

5-1-1963

A Catholic Church for Annunciation Parish Albuquerque, New Mexico

Philip Edward Franks

Follow this and additional works at: https://digitalrepository.unm.edu/arch_etds



Part of the [Architecture Commons](#)

Recommended Citation

Franks, Philip Edward. "A Catholic Church for Annunciation Parish Albuquerque, New Mexico." (1963).
https://digitalrepository.unm.edu/arch_etds/57

This Thesis is brought to you for free and open access by the Electronic Theses and Dissertations at UNM Digital Repository. It has been accepted for inclusion in Architecture and Planning ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

UNIVERSITY OF NEW MEXICO-UNIVERSITY LIBRARIES



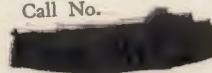
A14429 096738

378.789
Un350fr
1963
cop.2

THE LIBRARY
UNIVERSITY OF NEW MEXICO



Call No.



Accession
Number

378.789
Un 350fr
1963
cop.2

362695



A Catholic Church
for
Annunciation Parish
Albuquerque, New Mexico

by

Philip Edward Franks

Bachelor's Thesis

Presented to the Faculty of the Division of Architecture,
University of New Mexico, in partial fulfillment of the
requirements for the degree of Bachelor of Architecture.

The University of New Mexico

May, 1963

Thesis Committee:

John Heimerlich
George S. Wight
Carl S. Boyd

1. Catholicism
1901
AMERICAN
Albuquerque, New Mexico

By
Philip Edward Smith

Smith's Thesis

Presented to the Faculty of the School of Architecture
University of New Mexico, in partial fulfillment of the
requirements for the degree of Master of Architecture

The University of New Mexico

Albuquerque, New Mexico

Accepted

Philip Edward Smith
Philip Edward Smith
Philip Edward Smith

Proposal

378.789
Un 350fr
1963
Cop. 2

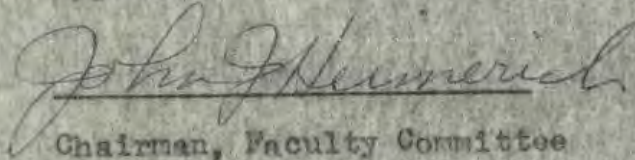
The purpose of this study is to research and design a Catholic Church for Annunciation Parish in Albuquerque, New Mexico. Upon speaking to the pastor of the church, Monsignor Coggiola-Mower, I found him quite willing to devote some time to explaining the basic ideas, beliefs, and needs of the church. Since the parish has long-range plans for a church on a site which they now own, my proposal will be in line with a need that will exist in the future if it does not already exist.

The financial feasibilities of the problem are of no concern in this case although a just and sensible relationship between art and economics must be maintained.

This thesis will be presented in two phases. The first phase, presented in written form, is the study of the church, its history, beliefs, and its spatial requirements and relationships. The second phase will be the actual design of the church, illustrated with drawings, perspectives, and a model.

The research and reproduced examples of the final design drawings and model will be bound as a complete work.

Approved:



Chairman, Faculty Committee

Division of Architecture

The University of New Mexico

362895

Table of Contents

Scope	1
Brief Histories	
A Brief History of the Catholic Church as It Has Progressed Through the Ages	1
Sketch of Beginning of Christian Church Architecture in New Mexico . . .	11
Physical Requirements and Furnishings for the Parish Church	15
Concept	38
Footnotes	42
Bibliography	44

Table of Contents

.....	Index
.....	Brief History
.....	A Brief History of the Laboratory
.....
11	.....
12	.....
13	.....
14	.....
15	.....
16	.....
17	.....
18	.....
19	.....
20	.....

Scope:

The histories of both the New Mexican and European Catholic church architecture will be reviewed, with the latter including a review of the evolution of some specific beliefs, areas and items involved with the religious functions.

Upon completion of these two above mentioned reviews, there will appear an outline of the physical requirements laid down by the Code of Canon Law. This study of the physical requirements will provide me with adequate knowledge with which to perform the necessary design on the church itself and the items involved in maintaining a parish church. This research does go into some detail which I feel is necessary in understanding the total problem and also in defining the design approach.

scope:

The history of both the...
European... will be...
with the... a review of...
some... and...
the... relations...

Upon completion of...
review, there will...
requirements...
study of the...
adequate...
design on the...
maintaining a...
into some...
standing the...
design...

Brief Histories

1-8

A Brief History of the Catholic Church and Religious Architecture as They Have Progressed Through the Ages

Before the actual design of the church is undertaken, it is wise to know a little of the background and history of the church. I shall review here only the basic beliefs and spatial requirements of the church and how they have evolved over the years. To review the complete history and evolution of sacred vessels and all church furnishings would, perhaps, be an interesting project, but time does not allow for it.

The Catholic Church believes and teaches that there is one infinite and almighty God in whom there are three divine persons (Holy Trinity) and that He created all things: the heavens, the earth and man. Man He created in the person of Adam, in His Own image and likeness, endowing him with body and soul, intellect and free will, and above all else with supernatural life, making him a sharer in His Own nature. However, Adam, prompted by the power of evil and impelled by pride in his own excellence, deliberately disobeyed the mandates of his Creator and by so doing lost his divine kinship (original sin). God through His mercy promised him redemption through Jesus Christ, His Son, Second Person of the Holy Trinity, who, born of the Virgin Mary, came to earth to effectuate by His life, teachings, and resurrection the return to supernatural life, and His crucifixion redeemed mankind.

To fulfill His mission Christ lived for 33 years upon the earth and during that time established His church. To insure its existence He delegated His authority to twelve apostles, Peter being the first Pope. The apostolic successors, or bishops, by laying on the hands, confer upon candidates the powers to perform the priestly functions in continuous succession.¹

A brief history of the Catholic Church and its mission
Architecture as they have progressed through the ages
Before the actual history of the church is taken,
it is wise to know first of the people and
history of the church. I shall review the Catholic
beliefs and ecclesiastical organization of the church
they have evolved over the years. In reviewing the
history and evolution of Catholic beliefs and ecclesiastical
organization would, perhaps, be an interesting project
but time does not allow for it.

The Catholic Church believes and
teaches that there is one God, the Father, who created
God in whom there are three distinct persons
(Holy Trinity) and that He created all things
the heavens, the earth and man, and that He
in the person of His only Son, Jesus Christ,
incarnated Himself in the flesh and died for
fallen and free will, and there will be
supernatural life, raising us a new life in
Our nature, for we, Adam, created by the
power of evil and helped by man in the
excellence, helpfully directed the world
of His creation and by His grace, He
kinship (original sin). God formed His
promised His redemption through Jesus Christ,
His Son, because of our many sins, and
born of the Virgin Mary, came to earth in
and by His life, teaching, and resurrection
the return to supernatural life, and
redemption through His blood.
In 1911 the Vatican Council was
for 35 years from the year 1869, and
time established His Church. It teaches
existence be helped by the Church, and
apostles, after being the first Pope, the
apostolic successors, as bishops, to follow in
the hands, confer upon candidates the power
perform the priestly functions in their
succession.

The Catholic Church also believes that only in Christ is there salvation, and that the Church is Christ, and that outside the Church there is no salvation. Christ ordained seven sacraments as a means to salvation and everlasting life: Baptism, Confirmation, the Eucharist, Penance, Matrimony, the Holy Orders, and Extreme Unction.

Baptism is the symbol of death through symbolised immersion in water with a resultant resurrection into a new life.

Confirmation is the sacrament of adulthood, "the symbol of anointing with strengthening oil unto a life of activity for the upbuilding of the church."²

The Holy Eucharist is the "sacrament-sacrifice of the body and blood of Christ (Mass)."³

Penance is "the sacrament by which the priest, as the representative of God, forgives the sins committed after Baptism of those who sincerely confess their sins and are truly penitent."⁴

Matrimony is "the symbol of human marriage as the reproduction in miniature of the total church."⁵

The Holy Orders "is the sacrament whereby the priestly power to offer sacrifice and forgive sin, etc., together with the grace to use it faithfully is conferred."⁶

The Gospel of Matthew... in Christ is... Christ, and... tion. Christ... salvation... the Kingdom... and... Father... holiness... tion... Conscience... the symbol of... a life of... The Holy Spirit... line of... found... as the... added... them... a... as the... The Holy Spirit... directly... together...

Extreme Unction is "the sacrament administered to a person in danger of death from sickness or accident. It gives health to the soul and sometimes to the body. Extreme unction is an immediate preparation for entrance into eternal glory."⁷

"The church, as a continuation of Christ on earth, has maintained these sacraments and surrounded them with significant rituals and circumstances,"⁸ and it is because of these facts that the church body has come to need a building in which it can function.

Canon Law defines a church building as being a "sacred building dedicated to divine worship for the use of all of the faithful and the public exercise of religion."⁹

The first need for a church building stems from the fact that most climatological conditions will not allow much open air worship. The second reason is the fact that the interior of the church should induce a prayerful and reverent atmosphere, an atmosphere that is not easily attained by the layman in open air worship.

In the first stages of Christianity there were no special buildings set apart for public worship. The meetings for the celebration of the Holy Eucharist, prayers, and preaching took place in private houses.¹⁰

...to a person in order to ...
...it gives birth to the ...
...Extreme matter is an ...
...into eternal life.

The ... as a ...
...and ...
...then with ...
...it is because of ...
...come to rest ...
...Jesus ...
...a " ...
...one of all of the ...
...religion."

The ... for ...
...from the ...
...allow ...
...fact that the ...
...prayerful and ...
...is not easily ...
...this.

In the ... of ...
...no special ...
...medias for the ...
...prayer ...

But in the next few centuries churches began to appear in towns, and a few were built in the country. It wasn't until after 313 A.D., when freedom of worship was granted to the Christians, that the church began to function openly. Since that period, and over the years, the rituals have become enhanced and the ceremonies surrounding these rituals have become more involved.¹¹ As a result the direct requirements in church design have changed from time to time: but the church buildings themselves have remained as the best preserved examples of historic architectural styles, a review of which I will go into a bit later.

During the early years of the Christian religion, the Holy Eucharist was celebrated in private houses on an ordinary household table. Later the celebration was carried out on or near the tombs of martyrs. When religious freedom was granted to the Christians, it became quite popular to construct the altar over the tomb of a martyr. This is generally how altars have been styled since that time, although in cases where a tomb is not involved, the altars take on generally the same organization.

In the earliest churches the altar was in the west end of the church with the priests officiating on the west side of the altar facing east, and also facing the congregation. But during the sixth and seventh centuries a general change in the ritual

But in the next few chapters chapters 2-4 to 4-6
in towns, and a few were built in the country. It
wasn't until after 1840, when the idea of
was granted to the British, that the church began
to function normally. Since that period, and over the
years, the church have become enhanced and the care-
taken surrounding these churches have become more in-
volved. As a result the church requirements in church
design have changed from time to time, but the church
buildings themselves have remained as they were presented.
Examples of historic architectural styles, a review of
which I will go into a bit later.

During the early years of the Christian era
the Holy Sepulcher was situated in Jerusa-
halem on an ordinary household site. Later the church
was removed out of the town to the site of the
then religious freedom was granted to the Christians.
It became more difficult to construct the altar over
the tomb of a martyr. This is generally not done
have been tried since that time, although in cases
where a tomb is not involved, the altar was on the
early the same organization.

In the earliest churches the altar was in
the west end of the church with the pulpit on the
left on the west side of the altar. In the
also facing the congregation. But during the sixteenth
and seventh centuries a variety of changes in the altar

took place. The priest was placed between the congregation and the altar, thus facing the west; therefore, in order that he might still face the east and the rising sun, the altar end was moved to the east end of the church. So even from the beginning, to be liturgically correct, the church had to take on an east-west orientation.

When the lack of sanctuary space became a problem in the early Middle Ages, the sanctuary was expanded toward the nave in front of the altar. In order to divide the sanctuary from the nave, a screen was built. Later, when styles called for immense ornamentation, the screens became increasingly hard to see through and, as a result, the communion rail took the place of the screen.

The font or baptistry receives its inspiration from the use of rivers, pools and sea shores for baptism.

The original form of the baptistry was based on the typical Roman bath chamber, with a tank in the middle, to which a flight of steps led down from the floor level. The water entered through pipes. On the edge of the tank was a platform on which the priest stood when baptizing the catechumens, i.e., converts under instruction before baptism.¹²

This type of baptistry was located outside the church proper. Today's baptistry is closely linked to this traditional set-up, although minor changes in the font itself have occurred.

took place. The first was a...
erection and the altar, and...
fore, in order that the altar...
rains and, the altar and...
the church. To give the...
ally correct, the...
orientation.

When the...
problem in the...
expanded...
order to...
was built...
mentation, the...
through and...
place of the...
the...
tion from the...
baptism.

The original...
on the...
in the...
down from...
through...
platform...
for the...
attraction...
This type of...
proper. For...
traditional...
itself have...

Until the Middle Ages, parish churches did not have a sacristy or similar area, and the vestments and sacred vessels were kept in cupboards in the church. Although some examples of sacristies were in existence in French cathedrals, the sacristy of the early Renaissance period seems to be used as a model for today's sacristy.

The basic church massings, plan and atmosphere had their beginnings with the Egyptian temples and were adapted to the Christian church when Christianity was adopted as the state religion in 313 A.D. by the Roman Empire. The Christians then felt a necessity to build large churches that would be expressive of the formal Christianizing of the Roman Empire. The basilica type of design was adopted because it was simple in construction and design and did not require any experiments with structure. Its volume is basically a long rectangular hall, similar to the Egyptian hypostyle hall, separated into three aisles by two rows of columns. Clerestory windows above the side aisles provide the light. The roof consists of a simple pitch constructed with wooden trusses. These churches are heavily decorated with marble, mosaic and painting. Many times these churches were constructed from remains of various other buildings, in which case many different types of columns, decoration techniques and construction methods appear all in a single building.

not have a... and... Although some... in... a... acolyte.

