while the readers' platform, right, is at the center of the room, a typical feature in synagogues for Sephardim (Jews of Spanish descent).

tourists; in 1946, as the U.S.'s oldest surviving synagogue, it was declared a national historic site affiliated with the National Park Service. "There are only a handful of privately owned sites affiliated with us," explains David Bittermann, a Park Service project manager.

He worked closely with congregation leadership to supply technical assistance and give advice on planning the project and hiring Shawmut. In the 1950s, the congregation had funded a comprehensive restoration, making a few misguided decisions for Shawmut to undo. "There was canvas wrapped around the columns and covering interior plaster walls," explains Levesque. "When the fabric was removed, we found several areas of deteriorating plaster, some lath detached from brickwork, and some rusted cut nails. The woodwork was in great shape, but everything had been painted a uniform gray."

While keeping the synagogue open for tours during the summer season, Shawmut shrouded the exterior in netting and scaffolded the 3,600-sq.-ft. interior. Newmans, Ltd., a Newport-based metal restoration firm, meanwhile removed and dismantled the lighting and hardware. Levesque recalls that the construction crews "had to strip 22 paint layers off the brick, brownstone and wood. At least, thankfully, we only had to spot-repoint the mortar."

Shawmut re-created the exterior's original paint colors with PROSOCO's breathable masonry coatings. The workers installed a new slate roof over a repaired deck and incorporated new copper-lined gutters into the cornice. They put back original drainage swales along the foundation, although these beach-rock troughs are aesthetic, not functional – the downspouts actually drain into an underground drywell. On the portico, the crews Dutchman-patched the brownstone steps and re-applied brown sand paint on the wood columns and archways.

In the interior, Shawmut partially sanded the woodwork and columns – enough to reveal the tree trunks' astonishing texture of knots and vertical graining – then put back the bone-and-lichen palette from Washington's era. The Founding Father would not, however, recognize Touro's seating arrangement of 1950s Windsor chairs; male congregants originally either stood or sat on benches along the walls, while dignitaries occupied a box seat with crisscross-pattern wainscoting and women filled the upper gallery's pews.

Into that gallery's floor and the coved ceiling, Shawmut invisibly snuck electrical and fire detection and suppression chases. "Maintaining patina was very important to us, even though the building has to function in the modern world," Bittermann says. The gallery's radiators are one of the site's few detectable signs of modernity: lichen-colored, high-output, low-signature units from Ward Hill, MA-based Runtal Radiators hug the baseboards. The controls for the mechanicals are jammed into a 1950s basement vault (but not visible when the bimah's trapdoor is opened); the instruction books alone fill three binders, totaling nine inches thick.

"We've installed a Vesda aspiration system for smoke detection," says Levesque. "It constantly monitors the air's particulate content. We calibrated the system with

all the candles lit as if for services in the sanctuary, so the alarm won't go off during a ceremony."

Newmans rebuilt the synagogue's dozens of candlesticks, as well as chandeliers containing hundreds of components apiece, sconces with arms so narrow that only new Teflon-coated wires would fit inside, and glittery silver finials for torah scrolls. Newmans also brought in forged-iron, leather-strung sash pins that slide into the windows' new stainless-steel pinholes.

The gilded spheres on the light-fixture rods were also restored. Each wooden ball had originally been toenailed – assembled with dozens of crisscrossing nails. "Those were a nightmare to disassemble," says Levesque. "When they were put back together, magnets were inlaid into the wood to hold the halves together. As a team we tried to think ahead about everything we did at the synagogue – understanding that eventually, hopefully not soon, another generation of restorers will be here." – Eve M. Kahn



Above: Artisan Anna Hattendorf re-formed chasing and repoussé patterns on the partially collapsed base of an 18th-century menorah. Photo: Howard Newman

Right: The synagogue's eternal light, originally a whale-oil lamp, now has a new blown-glass insert for its six-watt bulb and new wiring concealed in a rear chain. Photo: Howard Newman





Mt. Kisco, NY-based Grandberg & Associates Architects designed the new 32,000-sq.ft. Stanwich Congregational Church in Greenwich, CT, completed in 2006, both to accommodate a contemporary program and in keeping with traditional New England churches. All photos: Durston Saylor

Proper Detail

ON APRIL 2, 2006, the first Sunday service was held in the new Stanwich Congregational Church in Greenwich, CT. Churchgoers were able to enjoy for the first time their new traditionally styled, 32,000-sq.ft. complex, which, along with the sanctuary, includes a fellowship hall, a conference room and library, clergy offices, a bookstore, Sunday School classrooms and three octagonal gallery spaces connecting the three axes of the plan. Designed by Mt. Kisco, NY-based Grandberg & Associates Architects, the church clearly evokes traditional New England churches while also providing all the amenities of contemporary usage without sacrificing the intimacy of the old church.

PROJECT

The Stanwich Congregational Church, Greenwich, CT

Architect

Grandberg & Associates Architects, Mt. Kisco, NY; Ira Grandberg, AIA, principal in charge

Contractor

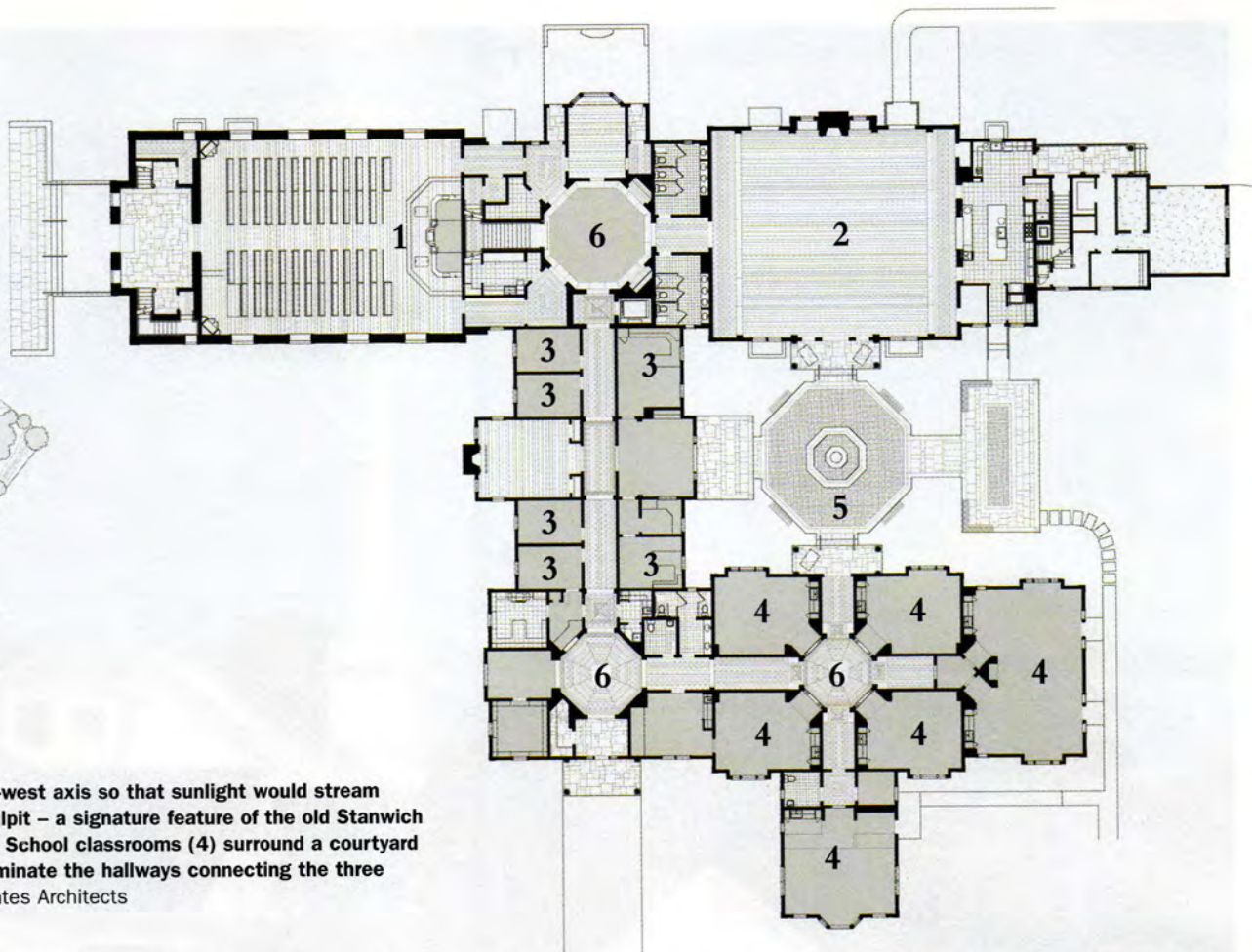
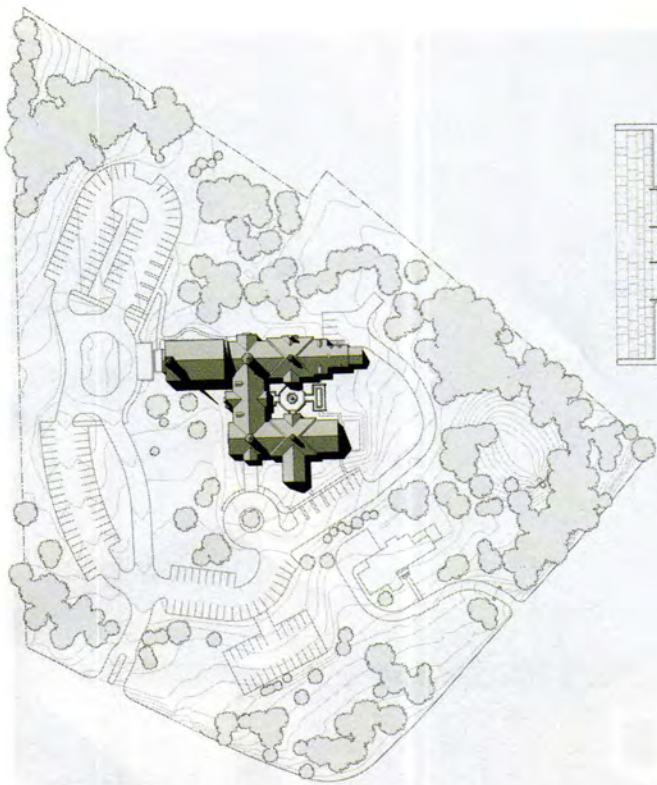
The A. Pappajohn Company, Stamford, CT

Greenwich, located at the southwestern tip of Connecticut, was settled in 1640, a mere 20 years after the Mayflower made landfall and Plymouth Colony was founded. The Stanwich Church itself, one of the oldest houses of worship in Connecticut, dates from the Colonial era. It was founded in 1731 by 13 families, who constructed a simple 32x26-ft. meetinghouse in 1732. In 1804, the original meetinghouse was torn down and replaced by a larger church. That structure was destroyed by lightning in 1923 and replaced with an old Methodist church that had previously served as a meeting hall. Over the next 30 years, a steeple, parsonage and Sunday school classrooms were added. By the 1990s, the rapidly growing congregation had outgrown the space; in 1991, the church formed a building committee to look into expansion.

The congregation continued to grow in the '90s, more than tripling in size with the addition of ministries and services. In 1999, structural damage – including a split in the main roof truss – exacerbated the church's need. Because the old church sits on a small plot and neighboring properties were unavailable, the church purchased six acres about a quarter of a mile down the road.



Seen from the balcony, the new church accommodates three times the number of parishioners but retains the intimacy of the old Stanwich Church.



The sanctuary (1) was oriented along the southernmost east-west axis so that sunlight would stream through the 16-ft. double-hung windows and illuminate the pulpit – a signature feature of the old Stanwich Church. The fellowship hall (2), clergy offices (3) and Sunday School classrooms (4) surround a courtyard (5) that opens to the west. Octagonal gallery spaces (6) terminate the hallways connecting the three main program spaces. Plans: courtesy of Grandberg & Associates Architects

Ira Grandberg, AIA, is the principal of Grandberg & Associates Architects, which was hired to design the new church in 2001. “The whole spirit of the church and the congregation is geared toward the New England meetinghouse environment,” he says. “They interviewed many architects to choose a firm that they thought could capture the spirit of the church, and our firm is quite well known in Greenwich for our ability to make new architecture feel old.”

