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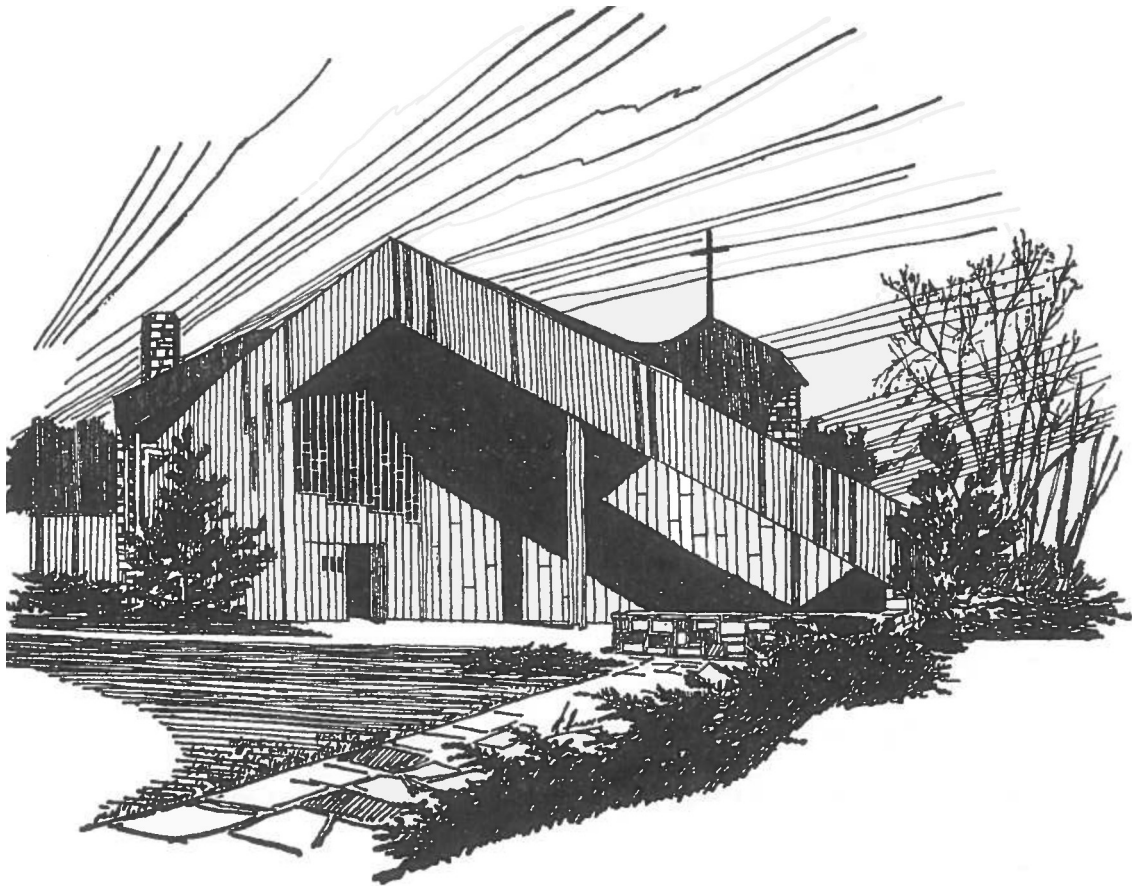
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SAINT BARNABAS EPISCOPAL CHURCH
Greenwich, Connecticut
Sketch, courtesy of the church

SAINT BARNABAS CHURCH

... was founded in 1956 by Christ Church as a chapel for its back country parishioners. The first service took place on June 10, 1956, the eve of the Feast of Saint Barnabas, a first-century apostle and martyr from the island of Cyprus whose name has traditionally been associated with farming.

A forerunner of Saint Barnabas Church was Calvary Episcopal Church, built in 1860 on Round Hill Road across from the present Round Hill Community House. However, by the early twentieth century Calvary Church had become relatively inactive, and in 1933 the building burned. Its cemetery on Round Hill Road is now cared for by Saint Barnabas, which took over the Calvary Church property in 1968.

Services at Saint Barnabas were held at first in a former tack barn on the John Street property of Mr. and Mrs. Theodore Greeff. The present church building, on the west side of Lake Avenue opposite Lower Cross Road, was constructed in 1958 and 1959. It was officially dedicated in January of 1961, and in 1967 Saint Barnabas became an independent parish.

THE BUILDING OF SAINT BARNABAS CHURCH

An interview with

PHILIP IVES

by Peggy L. Ekberg

EKBERG: Phil, how did you first get involved with Saint Barnabas and the building of its church?

IVES: It was at my own request to the Building Committee that had been appointed. In the autumn of 1956, I believe, the committee had begun to interview architects who had made a specialty of church design. I had not, but I'd been brought up in the Episcopal world: my father and mother were church people, my two godfathers were Episcopal ministers--my cousin, my great-grandfather, too--and it was the one thing I wanted to do.