The... there and... and were... ity was... the Roman... so... formal... type of... extraction... with... tangler... separated... Clergy... light... with... created... these... other... column... appear...

The early Christian church style gave way to the splendor of the Byzantine in roughly 500 A.D. The Byzantine architecture preserves the quality of the grand interior space but simplifies it with the development and greater use of the dome. Structurally the Byzantine style is organic in that each part depends upon the other for support. The plans of the church are usually of a Greek cross shape. The decoration is much more complex and rich, and includes decoration of the high inner walls and undersides of all vaults. Probably the best example of the Byzantine monuments is Santa Sophia, built in 532 A.D.

When the Roman Empire fell, the church survived only through the existence of the monasteries. Romanesque is the name given to the style that typifies the feudal period, because the Romanesque architecture is basically a monastic architecture with the plan derived from the early Christian churches. There was an attempt to use stone through-out the Romanesque church because of its ability to withstand the effects of war, siege, and natural destructive elements, which had caused so much havoc in the early Christian types. As a result the interior becomes a great stone tunnel created by rows of stone vaults and rows of stone arches, all with an upward movement in an attempt to create a vertical sense of growth and lightness. The rectangular plan is again divided into three aisles by two rows of

The early Gothic church style was
to the exterior of the building in 1144.
The Byzantine architectural features of the
the great interior space and the
development and growth of the
the Byzantine style is seen in the
panda upon the other for subjects, the
church are usually of a green stone
described in such a way as to be
decoration of the high tower with
all virtues. Possibly the best
monuments in Santa Sophia, built in 532.

From the twelfth to the thirteenth
viewed only through the exterior of the
homeland in that we have to see the
the final period, however, the
is basically a synthesis of the
derived from the early Gothic style,
was an attempt to see the
church because of its style, the
of war, there, and the
had caused so much trouble in the
As a result the interior space was
created by the use of the
all with an open space, in an attempt to
vertical lines of light and air, the
plan in which the church was built.

semicircular stone arches. The roof height of the side aisles is lower than that of the center aisle so that lighting from clerestory windows may be introduced into the interior. Although this light helped immensely, it did not compare to the later and brighter interiors of the Gothic. Also it is during this medieval period that the church or monastery, whichever it may have been, begins to dominate the skyline of the medieval fortress towns.

Structurally, the Romanesque does not exhibit the understanding of organic structure as does the Byzantine architecture

Concerning decoration, the Byzantine has great amounts on the interior with almost none on the exterior. On the other hand, the Romanesque has comparatively little decoration anywhere, varying with location of the church regionally speaking. But wherever decoration does appear, it is usually full of grotesque figures and overworked shapes of a natural origin.

All of the problems of the Romanesque style, such as a continuing search for a more vertical effect, problems of arching openings, vaulting spaces and passage ways, and a need for more light in the interior caused the downfall of the continuance of the style and virtually led to the answer that lay in the Gothic style.

The French Gothic in many respects can be considered the pinnacle of the religious architectural styles. The Gothic is an example of the structural and decorative elements tied together. The pointed arch gave a dynamic vertical expression; the new structural system allowed the walls to open up into great expanses of stained glass; but perhaps the greatest achievement of the French Gothic is the west front with its great twin towers, monumental doors, and grand expanses of sculpture.

With every town competing with every other town to have the largest, tallest, airiest, most beautiful church, the results of the period are often fantastic. Perhaps the most outstanding example of the competition that prevailed during this period is the attempt made at Beauvais, where a church of such monumental heights and such delicate structure could never be completed because of its repeated structural failures.

Some of the best examples of the French Gothic are Notre Dame, Chartres, Amiens and Rheims cathedrals.

Although there have been many styles of religious architecture since the Gothic, they only change in backward movement in comparison with the advances up to the Gothic from the beginning of the

The French Gothic in many respects can be considered the pinnacle of the religious architectural styles. The Gothic is an example of the structural and decorative elements tied together. The pointed arch gave a dynamic vertical expression; the new structural system allowed the walls to open up into great expanses of stained glass; but perhaps the greatest achievement of the French Gothic is the west front with its great twin towers, monumental doors, and grand expanses of sculpture.

With every town competing with every other town to have the largest, tallest, finest, most beautiful church, the result of the period was often fantastic. Perhaps the most outstanding example of the competition that prevailed during this period is the attempt made at Beauvais, where a church of such monumental height and such delicate structure could never be completed because of its repeated structural failures.

Some of the best examples of the French Gothic are Notre Dame, Chartres, Amiens and Reims cathedrals.

Although there have been many styles of religious architecture since the Gothic, they only change in backward movement in comparison with the advances up to the Gothic from the beginning of the

early Christian style. For that reason I will only acknowledge the existence of the Renaissance, the Baroque, and the Revivals.

Although these reviews do not provide a thorough description of each particular style, they furnish a brief background of the church image as maintained through the ages.

early Christian art, for the same reason.

and the same is true of the Byzantine art.

Period, and the same is true.

Although these points are not

throughout the whole of the history.

Further a field, and the same is true.

maintained through the ages.

Sketch of beginning of Christian Church architecture in New Mexico

The Catholic Church had its beginnings in the Southwest through the conquests of the Spanish.

In 1572, the progressive secularization of the Indian communities was undertaken by the Jesuits, and the Metropolitan See of Mexico itself was held for the first time by a secular archbishop. This program forced the Mendicant Orders to withdraw from the ministry, either to their conventual retreats, or to distant, unconverted countries. New Mexico was one of these, and the methods employed there by the friars were the same ones which had been used to convert and consolidate the congregations of Mexico proper.¹³

After this initial undertaking by the Mendicant Orders, the Franciscans, Dominicans, and Augustinians, the number of missions rapidly increased. The architecture that was produced by the incoming churchmen and the natives was a combination of European spirit and native materials. The plans of these early churches were similar to, but not as large as, the churches in Europe. In most cases the friar was architect, contractor, building supervisor, and building supply agent.¹⁴

The plans were worked out to accommodate the functional requirements of the church and worked in with the properties of the materials at hand. Most early churches were built of adobe brick, stone, and wood. The resulting style was plain and simple with only native handcraft methods of construction and ornamentation involved.

Coherent, organized architectural form characterizes these churches. The material is the soil itself piled high and thick, pierced by few windows, with a roof line that recalls the deck levels of ships at sea upon the desert. The scale of these buildings dominates the urban profile; where town buildings hug the landscape in low files, the churches stand forth in a scale that is neither human nor canonical, but military and hieratic. Inside, the treatment of light is theatrical: the nave is cool and dark, but at the sanctuary there prevails an intense daylight, focused and concentrated by vertical skylights installed at the difference of roof level between the nave and the sanctuary.¹⁵

There were also many churches (and large ones at that) built of stone and wood that probably came closer to exemplifying the spirit of the old European church here in New Mexico than did the adobe. But unfortunately most of these churches were destroyed during Indian uprisings and only exist in decayed parts.

Many contemporary architects have used these buildings as a regional style to copy; and, in so doing, the architects have displayed a contempt for the use of materials as honestly as those early churchmen had used them. As a result, even the best of their works are nothing more than adobe revivalism and a step backward or away from the direction to which this early, humble style points.

I will have more to say concerning regionalism and its relation to my design approach in the concept at the end of this research.

General principles of the...
 certain...
 well...
 for...
 best...
 the...
 under...
 landscape...
 form...
 general...
 the...
 the...
 results...
 controlled...
 the...
 and...

There are...
 at that...
 closer...
 church...
 uniform...
 during...
 parts.

Let...
 built...
 the...
 material...
 them...
 nothing...
 or away...

style...
 I...
 and...
 the...

Physical Requirements and Furnishings
for the Parish Church

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

Physical Requirements and Furnishings for the Parish Church

The information in this section has been compiled from four sources in order to analyse the functional requirements and ritualistic furnishings included in a parish church. The four sources involved are: The Church Edifice and Its Appointments by Monsignor Harold E. Collins, Ph.D.; Churches and Temples by Paul Thiry, Richard M. Bennett and Henry L. Kamphoefner; Churches: Their Plan and Furnishings by Peter F. Anson; Contemporary Church Art by Anton Henze and Theodor Filthaut.

For purposes of the analysis of functional requirements and furnishings, interior and exterior, the Catholic Church can be divided into nine parts:

I. The Church Proper

A. The Sanctuary

1. The Main Altar
2. The Altar Furnishings
3. The Tabernacle
4. The Communion Rail
5. The Credence Table
6. The Sedilia
7. The Ambry
8. The Prie-dieu
9. The Sanctuary Lamp
10. The Pulpit

The information in this section has been ...
derived from four sources in order to analyze the ...
and requirements and religious ...
as parish church. The four sources involved were ...
Church Rules and its Associations by ...
New Collins, N.S.; Churches and ... by ...
Richard A. Bennett and Henry A. ...
Physical Size and ... by ...
Parish Church and ... by ...

For purposes of the analysis of ...
requirements and standards, ...
the following ...

1. The ...
2. The ...
3. The ...
4. The ...
5. The ...
6. The ...
7. The ...
8. The ...
9. The ...
10. The ...

- B. The Choir
 - 1. Its Nature
 - 2. Choir Furnishings
- C. The Nave
 - 1. Its Nature
 - 2. Seating
 - 3. Stations of the Cross
 - 4. Consecration Crosses
 - 5. Confessional
- II. The Narthex or Vestibule
- III. The Baptistry
 - A. Its Nature
 - B. Baptistry Furnishings
- IV. Chapels, Side Altars, and Shrines
 - A. Side Altars
 - B. Shrines
 - C. Chapels
- V. Sacristy
 - A. Its Nature
 - B. Its Furnishings
 - 1. Priest's Sacristy
 - 2. General Sacristy
- VI. Atrium
- VII. General Utilitarian Spaces
- VIII. Exterior Facilities
 - A. Bell Tower
 - B. Parking and Driveways
- IX. Site and climate

I. The State	II. The Nation or Empire
II. The Nation	III. The Empire
III. The Empire	IV. The State and the Nation
IV. The State and the Nation	V. The State
V. The State	VI. The Nation
VI. The Nation	VII. The Empire
VII. The Empire	VIII. The State and the Nation
VIII. The State and the Nation	IX. The State and the Nation
IX. The State and the Nation	

I. The Church Proper

A. The Sanctuary

The sanctuary is the most important portion of the church because it is the area housing, among other things, the main altar. There is no set plan for the sanctuary, but it should be large enough to allow ease of movement for the ministers and attendant servers. The sanctuary is very seldom too large, but frequently too small. The furnishing of the sanctuary should be so arranged as to produce a feeling of formal dignity; nothing such as glaring sun light, electrical lighting, sculpture, etc., should in any way distract from the dominance of the high altar. The sanctuary should be so arranged with relation to the main body of the church as to be easily the focal point of the interior space. If need be, the sanctuary should be raised on a series of steps. The furnishings of the sanctuary are as follows:

1. The Main Altar

The altar is the table on which the Holy Sacrifice of Mass is offered. The table itself should be a minimum of 7'6" to a maximum of 10' long, a minimum of 3'6" wide and should stand 39 to 40 inches in height from the predella. The altar should consist of a permanent stone and take the shape of a table with the supports and table consecrated together as one whole.

I. The Church's Power

A. The Church's Power

The church is the body of Christ

of the church because it is the only body of Christ
 other things being equal. There is no other
 for the church, but it should be able to
 allow some of its members to be elected
 servers. The church has a duty to serve
 frequently and well. The church should be
 should be as a model of service. It should
 directly serving others. It should be a
 light, shining in the world. It should be
 from the dominion of Christ. It should be
 should be as a model of service. It should
 of the church as a model of service. It
 intercession. It should be a model of
 raised on a scale of grace. The church
 ministry and as follows:

1. The Church's Power

The church is the body of Christ
 sacrifice of Jesus Christ. The church should
 be a witness of the love of God to the
 men of the world who are in need of
 help from the world. The church should
 a permanent witness to the love of God
 and help to the world.

It should be a permanent and immovable structure with table and supports so firmly united that neither can be separated without desecration of the altar. It is preferable to cement the table to its supports no matter how large or heavy the table might be. Above each support six inches from each edge a Greek cross is to be carved into the table. Also on the center of the table, but not on the cover of the sepulchre, a Greek cross should be incised. A Greek cross should also be carved on the front of the supports.

The altar should be located where it can be viewed by everyone and away from any walls since, in the consecration of the altar, it must be incensed on all four sides.

There are four parts to the main altar: the table (mensa), the supports (stipes), the cavity for the Relics (sepulchre), and the predella.

The sepulchre or Cavity for the Relics is a small opening made in the table or the solid support of the altar in which the relics of the martyrs are placed. It should be about two inches square and three-fourths of an inch in height from its bottom to the lid ledge. Most commonly the sepulchre is located in the upper part of the table at its center, somewhat toward the edge. The lid for the sepulchre must be of natural stone and fastened by cement that is properly prepared and blessed for the purpose.