The building committee’s goals for the new church were clear from the beginning: it had to accommodate three times the number of parishioners while maintaining the intimacy of the old church; it had to have an historic feel while meeting a contemporary program; it had to include state-of-the-art technologies and safety features; and it had to have balcony in the sanctuary, a simple chancel

for the church’s wooden cross and a traditional steeple to house the iron bell that had been part of the church since 1926.

To imbue the new church with an historic New England feel, Grandberg and the building committee visited churches all over the region, examining each in minute detail, from the wood handrails and pews and the materials on the walls to the distance from the pulpit to the last row and the height of the ceiling. Along with strict attention to scaling and detailing, axes through the building, sightlines and arrival points kept the 32,000-sq.ft. footprint from, as Grandberg says, “looking like a 1950s elementary school or a series of Quonset huts. So many churches that you see in the country look like terrible elementary schools, because they have to deal with one-story boxes. We designed it so the periphery of the building has



The simple chancel displays the church’s wooden cross.



Above: The plan includes a variety of program spaces, including a conference room and library.

Right: One of three cupola-topped octagonal galleries, the southernmost gallery provides access to the sanctuary, fellowship hall and north-south hallway; the stairs lead to the sanctuary balcony.





The fellowship hall (right), clergy offices (center) and Sunday School classrooms (left) spill out into a courtyard space that opens to the west, capturing afternoon light.

many crenellations, so as you walk around the building, you perceive smaller components. Then we created the architecture of those smaller components to be readily identifiable, so that all of them are subcategories to the sanctuary.”

The layout of the church is predicated on the sanctuary, which was oriented east-west so that sunlight would stream through the 16-ft. triple-hung windows that enhance the space. The chain and sash windows with historical wavy glass were manufactured by The Woodstone Co. of Westminster, VT. “One of the joys of the old church was that sunlight came through the windows and hit the pulpit during Sunday morning services,” says Grandberg. “The congregation was very much attuned to the emotional impact of that, so we oriented it to achieve that, in the way they would say it, ‘spiritual feeling within the sanctuary.’”

The three major program areas are organized along two east-west axes and a connecting north-south axis. The southernmost east-west space includes the 3,200-sq.ft. sanctuary and the 3,000-sq.ft. fellowship hall on the first floor; a music room, youth rooms and storage and mechanical spaces on the lower floor; and the sanctuary balcony and a sexton’s apartment on the second floor. The sanctuary and fellowship hall are connected by an octagonal gallery space that leads to a prayer chapel to the south and, to the north, a hallway leading to the octagonal gallery space of the northernmost east-west space. Along the north-south hallway are a conference room and library, clergy offices and a clergy reception area. The northernmost east-west space includes a bookstore, nursery and six Sunday School classrooms, four of which surround another octagonal gallery space. The three octagonal gallery spaces, defined by clerestory cupolas, operate as markers, guiding visitors through the building.

The plan, which Grandberg says was clear and defining from the beginning of the design process, creates a courtyard on the west side of the complex in the space defined by the fellowship hall, clergy offices and Sunday School classrooms. “It’s not quite a Classical cloistered courtyard,” says Grandberg, “but it is, in a sense, a

Classical component that was modernized.” Along with capturing afternoon light, it also creates a strong interplay of interior and exterior spaces, as all of the program areas aside from the sanctuary respond to the courtyard.

Along with a very traditional service, the church also has youth ministries with services geared to the younger set. Thus it was important for the design to integrate special sound systems and lighting for more modern services. “The challenge was to maintain the traditional sanctuary,” says Grandberg, “but to also function properly for contemporary services. From an electronics and mechanical engineering point of view, we tried to hide as made ducts as possible and worked within the lighting systems so that what was required could be hidden as much as possible.”

While keeping an eye on the budget, Grandberg was insistent that the detailing be kept appropriate throughout, especially when the idea of a prefabricated aluminum steeple was pushed. “We’re dealing with an historical level of detailing of what a steeple should be,” says Grandberg. “We were absolutely affirmative in our stance on keeping every bit of detail proper. By achieving a steeple that looks as traditional as any steeple – it’s a blend of aluminum and cedar – we were able to pull it off and still use a prefabricated steeple.

“The minister, Neely Towe, was inspirational in the process. She had great faith in us – she has worked with architects before and understood the fine line between keeping things together and losing it. In a lot of larger building projects, you work on your own developing the project. In this case, there were a lot of eyes looking on – but they were wonderful people.”

Grandberg says the reaction to the church, which was completed in 2006, has been extraordinary in the community. It has also been well received outside the community: the new Stanwich Congregational Church has been recognized with a 2007 Religious Art and Architecture Design Award from *Faith & Form* Magazine and the Interfaith Forum on Religion, Art and Architecture. – Will Holloway

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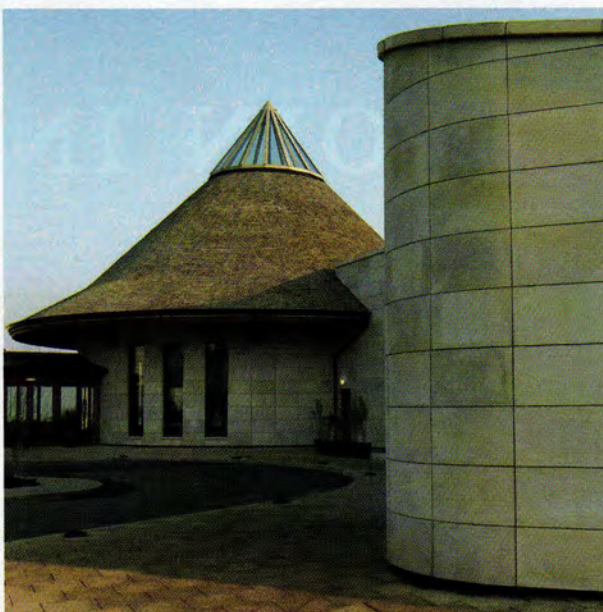
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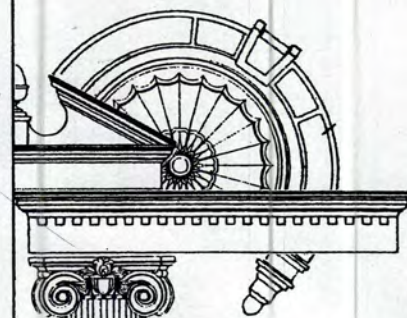
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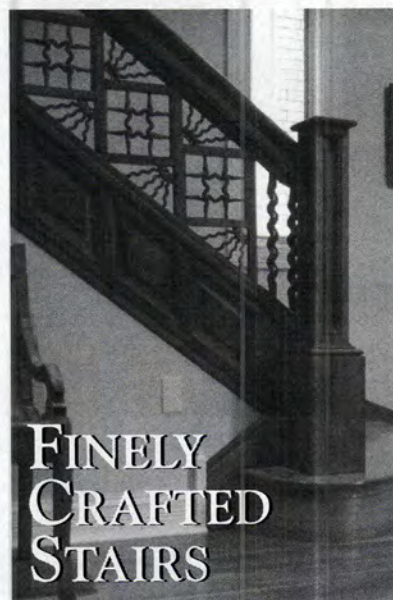


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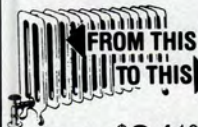
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This new cast-bronze bell by Elderhorst Bells is fitted with rope-rung swinging mountings and is ready for installation.

EverGreene Painting Studios, Inc.

212-244-2800; Fax: 212-244-6204
www.evergreene.com
 New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional,

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Write in No. 2460 for decorative painting; 2678 for plaster

Fairplay Stonecarvers

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www.fairplaystonecarvers.com
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Geissler, Inc.

800-862-3159; Fax: 208-938-4721
www.rgeissler.com
 Eagle, ID 83616

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Write in No. 1027



Geissler, a specialist in church furniture, manufactures oak choir chairs with rush seats.

Gerald Siciliano Studio Design Associates

718-636-4561; Fax: 718-395-2044
www.geraldsicilianostudio.com
 Brooklyn, NY 11215

Custom fabricator of fine, architectural & liturgical sculpture: architectural details, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & fieldwork; 30 years of experience.

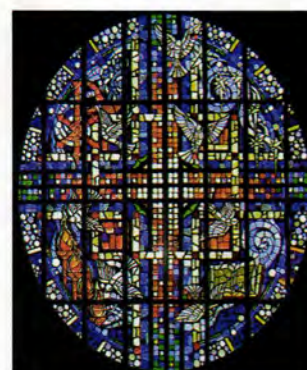
Write in No. 187

Guided Imagery Designs & Productions

650-324-0323; Fax: 650-324-9962
www.guided-imagery.com
 Woodside, CA 94062

Decorative-painting studio: trompe l'oeil; wall, ceiling & exterior murals; limited-edition mural & art-border collection; travels nationally.

Write in No. 2527



This faceted-glass piece was created by Judson Studios for the Darling Library at Azusa Pacific University in Azusa, CA.

Imagine Emporium

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Wiemann Ironworks created the decorative ironwork for St. Therese's Church in Collinsville, OK.

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www.frederickwilbur-woodcarver.com

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800-533-3960; Fax: 507-457-0554

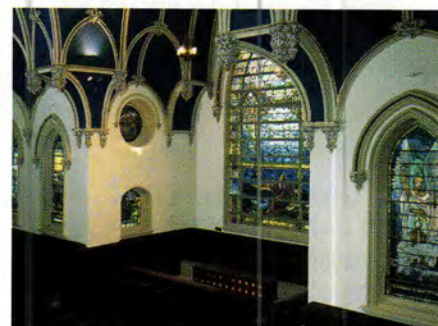
www.willethauser.com

Winona, MN 55987

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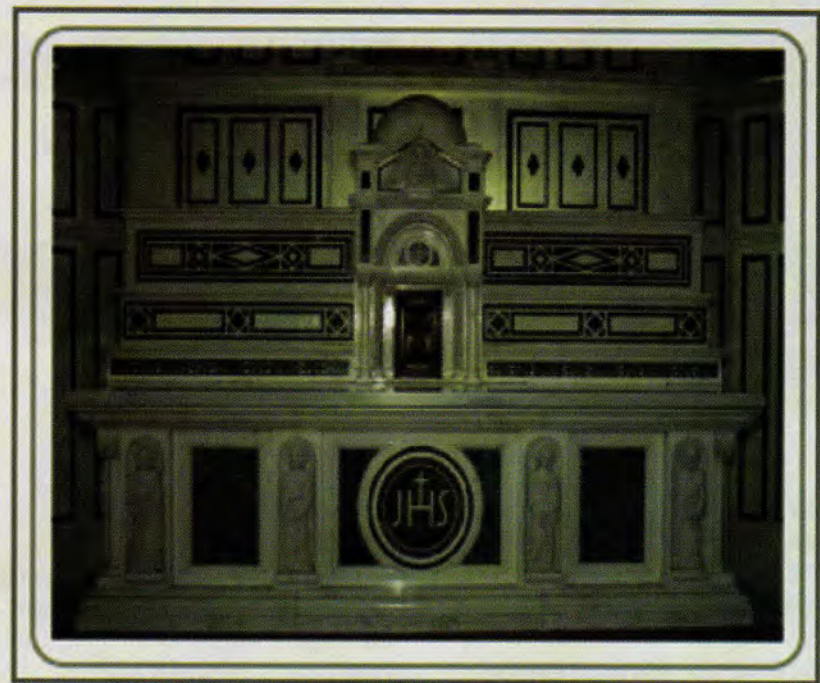
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The historical restoration of two large Tiffany windows was completed by Willet Hauser Architectural Glass for Brown Memorial Park Avenue Presbyterian Church in Baltimore, MD.

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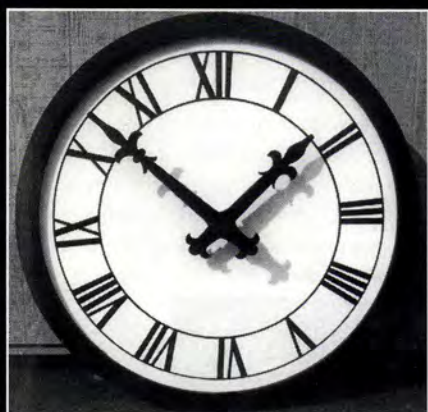
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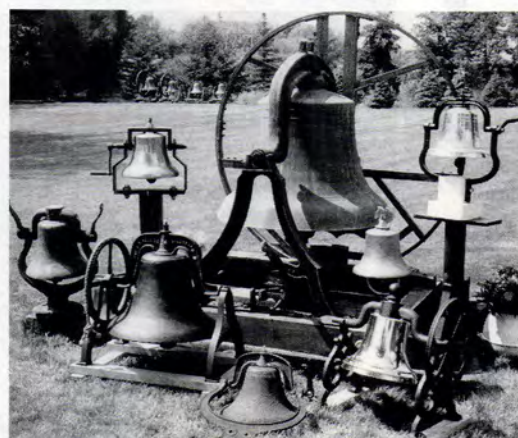
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www.e-art-design.com
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Sculptor: custom & standard designs; monumental & garden sculpture; fountains.