So I be the committee to interview me, which they kindly did. The committee was headed by Cornelius Enright, and serving were Mrs. E. K. Ludington, Gerrish Milliken, David Agnew, others

whose names I could look up, and, of course, the then vicar of Saint Barnabas, Daniel Hardy, who was holding services in what became the parish hall. He served on the staff of Christ Church under Robert Appleyard.

Well, I met with the committee at Mrs. Ludington's house, and they asked me what I'd like to do. I asked them what they wanted done, and they said they'd interviewed ten other architects and was to be the last. They had discussed Gothic architecture and abandoned it for being too expensive because of stonework and for being so out-of-date. And they'd discussed the appropriateness of a wooden Colonial church, perhaps with a steeple such as is on the Round Hill Community Church.

And when I said that I didn't want to do any traditional style but rather something more of today and of indigenous materials and character, they were a little shocked, and so I thought my chances were lost by the end of the meeting.

But a few days later they asked me to come again. It was a very cold night. It was held again at Mrs. Ludington's house, and they were sitting around the fire having a drink after dinner. And prayerfully enough, before entering I made up my mind I'd get the project if I could!

So after a bit of brief conversation, they asked, "What do you mean by 'a church of today, an indigenous church of indigenous materials'?" And I said, "Indigenous materials in the broad sense," that I should like them to be of the earth. I would like to put a

church, a simple house of the Lord, rising in stone and wood in that high pasture, perhaps not unlike the farm fields of Barnabas in Cyprus, surrounded by meadow grass. A church that would grow out of the ground, of materials from the local Northeast or at least indigenous to the point that they were American and were available in the building trades. And so, too, with the stone-- knowing that there were quarries nearby and that there could be different kinds of stone floor.

And they asked "What do you mean by 'a design of today'?" And I said, "Well, are your prayers for yesterday, today, or tomorrow?" I could see them respond, so I said goodnight. And the next evening, led by Bob Appleyard, they came to my house, and I must say I welcomed them tearfully.

EKBERG: Do you think all of them were able to recognize what a glorious idea this is, although so different? How do you think they came to this? Just because they, too, had their visions?

IVES: I think they were convinced that otherwise they would have a church design that was of yesterday and probably quite uninspiring. I think that really was convincing. And I meant it so sincerely that it was very simple. I think something that's quite winning is--or can be--very simple, perhaps always is.

EKBERG: But it is completely original.

IVES: It . . . , as a departure for them. But there are many contemporary "churches of today," as we might call it, that are total departures. And then there are some that have familiar forms today

that become cliché in architecture--which is the worst thing there is, of course. Immediately originality is lost.

So we set about to work with a proper contract agreement on the usual American Institute of Architect forms--a percentage fee, services well defined. And I was handed by the Vicar Hardy what I'd asked for, a program of requirements. He did it in single-spaced typing on eight-and-a-half by eleven paper, one and a half pages.

He first spoke of the seating. It required a hundred and fifty seats, to be expandable to two hundred and fifty. Now today it's a hundred and sixty; we added another pew. But the day when it is increased to two hundred and fifty is beyond the horizon, because we don't even have two main services.

And it required that the church be altar-centered, so that the altar, the Lord's table, be the focus of the church--the focal point, readily seen. Free-standing, so that the communion service could be read from in back and the celebrant could be seen, and at an elevation that was intimate but high enough for vision from the back.

don't have the program readily available, but one of the big points was that the music should be from the rear. The choir should support the singing from in back and from a balcony, not on the level of the nave. The organ, of course, should be with it, and the console in the midst of the choir so that the choirmaster and organist--one person--could conduct as well as watch the

action of the liturgy in the chancel.

So we set about to design. And it's hard to say how any design is developed. You start with the essentials: the seating and how to make the seating focus on the altar; where the light should come from; what the materials should be and what the exposures; the siting of the building on the land in relation to its contours--the approach, the position of the rectory to be built in the future; what materials, again.

And we made probably three schemes. I remember the first as very different from this, except that it was somewhat wedge-shaped as this is. But the reredos wall back of the altar was of wood; only one side was stone, the left side, and the right side was entirely glass.

But in order to attain what I feel is so important, a certain loftiness, this left wall on the gospel side, as you can see, rises continuously from the rear and runs up to a roof ridge off center to attain an extra height and make possible the morning light coming in as you now see it here on the tenth of May, when we are approaching the longest days in the year.

EKBERG: It also gives you a feeling of lifting your heart.

IVES: Indeed, Bishop Allin in his sermon two weeks ago here--he knew the design of the church, but he spoke of the route to Saint Barnabas, the modest signs leading to Saint Barnabas, and upon entry he felt that his eyes were lifted, that his sights were lifted. And that's exactly what I want to attain. I have talked

with him about loftiness and even the quality of mystery that can be attained by spaces high and even a little out of view, which give a slight sense of mystery as well as being elevating.