It should be a rectangle of thickness 1/2 inch
and one side of length 1/2 inch. It should
be supported by a vertical support of the same
material to carry its weight. The support should
be fixed on heavy iron rods. The support should
be fixed on the table. The support should be
table, but not on the cover of the table. The
cross should be fixed. The support should be
carved on the front of the support.
The table should be fixed. The support should be
fixed by screws and nuts. The support should be
the connection of the table. The support should
all four sides.
The support should be fixed. The support should be
table (shown). The support should be fixed for
the table (shown). The support should be fixed.
The support should be fixed. The support should be
small opening made in the table on the side of the
the table in which the support of the support should
It should be about 1/2 inch above the support
of an iron in which the support should be fixed.
Most commonly the support is fixed to the main
part of the table at the center. The support should be
edge. The lid for the support should be fixed
stone and fastened by means of a screw. The support
and fixed for the support.

The Predella is an elevated platform upon which rests the altar and upon which the priest stands while celebrating Mass. The length of the predella should be a little greater than that of the altar. It should extend from the back of the altar to a width great enough for the celebrant of Mass to be out of danger of extending his feet over the edge. Two more steps should be added leading to the predella platform, making a total of three steps up from the sanctuary floor to the top of the predella. These steps should be a minimum of 1'9" wide and a maximum of 5" high.

The substructure for the altar must be of stone, concrete, or brick.

The principal title of the main altar must be the same as the title of the church. Titles for fixed altars vary according to Canon Law and the choice of the church officials.

The portable altar or altar stone must be of a single natural stone, square or rectangular, of small size, which alone is consecrated. Five small crosses are also carved into the portable altar at similar locations to those on the main altar, two inches from each edge at each corner and one in the middle of the stone. The sepulchre or cavity of the relics in the portable altar is located in a similar spot to that in the main altar and is of the same type although it is not

The pedestal is an elevated platform
which rests on a base of four massive
columns. The base is a square
and is a little less than the length
of the columns. The base of the
columns is a square of the same
length as the columns. The base
of the columns is a square of the
same length as the columns. The
base of the columns is a square
of the same length as the columns.

The main part of the pedestal is
a square of the same length as
the columns. The main part of the
pedestal is a square of the same
length as the columns. The main
part of the pedestal is a square
of the same length as the columns.

The pedestal is a square of the
same length as the columns. The
pedestal is a square of the same
length as the columns. The pedestal
is a square of the same length
as the columns. The pedestal is
a square of the same length as
the columns. The pedestal is a
square of the same length as the
columns. The pedestal is a square
of the same length as the columns.

generally as large.

The Altar Canopy is a structure built over the altar in the nature of a covering or shelter. Its main function is to provide the altar with an architectural form that will accentuate its prominence and visually mark it with honor and distinction.¹⁶

According to liturgical tradition and the rubrics, the structure of the altar is not complete unless it be surmounted by a canopy.¹⁷

In spite of these two comments, the canopy is not a must. If a canopy is used, it should cover the entire altar and the predella as well. It may be constructed of almost any material, "light frame and fabric, wood, stone, or metal,"¹⁸ and can be handled in almost any manner as long as it does not obstruct the view of the altar.

2. Altar Furnishings

a. The Crucifix

The crucifix should be the principal ornament of the altar. In most instances the crucifix is mounted on a standard and set on the mensa in a direct line with the candlesticks. If the size of the tabernacle dictates, the crucifix may be mounted on a staff extended up from the back of the altar or suspended from the back of the canopy, but in no case shall the crucifix be located in front of the tabernacle. In the event the Crucifixion is the subject of an altar piece or reredos the altar cross may be dispensed with.

Generally as follows:

The first object of the present work is to give a general account of the history of the art of printing, and to show how it has been improved and perfected by the various improvements which have been made in the art since its first invention.

In order to do this, it is necessary to give a general account of the art of printing, and to show how it has been improved and perfected by the various improvements which have been made in the art since its first invention.

1. The first object of the present work is to give a general account of the history of the art of printing, and to show how it has been improved and perfected by the various improvements which have been made in the art since its first invention.

The first object of the present work is to give a general account of the history of the art of printing, and to show how it has been improved and perfected by the various improvements which have been made in the art since its first invention.

b. The Candlesticks

"There should be six candlesticks on the main altar. For low masses two smaller candlesticks are often used. In this case the candles in the regular candlesticks, commonly called the high candlesticks, are left unlighted."¹⁹ A seventh candle should be used when the Bishop celebrates a Pontifical Mass. These candlesticks are to be of a single stem and should not extend beyond the height of the bottom of the altar crucifix. There is no definite material to be used in the design of the candlesticks, although it must be remembered that silver candlesticks are not permitted on the altar on Good Friday.

c. Electrical Lighting

The Catholic Church recognizes and tolerates no other light than candle light for divine services on the altar.

The electric light may be used in the church for purposes of illumination provided that its use in no way savors of the theatrical. Spot lights, colored lights, etc., should be avoided. A scheme of electric lighting, moderate and subdued, which reveals the architectural outlines of the church without distorting them, and allows the faithful, assisting at the divine services, to read and to see, by night as well as by day, is permitted.²⁰

It is absolutely forbidden to use the electric light

- i. to light up the interior of the tabernacle;
- ii. to light up flowers or vases placed between the candlesticks at the Altar of Exposition of the Blessed Sacrament;

b. The Characteristics

There should be six characteristics on the main axis, not four as the other attacks are often used. In this case the regular, characteristic, somewhat called the regular attacks, are left unaltered. A regular attack should be used when the Bishop captures a Pawn. These characteristics are to be of a regular character should not extend beyond the limits of the board of the other attacks. There is no definite attack to be used in the hands of the defender. It must be remembered that after a regular attack is permitted on the side of the Bishop.

c. The Characteristics

The Bishop's Pawn should be tolerated no other than that which is permitted on the other.

The Bishop's Pawn should be tolerated no other than that which is permitted on the other. The Bishop's Pawn should be tolerated no other than that which is permitted on the other.

It is absolutely forbidden to use the Bishop's

light

- i. to fight up the Bishop's Pawn
ii. to fight up the Bishop's Pawn
iii. to fight up the Bishop's Pawn

- iii. to form crowns or rays or moons around the Sacred Heart or Our Blessed Lady or form tongues of fire over representations of the Apostles;
- iv. to light up the place in which the Blessed Sacrament may be seen by the faithful;
- v. before the sacred relics of saints in the place of the prescribed candles.²¹

d. The Antependium

"The rubrics of the Roman Missal prescribe an antependium for every altar on which the holy sacrifice of the Mass is to be celebrated."²²

The antependium is a cloth or tapestry which covers the entire front of the altar, and the back as well, if this is visible to the congregation. It is generally suspended from the table of the altar and falls to the predella. The antependium is the true liturgical decoration of the altar.²³

It is not essential that the frontal (antependium) should be embroidered. A piece of silk damask in yellow and white, or red and yellow, or of a single color, red or green or whatever it may be, is all that is required.²⁴

Since the antependium is a form of decoration, it is generally considered acceptable to dispense with it when the altar is ornamented "with figures, precious stones or metal decoration."²⁵

e. The Missal Stand

The missal stand is a lectern and should be sufficiently large to hold the missal conveniently. It should not be too big nor too high nor too heavy. It should be designed to make it possible to adjust the slope for the convenience of the celebrant.

to some extent of the...
the...
four...
of the...
to...
organization...
before the...
aspect of the...

the...
the...
prescribe an...
only...
the...
which...
and the...
to the...
formed...
before...
is the...
after...

It is...
(...)
A piece...
which...
color...
is all...

Since the...
generally...
when the...
stones...

the...
the...
should be...
version...
too heavy...
to adjust...
grant.

f. The Sanctus Bell

"The sanctus bell is a simple bell used to draw attention to the more solemn parts of the Mass. This bell is made of silver or bronze and has a clear tone."²⁶

g. Altar Cruets

The two altar cruets (pitchers) used at Mass for containing the wine and water should be of glass according to the rubric of the missal. Their capacity should be about 5 ounces. Other materials such as gold or silver are tolerated. When gold or silver is used for the altar cruets, it is recommended that they be clearly distinguished by marking "A" (aqua) and "V" (vinum) on the water and wine cruets, respectively. It is recommended that these cruets be fitted with loose stoppers or other guards against insects. The cruet dish, in which the two above-mentioned cruets rest, may be of any material.²⁷

h. The Chalice

The chalice is a cup (gold or silver) used to contain the wine and water for the Mass. During the Mass the chalice is placed on the altar at the center or in front of the tabernacle, the door of which should be designed to allow facile access despite the presence of the chalice.²⁸

i. Altar Cards

Altar cards are tablets containing some of the prayers of the Ordinary of the Mass. They

The following is a list of

used to show that the... This will be... a first one.

The... of these...

glass... capacity...

such as... allow to... that they...

and "V"... five... with...

The... of the... of the...

The... of the... of the...

of the... of the...

are used on the altar during the Mass. One card to stand before the tabernacle is prescribed; however, the use of two additional cards, one on the epistle side and one on the gospel side, is common custom. These cards should be held to a minimum size consistent with their purpose. They may be in the nature of plaques, or framed boards, and should be self-supporting.²⁹

3. The Tabernacle

The tabernacle is a receptacle in which the Eucharist is kept. There should be only one tabernacle with the Holy Eucharist per church and that one should be permanently fixed to the center and top of the main altar. It is recommended that it be

securely fastened by iron staples either to the lowest gradine of the altar, to the wall at the back, or to the altar itself. It should be free-standing, not embedded in a reredos or gradine, in order to allow the veil to cover it at the front, back and sides.³⁰

There should be sufficient room left in front of the tabernacle to allow for the spreading of the corporal at Mass and for the opening of the door of the tabernacle without inconvenience.³¹

"The Code of Canon Law directs that the tabernacle be securely closed on all sides,"³² all parts closely joined, with a strongly fitted lock and door. The Sacred Congregation strongly recommends that the tabernacle be constructed of metal although marble or wood is acceptable. The shape of the tabernacle can be in almost any form.

are used on the altar...
card to stand before the...
scribed; however, the use of...
cards, one on the outside...
the gospel side, is...
cards should be held to...
aligned with their...
the nature of...
should be self-supporting.

2. The Tabernacle

The tabernacle is a...
the tabernacle is kept. There...
nacle with the Holy...
should be permanently fixed...
the main altar. It is...
securely fastened by...
the lowest...
at the back, or to the...
should be free-standing...
recessed or...
well to cover it at the...
edges.

There should be...
front of the...
recessed of the...
the ceiling of the...
without...
"The Code of Canon Law...
securely closed on all...
joined, with a...
Sacred Congregation...
tabernacle be...
or wood is...
can be in almost any form.

In designing the form or shape of the tabernacle, the following positive legislation should be remembered:

- i. that the tabernacle must be completely covered on all sides by a veil or conopaeum;
- ii. that the top of the tabernacle should not serve as a stand for relics, flowers or statues;
- iii. that the top of the tabernacle need not necessarily serve as a support for the altar crucifix, as such a practice is a mere toleration.
- iv. that the top of the tabernacle should not serve as a support for a permanent canopy for Exposition of the Blessed Sacrament.³³

There are no specific dimensions as to the size of the tabernacle, but for a large church an 18-inch diameter of the interior has been found large enough to contain three or more ciboria and a lunette, which items will be described later.

The exterior should receive some minor decoration. The door of the tabernacle should receive the most decoration. It should be remembered that since the tabernacle is covered with a veil or conopaeum, it would be a mistake to place such ornamentation on the outside.

The interior of the tabernacle in which the Blessed Sacrament is reserved must be covered with white silk, or with gold and silver, or at least be gilded. Gilt wooden lining is permissible and is more durable than silk lining.³⁴

The ciboria, kept in the tabernacle, are containers with separate lids in which the Bread (Eucharist) is kept for distribution to the people. The size

- In designing the form or shape of the tabernacle, the following positive regulations should be remembered:
- i. That the tabernacle must be completely covered on all sides by a veil or canopy;
 - ii. That the top of the tabernacle should not serve as a stand for vessels, flowers or ornaments;
 - iii. That the top of the tabernacle need not necessarily serve as a support for the altar exactly as such a purpose is a mere suggestion;
 - iv. That the top of the tabernacle should not serve as a support for a pavement or any other portion of the interior.

There are no specific dimensions as to the size of the tabernacle, but for a large church an 18-foot diameter of the interior has been found large enough to contain three or more altars and a baptistery, which items will be described later.

The exterior should receive some minor decoration. The door of the tabernacle should receive the most decoration. It should be remembered that since the tabernacle is covered with a veil or canopy, it would be a mistake to place such ornamentation on the outside.

The interior of the tabernacle in which the Blessed Sacrament is reserved must be covered with white silk, or with gold and silver, or at least be gilded. Gift wooden lining is permissible and is more durable than silk lining.

The altars, kept in the tabernacle, are containers with separate lids in which the bread (holy) is kept for distribution to the people. The size

of each ciborium depends upon the number of hosts it is to contain. It is also required to be veiled.

The lunette (luna) is a round or crescent-shaped case, approximately three inches in diameter, which is designed to contain the large Sacred Host (Eucharist). The lunette is kept upright in the tabernacle in a round flat container.³⁵

4. The Communion Rail

The communion rail is a divider between the sanctuary and the main body of the church and also serves as an extension of the altar from which the members of the main body of the church take communion. The rail should be 2'6" high from the plane where the knees rest, and the top of the rail should be from nine to twelve inches wide. The first step of a raised sanctuary should extend approximately 18 inches past the communion rail for the communicants to kneel on. The communion rail should also have gates in the front in order to allow processions to pass through and to give access to the sanctuary from the nave.