This bronze sculpture, "Madonna and Child," was created by Art Design Group.

B&H Art in Architecture, Ltd.

718-858-6613; Fax: 718-522-0342
www.bandhartinarch.com
 New York, NY 10012

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This life-size statue, "Torsos," was carved in Italian Cantera white marble by sculptor Shi-Jia Chen of B&H Art.

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Write in No. 8040



Conrad Schmitt Studios created this cast-bronze statue of St. Dominic for St. Dominic Church in Brookfield, WI; it is the first of five statues for a new Prayer Garden.



Sculptor Linda DaBeau of DaBeau Studios created this life-size bronze of Jesus and Mary Magdalen for the Church of the Magdalen in Wichita, KS.

DaBeau Studios

505-286-4145; Fax: Same as phone
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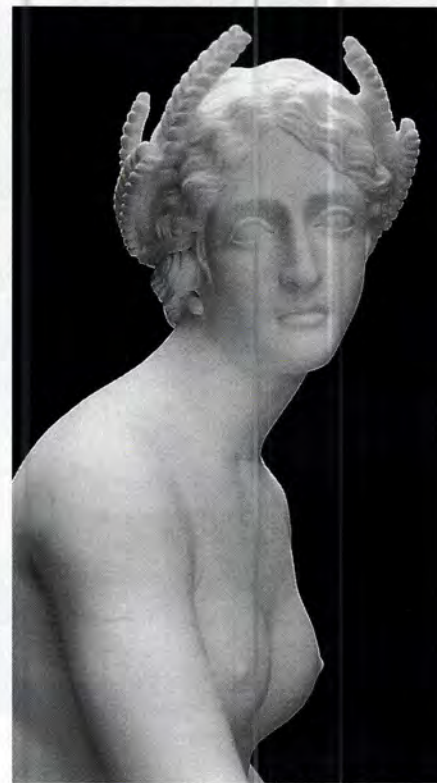
Dan Sinclair of DMS Studios created this hand-carved statue.

Fairplay Stonecarvers

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This Carrara marble statue was carved by master stone-carver Nick Fairplay of Fairplay Stonecarvers.

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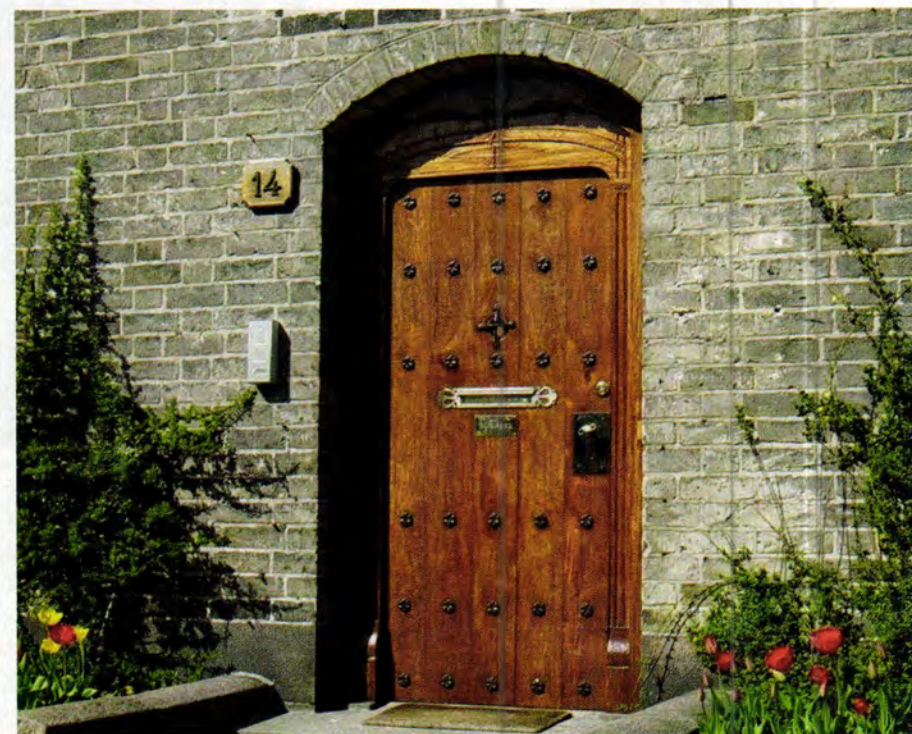
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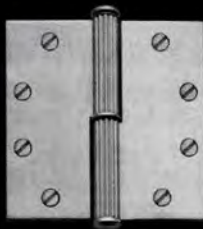
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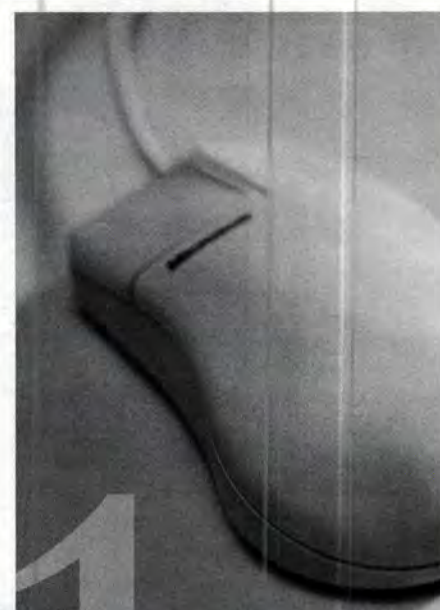
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PTN Volunteers Needed for New Orleans and the Gulf Coast

By Ken Follett, PTN Member

Since October of 2005, the Preservation Trades Network (PTN) has been working in partnership with the World Monuments Fund (WMF) to identify how traditional trades can most effectively assist in the recovery of New Orleans and the Gulf Coast. The WMF "Alternatives to Demolition" program was initiated in December of 2005, in Bay St. Louis, MS, to demonstrate the importance of restoring the Gulf Coast's built heritage as part of the region's long-term reconstruction.

In December 2005, a PTN team worked with representatives of the World Monuments Fund, National Trust for Historic Preservation, and the University of Florida's College of Design, Construction and Planning Historic Preservation Program to document and preserve the ca. 1840 Phillips House, and hewn timber frame wing of the adjacent Hecker House.

In July of 2006, PTN/WMF held the first of a series of community based workshop in partnership with the Holy Cross Neighborhood Association to restore flood-damaged buildings in the historic Holy Cross Neighborhood of New Orleans's Ninth Ward, to provide property owners with practical, hands-on knowledge for restoring their homes.

In addition to the workshops, PTN and



Taken during IPTW 2006 in New Orleans, these photos of a twisted sign on top of the levee on the north bank of the Mississippi River became a symbol of the devastation in the city's Ninth Ward. Photo: Pam Follett

WMF have helped address the critical need for a continuing base of hands-on technical and practical assistance using a Mobile Preservation Unit and other community outreach efforts to meet with more than 75 individual home owners. PTN has also developed a "Brief Guide to Understanding Repairs to Historic Homes Damaged by Hurricane Katrina and Other Related Floods" to address some of the most common questions.

The 10th annual International Preservation Trades Workshop in 2006 in New Orleans was as different from other IPTWs as New Orleans is

unique among American cities. From the smell of Cajun cooking in the air, to the sight of ships passing along the levee above the main event location, it was clear that this was no ordinary venue when IPTW 2006 came to the Holy Cross Neighborhood of New Orleans' Lower Ninth Ward, with the theme "Rebuilding Hope and Reclaiming Heritage."

More than 100 members of the PTN community from 26 states, and as far as Scotland, Canada and Sweden, came to New Orleans to work with local residents on four demonstration repair projects in Holy Cross. They repaired the porch and hard shingle roof of a shotgun house, demonstrated traditional plaster repairs, window, door, framing and masonry pier restoration, made repairs to a slate roof, and completed emergency repairs to the roof of the Fellowship Hall at the Greater Little Zion Missionary Baptist Church.

All of the repair projects were integrated into popular "Walk and Talk" sessions where local residents toured the neighborhood and the work in progress to ask questions.

PTN members continue to work with local partners in New Orleans and the Gulf Coast region. For additional information, go to the PTN website www.iptw.org. ♦

The Preservation Trades Network (PTN) is a non-profit 501(c)3 membership organization incorporated as an education, networking and outreach organization. PTN is a registered provider of AIA/CES CEUs.

IPTW 2007



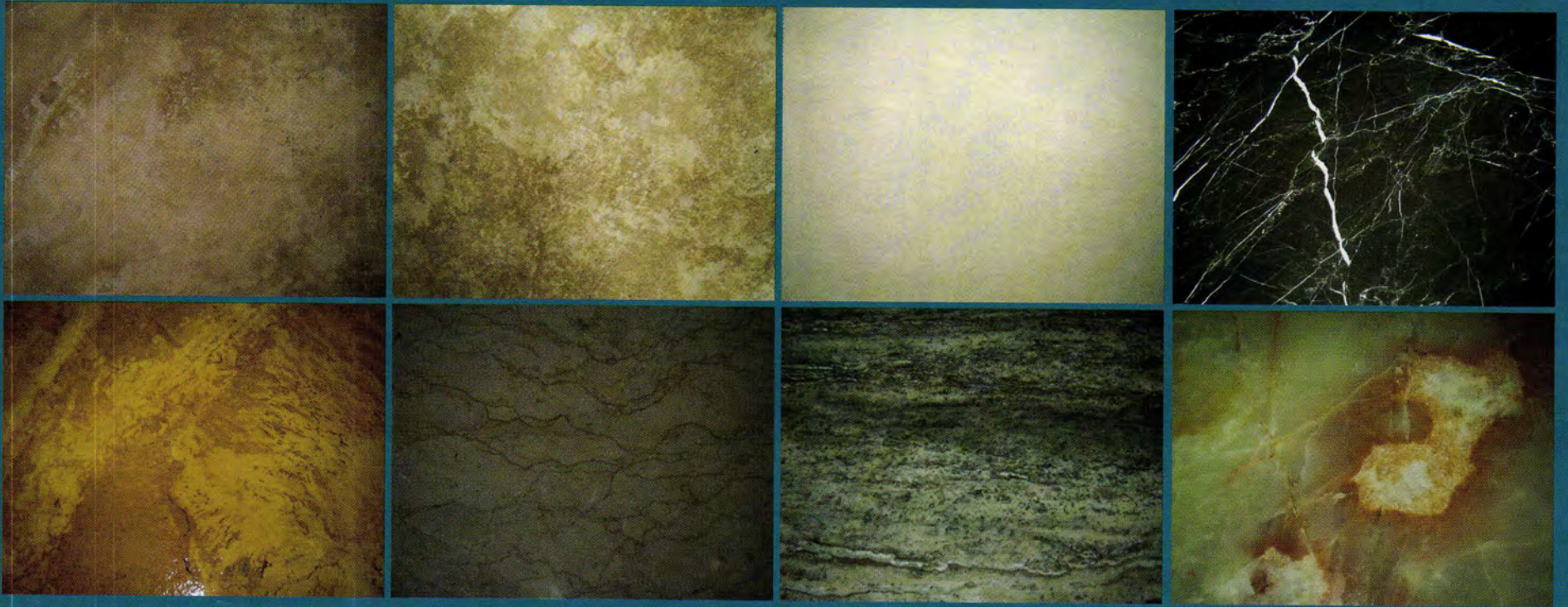
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Schwartz's Forge fabricated this bronze chandelier, model #ED99.