Well, the stone wall then turns the corner to get up to that height. And thereby the curve by which this stone wall wraps itself around the altar really somehow--not to speak too symbolically, because I don't believe in architectural forms becoming symbols, but the stone wall becomes something of a stronghold of one's faith.

And on the other side, on the epistle side, we have the big penetration of the stained glass throwing its color across the chancel, a wall completely of wood, and then the glass giving out onto the garden. The garden is surrounded by a fence with carefully chosen trees and cared for by hand, perhaps to be interpreted as our disciplined life outside the church. And then an opening left, to look at the potential, latent, more distant disciplines, looking into the woods.

To speak of the materials again, the stone is from the quarry in north White Plains known as Lake Street Quarry. The floor is slate, Vermont gray-black slate, only a half-inch thick. The trusses supporting the roof are laminated and made to measure in the state of Washington of native fir wood. The decking they support is of white pine, which has turned darker than I expected it would.

The walls of the interior of the church above the windows

and in the rear are of Michigan cedar. The ribbing of the wood chancel wall is birch. The balusters of the choir stair rail, as well as the organ console, are of ash. And all the furniture is of walnut. I don't think I can find another wood; that's all of them. The same ash surrounds the enclosure of the organ.

EKBERG: What's the exterior wood?

IVES: The exterior wood is rough-sawn redwood, stained with a weathering creosote stain. So when I say indigenous, it has to cover a large area geographically; we get all the way out to the Northwest. The glass of the chancel and the choir windows is what's called "German antique." I think they call it "pecky." It has tiny bubbles in it.

EKBERG: Where is it made?

IVES: It's made in Germany, today. You can see it's a little wavy. If you move side to side a little, you can see the branching of the trees in the distance becomes distorted.

Oh, most important of all are the woods in the cross. The cross is of ebonized ash, as is the shaft of the baptismal font. Now, that gets back to design. With the approval of the committee and the vicar, I placed the font on axis with the cross, near the entrance, with the symbolism, really, that one enters the church with baptism. And baptism, let us assume, is axial with the cross of Christ.

The font is so arranged that it can be brought forward into the chancel, although not beyond the communion rail, which we

might call the sanctuary. But as required and as was anticipated in 1958, it has become custom for all baptisms to be held during a service of the congregation and very few privately, though they beheld privately in the rear.

EKBERG: The cross, I think, is spectacular in its simplicity.

IVES: Very difficult to decide on the size, of course--very, very difficult. The scale is confusing when drawing it.

The altar is of an Italian marble whose identity I could find in my files. But through a representative in New York I had it made in Italy, in Pietrasanta. It was cheaper that way. It could have been made in any of the marble works in the Bronx or anywhere, but the competitive prices showed this much, much cheaper. There are only two pieces, and I think it arrived here complete and finished, ready to put in place, with its carving of the two fish and five loaves of bread, for eleven hundred dollars, more or less. And the prices were fully double that from anywhere nearby.

EKBERG: The altar has a completely different feel. Is this because it is altar-centered, so that it does stand out more?

IVES: Well, there was a decision to be made on its color, and I was asked to recommend. I tried different colors, but I felt that white, with the black cross above the white table with its fair linen--I say "table," as the Lord's table--would draw the required focus.

EKBERG: Right. The bottom part of it looks almost like the rock on which the church is built. Is that part of your symbolism?

IVES: It's meant to be a fragment.

EKBERG: Yes, like the rock of Peter idea, the rock the church is built
on.

IVES: hadn't thought of that. One could have thought of it that way; I didn't, but I wanted it fragmented, yet polished on the face.

We designed all the furniture and had every piece made within fifty miles of here. One man single-handed made all the pews. Took him a long time; we thought they'd never be finished. He's in Sherman, Connecticut--Joseph Rhodes of Sherman. I think he's retired now. Different furniture companies made the prayer desks and benches and seats. Other craftsmen made the pulpit, the lectern, the font, the flower urns--which, as you perhaps know, are removable from the wall so that in Lent, when we have no flowers, they can be completely removed.

These items, which are furniture except for the pews, were given for the most part by individuals as memorials--pulpit, cross, lectern, prie-dieu, font--I can't think what else.

The silver was quite a problem. I wanted to have silver of the the same family of design as the church and so recommended to the committee. They asked me to pursue it, so I went to the Museum of Contemporary Crafts, just west of the Museum of Modern Art, and found or. record an extraordinary variety of taste displayed by silversmiths who were looking for work.

I narrowed it down to two, got some advice on their back-

grounds, and presented work they had done to the committee in photographs. The committee asked me to select, and I chose Hans Christensen, a Dane who lives and teaches in Rochester and who was trained by Georg Jensen in Denmark. He was a delight to work with.