5. The Credence Table

The credence table is placed permanently at the epistle side of the sanctuary to hold certain requisites for Mass and other services. It may be made of any material, and ordinarily it should be covered with a linen cloth. The height, 2'6", and the length, 3'0", are standard. The width varies from a minimum of 2'0".³⁶

of such a type of device is the subject of this
is to compare it with the device described in the

The device shown in the drawing is a
small case, approximately 2 inches in
length, with a diameter of about 1 1/2
inches. It is made of a material which
is not known to the inventor, but
which is believed to be a form of

4. The Construction

The construction of the device is shown in
the drawing and the main body of the device is
serves as an extension of the shaft from which it
parts of the main body of the device is an extension of
will should be that the shaft should be
rest, and the top of the shaft should be
twelve inches wide. The diameter of the shaft
four inches and the diameter of the shaft
connection will be the diameter of the shaft
connection will be the diameter of the shaft
order to allow access to the shaft from the
access to the shaft from the top.

5. The Operation

The device is operated by
at the shaft and the shaft is
hold certain objects and the
remains in the shaft and the
and the shaft is held in the
a liner cloth. The shaft is
length of the shaft is about
approximately a diameter of 1 1/2

6. The Sedilia

The sedilia is a bench upon which the celebrant deacon, and sub-deacon (the celebrant alone at a simple high Mass) sit during intervals of Solemn Mass. The sedilia is placed on the epistle side of the sanctuary. It should not have arm rests, and it is not required to have a back. In the event a back is provided, it should be low enough to allow the vestments of the ministers to drape over it. Except on Good Friday and requiem functions the sedilia may be covered with a cloth to conform to the color of the day, or it may be red or green.³⁷

7. The Ambry

The ambry is a place of safe keeping for the storage of the holy oils stocks (three in number). There is no prescribed location for the ambry; however, it is generally in the sanctuary about five feet above the floor either on the wall at the gospel side of the main altar or directly behind the altar. The size should be approximately 11" x 9" x 6". Its door should be secure and provided with a good lock.³⁹

The door of the ambry should also reveal the words "Olea Sacra."

8. The Prie-dieu

The prie-dieu is a light, movable, and free-standing kneeling bench. At least three should be provided for a church: One in the sanctuary, one in the sacristy for the priests, and a double one for use at weddings.

9. The Sanctuary Lamp

The Canon Law states that there shall be at least one lamp burning continually as a sure sign

6. The Sedilia

The sedilia is a bench upon which the celebrant, deacon, and sub-deacon (the celebrant alone at a simple high mass) sit during intervals of solemn Mass. The sedilia is placed on the right side of the sanctuary. It should not have arm rests, and it is not required to have a back. In the event a back is provided, it should be low enough to allow the vestments of the ministers to drape over it. Except on Good Friday and regular functions the sedilia may be covered with a cloth to conform to the color of the day, or it may be red or green.²⁷

7. The Ambry

The ambry is a place of safe keeping for the storage of the holy oils (three in number). There is no prescribed location for the ambry; however, it is generally in the sanctuary about five feet above the floor either on the wall at the gospel side of the altar or directly behind the altar. The size should be approximately 11" x 6". Its door should be secure and provided with a good lock.²⁸

The door of the ambry should also reveal the words "Oleum Sacrum."

8. The Pri-dian

The pri-dian is a light, movable, and free-standing kneeling bench. At least three should be provided for a church: one in the sanctuary, one in the sacristy for the priest, and a double one for use at weddings.

9. The Sanctuary Lamp

The Canon Law states that there shall be at least one lamp burning continually as a sure sign

of the Real Presence (Holy Eucharist). If more than one lamp is desired, they should be used in odd multiples (3, 5, 7). There are no written details prescribing how the sanctuary lamp should be designed. It would seem that in most cases the lamp is rather simple in design and ornament. A beeswax candle is used to maintain the flame, and this candle is usually encircled by a glass cylinder or globe which may be clear, red, or green.

The sanctuary lamp may be mounted in a number of ways: mounted on a pedestal, bracketed from the wall, or suspended from the ceiling. It must be remembered that the lamp must not be placed on the altar or above the altar and must not be located in such a position that it is behind the door of the tabernacle. The lamp must always be in front of the tabernacle.

10. The Pulpit

"Although not explicitly prescribed, the pulpit is mentioned in the rubrics and has become part of the standard equipment in at least every large church."³⁹ Ordinarily the pulpit should be placed on the gospel side of the sanctuary and should be designed to accommodate books and contain a reading light and a built-in clock.

of the real presence, and the words of the Mass
one has been desired, that should be written in
figures (i. e. V). There are also written in
writing how the altar is to be used, and
it would seem that in this case, the altar
stands in design and ornament, as before, and is
used to maintain the lines, and this is the
ly enclosed by a state of things, as above, which
clear, red, or green.

The altar is a table of wood, or
number of ways, rounded on the sides, and
from the wall, or separated from the wall, and
must be remembered that the altar must not be placed
on the altar or above the altar, and not be
placed in such a position that it is difficult to
of the tabernacle, the last that should be in front
of the tabernacle.

10. The Bull

"All cows and oxen, and all other animals, are
bulls is mentioned in the Bible, and has been
of the standard equipment, it is a bull, and
church. Ordinarily, the bull is placed
on the right side of the altar, and is
designed to accommodate the bull, and is
light and a bull is shown.

B. The Choir

1. Its Nature

The "correct choir should be composed of men and boys...properly vested" and

may be located within the sanctuary or to one side or the rear of it. Insofar as women are not permitted to appear in the sanctuary, a mixed choir would not be permitted within the sanctuary, and if in the immediate vicinity should be screened.⁴⁰

Since mixed choirs are used frequently, the choir has of late often been located at the rear of the church over the vestibule.

2. Choir Furnishings

The choir should be furnished with an organ and possibly an echo organ located away from the main organ. There should be a cabinet for storage of music and, of course, seating for the choir. The use of electric signals would be appropriate for communications between the priest's sacristy and the organists and between the vestibule and the organists.

C. The Nave

1. Its Nature

The nave is the space for the congregation. It should be so designed as to allow a maximum participation with the celebrant of the Mass. "In theory, at least, the Mass and other liturgical rites involve a

1. The ...

The ... men and boys ...

may be ... one side ... and not ... a fixed ... the ... should be ...

Since ... of ... over the ...

2. The ...

The ... organ and ... main organ ... muscle ... of elastic ... sions between ... and between ...

3. The ...

4. The ...

The ... It should be ... called with ... least, the ...

constant dialogue between the sanctuary and the nave, between clergy and people (and/or choir).⁴¹ The arrangement of areas should be so accomplished as to allow a dignified exchange of dialogue between the areas.

2. Seating

It should be noted that it is not required that the body of people in the nave have seating. While the lack of seating is not conducive to body comfort, it does allow greater mobility of the people and allows a closer participation by them in the ceremonies. If seating is used it may be movable, semi-movable, or fixed. But regardless of the type of seating used, there should be kneelers available on the backs of the seating equipment. In any case, an area for about one thousand people to worship in the nave, seated or not, should be provided in this church.

When seating is used a center aisle is required and must be from 8 to 10 feet wide. Side aisles are helpful and, if used, should be about one-half the width of the center aisle.

3. Stations of the Cross

The fourteen representations of the stations of the cross may be represented by painting or sculpture and should be placed in an orderly, spaced progression in areas such as a side aisle, side chapel,

constant distance between the two points and the
distance between the two points is constant. This
arrangement of points is called a straight line
and is a special case of a curve.

3.1.1. Straight Lines

It should be noted that a straight line is
not the only curve in the plane. There are
many other curves which are not straight lines.
The most important of these are the parabola,
the ellipse, the hyperbola, and the circle.
Each of these curves has its own special
properties and is used in many different
ways. For example, the parabola is used
in the design of bridges and in the
study of projectile motion. The ellipse
is used in the study of planetary motion
and in the design of lenses. The hyperbola
is used in the study of the motion of
objects in space. The circle is used
in the study of the motion of objects
in a circular path.

The straight line is the simplest of all
curves and is the only curve which is
both straight and curved. It is the
only curve which is both straight and
curved. It is the only curve which is
both straight and curved. It is the
only curve which is both straight and
curved.

The straight line is the simplest of all
curves and is the only curve which is
both straight and curved. It is the
only curve which is both straight and
curved. It is the only curve which is
both straight and curved. It is the
only curve which is both straight and
curved.

or sheltered areas of the atrium or forecourt. They should not be located in the body of the church proper. All that is required is that the wooden cross be depicted. They may be accompanied by a relief, a picture, or simple lettering stating the subject of the station.

4. Consecration Crosses

Besides the stations of the cross, in order for the church to be consecrated, there should exist twelve crosses on the walls and door posts that are constructed of stone. Six crosses must be on the two interior nave walls. These crosses should be irremovable as they are a sign of a consecrated church. A bracket to hold a candle is placed above or below each cross.

5. Confessionals

"The Code of Canon Law prescribes that the confessional should be placed in conspicuous places and be easily accessible...The most practical confessional is that which has three compartments, one for the confessor, two for the penitents."⁴² Special care should be taken to insure reasonable comfort for the penitent and especially for the confessor since the confessor occupies his compartment for long periods of time.

The confessor's compartment should be equipped with padded arm rests, seat and back. There should be

or embelished areas of the altar or foreground. They should not be located in the body of the church proper. All that is required is that the wooden cross be depicted. They may be accentuated by a relief, a picture, or simple lettering stating the subject of the station.

4. Commemorative Crosses

Besides the stations of the cross, in order for the church to be consecrated, there should exist twelve crosses on the walls and door posts that are consecrated of stone. Six crosses must be on the two interior nave walls. These crosses should be irremovable as they are a sign of a consecrated church. A bracket to hold a candle is placed above or below each cross.

5. Confessionals

"The Code of Canon Law prescribes that the confessional should be placed in conspicuous places and be easily accessible... The most practical confessional is that which has three compartments, one for the confessor, two for the penitents." Special care should be taken to insure reasonable comfort for the penitent and especially for the confessor since the confessor occupies his compartment for long periods of time. The confessor's compartment should be equipped with padded arm rests, seat and back. There should be

a light for reading, switched at the confessor's right, and an electric heater.

The intercommunication doors between the confessor's and penitent's compartment should be silent, sliding in grooved tracks, and fitted so tightly that no sound will filter when closed. The entire opening should be fitted with a heavy close-mesh, wood or metal grille.⁴³

It should be noted here that the need for privacy is very important, so special sound-proofing might be appropriate. There should be a light over the door to show that it is occupied. There should also be a name plate on the center of the door to identify the confessor.

The penitents' compartments should be equipped with padded kneelers and arm rests. It has been recommended that the compartments be equipped with a light located under the arm rests which will illuminate the compartment when the penitent enters. It is also desirable to light these compartments with natural lighting if at all possible since the compartments are small and can cause claustrophobia in some people. Another highly recommended item is electronic hearing devices for confessors and penitents who are hard of hearing. There should also be light over the doors leading to these compartments.

a light for reading, attached at the confessor's right,
and an electric heater.

The intercommunication doors between the
confessor's and penitent's compartments should
be silent, sliding in grooved tracks, and
fitted so tightly that no sound will filter
when closed. The entire opening should be
fitted with a heavy close-mesh, wood or metal
grille.

It should be noted here that the need for privacy is
very important, so special sound-proofing might be
appropriate. There should be a light over the door
to show that it is occupied. There should also be a
name plate on the center of the door to identify the
confessor.

The penitent's compartments should be equipped
with padded kneelers and arm rests. It has been recom-
mended that the compartments be equipped with a light
located under the arm rest which will illuminate the
compartment when the penitent enters. It is also de-
sirable to light these compartments with natural light-
ing if at all possible since the compartments are well
and can cause claustrophobia in some people. Another
highly recommended item is electric hearing devices
for confessors and penitents who are hard of hearing.
There should also be light over the doors leading to
these compartments.

II. The Narthex or Vestibule

The narthex is one of the main divisions of the church. Consequently the narthex should present a pleasing appearance to the individual as he enters. The narthex should be well-lighted by means of natural or artificial lighting. It should be equipped with doors connecting it with the nave and with the exterior. Where the baptistry is located off the narthex, there should be gates connecting these two areas.

The narthex should be equipped with Holy Water stoups, an announcement board, etc. The Holy Water stoups can be made of anything that will hold water and should be approximately 3'0" from the floor.

III. The Baptistry

A. Its Nature

The ideal arrangement for the baptistry is to put it in a separate chapel. Also, since baptism is the first step for the Christian, it might be well to put the baptistry near the entrance of the church so that it is one of the first things seen upon entering the church.

B. Baptistry furnishings

1. The Baptismal Font

It is recommended that the rim of the font be approximately 3'4" from the floor immediately

II. The Harbor of Westport

The harbor is one of the best in the world. The anchorage is a matter of course. The harbor is one of the best in the world. The anchorage is a matter of course. The harbor is one of the best in the world. The anchorage is a matter of course.

The harbor is one of the best in the world. The anchorage is a matter of course. The harbor is one of the best in the world. The anchorage is a matter of course.

III. The Harbor

A. Its Name

The name of the harbor is a matter of course. The harbor is one of the best in the world. The anchorage is a matter of course. The harbor is one of the best in the world. The anchorage is a matter of course.

B. Harbor of Westport
1. The Harbor

It is recommended that the name of the harbor be approximately 200 feet from the shore.

surrounding the font. It is common practice to lower the floor immediately around the font so that there is a step down from the baptistry floor itself. This is desired because of the symbolism of the early Christian immersions.