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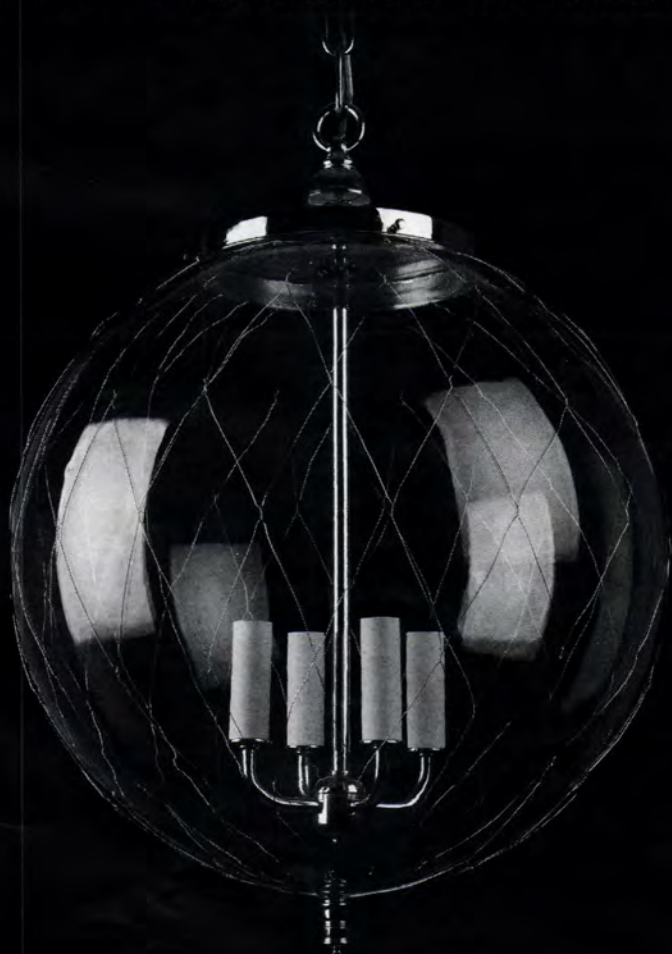


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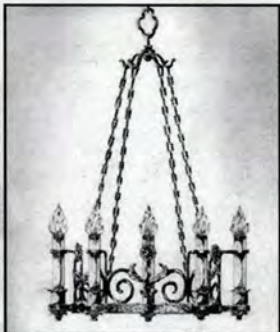


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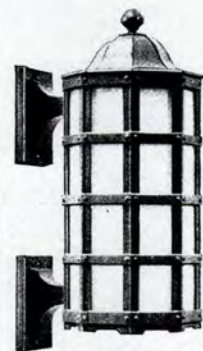


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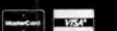
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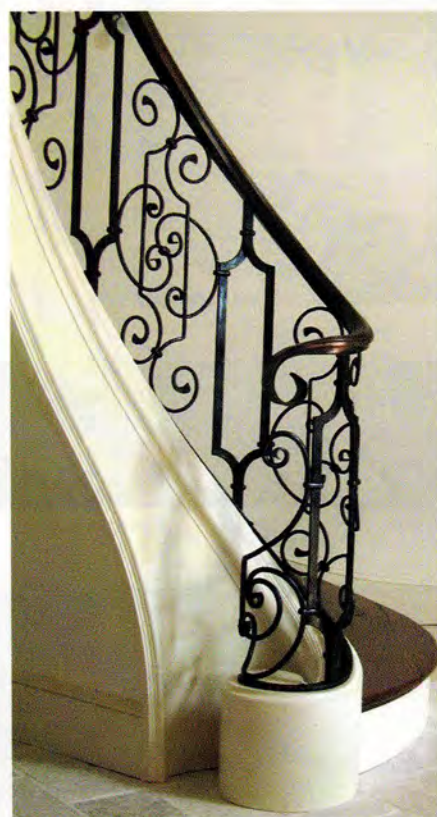
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Write in No. 470



Steptoe & Wife manufactured this forged-iron scrollwork and cast post.

Steven Handelman Studios

805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

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www.texasmetalindustries.com
Crandall, TX 75114

Supplier of ornamental castings: furniture, gates, fences, mailboxes, signage,

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888-243-6914; Fax: 414-214-0450
www.wagnercompanies.com
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www.wiemanniron.com
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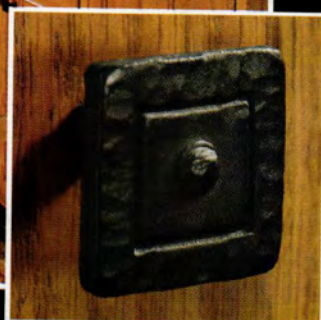


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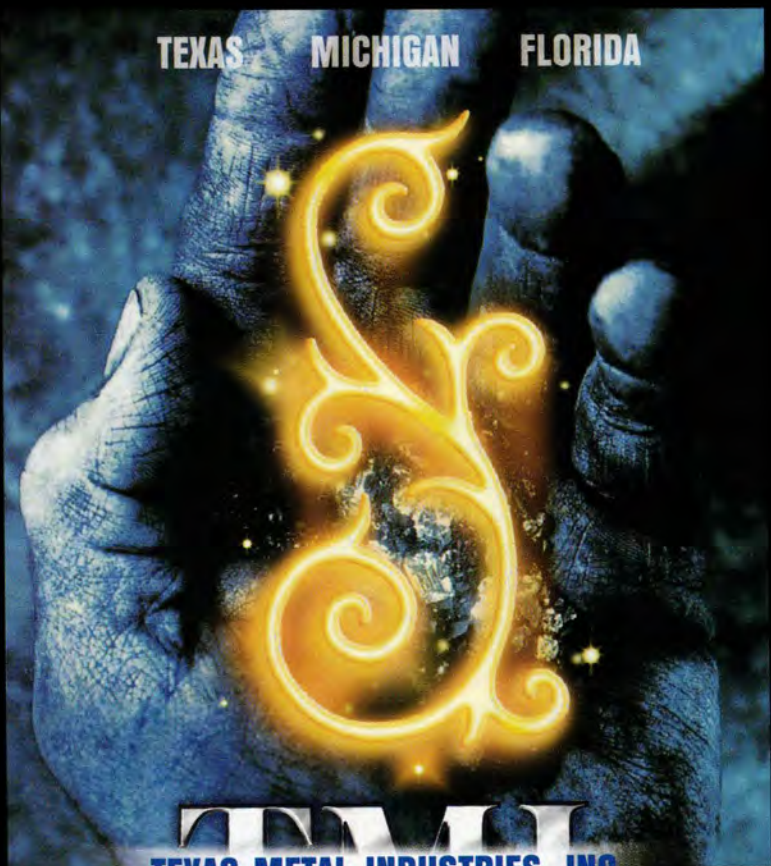
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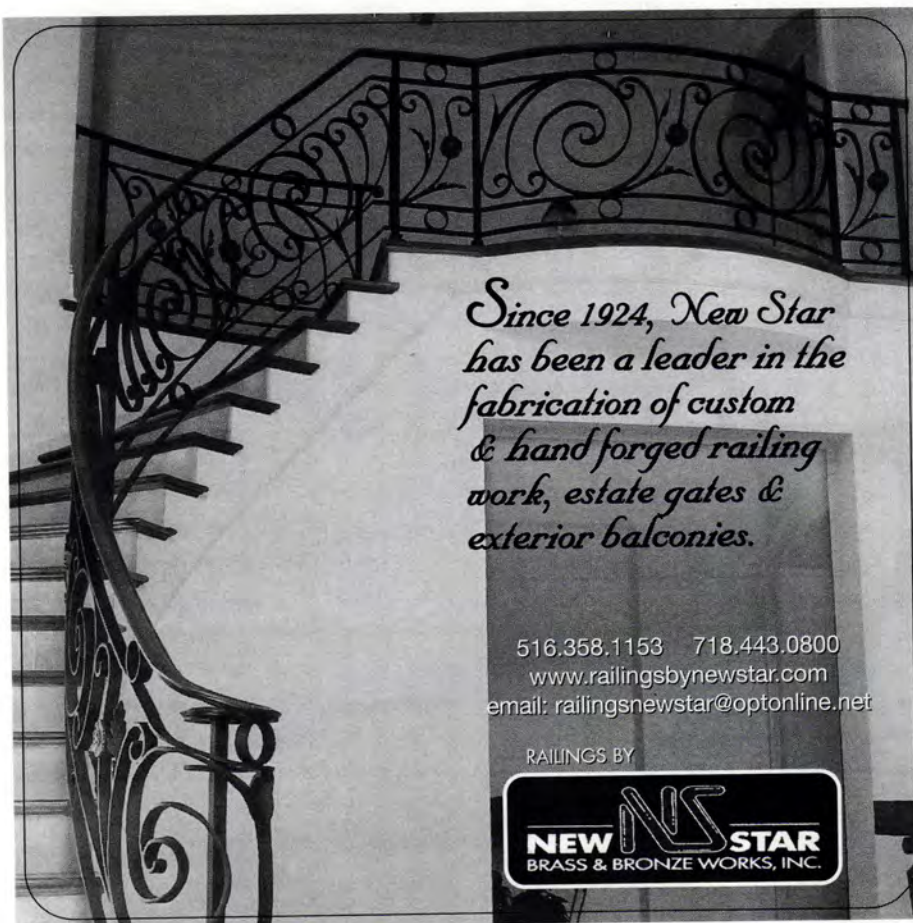
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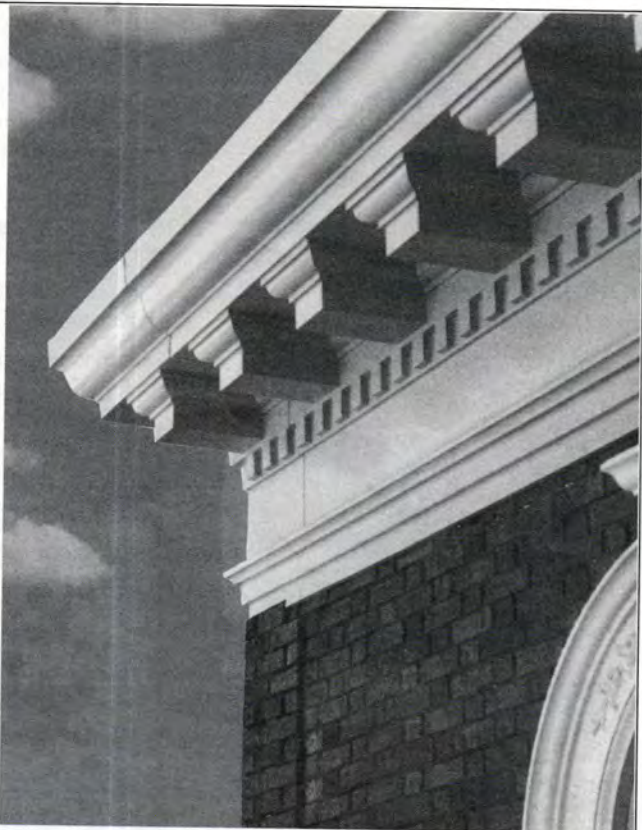