There are more pieces than show, always, but the candlesticks are most prominent. You'll see, when looking straight on, that the tops of the candlesticks are somewhat hollowed out and flared and look a bit like hands in supplication. In his first sketch they were sharper and more distinct in that feature.

He did, as you can imagine, the chalice, the paten--bread box--and that lovely missal stand with its penetrating crosses: crosses of different sizes as penetrations of that sheet of silver. This is an economy, too; it's less silver. The more crosses, the less silver! And its bases are brackets, which are crossed wires or strips of silver which form a fish on each side.

As the sun moves, you can see the shadow of the processional cross on the stonework, and you can see the figure of Christ crucified on the stonework that runs through the negative corpus cut into the silver. Maybe we've missed it, because the sun does not strike it except on summer mornings.

EKBERG: From where I am I can just barely see it.

IVES: Well, the other morning in church it was very, very clear. It's fascinating to watch it.

EKBERG: How did you get anyone artistic enough to do this stone wall?

It is absolutely spectacular.

IVES: Well, excellent masons, John Duge and Sons, were the general contractors. Howard Duge won the job by competitive bidding. He came from a family of masons, and that was one reason why he wanted to get it so much. And he had a crew of very good masons under a very good foreman.

I provided them with photographs of stonework that I liked, and even some sketches. I even had them photostated up to life size. There were a crew of at least four, sometimes six, men working on the scaffold, and I spent many, many hours here. I'd sit on a nail keg and call out to them and say, 'ho! Don't use that one; please take that down before the mortar sets up.' And they'd say, 'What do you want?' They were all very genial, and they were laughing, merry Italian craftsmen.

EKBERG: They did a fantastic job--the colors and the shapes...

IVES: know places in it that I like better than other places. And then I remember one mason who kept doing one little feature that I grew to dislike, and I had to stop him, but you can't go back and knock much down when the mortar dries. But it has a wonderful texture. Of course, it's really quite a beautiful stone when you look at the different colors in it.

EKBERG: This is one of the things that's fascinating, the different colors and then the combination of shapes.

IVES: Yes.

EKBERG: Where did you get the idea of the windows, the ribbon-like

shapes? I don't think I've ever seen it in church.

IVES: In the chancel window?

EKBERG: Yes.

IVES: Well, first, there was no intention of doing representational stained glass. Next, it is only a structural screen in which the glass is set. That's made up of vertical members which we call mullions, as one does in any windows, and the horizontal bracings, which are varied so as to hold it together and give it variety.

The leadings between one glass and the next that go across where the colors change horizontally are placed in general relationship one to another for color's sake and for the sake of architectural composition, so that starting with the big opening and then placing the wood mullions--I think they're nine inches on center, working across from one side to the other--it builds up gradually in a form of design, as does the window in the choir loft.

That window in the choir loft has much darker glass colors because not as much light is needed; it has artificial light overhead for reading music. However, the pale colors in the chancel are so as to admit light, in order to have a concentration of light.

The light in the chancel is intentionally much more intense than in the nave. The nave lighting is only calculated to be bright enough to read, even with eyes that have difficulty with the small print of the prayer book. It can be measured in what's

called foot-candles--so many candle flames per square foot--and this is figured at twenty here in the nave. And the chancel is up to seventy-five and more as a point of concentration for the altar-centered design.

EKBERG: Was it intentional to have the light coming through there so that you get a changing? Symbolically I feel a changing while watching the service, as if I'm getting spiritual messages just from the light on the wall.

IVES: Yes, I think so. I think that the changing light of day, of the half-day that is Sunday morning, this last Sunday morning in early May particularly, is very important. The weather surely affects the service. If it's a dark day, very little comes in; if it's a bright day, much comes in. The intense light through the glass moving across the stone wall has a strong impact. I wish it could in winter; the sun is so low that time of year.

EKBERG: When you were setting the building on the site, did you figure out the sun for the wall, or did you figure out the wall because of the wind?

IVES: No, I placed it so as to get the morning light. However, the contours of the ground didn't let me turn it as far southeast as I should have liked to, because by ten and eleven o'clock the sun has gone on its way to the noon position and is lost to the chancel, particularly in winter when it rises so far southeast. That is, I should have liked to turn the church a little further southeast so that the axis would be not so nearly due north and south. It

would have given more sunlight in winter.

EKBERG: Can you think of any stories that would show some of the life that went into the building of this church?

IVES: Well, one moment came when the carpenters were noisily working on the woodwork around the chancel and we had to test whether the lining that we had specified on the inside face of the grillage surrounding the organ pipes would obscure the music too much. The organ wasn't yet installed and couldn't be until the shell surrounding it was installed.

So the organ designer said to me, "Why do you put that cloth there?" And I said, "To keep the dust out. I believe the sound will penetrate." He said, "I doubt it." And I said, "Well, let's test it. What are the sounds that would least penetrate? What registers would least penetrate?" And he said, "The flute sounds, the flute stop."