There is no prescribed shape for the font. It may take on almost any shape (as long as it has a wide rim) and should fit well into its surroundings. The font should be constructed of a non-porous material and contain two basins, one for holding the blessed water and the second for catching the water as it is used and to drain this water to the sacrarium in the ground below.

The font should also have a lid that will fit tightly to secure the water against contamination when it is not in use.

2. The Ambry for the Holy Oils

It is suggested that an ambry be constructed to contain the holy oils used during baptisms. This is not a must since the oils can be kept in the ambry located in the sanctuary, but it is much more convenient. The size of the ambry is governed by the size of the two oil storage vessels, and the height from the baptistry floor should be approximately 4'0".

3. Storage Cabinet

There should be a storage cabinet located

surrounding the font. It is common practice to lower the floor immediately around the font so that there is a step down from the baptistry floor itself. This is desired because of the symbolism of the early Christian immersions.

There is no prescribed shape for the font. It may take on almost any shape (as long as it has a wide rim) and should fit well into its surroundings. The font should be constructed of a non-porous material and contain two basins, one for holding the blessed water and the second for catching the water as it is used and to drain this water to the receptor in the ground below. The font should also have a lid that will fit tightly to secure the water against contamination when it is not in use.

2. The Ampy for the Holy Oils

It is suggested that an ampy be constructed to contain the holy oils used during baptisms. This is not a must since the oils can be kept in the ampy located in the sanctuary, but it is much more convenient. The size of the ampy is governed by the size of the two oil storage vessels, and the height from the baptistry floor should be approximately 4'0".

3. Storage Cabinet

There should be a storage cabinet located

in the baptistry for storing the required liturgical accessories, such as linen stoles, wax candles, etc.

IV. Chapels, Side Altars, and Shrines

A. Side Altars

The side altar should have a minimum length of six feet and a width from front to back of the mensa of 1'9" minimum to 2'6" maximum. The side altar is a convenience the average parish church should have. It may be used during Holy Week and for other special occasions. It is very desirable to place the side altar in an area especially designed for it or in a chapel. Either of the two places should be in one of the perimeter areas of the church.

B. Shrines

A shrine is a statue, icon, or reliquary generally placed on the perimeter areas of the church or preferably, if possible, in the chapel.

C. Chapel

A side chapel, besides maintaining side altars, shrines, and other things not liturgically essential within the church edifice, may be dedicated to a patron saint or to some similar figure. A side chapel, if dedicated to penance, could contain confessionals and the stations of the cross. Also a side chapel could be used for a funeral chapel, something which many churches need.

in the vicinity of the altar, the required distance is
assessable, and as a rule, the altar is placed in the

IV. Chancel, Side Aisles, and Shrine

A. Side Aisles

The side aisle should have a minimum width of
six feet and a width from front to back of the aisle
1'6" minimum to 2'6" maximum. The side aisle should
ventilate the average parish church should have
be used during Holy Week and for other special occasions.
It is very desirable to place the side aisle in the
especially designed for use in a church. It is
the two places should be in one of the exterior walls
of the church.

B. Shrine

A shrine is a space, icon, or religious scene
usually placed on the eastern wall of the church or
preferably, if possible, in the chancel.

C. Chancel

A side chapel, built with a shrine, altar, and
shrine, and other things not necessarily essential
within the church edifice, may be added to a church
sanctuary or to some other figure. A side chapel, if built
called to demand, could contain confessional and the
stations of the cross. Also a side chapel with a shrine
for a funeral chapel, especially with an altar.

V. Sacristy

A. Its Nature

The sacristies are the rooms in which all preparations for actual church ceremonies are made, and in which much of the equipment for such ceremonies is kept. There should be two sacristies, the priest's sacristy and the general sacristy.

B. Sacristy Furnishings

1. Priest's Sacristy

The priest's sacristy is used for the storage of sacred vessels and vestments and should contain the following articles.

a. A vestment case for storage of sacred vestments and linens, which can be used as a table on which the vestments may be laid out for robing. This case may be made of wood, steel or other suitable material. Its size depends on the number of vestments and other items to be stored. The top should be provided with a wool cover, and be large enough to lay out three sets of vestments for a Solemn Mass. The vestments are usually kept in drawers, one set to a drawer; a recommended size of such drawers is four feet long, 2'6" from front to back, and 2½ inches deep. Each drawer should be identified by label and for the good of the vestments, lined with wool or a similar fabric.

Altar linens, eg., amices, corporals, palls, purificators, and cinctures, may be stored in smaller drawers made a part of the same case or an upper drawer may be divided into compartments for this purpose. Altar cloths may be kept in lower drawers. A minimum case should consist of six drawers for vestments, one for altar cloths, six smaller ones for altar linens. Recommended height is 3'0" to 3'6".

A. The Vestments

The vestments are the robes in which all participants for actual church ceremonies are made, and in which much of the equipment for such ceremonies is kept. There should be two vestment cases, the priest's vestment

and the general vestment.

B. Vestment Requirements

1. Priest's Vestment

The priest's vestment is used for the storage of sacred vessels and vestments and should contain the following articles.

A. A vestment case for storage of sacred vestments and linens, which can be used as a table on which the vestments may be laid out for folding. This case may be made of wood, steel or other suitable material. Its size depends on the number of vestments and other items to be stored. The top should be provided with a wool cover, and be large enough to lay out three sets of vestments for a solemn Mass. The vestments are usually kept in drawers, one set to a drawer; a recommended size of such drawers is four feet long, 21" from front to back, and 2 1/2 inches deep. Each drawer should be identified by label and for the food of the vestments, lined with wool or a similar fabric.

Altar linens, e.g., amices, corporals, pallis, purificators, and cinerases, may be stored in smaller drawers made a part of the same case or an upper drawer may be divided into compartments for this purpose. Altar cloths may be kept in lower drawers. A minimum case should consist of six drawers for vestments, one for altar cloths, six smaller ones for altar linens. Recommended height is 2'0" to 2'6".

b. Closet or cabinet for the storage of capes, albs, surplices, cassocks, etc.

c. Safe for sacred vessels, eg., chalices, patens, monstrance (ostensorium) ciborium, boxes for the Hosts.

d. A sacrarium (basin which drains directly into the ground). This basin is used for the first washing of sacred linens, rinsing of sacred vessels, disposal of used baptismal water, ashes, etc.

e. Wash basin where priests may wash their hands before beginning to vest for Mass. Preferably, this basin should be enclosed.

f. Prie-dieu

g. Miscellaneous items, eg., holy water stoup in sacristy hung on wall at entrance to the sanctuary; small bulletin board; space for framed documents, attestations, etc.; small cabinet for books, missals, stands, etc.

h. Case for the storage of antependium which may be kept on rods and hung vertically in the same manner as they are hung on the altar.⁴⁴

2. The General Sacristy

The general sacristy is used for accessories storage, a work space for repair of items used in the sanctuary, and lastly, it is used for robing the altar boys, choir, and other lay persons involved in the ceremonies. It should contain the following articles.

a. Closet or cabinet for cassocks and supplies.

b. Closet or cabinet for vases, candelabra, candles, etc.

1. Effect of ... of cases, ...

2. ... of cases, ...

3. ... of cases, ...

4. ... of cases, ...

5. ... of cases, ...

6. ... of cases, ...

7. ... of cases, ...

8. ... of cases, ...

9. ... of cases, ...

10. ... of cases, ...

11. ... of cases, ...

12. ... of cases, ...

13. ... of cases, ...

14. ... of cases, ...

15. ... of cases, ...

16. ... of cases, ...

c. Closet or cabinet for cloth items, Lenten veillings (used to cover the crucifix, statues, etc.)

d. Closet or fireproof cabinet for thurible charcoal, and incense.

e. Closet or cabinets for the many ceremonial accessories, candle lighters and snuffers, processional cross and canopy, etc., most of which are here described.

f. Sink and work counter or table for cleaning of accessories and for preparing flowers.

g. Wash basin and place for paper towels, mirror, etc.

h. Closet for brooms, mops, pails, vacuum cleaner and a variety of maintenance items.⁴⁵

Both sacristies should be large enough to allow an ease of movement for those using the areas. Both sacristies should be connected, other than by the sanctuary, by a passageway or hall. It is preferred when locating the sacristies, to place the priest's sacristy on the gospel side and the general sacristy on the epistle.

VI. The Atrium

The atrium is a forecourt or a transition space before entering the church. Although it is not a required item it does serve a useful purpose, and if used, it is desired that there be three steps leading into it.

c. Closet or cabinet for cloth items, lantern veils (used to cover the ornamental staves, etc.)

d. Closet or linen closet cabinet for church candles, and incense.

e. Closet or cabinet for the many ceremonial accessories, candle holders and snuffers, processional cross and canopy, etc., most of which are here described.

f. Sink and work counter or table for cleaning of accessories and for preparing flowers.

g. Wash basin and place for paper towels, mirror, etc.

h. Closet for brooms, mops, pails, vacuum cleaner and a variety of maintenance items.

Both sacristies should be large enough to allow

an ease of movement for those using the areas. Both

sacristies should be connected, either through the sanc-

tuary, by a passageway or hall. It is preferred when

locating the sacristies, to place the priest's sacristy

on the gospel side and the general sacristy on the

epistle.

VI. The Atrium

The atrium is a forecourt or a transition

space before entering the church. Although it is not

a required item it does serve a useful purpose, and if

used, it is desired that there be three steps leading

into it.

VII. General Utilitarian Spaces

In the design for the church there should be some general utilitarian spaces such as coat rooms, restroom facilities, and closets for storage of maintenance equipment.

VIII. Exterior Facilities

A. Bell Tower

The only thing required by tradition concerning a bell tower is that the bells be blessed. The bell tower may be located almost anywhere with relation to the church proper and may or may not be connected with it.

B. Parking and Driveways

As much on-site parking and drives as possible should be provided so as not to congest the residential streets of the surrounding area.

IX. Site and Climate

The site is in the northeast heights section of Albuquerque, on the northern half of the block bounded by Phoenix Avenue, Las Animas Avenue, Utah Street, and Vermont Street.

The climate is relatively dry and the temperature varies considerably. Extreme temperatures vary from 100° to -10°. Rainfall averages between 9 and 10 inches with brief experiences of torrential rains during the summer months. Wind and dust in varying amounts present themselves most frequently during the spring months.

VII. General Utilitarian Spaces

In the design for the church there should be some general utilitarian spaces such as coat rooms, restroom facilities, and closets for storage of maintenance equipment.

VIII. Exterior Facilities

A. Bell Tower

The only thing required by tradition concerning a bell tower is that the bells be blessed. The bell tower may be located almost anywhere with relation to the church proper and may or may not be connected with it.

B. Parking and Driveways

As much on-site parking and drives as possible should be provided so as not to congest the residential aspects of the surrounding area.

IX. Site and Climate

The site is in the northeast corner section of Alderwood, on the northern half of the block bounded by Phoenix Avenue, Las Armas Avenue, Utah Street, and Vermont Street.

The climate is relatively dry and the temperature varies considerably. Extreme temperatures vary from 100° to -10°. Rainfall averages between 8 and 10 inches with brief experiences of torrential rains during the summer months. Wind and dust in varying amounts present themselves most frequently during the spring months.

Concept

Concept

In creating a concept for an architectural work, the basic approach is through man. It is through man's relations with other men that architecture should receive its form. Creating a concept for a religious structure is a difficult thing because one fears that he may misunderstand or misinterpret the true essence of the relationships involved therein, even after long training and much research. I have, however, evolved certain basic assumptions which, I feel, are applicable to my concept.

In the first place, a Catholic Church should be a symbol: a symbol of a house of worship and a symbol of the existence of a strong belief. This symbol should be true to the times.

First, there should be no attempt to present this unique relationship among men in worship as a quality that does not exist in our modern culture. In addition, the building should make a statement about and be a symbol of our modern age.

Secondly, I feel that the design of a Catholic Church should be conceived as a single, total, artistic expression, wherein all primary articles involved with this particular relationship among men should be brought forth from a single concept.

In creating a concept for an architectural work, the basic approach is through man. It is through man's relations with other men that architecture should receive its form. Creating a concept for a religious structure is a difficult thing because one fears that he may misunderstand or misinterpret the true essence of the relationships involved therein, even after long training and much research. I have, however, evolved certain basic sensations which, I feel, are applicable to my concept.

In the first place, a Catholic Church should be a symbol: a symbol of a house of worship and a symbol of the existence of a strong belief. This symbol should be true to the times. First, there should be no attempt to present this unique relationship among men in worship as a quality that does not exist in our modern culture. In addition, the building should make a statement about and be a symbol of our modern age.

Secondly, I feel that the design of a Catholic Church should be conceived as a simple, total, aesthetic expression, wherein all primary entities involved with this particular relationship among men should be brought forth from a single concept.

The realization of the inner and outer spaces should not come from a space designed wholly for interior function, but should come from a push and pull of inner needs and volumes and exterior massing. The inside of the church should not be a theatrical production either, but should convey a reverent and dignified mood that will induce a silent onlooker to become an active participant in the worship.

Last, but not least, I am concerned with that bugbear term called everything from awkward regression to intellectual eclecticism, "regionalism." In times when it is becoming increasingly difficult for architecture to possess an individual identity it would seem logical to attempt to place it in a more understandable perspective and to give it a dignity and location of its own. It is true that when this process is not exploited properly and when the use and nature of materials are not expressed correctly, a distorted and distasteful view is presented. It may be hoped, however, that the use of regionalism in a church can produce a meaningful and well-oriented structure.

The following quotation from a remark made by Philip Johnson in December of 1961 appears to me to be applicable to the sort of religious architecture I will be seeking in my proposed design.