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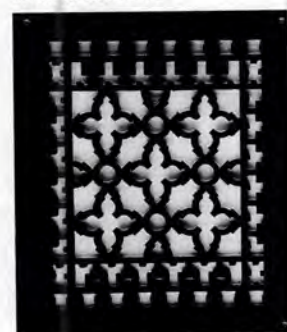
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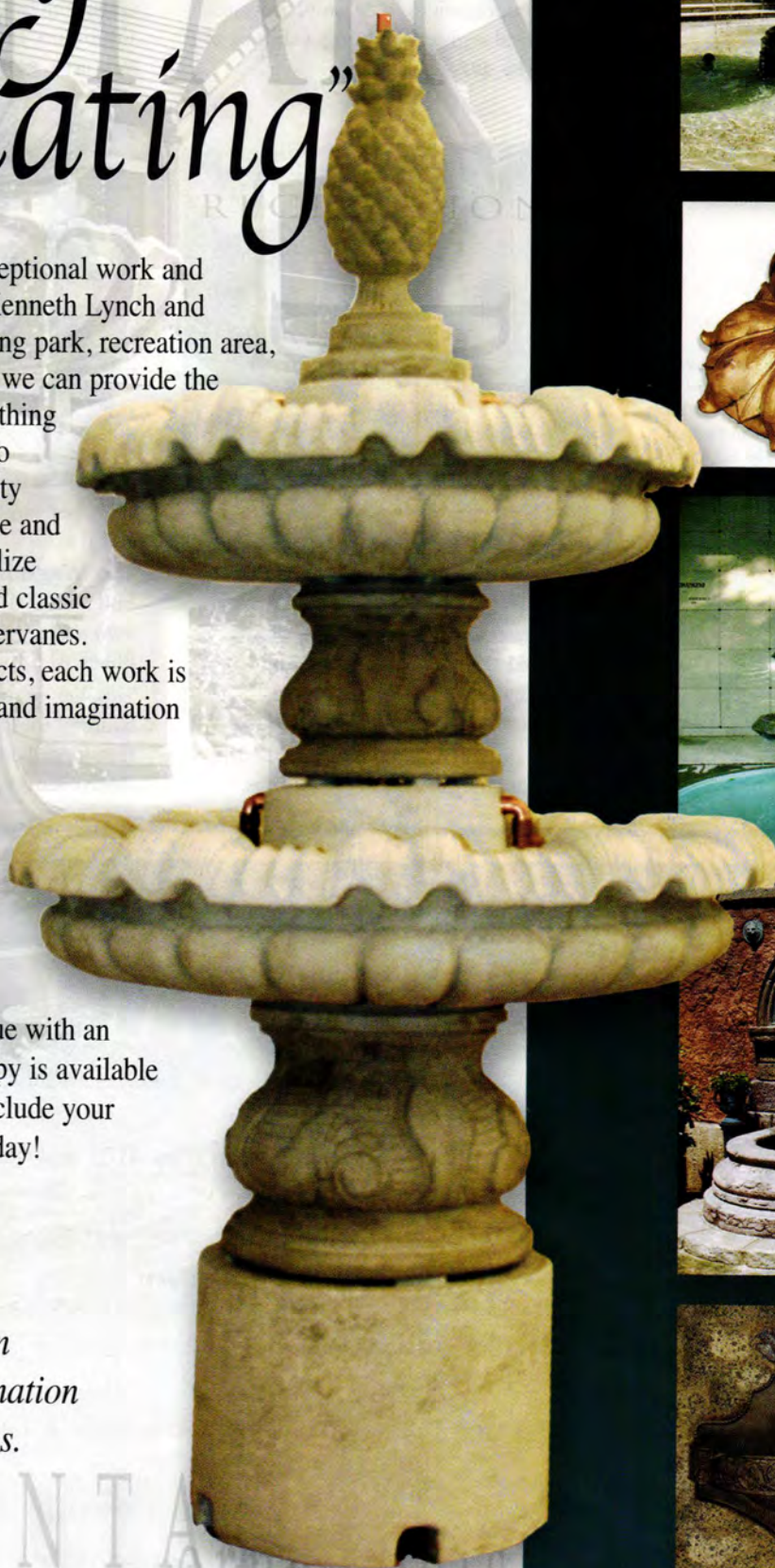
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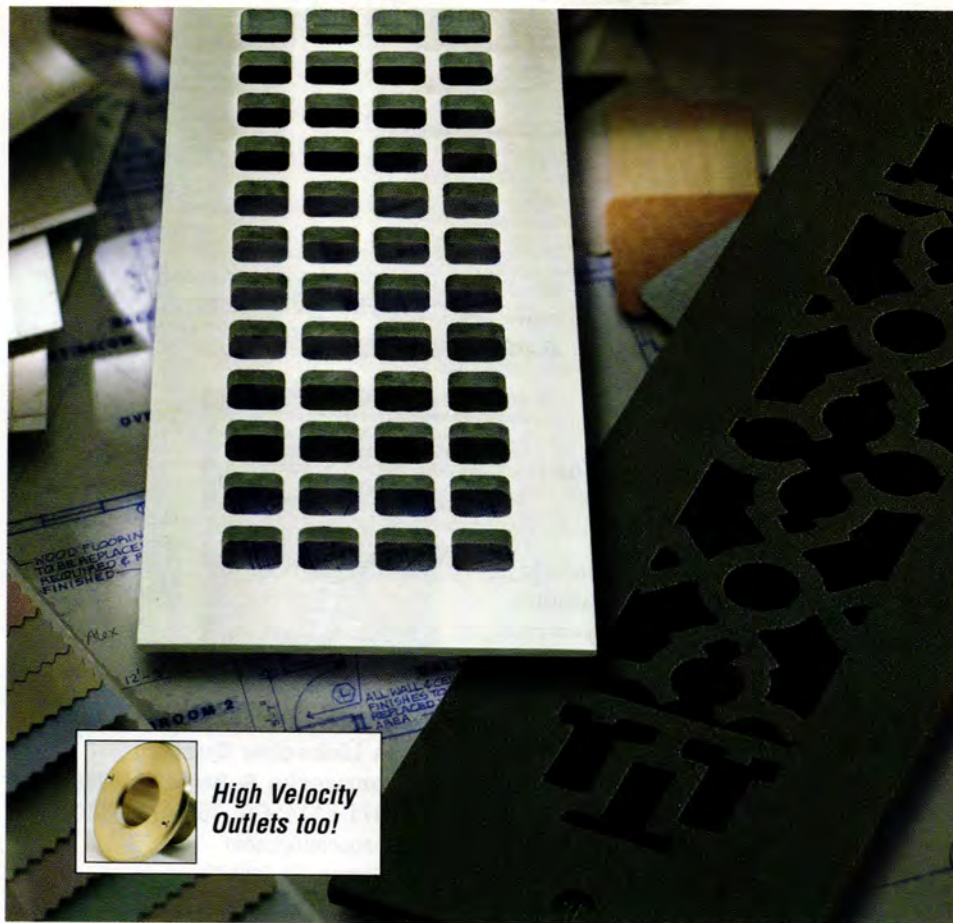
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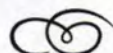
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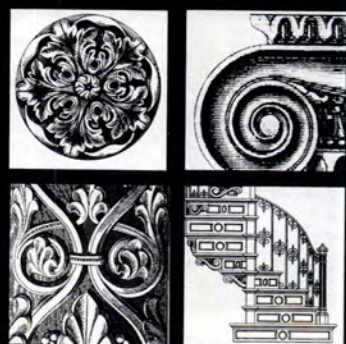


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www.chrisind.com
 Northbrook, IL 60062

Manufacturer & distributor of architectural sheet metal, gutters & flashing: copper, steel, galvalume, zinc, aluminum & more.

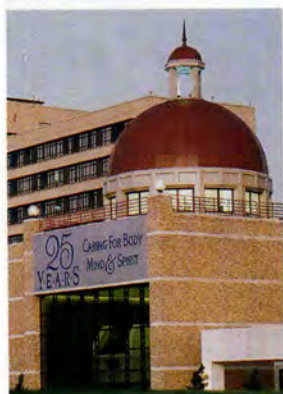
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Conklin Metal Industries

404-688-4510; Fax: 404-522-7439
www.metalshingle.com
 Atlanta, GA 30312

Manufacturer of metal roofing shingles: one pattern typical of late-19th-century homes; galvanized roofing sheets, gutters & leaders.

Write in No. 1830



The main dome and matching cupola for the Presbyterian Hospital in Dallas, TX, were clad in aluminum with standing-seam panels by CopperCraft.

CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661
www.coppercraft.com
 Keller, TX 76248

Manufacturer of sheet-metal products: spires, finials, louvers, dormers, weather-vanes, cupolas, conductor heads, cornices, cladding, chimney caps, canopies & more.

Write in No. 1490

Durable Restoration Company, The

800-666-7445; Fax: 614-299-7100
www.durable restoration.com
 Columbus, OH 43201

Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.

Write in No. 3720



Yale University's Lewis Walpole Library in Farmington, CT, has a roof made of Follansbee's TCS II terne-coated stainless steel with a gray patina.

Follansbee

800-624-6909; Fax: 304-527-1269
www.follansbeeroofing.com
 Follansbee, WV 26037

Manufacturer of three roofing products: TERNE II, a zinc/tin-coated carbon steel; TCS II, a zinc/tin-coated stainless steel; New Klassic Colors, TERNE II

pre-painted with a Kynar 500 or Hylar 5000 Fluoropon paint finish.



These roof shingles were fabricated by Hans Liebscher in 20-oz. copper.

Hans Liebscher Custom Copperworks & Sheet Metal

760-471-5114; Fax: 760-471-7884
www.hanscopper.com
 San Marcos, CA 92079

Fabricator of custom copper & lead leader heads, weathervanes, spires, finials & ornament: stock patterns or client's specifications; smooth-drawn horizontal gutters; twisted or fluted downspouts; copper roofing; on-site consulting.

Write in No. 1038



Heather & Little's restoration of the Toronto Old City Hall required 113,900-sq.ft. of copper roofing, cornices, gutters and sheet-lead work.

Heather & Little, Ltd.

800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
 Markham, ON, Canada L3R 0H1

Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, siding, cupolas,

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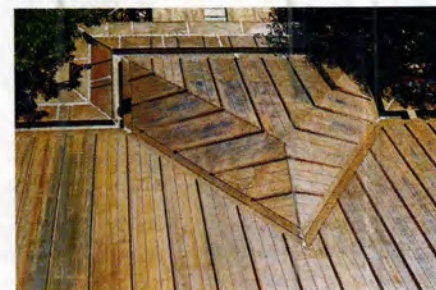
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www.nikocontracting.com
 Pittsburgh, PA 15213

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NIKO installed the batten seam and flat-lock copper roof for the Kingswood School in Bloomfield Hills, MI.

Ornametals, LLC

256-350-7410; Fax: 256-309-5921
www.ornametals.com
 Decatur, AL 35601

Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.

Write in No. 5025



Ornametals fabricated the copper and zinc steeple and roof for this church.

Petersen Aluminum Corp.

800-323-1960; Fax: 847-956-7968
www.pac-clad.com
 Elk Grove Village, IL 60007

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Tile Roofing

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The terracotta elements of this temple in Baltimore, MD, including the roof tile, were restored by Boston Valley Terra Cotta.

Boston Valley Terra Cotta

716-649-7490; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127

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www.durable restoration.com
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Write in No. 3720



The Durable Restoration Co.'s restoration work at the Hope Haven Center in New Orleans, LA, included repairing the tile roof.

Entegra Roof Tile

772-223-0005; No fax
www.entegra.com
Stuart, FL 34994

Supplier of tile roofing: wide variety of finishes & colors.

Write in No. 1893

Hendricks Tile

804-231-0100; Fax: 866-727-1519
www.hendrickstile.com
Ashland, VA 23005

Manufacturer of flat concrete shingle tile: various colors & textures; can be customized to resemble wood, slate & other materials.

Write in No. 6340

Keymer Tiles

011-44-01444-232-931; No fax
www.keymer.co.uk
Nye Rd. Burgess Hill
Burgess Hill, W. Sussex, UK RH15 0LZ

Manufacturer of handmade clay roof tile: plain, ornamental, ridge, hip & valley; custom colors.

Write in No. 1924

Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-5175
www.ludowici.com
New Lexington, OH 43764

Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; restoration & new construction.

Write in No. 2760



The dome of the New York City Center was originally completed in Ludowici Roof Tile in 1923; it was restored with roof tile from the same company in 2004.

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No 9 Studio UK

011-44-1769-5404-71;
Fax: 011-44-1769-5408-64
www.no9uk.com
Umberleigh, Devon, UK EX379HF

Manufacturer of terra-cotta architectural elements: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; restoration.