And I said, "Well, have you a portable organ? Could we put it in the organ chamber?" He said, "Well, it's pretty hard to get an organ up here." And I said, "Do you play an instrument?" He said, "Well, I can play the sweet potato!"

And I said, "I gave up playing the flute a few years ago; it's too difficult for me. But I'll bring it up here, and you can close me in the chamber and stop the carpenters working and go down in the chancel, and I'll play something."

So we made a date for a week hence, and every night I practiced Hymn 487, "Saviour, again to thy dear Name we raise/With

one accord our parting hymn of praise." I went into the chamber, and they locked me up as if I was in prison. I couldn't see anything, but I could feel my keys. And I tooted away without an error--I was so proud of myself--and then they called and said, "Play it again!" And then he approved it. We did go through just as we were, and there's never been an obstruction.

wasn't sure, but I found out later that this was the first sacred music ever played in Saint Barnabas Church. I looked at that hymn that day as a moment I shan't forget. I have rather pleasant memories of those carpenters down below, stopping their sawing and hammering while the first music came through.

thought it was rather sentimental and amusing, and probably quite unprecedented.

EKBERG: That is superb.

IVES: I hear that the rector, even recently, in telling the Sunday school children about the design of the church, pointed out that this curved wall which wraps itself around the back of the free-standing altar could be considered as the arm of God. I think that must much appeal to small children; the fact is, I think we all would like to have God's arm around us. I believe the phrase was attributed to me, but I don't think correctly, because I don't believe in creating architectural shapes as symbols.

EKBERG: Someone said that the trusses were symbolic of the ark. That was attributed to you, too, and that was not true, so.

IVES: Well, the ark probably did have some pretty wide trusses! It

must have had quite a beam, and it must have had to have a roof or they'd have been flooded out.

EKBERG: Well, I think that's the same kind of thing.

IVES: Probably the same sort of thing that grows... It shows a certain fondness for a building that people care enough to look for symbolisms. That isn't to say that I don't believe in symbols; at one time I had hoped to carve in these columns dividing the windows on the east wall where their upper portions flare-- it would have been nice to carve in those columns symbols of, oh, I don't know, symbols of the saints, symbols of seasons, symbols of anything. That has to do with giving the church a little more interest. But those are expensive thoughts.

EKBERG: Yes. I've also heard that one thing you were trying to do was to have the feeling of continuity with the tack house [on the Greeff property] where Saint Barnabas was originally, by creating an intimacy; and even though this is a large church, there is a lot of intimacy. Was this part of your thoughts?

IVES: I think that's true. I wanted it to have a feeling of intimacy, particularly for the purpose of everyone seated or standing in the church being able to feel a sense of participation in the action of the liturgy, participation in the service of worship. -----
Th-is leads, in my view, truly to communal worship, a phrase
that's so often used.

EKBERG: And not appreciated.

IVES: No, I think it's misinterpreted very often. But I think

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it's a sense of taking part, as one does in responses, or going to the altar rail most of all, being one of many. And I don't believe that a very large church can have that. There are those rectors of churches who feel that if a church is so big or a congregation is so big that he can't know with reasonable intimacy every member of his congregation, the building is too big; better to build another one a few miles away than build it that big. That is a measure of the size of churches and the size of parishes in some views.

EKBERG: On the same idea, participating, I think the altar rail is not a barrier.

IVES: Indeed, my thought there was to have it as little visible as possible, to make it visually penetrable. Today many churches are being built with a small altar rail, and many take communion standing.

I had wished to use chairs rather than pews, so that they could be moved out and the church used for other kinds of ceremonies, but it was voted down. I don't know whether someday it will be regretted or not, because it does open up all manner of possibilities for various events, secular uses, or I don't know what. And liturgical drama, liturgical music.

EKBERG: I was thinking of liturgical dancing in particular.

IVES: Indeed, modern dance as a form of worship. Even then there could be gatherings in which the action was in the center, in the round as it were, so that out here in the middle of the nave

there might be a performance and people seated all around.

EKBERG: Were there any other things that you would have done differently?

IVES: I would have liked to put proper seating in the choir loft. That couldn't be afforded. One cannot comfortably kneel in the choir loft. I had a design for pews there, and they could become pews with kneeling and book rails so that any singer could keep himself organized, but to put your music on the floor under your chair and to fumble around is very difficult. And I hope someday that ' can be done.

EKBERG: That at least is not a loss--doing something that you can't repair. You could take the pews out.

IVES: Yes, but that would hardly ever be done.

EKBERG: You have a lot of room up between the first pew and the altar rail, so that there is more room, I think, than in most churches of this size.

IVES: Yes, and that was done with great care. The Vicar Hardy was very insistent about that, so that various events could be held in that space, which is the chancel. It really corresponds to the Gothic crossing in the cruciform plan. The transepts form the width of that forward chancel.