The realization of the inner and outer aspects should not come from a source designed wholly for either for function, but should come from a goal and will of inner needs and values and extend to maintain the inside of the church should not be a theatrical production either, but should convey a reverence and dignified mood that will induce a silent onlooker to become an active participant in the worship.

Last, but not least, I am concerned with that dubious term called everything from upward regression to intellectual collectivism, "regionalism." In times when it is becoming increasingly difficult for a region to possess an individual identity it would seem logical to attempt to place it in a more understandable perspective and to give it a dignity and location of its own. It is true that when this process is not exploited properly and when the use and nature of materials are not expressed correctly, a distorted and distasteful view is presented. It may be hoped, however, that the use of regionalism in a church can produce a meaningful and well-organized structure.

The following quotation from a recent article by Philip Johnson in December of 1961 appears to me to be applicable to the sort of religious architecture I will be seeking in my proposed design.

There is only one absolute today and that is change. There are no rules, surely no certainties in any of the arts. There is only the feeling of a wonderful freedom, of endless possibilities to investigate, of endless past years of historically great buildings to enjoy.

* * *

In the preceding paragraphs, written before the actual design, I have purposely been vague. Now that the basic design is completed, I am going to speak of specifics concerning the design and its relation to the above-mentioned concept and provide some rationale for the use of certain effects that occur in the design.

First of all, in order for the design to satisfy its relationship to the region, I felt that I should play mass against mass. At the same time I wanted to experiment with a repeated unit of volume in order to create a multitude of spaces and at the same time enclose larger spaces. It was in this manner that I hoped to create some kind of reflection of the old European interiors. Although this system of spaces breaks down in some places as a pure system, much experience was gained from this attempt that may make later attempts more satisfying.

Next, I should comment on my use of symmetry to create a more orderly interior. Since the church was to be so large, covering the whole north end of

There is only one absolute today and that
is change. There are no rules, merely no
certainties in any of the past. There is
only the feeling of a wonderful freedom,
of endless possibilities to investigate, of
endless past years of historically great
buildings to enjoy.

In the preceding paragraphs, written before
the actual design, I have supposedly been vague. Now
that the basic design is completed, I am going to
speak of specifics concerning the design and its
relation to the above-mentioned concept and pro-
vide some rationale for the use of certain effects
that occur in the design.

First of all, in order for the design to
satisfy its relationship to the region, I felt that
I should play mass against mass. At the same time
I wanted to experiment with a repeated unit of vol-
ume in order to create a multitude of spaces and at
the same time enclose larger spaces. It was in
this manner that I hoped to create some kind of
reflection of the old European interiors. Although
this system of spaces breaks down in some places to
a pure system, much experience was gained from this
attempt that may make later attempts more satisfactory.

Next, I should comment on my use of symmetry
to create a more orderly interior. Since the church
was to be so large, covering the whole north end of

the lot, there was no chance of using a long symmetrical approach; thus the approach to the entrances is from the sides. The use of a single roof was provoked by the want of a single visual element to express the church as a single unit. The underside of the roof is coffered with gold anodized aluminum with the coffers placed on the eight-foot grid that is used in the design. Likewise, the floor of the church is decorated on the eight-foot square grid. It is this ceiling decoration in the old churches that is so exciting and so often overlooked in contemporary churches.

Admittedly there exist in this design many weaknesses caused by specific problems that were never completely resolved. To name a few, there are the problems of handling doorways and the problem of certain walls being removed from certain space enclosing elements. But of course it must be noted that the problems involved were considered according to their relative importance during the period of design.

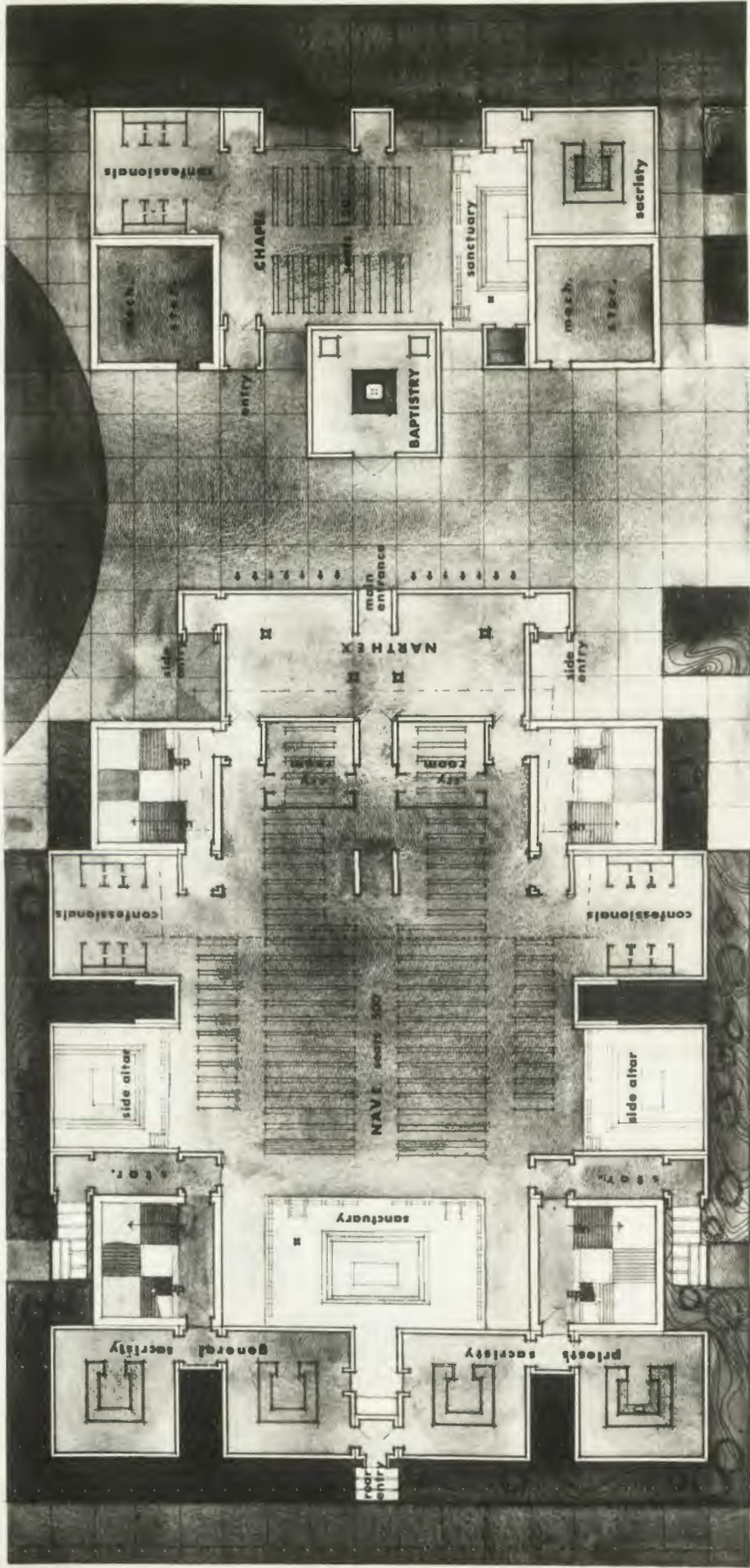
the job, there was no element of surprise. Long and short
approach; thus the approach to the entrance is long and
short. The use of a single roof was provided by the
want of a single visual element to express the unity
as a single unit. The underside of the roof is covered
with gold anodized aluminum with the ceiling placed on
the eight-foot grid that is used in the design. Like-
wise, the floor of the church is decorated on the
eight-foot square grid. It is this design philosophy
in the old churches that is so exciting and so often
overlooked in contemporary churches.

Admittedly there exist in this design many
weaknesses caused by specific problems that were
never completely resolved. To name a few, there
are the problems of handling doorways and the problem
of certain walls being removed from certain areas of
existing elements. But of course it must be noted
that the problems involved were considered and related
to their relative importance during the period of
design.



SECTION

LONGITUDINAL

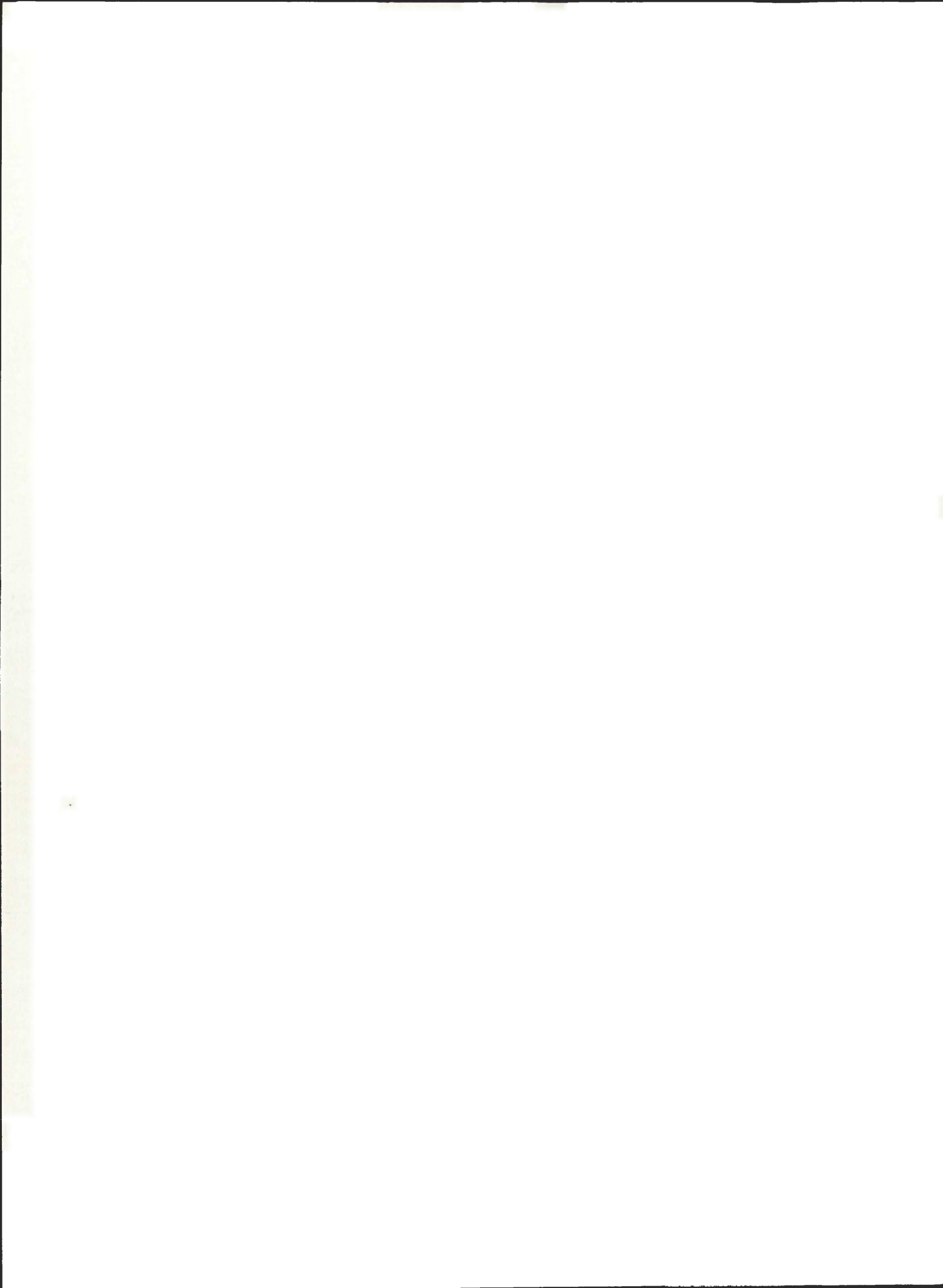


0 4 8 16 32
1" = 1'-0"