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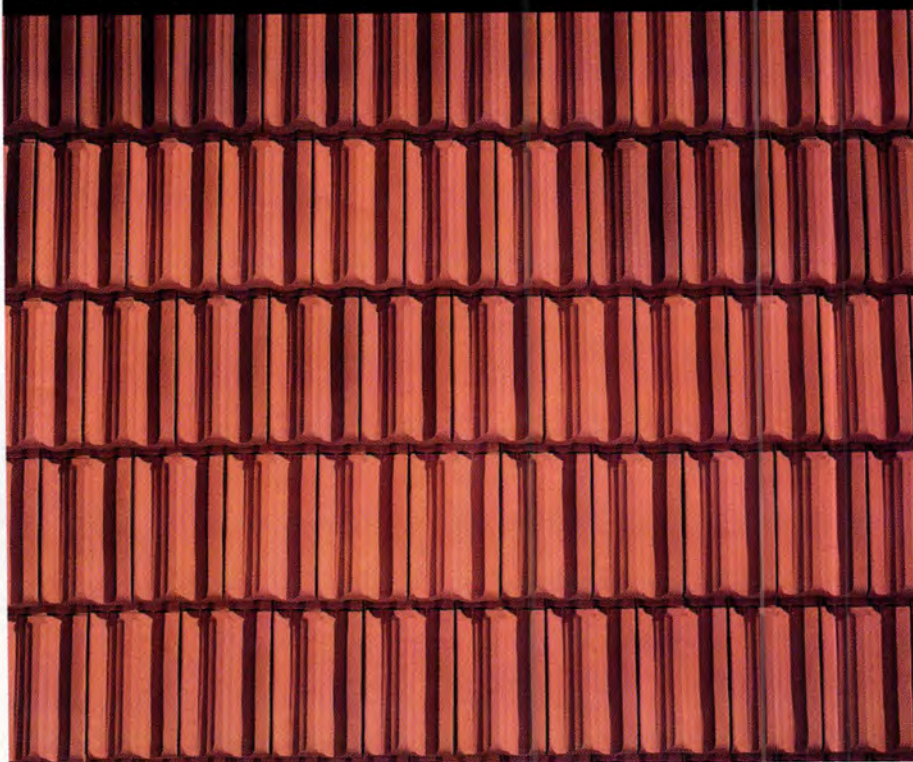
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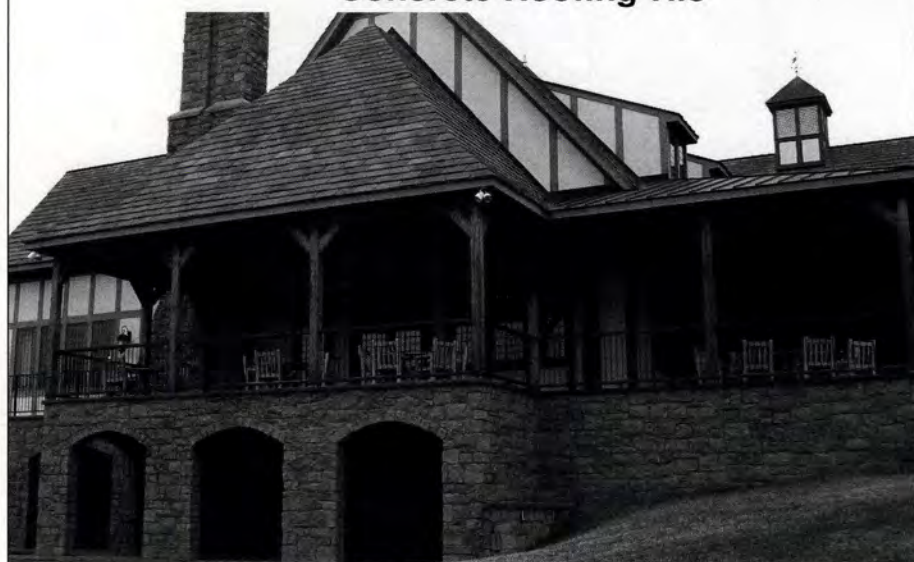
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www.allenmetals.com
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Write in No. 0687

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www.classicgutters.com
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800-486-2723; Fax: 817-490-9661
www.coppercraft.com
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Manufacturer of sheet-metal products: spires, finials, louvers, dormers, weathervanes, cupolas, conductor heads, cornices, cladding, chimney caps, canopies & more.
Write in No. 1490



CopperCraft supplied a range of sheet-metal ornament, including the gutters and downspouts, for the exterior of this building.



This eagle weathervane was manufactured by Custom Home Accessories in copper.

Custom Home Accessories, Inc.
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www.mailboxes.info
Rancho Cordova, CA 95742

Manufacturer of metalwork accessories: weathervanes, cupolas, finials, roof caps, mailboxes, lighted address plaques, signs & lampposts; cast aluminum, bronze, brass & copper; custom sizes.
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The Durable Restoration Co. replicated the original weathervane for the historic Tallmadge Church in Tallmadge, OH.



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This five-point leader head was manufactured by EJMcopper.

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Hans Liebscher Custom Copperworks & Sheet Metal fabricated this ornamental gutter, smooth downspout gooseneck leader head and twisted downspout.

Hans Liebscher Custom Copperworks & Sheet Metal

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The model #1300 finial from Heather & Little stands 23½ in. tall and has a dia. of 13½ in.

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This ornamental weathervane was designed and fabricated by Kenneth Lynch & Sons.

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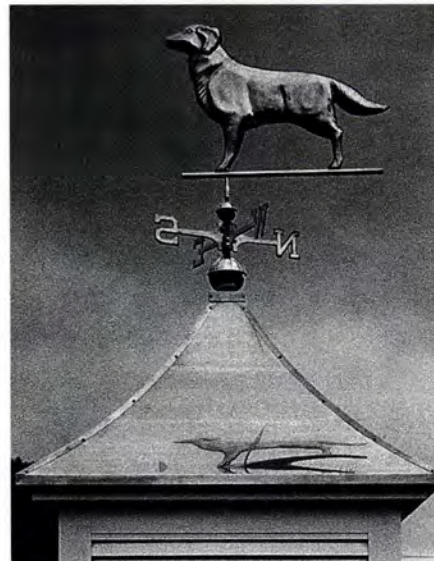
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NIKO fabricated this custom copper finial.

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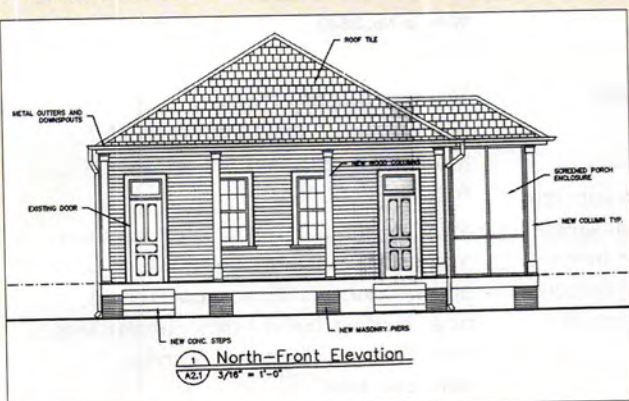
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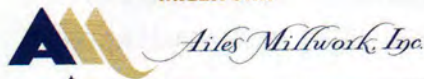


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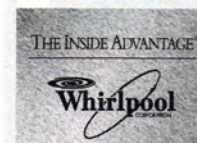
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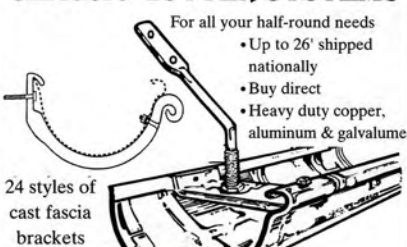


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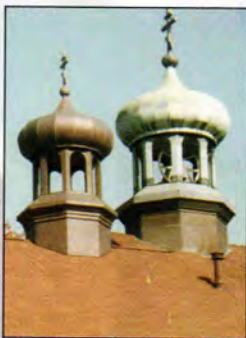
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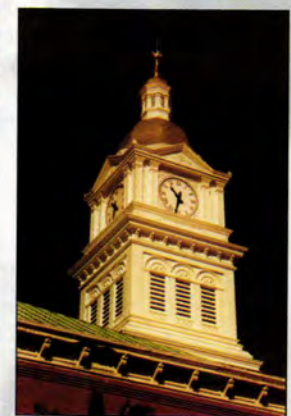
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www.cvilleindustries.com
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Write in No. 2730



This aluminum cupola, with a 6-ft.-dia. clock was created for the Worth County Courthouse in Sylvester, GA, by Campbellsville Industries.

CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661
www.coppercraft.com
 Keller, TX 76248

Manufacturer of sheet-metal products: spires, finials, louvers, dormers, weathervanes, cupolas, conductor heads, cornices, cladding, chimney caps, canopies & more.

Write in No. 1490



CopperCraft supplied the pre-weathered copper cupola for this cabana.

Custom Home Accessories, Inc.

800-265-0041; Fax: 916-635-0228
www.mailboxes.info
 Rancho Cordova, CA 95742

Manufacturer of metalwork accessories: weathervanes, cupolas, finials, roof caps, mailboxes, lighted address plaques, signs & lampposts; cast aluminum, bronze, brass & copper; custom sizes.

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800-666-7445; Fax: 614-299-7100
www.durable restoration.com
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The storm-damaged copper dome at the 1851 Immaculate Conception Church in New Orleans, LA, was repaired by The Durable Restoration Co.

EJMcopper, Inc.

407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
 Orlando, FL 32804

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Write in No. 1377



This octagonal cupola was fabricated by EJMcopper.

Fiberglass Specialties, Inc.

800-527-1459; Fax: 903-657-2318
www.fsiweb.com
 Henderson, TX 75653

Manufacturer of FRP steeples, domes, cupolas, columns, railings & baptismal pools: dozens of stock designs plus modifications, replication & custom solutions; architect on staff to assist with design.

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www.heatherandlittle.com
 Markham, ON, Canada L3R 0H1

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Heather & Little restored the lead-coated-copper dome and cupola for Our Lady of Lourdes Roman Catholic Church in Toronto, Canada.

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Liberty Head Post & Beam restored the bell tower in the steeple of the historic Richmond Round Church in Richmond, VT.

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 Garland, UT 84312

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Write in No. 1356



Munns Mfg. restored the steeple on the Assembly Hall in Salt Lake City, UT.

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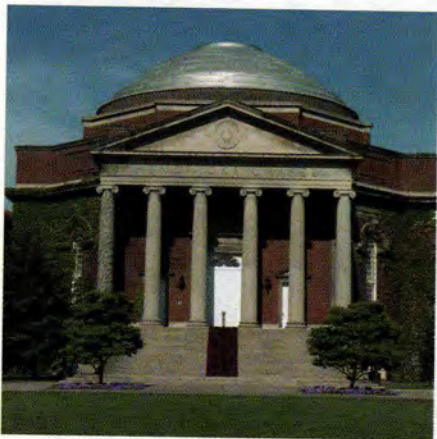
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New England Skylights worked on the restoration of the historic skylight on this building at Syracuse University.

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The clock tower of the Hancock County Courthouse in Findlay, OH, was sheathed in new copper by NIKO; the firm also replaced the slate roof as part of the complete restoration.

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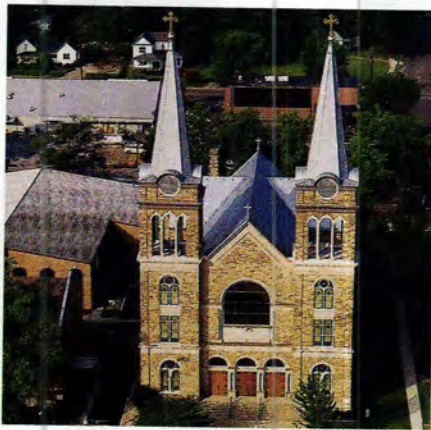
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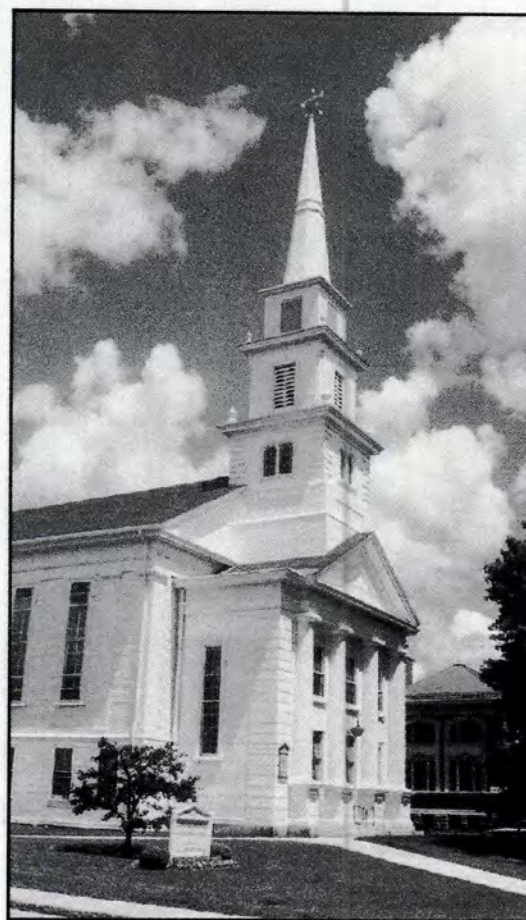
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WRITE IN NO. 5025

PROJECT PROFILE

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WESTBOROUGH, MASSACHUSETTS



Built in 1834, the historic Congregational Church in Westborough was thoroughly renovated in the early 1990's. Fiberglass Specialties was chosen to fabricate the spire, top cupola, and eight urns. The shingle effect on the spire and the simulated wood siding of the cupola are in fact molded into the fiberglass laminate. And since the white color is an integral part of the laminate, eliminating the need for scraping and repainting, the church will save on maintenance costs in the future.