I like to think of a church as all one chancel so there is no distinction of where one is, except he be at the altar rail. And even if there were no altar rail, communion could be taken standing around the Lord's table as a celebration and a feast.

I should like to do that. I have come pretty close in some other churches I've done. In two churches I've made the altar rail removable, so it can be taken down at times, and in a Presbyterian church we made the altar portable. That doesn't really relate to Saint Barnabas.

EKBERG: That was the first church you did.

IVES: Yes, but one, as an architect, is always dependent on the requirements of the program. You can't defy the program, but you can make suggestions here and there.

EKBERG: I never knew Vicar Hardy, but he sounds as though he was quite forward-looking.

IVES: Indeed he was. It's a great program today, and it was written in 1956 or 7.

EKBERG: I noticed while I was waiting for you that, in a very unobtrusive way, there's the biggest organization back in--what do you call that part where the minister is before the service?

IVES: The sacristy. That was carefully programmed by Dan Hardy in that he required the sacristy to be accessible from the sanctuary, which is on the altar side of the communion rail. that it connect to a clergy robing room from which there would be access to the chancel. And that is just exactly as it is used.

The reason that I did the ribbing on those walls was so that when the doors are closed, which they are always during the service, one isn't conscious of the potential of traffic, the only penetration being the credence table for the communion set during

communion services.

EKBERG: Something else attributed to you is that you tried to make this church, since it was named Saint Barnabas, reflect the farmer attitude.

IVES: Yes, I did. That's true. Because Saint Barnabas had his fields in Cyprus, I felt that was one reason I wanted to keep the fields nearby in meadow grass and let the church grow out of the fields, as it were--but cared for, not ignored, as Saint Barnabas certainly cared for his fields. And only have a minimum quantity of clipped grass, which is practical.

EKBERG: Did you decide on the landscaping?

IVES: There was no money for a landscape architect, and I developed the design of the driveways with a local engineer and made a working drawing for the road contractor. After the church was finished, a lady whose name I don't recall, but who was introduced by Connie Ludington, did the planting.

EKBERG: Did you plan the garden right outside the window?

IVES: I planned it as a garden, but she brought in those two specimen Japanese maples. She planted the pine tree that's against the wall back of the organ chamber. She did the planting of the beds and the border down the paths.

EKBERG: Someone was saying that since you wanted indigenous materials, it was interesting that the garden had Japanese maple. Would you have chosen something else?

IVES: Well, I probably would have become tired of using the word

indigenous by that time. I really didn't have too much to do with that.

EKBERG: Someone asked me to ask you about that. They thought lilacs would have been pretty there. I think from a form angle these are gorgeous.

IVES: I must say I would have stretched my indigenous feelings across the Pacific for those. I like those. I think they are beautiful in form and they silhouette beautifully against that blank wall of the clergy robing room. I think that would have been carrying it unnecessarily far. It is very flattering to find that I'm quoted. I didn't know that I had said all these things; I had quite forgotten.

I didn't mention that the organ was carefully selected and designed for fabrication by Casavant of Canada. Very, very good organ builders. Each organist who comes and goes has his criticism of its design, of course. I didn't design it or design how many stops. The voicing has nothing to do with me.

EKBERG: The feeling of the exterior. . . . When you're coming up, it really does seem to grow out of the land and you can just barely see the cross way up at the top and only at certain parts.

IVES: This is the external expression of the loftiness of the interior, because that cross grows out of the apex of the roof ridge,

EKBERG: The thing that interests me is that the exterior cross and the interior cross are so similar in feel.

IVES: They are the same proportion purposely. You see, the shaft,

the vertical shaft, has more height than the crossbar, which is purely a conventionalization of the cross of Christ, because I am very sure that the cross of Christ had no top member going up above the crossbar.

Canon [Edward N.] West of the Cathedral of Saint John the Divine, when lunching in his apartment at the Cathedral the other day, was sketching a cross for me, a cross that I might substitute in another church. I asked him about that, and he said, "Oh, there was a way of making crosses at that time wherein there was just the vertical shaft and a crossbar, and the crossbar was notched to go down over the top of the vertical shaft."

When Christ carried the cross, certainly the shaft and crossbar were separate, but whether He carried the crossbar or the shaft Canon West wasn't sure. But that was the way it was done, and I think some can still be found that show that typical notch, because crucifixion was a common method of punishment.

I find that in Roman Catholic churches the extension of the vertical shaft above the crossbar is usually quite small, and the

more Episcopal, the higher the shaft is
EKBERG: Another thing that I love about it is the fact that Christ is
not figured on the cross.

IVES: That is much more Roman, or let's say Anglo-Catholic. I think that High-Church Episcopal is much more apt to have the corpus on the cross. I have only seen it in a few places in America. In New York, on the west side of Fifth Avenue somewhere in the

forties, there is an Episcopal church called Saint Mary the Virgin, in which there are crosses with corpuses and incense. It's known as Smoky Mary's.