PLAN

FLOOR

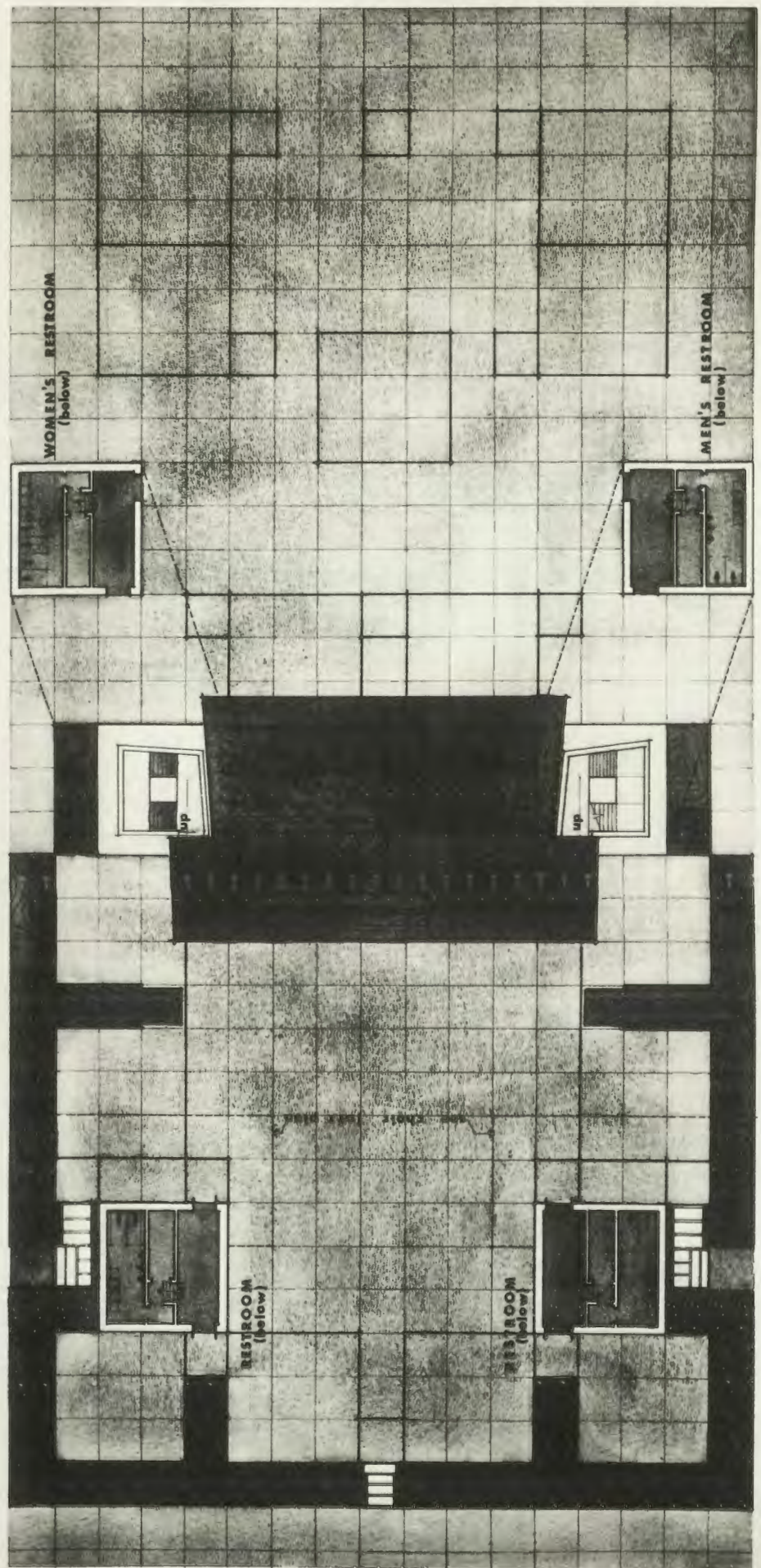
GROUND





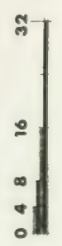
TRANSVERSE SECTION

CHOIR LOFT PLAN



PLANS

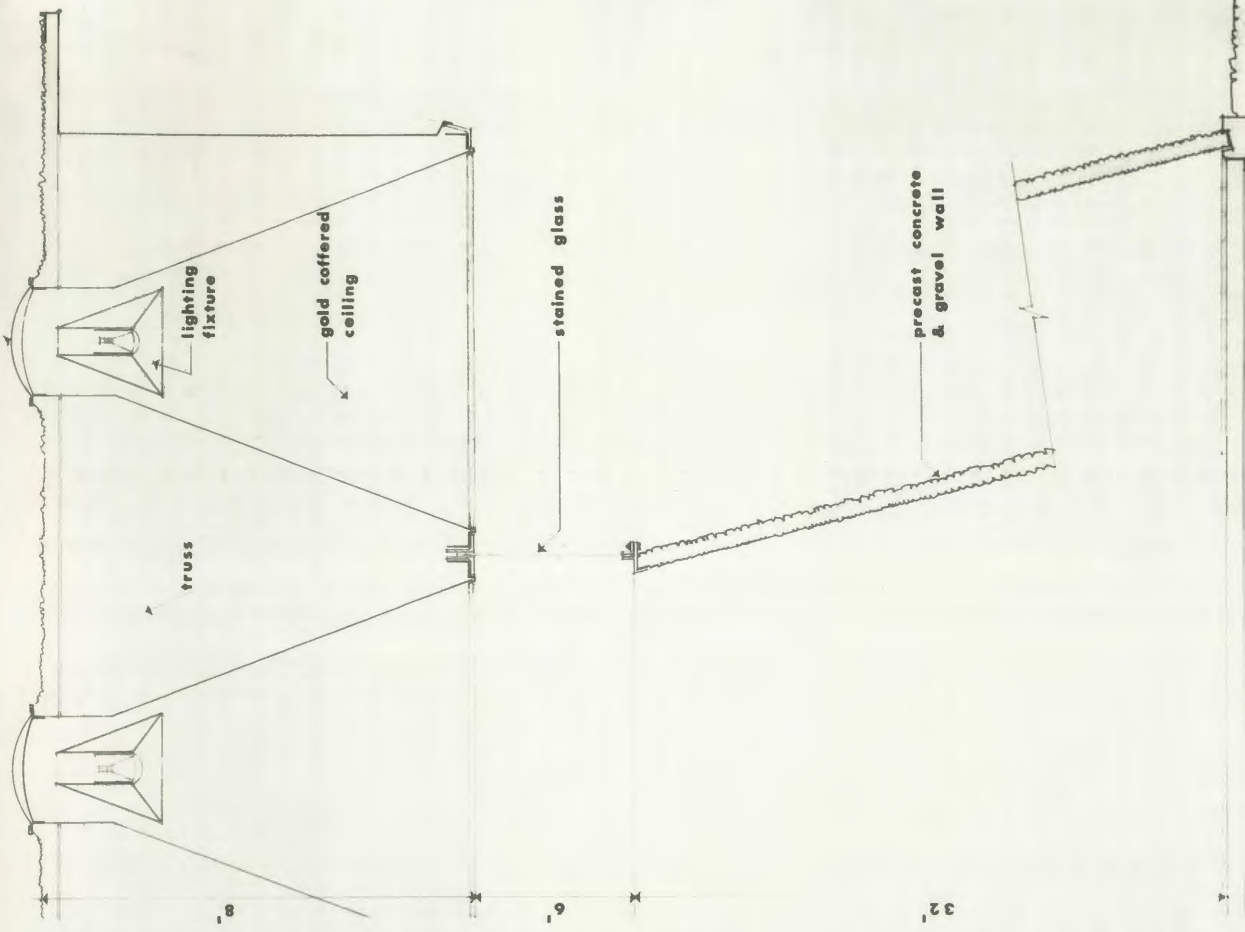
MISCELLANEOUS



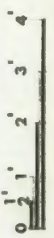
1" = 1'-0"



skylight



TYPICAL WALL SECTION



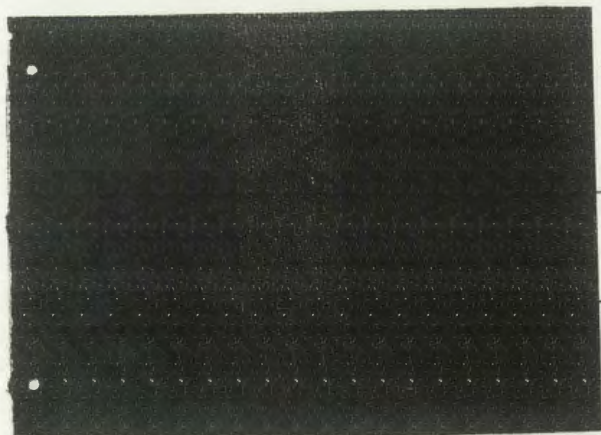
1" = 1'-0"



STAINED GLASS



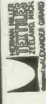
UPHOLSTERY LEATHER



FABRIC ACCESSORIES

SAMPLES




CONCEPT GUARD
 Made in Belgium
 Material: 100% Cotton
 Color: 100% Cotton
 100% Cotton