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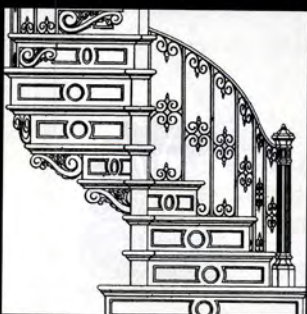
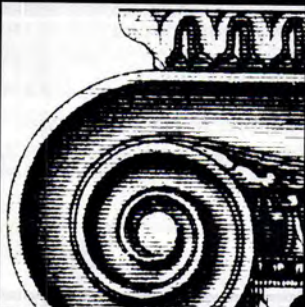
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Agrell Architectural carved these pieces in oak for the Cathedral of the Madeleine in Salt Lake City, UT.

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De Groot Historical Restoration restored this white-oak capital from an exterior staircase leading to the bell tower and William Vanderbilt's third bedroom at the Vanderbilt Museum in Centerport, NY.

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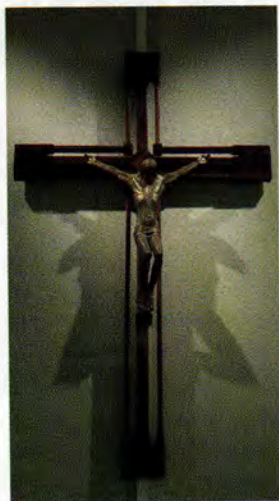


This detail shows an historically accurate liturgical decoration that was handcarved by Deborah Mills Woodcarving; the motif comes from a medieval church door.

Deborah Mills Woodcarving

212-447-5146; No fax
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This wood cross was handcarved by Khechoyan's Carvings & Tools.

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This floral- and shell-themed ornament was hand carved by Dimitrios Klitsas.

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This detail shows the skills of wood carver Michael A. Dow.

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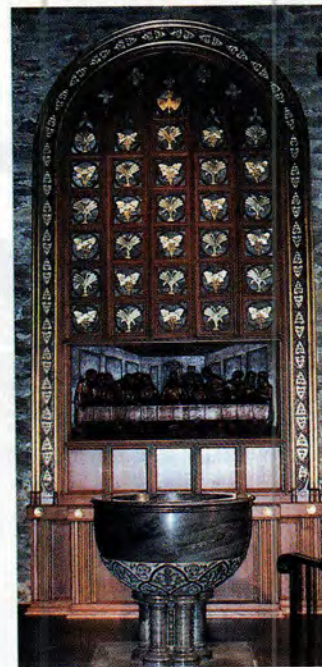
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Frederick Wilbur restored the carving and gold-leaf for this baptismal screen at the Grace & Holy Trinity Cathedral in Kansas City, MO.

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calendar of events

New Orleans Seaside Institute Seminar, December 13-14, 2007.

The Seaside Institute and Milling Benson Woodward LLP present the "Building and Rebuilding Traditional Neighborhoods" seminar, aimed at newcomers to the New Urbanist movement and experienced practitioners alike, at the Ritz Carlton in New Orleans, LA. Andres Duany of Duany Plater-Zyberk & Company, Peter Swift of Swift and Associates, and representatives from the Louisiana Recovery Authority will be among the speakers; topics include design, marketing, codes, marketing analysis, finance and transportation within sustainable communities. Registration is available online at www.theseasideinstitute.org, or by calling 850-231-2421. Discounts are available for groups of three or more.

AWI Lifelong Learning Forum, February 20-23, 2008. The Architectural Woodwork Institute will hold its Winter Career and Technology Education Forum in Jacksonville, FL. Following the patterns of Charlotte, NC, in 2006, and Dallas, TX, in 2007, seminars will focus on fundamental and advanced project management, estimating and more. Visit www.awinet.org for details.

Traditional Building Exhibition & Conference, March 12-15, 2008.

The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Hynes Convention Center in Boston, MA. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.



The Traditional Building Exhibition & Conference will be held at the Hynes Convention Center in Boston, MA, home of the Massachusetts State Capitol.

AIA Historical Resources Committee Historic Preservation Symposium, February 29 – March 1, 2008. This event will be held at the Center for Heritage Conservation at Texas A&M University, College Station, TX. For more information, go to www.aia.org.

National Green Building Conference, May 11-13, 2008. The National Association of Home Builders will hold its national conference, targeted to green building for the residential building industry, in New Orleans, LA. The conference will offer educational seminars, plus the chance to network with designers and suppliers. Builders, developers, land planners, product manufacturers and suppliers, architects and designers are encouraged to attend. Visit www.nahb.org/greenbuilding-conference for details.

AIA 2008 National Convention and Design Exposition, May 15-17, 2008. The AIA is going to Boston's Convention and Exhibition Center in 2008. Seminars will explore how this historic city has integrated historical and modern design. For more information, go to www.aia.org.

Classical Architecture Courses, Tours & Programs. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits in many of the design areas of Classical architecture, are offered year-round by the institute. For details on these or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. "Designing the World of Tomorrow: America's World's Fairs of the 1930s," will run from January 24, 2008 to July 4, 2009, and focus on the outburst of fair activity in America during the Depression era. Visit www.nbm.org for details.

Preservation Education Programs. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a complete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

Wood-carving Workshops. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.

Woodworking Classes. The North Bennet Street School holds woodworking classes year round in Boston, MA. Class size is limited to 10 to 14 people. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact workshop program director Janet A. Collins at workshop@nbss.org or 617-227-9292.

Workshops on Historical Lime Mortars. A comprehensive two-day course details the hows and whys of using lime putty mortars for re-pointing historic masonry. The workshop combines lectures and laboratory work with hands-on lime slaking and re-pointing on all different types of historic masonry walls. For course schedules and registration details, call 773-286-2100 or go to www.usheritage.com/events.htm.

Monuments to Christianity

Cathedrals of the World

by Graziella Leyla Ciagà

White Star Publishers, Italy and New York, 2006

Distributed in the U.S. and Canada by Rizzoli International Publications

216 pp.; hardcover; numerous color images; \$19.95

ISBN 978-8-8544-0178-5

Great Cathedrals

by Bernhard Schütz

Abrams, New York, 2002

472 pp; hardcover; 226 color images, plus numerous b&w photos and floor plans; \$110

ISBN 978-0-8109-3297-5

Reviewed by Martha McDonald

Cathedrals of the World and Great Cathedrals cover similar subjects, basilicas and cathedrals, in a similar manner, with breathtaking color photos accompanied by informational text and floor plans. The differences lie in the organization and size of the books, the depth of the information and the quality of the photos.

Bernhard Schütz' *Great Cathedrals* focuses on Gothic structures in France, Germany, England, Italy and Spain. Published in 2002, it is a comprehensive presentation of the subject, providing information on architectural history of each country as it relates to the cathedrals, as well as descriptions, floor plans and photos of individual cathedrals. The large book (11 x 13 in.) weighs eight pounds, making it suitable for the coffee table or library shelf, but not for carrying around for casual reading. *Great Cathedrals* is the latest edition of Schütz' work, which spans several decades.

Graziella Leyla Ciagà's *Cathedrals of the World*, on the other hand, spans a longer time period and broader range of countries. It is also a beautiful book, but it is a smaller format – 8 in. wide x 15 in. tall – and a bit less grand. The author has arranged the information chronologically, starting with "From Early Christian Romanesque" and Sant'Apollinare in Classe, built in the 6th and 7th centuries in Ravenna, Italy, and going through "The Twentieth Century." This final chapter includes sections on churches such as Oscar Niemeyer's Metropolitan Cathedral (1959-1970) in Brasilia, Brazil; Kenzo Tange's St. Mary's Cathedral (1961-1964) in Tokyo, Japan; and others, ending with Renzo Piano's San Pio da Pietrelcina (1991-2004) in San Giovanni Rotondo, Italy.



Schütz notes that construction for the cathedral in Milan, Italy, is said to have begun in 1386. It involved quite a bit of controversy over the years as different builders and designers were brought in. The exterior was finally completed in time for Napoleon's coronation in front of it in 1805. One of the largest cathedrals in the world, it is 515 ft. long and 216 ft wide.



The colorful domes on St. Basil's Cathedral in Moscow, featured in Ciagà's chapter "From the Renaissance to Historicism," were designed to highlight the main tower in the center. This 63,507-sq.ft. cathedral stands in the city's Red Square, near the Kremlin's Spasskaya Tower.

Ciagà includes 36 buildings in 12 countries in Europe, Asia and America that were built over a period of 15 centuries. Schütz also includes 36 buildings, but keeps the focus on Medieval structures in five European countries.

Both books are well organized and well presented, but Schütz' is more comprehensive. In his introduction, Schütz addresses the question of "What is a cathedral?" "For many," he writes, "'cathedral' is synonymous with 'Gothic.' A cathedral, regardless of country or age, is the seat of a bishop or archbishop, and of the clergy attached to this church."

The book is then arranged by country. Each begins with a full-page map showing the locations of the cathedrals discussed and several pages of the architectural history for the country, as it relates to cathedrals. Each cathedral is then discussed in great detail, including the history of the church as well as the architecture, and each cathedral is shown in drawings, floor plans and beautiful four-color photographs. The first section on France, for example, includes the cathedrals at Amiens, Beauvais, Laon, Reims, Paris, Chartres, Bourges and Strasbourg.

In the section entitled "Germany and Neighboring Countries (The Former Holy Roman Empire)," Schütz includes cathedrals in Basel, Switzerland and Speyer, Worms, Mainz, Cologne, Bamberg and Naumburg in Germany, as well as Prague in the Czech Republic. The appendix includes information on architectural terms, including illustrations, a bibliography, an index and photo credits.

Ciagà's introduction explains how these "monuments to Christianity" were selected, noting that they "set the standard not just in their own historical period, such as Hagia Sophia in Constantinople or Notre-Dame Cathedral in Paris, but also in the centuries that followed..." Each of her chapters starts with an overview of the era and then moves to the individual cathedrals and basilicas. "From Early Christian to Romanesque," for example notes that "The origins and initial spread of Early Christian and Byzantine art are closely linked to the historical events of the Roman Empire and the gradual spread of Christianity. Indeed, early Christian architecture developed in the empire's western territories from 313 onward when Emperor Constantine proclaiming the edict of Milan..."

Full-color photographs bleed off the pages of both books, but those in the Schütz book – including photographs by Albert Hirmer, Florian Monheim and Joseph Martin – are consistently beautiful, while those used in Ciagà's book were provided by the churches and associated organizations. Some are very fine, but others are less than outstanding.

The two books work well together. Ciagà's is more of a primer, while the Schütz book provides rich, detailed information. One useful feature of Ciagà's *Cathedrals of the World* is a chart that provides pertinent information for each cathedral, making it easy to make comparisons. It includes information such as the location, style, architect, square footage, type and when the cathedral was built.

The tall narrow format (8 in wide x 15 in. tall) of Ciagà's book is suitable to showing off the buildings. My one complaint is that the text is a little hard to read. It's a sans-serif font and it's a bit too light. Also, one must turn the book on its axis to read the summary captions at the beginning of each section. That small note aside, this is a worthwhile and beautiful book that focuses on an important segment of architecture.

Those looking for more history and detail will turn to Schütz' *Great Cathedrals*, which is encyclopedic, a valuable and beautiful reference book for anyone with an interest in cathedrals and Christian church history. **TB**

Natural Laws

Till We Have Built Jerusalem: Architecture, Urbanism, and the Sacred

by Philip Bess

ISI Books, Wilmington, DE; 2006

309 pp.; paperback; 22 color and 76 b&w illustrations; \$18

ISBN 978-1-932-23697-2

Reviewed by Nicole V. Gagné

Since the beginnings of 19th-century industrialism, as Philip Bess points out in his 2006 book *Till We Have Built Jerusalem*, “there has never been a shortage of ‘Big Theme’ books and essays explicating and purporting to explicate the state of and threats to Western civilization. Inevitably, this book is an addition to that genre. [...] Its distinction resides in its focus upon the built environment as a marker of a more general cultural condition. [...] Moreover, this book is rare in contemporary architectural discourse for its considerations of the physical, symbolic, and sacramental roles of good architecture and urbanism as these both reflect and promote human happiness.”