EKBERG: I know you said you grew up in an Episcopal family. Your theology is more than most ministers have. Did you just pick this up by absorption, or did you have some schooling in theology?

IVES: I can't claim any extensive theological education or substantial knowledge, but I did hope, I recall, that the church might become, in its design alone, an architectural expression of theology. I try to apply the simple precepts of theology to worship and liturgy in the design of the church because it interests me **very** much. I wish to design a church to function for its purpose, but have to know what that purpose is before I can make it function.

And I find this affecting my life and the church, too. The fact is, I became so interested in it in the early 1960's that I thought even then, but realized it was too late, that I might go into the ministry, if I might be permitted to serve in architecture only. But there was no way to do it. The thought didn't last long because it wasn't practical.

But to return to the planning of the church. The program that Daniel Hardy had written called, obviously, for the gathering place, the nave and seating for the congregation, a generous chancel, and a sanctuary behind the communion rail in which the altar would stand free as the focal point of all worship.

I want to add that any good designer can plan a practical

church that functions well, with the congregation seated as I've just described and all the parts interrelated so that the liturgy can be carried out: the gospel read on the gospel side; the epistle side related to communion; the sacristy on the epistle side, which is not always required but was desired in this case; the credence table for the communion vessels close to the door of the sacristy.

All that planning can be done well and efficiently by any practical designer in most uninspired architecture. Or he may have a fine sense of beauty and do a very handsome building based on that plan, which is beautiful to look at but quite uninspired. But what I have admired in great church architects is the man who can not only produce a functional plan for the actual liturgy and worship and make it beautiful, but also give it that magic by which the building can develop a content of the spiritual.

We spoke before of the loftiness in the building and Bishop Allin's liking for its raising the level of one's vision when he looks into higher spaces. think of the mystery that can be created by the interrelation of the volumes, both low and high--lofty, as I said. The change of light from shadowed places to bright places, unknown light sources that don't appear to the casual observer. Glitter such as one sees in the chandeliers silhouetted against the dark dormers of Saint Mark's in Venice, glitter which is thought to be transporting and I think truly can be.

Aldous Huxley wrote of just that quality in a little book called Heaven and Hell. Of course, he went on into the transporting effects of lysargic acid, which makes one see more and be more affected by glitter--which is another subject, unless one thinks of it in relation to the transporting powers of divine mysteries and the implications thereof in what I just spoke of as the content of the spiritual.

don't think that content exists when a church building is new, somehow, and perhaps this is a holy mystery: it develops with usage, with worship, joy, and sorrow. don't mean wear and tear; just mean something is left there, as it were, in the air.

can't think of anything more to say about it. think it is very difficult to attain that in a larger church such as one I have designed, but in a church as small as Saint Barnabas, I believe there can be more of that quality--a place in which one may find privacy anywhere, a place for private meditation as well as communal worship.

EKBERG: What's the name of the award you got for building this church?

IVES: It was the Church Architectural Guild of America, now known as the Guild for Religious Architecture. It awarded this church an Honor Award for Design during construction.

We sent it in from my office with plans and elevations to the meeting of the Guild in Los Angeles in 1959, as total strangers. I wasn't even a member of the Guild at that time. And there came back immediately a telegram giving it an award and a very nice

parchment both for the church and for my office. And the church has one now in a frame somewhere.

But it was nice to have that award. I've had other awards for church work, but that one was thrilling because they took it from the design during construction, which is one category for the competition. They don't give awards for just designs on paper; it has to be in construction. Yes, that was pleasant.

EKBERG: Were there any other interesting personal relations that were humorous or conflicting in the building of the church? You said Vicar Hardy was so forward-thinking. Was there anyone on the Building Committee that kept trying to pull you back and say, "Now, we need a little white church"?

IVES: No, no. The committee went along in fine shape, and it rolled forward every minute. The main stumbling block was the expense, and the stone wall was much the most expensive feature in it. The bids came in twenty or thirty percent higher than the budget. They thought they would, and they did. They made a clear decision to go ahead and asked me to design it with the stone wall, and it was built so and paid for.

But they couldn't afford--and to this day do not have--the terracotta tile roofing that was intended, a dark brown roofing of a sort that can still be had today.

EKBERG: I think there's a fund for this, isn't there?

IVES: There is a fund, of course, but I doubt if that fund can increase as fast as the escalation in the cost. I have not checked the

figure lately.

EKBERG: Very minor, unfortunately.

IVES: And the figure ten or more years ago for the reroofing in the intended material was about twelve thousand dollars, as I remember. I suppose it would be twenty-two thousand now.

EKBERG: The women have tried doing artistic things for the roof; they thought that would be a tribute to you. I think we had better do more practical things for the roof as well.

IVES: What sort of artistic things?

EKBERG: The first time they had a crewel exhibit. They thought that was a good way of raising money.