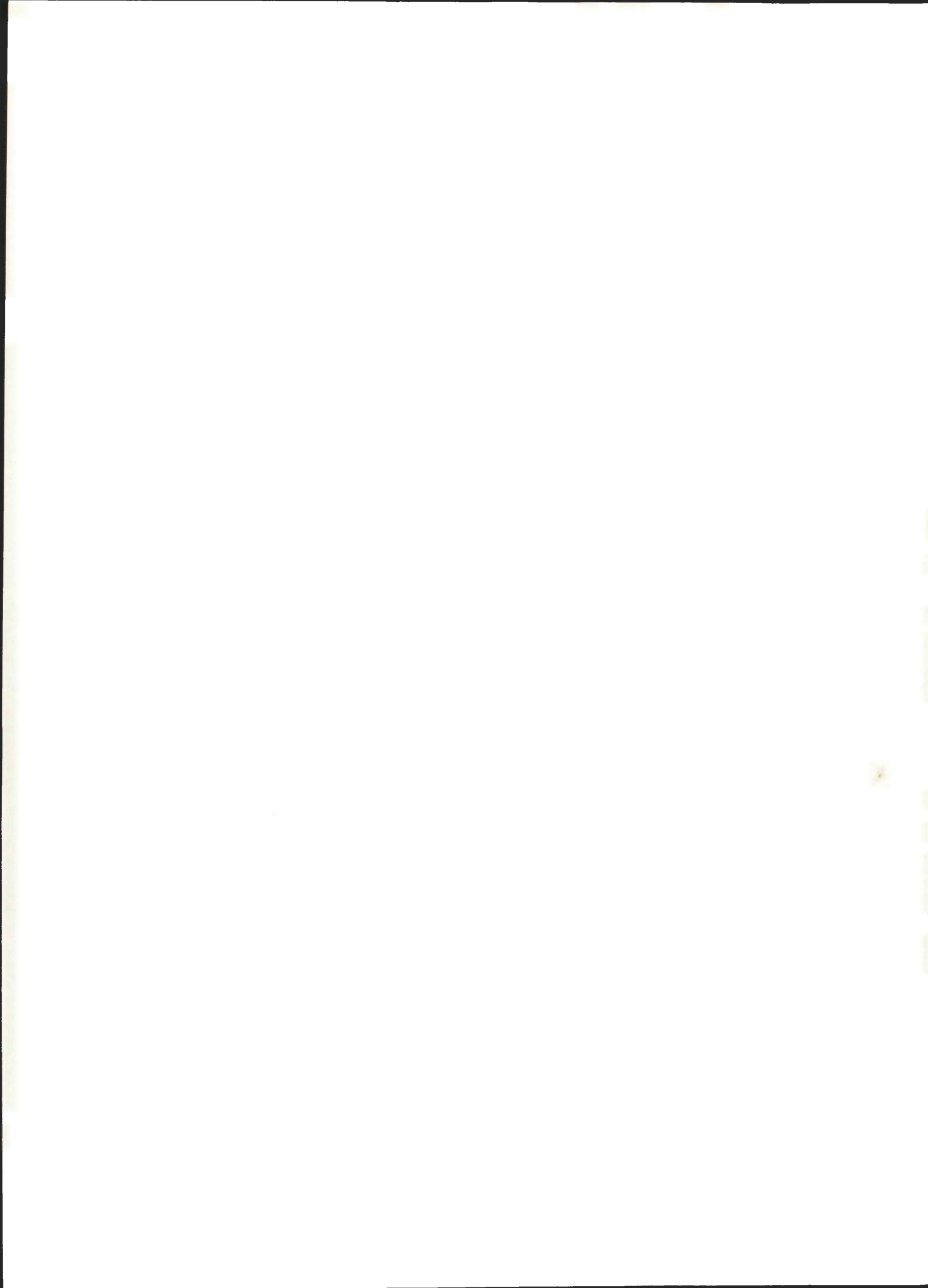


ENTRY COURT - BAPTISTRY



**INTERIOR
OF
BAPTISTRY**







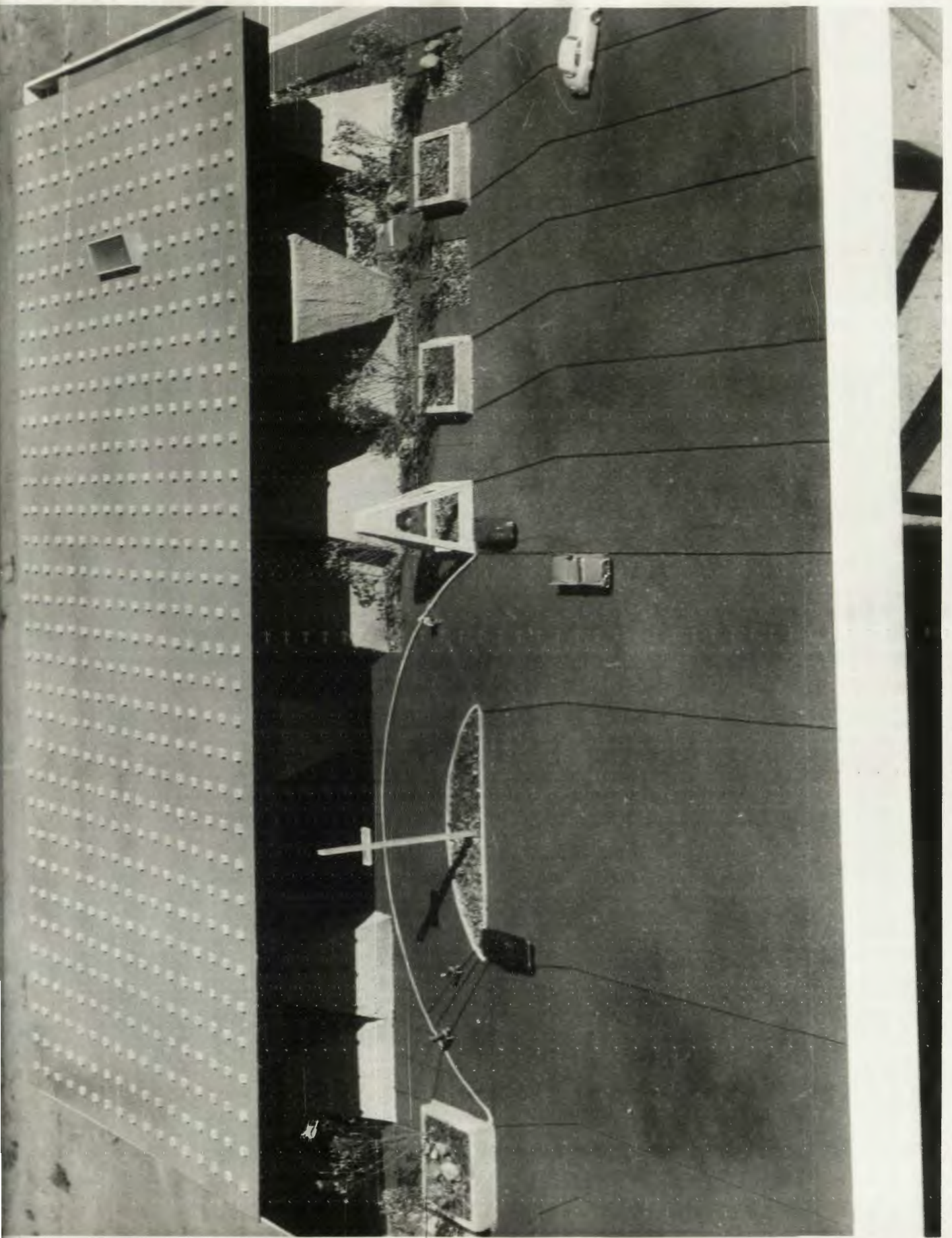
CHAPEL





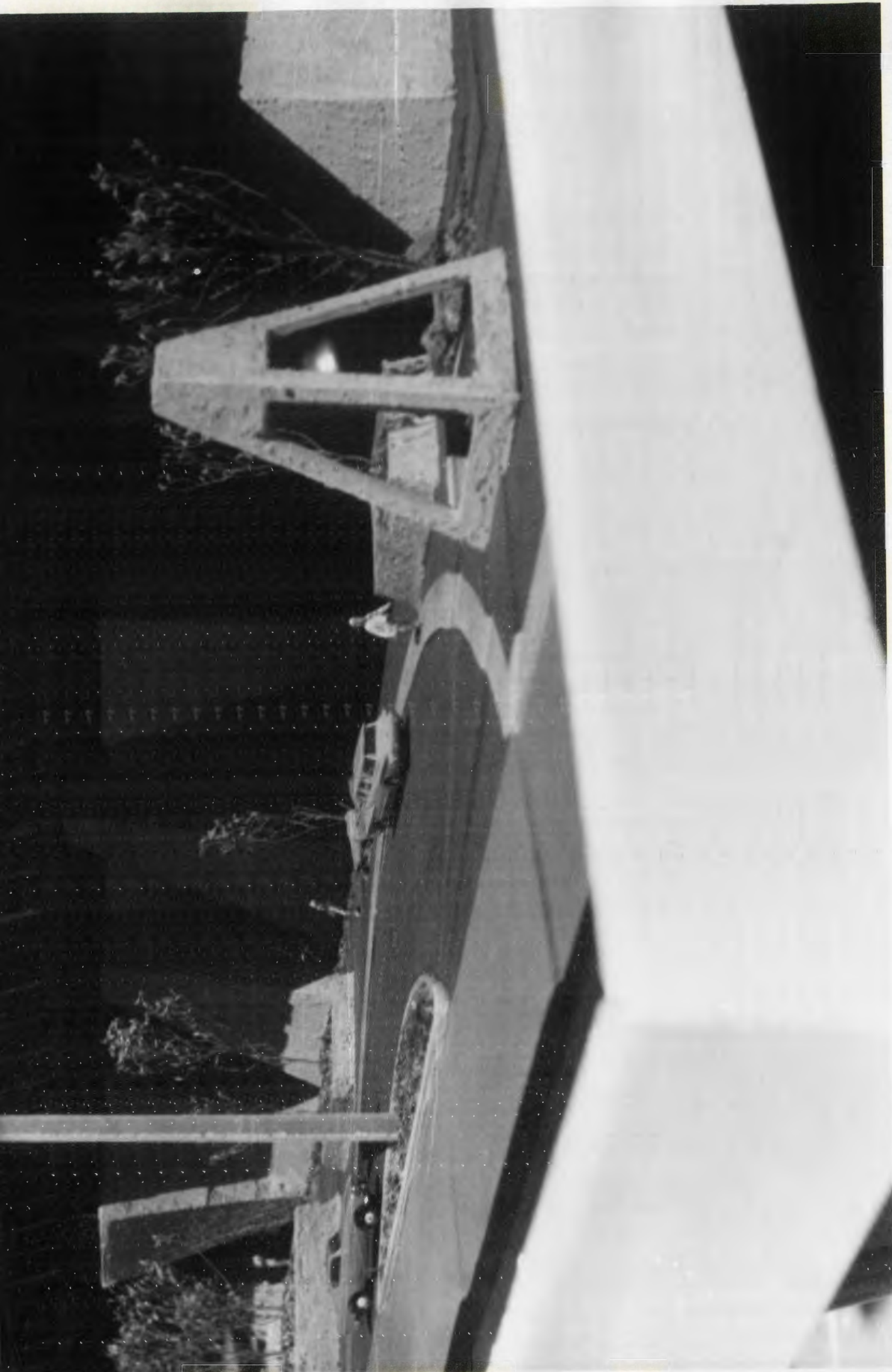
MAIN NAVE



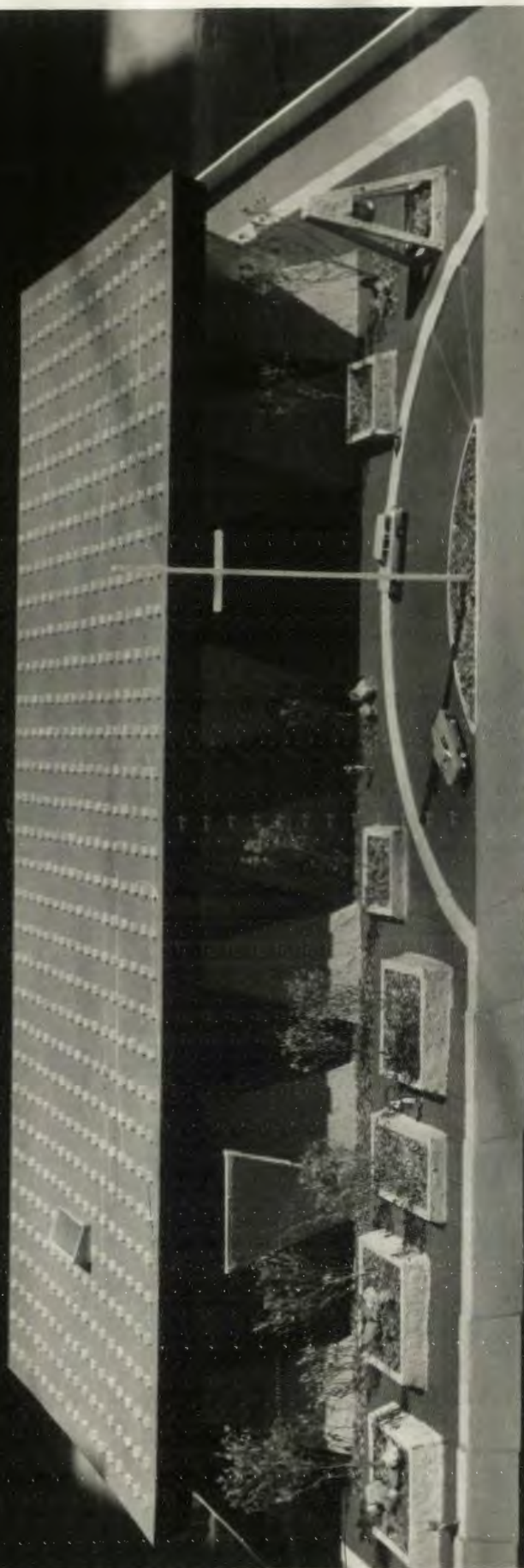




Footnote







CATHOLIC CHURCH FOR ANNUNCIATION BARRIS





Footnotes

1 Paul Thiry and others, Churches and Temples (New York, 1953), p.3C.

2 "Catholic Church," Encyclopedia Americana, 1961, VI, 66.

3 Thiry, p. 4C.

4 Ibid.

5 "Catholic Church," p.66.

6 Thiry, p.4C.

7 Ibid.

8 Ibid.

9 Peter F. Anson, Churches: Their Plan and Furnishing. (Milwaukee, 1948), p. 3.

10 Ibid.

11 Ibid., p. 4.

12 Ibid., p. 141.

13 George Kubler, The Religious Architecture of New Mexico (Colorado Springs, 1940), 5-6.

14 Ibid., p. 8.

15 Ibid., preface.

16 Thiry, p. 35C.

17 Monsignor Harold E. Collins, The Church Edifice and Its Appointments (Westminster, Maryland, 1953), 69.

18 Thiry, p. 35C.

19 Collins, p. 117.

20 Ibid., p. 132.

21 Ibid., p. 133

22 Ibid., p. 136

INDEX

Yorl, H. (1930) ...

VI, 80 ...

...

...

...

...

...

...

...

...

...

...

Mexico (Colorado) ...

...

...

...

IV ... and its ...

...

...

...

...

...

- ²³Ibid.
²⁴Ibid., p. 138.
²⁵Ibid., p. 136.
²⁶Thiry, p. 460.
²⁷Collins, pp. 173-174.
²⁸Thiry, p. 400.
²⁹Ibid., p. 420
³⁰Collins, p. 86.
³¹Ibid.
³²Ibid., p. 87.
³³Ibid., pp. 88-89.
³⁴Ibid., p. 91
³⁵Thiry, p. 420.
³⁶Ibid., p. 460
³⁷Ibid., pp. 490-510.
³⁸Ibid., p. 400.
³⁹Collins, p. 178.
⁴⁰Thiry, p. 510.
⁴¹Ibid., p. 520.
⁴²Collins, p. 254.
⁴³Ibid., p. 255.
⁴⁴Thiry, p. 600
⁴⁵ Ibid.

32 Ibid.
34 Ibid., p. 122.
35 Ibid., p. 122.
36 Ibid., p. 122.
37 Collins, pp. 122-123.
38 Ibid., p. 122.
39 Ibid., p. 122.
40 Collins, p. 122.
41 Ibid.
42 Ibid., p. 122.
43 Ibid., pp. 122-123.
44 Ibid., p. 122.
45 Ibid., p. 122.
46 Ibid., p. 122.
47 Ibid., pp. 122-123.
48 Ibid., p. 122.
49 Ibid., p. 122.
50 Ibid., p. 122.
51 Ibid., p. 122.
52 Ibid., p. 122.
53 Ibid., p. 122.
54 Ibid., p. 122.
55 Ibid., p. 122.
56 Ibid., p. 122.
57 Ibid., pp. 122-123.
58 Ibid., p. 122.
59 Collins, p. 122.
60 Ibid., p. 122.
61 Ibid., p. 122.
62 Ibid., p. 122.
63 Ibid., p. 122.
64 Ibid., p. 122.
65 Ibid., p. 122.
66 Ibid., p. 122.
67 Ibid., p. 122.
68 Ibid., p. 122.
69 Ibid., p. 122.
70 Ibid., p. 122.
71 Ibid., p. 122.
72 Ibid., p. 122.
73 Ibid., p. 122.
74 Ibid., p. 122.
75 Ibid., p. 122.
76 Ibid., p. 122.
77 Ibid., p. 122.
78 Ibid., p. 122.
79 Ibid., p. 122.
80 Ibid., p. 122.
81 Ibid., p. 122.
82 Ibid., p. 122.
83 Ibid., p. 122.
84 Ibid., p. 122.
85 Ibid., p. 122.
86 Ibid., p. 122.
87 Ibid., p. 122.
88 Ibid., p. 122.
89 Ibid., p. 122.
90 Ibid., p. 122.
91 Ibid., p. 122.
92 Ibid., p. 122.
93 Ibid., p. 122.
94 Ibid., p. 122.
95 Ibid., p. 122.
96 Ibid., p. 122.
97 Ibid., p. 122.
98 Ibid., p. 122.
99 Ibid., p. 122.
100 Ibid., p. 122.

Bibliography

- Anson, Peter F. Churches: Their Plan and Furnishing.
Milwaukee: The Bruce Publishing Company, 1948.
- "Catholic Church." Encyclopedia Americana, 1961, VI,
64-100.
- Collins, Monsignor Harold E. The Church Edifice and
Its Appointments. Westminster, Maryland: The
Newman Press, 1953.
- Henze, Anton and Theodor Filthaut. Contemporary Church
Art. New York: Sheed & Ward, 1956.
- Kubler, George. The Religious Architecture of New Mexico.
Colorado Springs: The Taylor Museum, 1940
- Maritain, Jacques. Creative Intuition in Art and Poetry.
Kingsport, Tennessee: The Kingsport Press, 1953.
- Thiry, Paul, and others. Churches and Temples. New
York: Reinhold Publishing Corporation, 1953.

References

1. Journal of the Royal Society of Medicine, 1952, 45, 100-105.

2. British Medical Journal, 1952, 2, 100-105.

3. Lancet, 1952, 2, 100-105.

4. New England Journal of Medicine, 1952, 247, 100-105.

5. Annals of the Royal College of Physicians, 1952, 24, 100-105.

6. Journal of Internal Medicine, 1952, 52, 100-105.

7. Journal of Clinical Investigation, 1952, 31, 100-105.