Bess is quite right to claim the distinctiveness of his focus; his accomplishment, seen from either the philosophical or architectural vantage point, is original and impressive. Bess’ arguments may be unusually passionate and extreme, but his voice is reasoned and thoughtful, surprisingly non-academic (especially in light of his career as professor and director of graduate studies at the University of Notre Dame School of Architecture), and frequently good humored too.

Although the book is culled from a variety of essays and lectures produced by Bess since the 1980s, it enjoys a coherence and lucidity that can be absent from the more concentrated tracts

of other philosophers of architecture. (Only in “Part Four: Critical Essays” does he let it become something of a grab bag, with Bess surveying various books and essays of architectural thought.) But be forewarned: *Till We Have Built Jerusalem*, with its few and miniscule illustrations, is not for the casual admirer of architecture. Philip Bess has a mission. “I have fallen into the part-time role of explaining biblical religion and natural law to traditional urbanists, and traditional urbanism to adherents of biblical religion and/or natural law,” he acknowledges. With this book he explains it all, examining both sides of this conceptual divide and decrying the Modernist assumptions he sees undermining their efforts.

Bess begins by examining urban design as an effort toward promoting human well-being in “Part One: Cities and Human Flourishing.” As he ponders different architect-designed communities, from the planned town of Seaside in Florida to Thomas Jefferson’s “academical village” at the University of Virginia, the values of Aristotle loom large in his considerations. Bess uses the ancient Greek philosopher to provide an underpinning for his conflation of religious and architectural principles: “‘Virtue’ is a key concept for any Aristotelian understanding of the polis [city]; and I want to suggest that this is true not only for the latter’s moral order, but also for its formal order.”

In “Part Two: The Sacred and The City,” Bess looks at architecture, urbanism and human well-being “through the specific lens of biblical religion.” Here he discusses

six traditional design characteristics that evoke the sacred: verticality; the role of light and shadow; craftsmanship and durability; mathematic and geometric systems; compositional and artistic unity; and hierarchical organization. The devil in this belfry, not surprisingly, is “modern architecture – abstract, figural, pure, a-contextual, machine-like,” and Bess is left to conclude, “The more architects and planners have turned their attention to building up the City of Man apart from some vision of the City of God, the meaner and uglier the City of Man has become.”

This conclusion informs his comments on the city-building New Urbanists in “Part Three: New Urbanism.” Bess frankly describes himself as “a willing if somewhat suspect member” of the New Urbanist movement, acknowledging the controversy generated by both his anti-Modernism and his religious emphasis. More than a few New Urbanists would have to feel uneasy reading this section of the book, where Bess elevates one of their design fundamentals – “Human beings should make mixed-use, walkable settlements” – into what he calls “a natural-law precept.”

And they won’t be the only ones feeling leery either, because by this distance into *Till We Have Built Jerusalem*, all sorts of readers will have started to wonder what exactly is the need to have a perfectly sensible and attractive approach to urban design swathed in such archaic moralizing and anointed as an eleventh commandment. Isn’t it enough that it’s a positive thing to do? Do we also have to have God demanding of us that we do it? Alas, Bess is devoted to such an approach, and in part three he highlights the recurring theme of his book: the primacy of so-called “natural law,” which he defines as “principles of morality that are not only right for all persons but knowable to all persons by reason alone.”

Even if one is willing to set aside the basic awareness that human conceptualizations of ethics are not and cannot be the laws of nature, it’s still hard not to cringe at the spectacle of Bess parading his sugary dicta as absolutes of “natural law,” including: “Good should be pursued and evil avoided”; “Harm no one gratuitously”; “Do not take innocent human life”; and “Don’t steal.” Is it natural law that harming someone is okay as long as you don’t do it “gratuitously;” ditto killing, as long as you believe that the life you take is not “innocent?”

Where and how does “natural law” define gratuitousness and innocence? Are we to believe that stealing is always wrong, even if you take an item no one wants and do something beneficial with it? (Architects steal every day – they just call it traditional design.) And good luck to anyone who thinks they can define “good” and “evil” in terms of natural law – not even Bess tries to do that. Although he does come close in his

chapter entitled “After Heroes: Nietzsche or Chesterton?” In this essay, an outburst of the Manichean thinking that dominates the book, Bess contrasts two writers: the German atheist Friedrich Nietzsche with the British Christian G.K. Chesterton (three guesses who represents evil and who good!).

Here Bess takes up a notion from one of his heroes, the Catholic philosopher Alasdair MacIntyre: “Nietzsche represents one of the only two intellectually coherent traditions of moral philosophy currently available to us, the other being the Aristotelian/Thomist tradition [represented by Chesterton].”

Of course, there are galaxies of meaningful thought and spiritual meaning that exist outside the boundaries of both Nietzsche and Chesterton. The Taoist sage Lao-tzu, for one, says that the universe produces both good and evil continuously, and treats them impartially.

Bess’ readers are advised to proceed with caution as they go through this book. As the author does point out, “obeying natural-law prohibitions is obligatory.” For those who believe in them that is. **TB**

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PATRON: HIS ROYAL HIGHNESS THE PRINCE OF WALES

The Roots of Modernist Church Architecture

By Duncan Stroik

TO MANY OBSERVERS, IT WOULD SEEM THAT THE REDUCTIONIST BUILDINGS COMMISSIONED FOR Roman Catholic worship today are the direct corollary of Church teaching, modern liturgical studies and contemporary theology. Indeed, in the 1960s there was a great surge of construction of austere churches that often resembled commercial or factory buildings, bearing out the belief that they were mandated by the spirit of the Second Vatican Council. But these concrete boxes, barn-like shelters and sculptural masses all had precedent in the pre-Conciliar era. In fact, radical new church configurations had been experimented with since the dawn of Modernism in the late-19th century.

While the idea to model churches on auditoria, Greek theaters, large houses or theaters in-the-round grew out of Protestant worship, the reductionism of post-Conciliar churches grew out of the Modernist architectural movement in Europe. Current church architecture is not merely the child of modern theology, it is also a child of the "masters" of Modernist architecture: Le Corbusier, Walter Gropius, Alvar Aalto, Mies van der Rohe, Frank Lloyd Wright and others. The Church willingly accepted and even adopted the architecture of the secular realm for its sacred buildings, yet in promoting this International Style, did the Church unknowingly adopt the philosophy of Modernism and unwittingly undercut her own theology?

Modernism was particularly attracted to the auditorium and theater types because of their scientific claims to acoustical and visual correctness, as well as the belief that the form of a building should be determined by its function. An essential tenet of Modernism at the turn of the century was the need to break with the past, in order to find an "architecture of our time."

It was made clear by the early promoters of Modernism, such as Louis Sullivan, Frank Lloyd Wright and Otto Wagner, that any semblance of historical elements or styles was not of our time and must be rejected. At first, this rejection of tradition took the form of subtracting or abstracting traditional motifs in buildings. Later, inspired by abstract painting and sculpture, Modernist architecture sought to end the distinctions between floor and ceiling, interior and exterior, window and wall, and sacred and profane, which architecture has historically gloried in.

this century: the pilgrimage church, Notre Dame du Haut at Ronchamp, and the Dominican Monastery, Ste. Marie de la Tourette.

The Benedictines in the U.S. were the equivalent of the Dominicans in France, being great patrons of Modernist art and architecture, as well as being liturgically progressive. In Collegeville, MN, they hired Marcel Breuer, originally of the Bauhaus, and in St. Louis they commissioned Gyo Obata, designer of the St. Louis Airport, for new abbeys. These buildings were sleek, non-traditional, and critically acclaimed by the architectural establishment.

Contemporary with these buildings, the documents of the Second Vatican Council were being developed. The council's acceptance of the styles of the time and rejection of limitation to any particular style can be seen as a careful opening of the window to Modernism. The architectural establishment, by this time thoroughly cut off from its historical tradition, came in like a flood.

A few architects and designers, such as Anders Sovik, Frank Kaczmarcik and Robert Hovda, made an effort, following Schwarz and Couturier, to argue for a modern architecture imbued with a Christian theology. Basing their views in part on the studies of theologians such as Rudolf Otto, they promoted a "non-church" building emphasizing the assembly, without hierarchical orientation, fixed elements, or traditional architectural language. These architects' rejection of most of Christianity's architectural and liturgical development, coupled with their promotion of an abstract aesthetic, seemed to baptize, confirm and marry Modernism to the Church.

These principles of modern liturgical "spaces," later embodied in the Bishops' Committee on the Liturgy document of 1978, "Environment and Art in Catholic Worship," are essentially the iconoclastic tenets of 1920s Modernism.

Ironically, at the same time that the Catholic Church was reconciling herself with Modernism in the early 1960s, the architectural profession witnessed the beginning of a serious critique of Modernism. Architects Robert Venturi, Louis Kahn and Charles Moore, in their buildings and writings, proposed a new/old architecture of memory, symbol and meaning, spawning what became known as the Post-modern movement. They also inspired the work of numerous other architects, including John Burgee, Michael Graves, Allan Greenberg, Philip Johnson, Thomas Gordon Smith and Robert Stern, who willingly embraced humanistic urban planning and a variety of architectural styles.

While allegiance to the Modernist style continues, many of its philosophical beliefs have been questioned and criticized during the past 30 years. The preservation movement, repentant Modernist architects, along with architectural historians and structural disasters, have exposed the limitations and failures of Modernism. The liturgical design establishment, on the other hand, has barely acknowledged the critique of Modernism and continues to promote Modernist revival or even "deconstructionist" church buildings.

Of great inspiration to architects, pastors and laity alike are the chapters in the Catechism of the Catholic Church devoted to the Universal Church's teaching on sign, image and the church as a visible symbol of the Father's house. In recent decades we have seen a number of new or renovated Catholic churches that express these aims and those of Vatican II through the restoration of sign, symbol and typology. These include the Monastery of Le Barroux in France, the parish of San Juan Capistrano in California, the Shrine of the Blessed Sacrament in Alabama, Our Lady of Walsingham in Texas, a number of churches in New England, St. Jose Maria church in Rome and Brentwood Cathedral in England.

These and other buildings indicate that the future of Catholic architecture will go beyond the narrow confines of the Modernist aesthetic to the broad and vital tradition of sacred architecture. ■

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Yet in promoting this International Style, did the Church unknowingly adopt the philosophy of Modernism and unwittingly undercut her own theology?

Aesthetically, Modernist architecture was inspired by works of engineering, including bridges, industrial buildings and temporary exposition halls that were large, economical and built fast. It was also argued that a modern style grew out of the use of modern materials and that these materials lent themselves inherently to a reductionist aesthetic. This was partially a critique of the ongoing construction of masonry buildings such as St. Patrick's Cathedral in New York City and the National Shrine of the Immaculate Conception, in Washington, DC, as well as many chapels and churches built by architects in Classical or Medieval modes.

In fact, at the same time Auguste Perret was building a Modernist concrete hall-church in Paris, American architects were building Gothic and Renaissance churches of reinforced concrete (particularly in California) complete with ornament, moldings and sculpture. Not unlike the ancient Romans, who used concrete hidden within the walls and domes of Classical buildings, early-20th-century traditionalist architects brilliantly used the most current technology of construction, heating and plumbing, all within a humanistic aesthetic.

While the majority of Catholic churches built in the U.S. before 1940 were traditional in style, many Protestant, Unitarian and Christian Scientist congregations experimented with industrial building forms. Frank Lloyd Wright's Unity Temple of 1904, for example, is a cubic auditorium with geometric and floral ornament, while his master, Louis Sullivan, designed St. Paul's United Methodist Church in Chicago in 1914 as an abstracted Roman theater.

After World War II, the Modernist movement was embraced worldwide as an expression of the technological triumph of the war. Many pastors followed the lead of government and big business by building abstract, asymmetrical and futuristic churches in modern materials. In France, for the rustic church of Notre Dame at Assy, Dominican Father Pierre Marie-Alan Couturier commissioned 15 of the best known Modernist artists to make murals, tapestries, mosaics and stained glass.

Also under the patronage of Father Couturier, the French architect Le Corbusier designed perhaps the two best-known churches of

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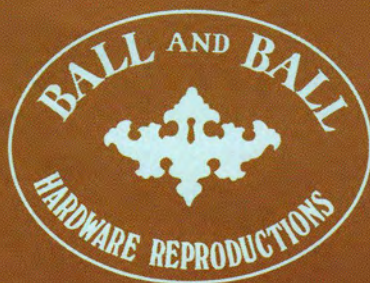
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