IVES: I remember that very well .

EKBERG: It was chosen because it was in an art form; it was sort of in keeping with you as an artist.

IVES: We put on the roof the thinnest, the cheapest asphalt strip roofing material there is, and it was only guaranteed for five years.

EKBERG: It's done very well.

IVES: It's done all too well for my esthetic eye! We used to cheer a little when there was a leak, but they have patched them all up, and it's now seventeen years old. Over beyond the processional cross there is a cornerstone, 1958.

The font has more interest than the lectern or pulpit. It has a quotation from First Corinthians, and I devised that finial that serves as a handle for the cover. As you will see, it consists of alpha and omega surmounted with the cross of Christ. In

the font stainless steel is used in lieu of silver to save polishing and smearing of the dark bronze with polish. The vessel is also stainless steel.

In the expansion plan, in which the church increases on paper from one hundred and fifty to two hundred and fifty seating, there would be added an additional span of trusses across, spaced about thirteen feet apart. There would be added still another beyond the south face or facade of the church, and the plan of the church, which is splayed outward until just before the door to the parish hall, would turn back, and the top of the wall, instead of descending in the design, would start ascending again and form a facade without a recess, such as is formed by the southernmost truss today. You can get under that as a canopy, as it were, in the rain now. And then, beyond the line of the east wall, the two last trusses, or an extension of those trusses, descend to the wall at the southeast.

But under those trusses and one addition on the south in the future, there was to have been a parlor, a coat room, lavatories, and a little kitchenette, but that which we have now in the parish hall has superseded that possibility, unless some other usage might develop for such a space.

But it was anticipated that in that parlor bridesmaids could gather for a wedding procession; or for a funeral, the bereaved family could gather there and then come down the right aisle and be seated in the right front. And they might leave by going into the

robing room and out that concealed door whose handle you see there. This is so that they don't have to face the congregation, which I think is very important. That's very rough on people.

EKBERG: Yes, it is. But was that in the specifications or was that one of your own thoughts?

IVES: No, I think that developed in conversation or one of my own thoughts. At least, I know it so well now from doing a few churches. I haven't done many, only four whole churches and some remodelings and two or three chapels.

EKBERG: Now, in doing Saint Barnabas, the Vicar Hardy was so helpful. Was Dr. Appleyard involved, or did he just let the vicar do it?

IVES: He left it to the vicar, yet he substituted for the vicar when the vicar wasn't there. You asked for things that are amusing; Dan Hardy was away, and even the committee couldn't be assembled at the time when I had to give the order for the carving on the marble altar. I had sent the design over to Italy without the carving.

The committee decided on the symbol of the two fish and five loaves of bread on the front of the altar. Then I wondered, what kind of fish? I asked the librarian of the Century Club in New York, when he had spare time, to seek out what kind of fish swam in the Sea of Galilee at the time of Christ. He found five by name.

asked, "Where can I see what they look like? I don't want to just draw a fake fish or something that swims in Long Island

Sound!" He sent me to the illustration department in the basement of the New York Public Library only a block away and said, "For three dollars you can join and borrow plates of any fish in the sea and have them photostated, and then you have your design."

So I did that and picked a fish that you can easily get in restaurants in France today, barbue, and had it photostated. There was my fish. I conventionalized it a little and had the design drawn the size of the face of the altar, and I took it to services at Christ Church.

So, coming out of church with my little roll in hand, I spread it out for Bob Appleyard while a queue of people waited; and, asking for his approval, I said, "Notice, if you will, that this is the lady fish who is leading from right to left, and the smaller fish is her husband." And in his smiling, gentle way, he approvingly said, "Don't take me wrong, but I think sex is entirely appropriate at the altar. There he stood outside the church, robed, with the congregation waiting. I thought that was nice.

EKBERG: Were there any other people that were particularly supportive in the concept?

IVES: Well, when we drew the working drawings of this nave and showed the floor as cement-finished concrete with its expansion joints in a repeating pattern, a diamond pattern and an alternate, for this slate and had our bids, it was hopeless to afford the several

thousand dollars that were necessary to have this slate.

Gerrish Milliken, a member of the Building Committee, said, "Phil, do you really want this slate?" I said, "I certainly do. I feel the sound of the heel on the slate as people come and go, the substantiality of it, the firmness of it underfoot, the color, the texture, the sound of the heel as people go to the communion rail and back, for me become a form of worship. And I really want it." He said, "I'll pay for it."

I think it was over three thousand dollars. I'm not sure, but it was the most generous thing that any one individual did that I know of, because the pulpit, the lectern, and the font-- none of them cost that much. I don't mean to measure these things by money as much as I do by the spontaneity. He had no time to think that over, and nobody gave any of the memorials without giving a lot of thought to it. He wanted to make sure it was right; he's a driving businessman, and he knows what it is to have things right or not at all. I thought that was great of him.

EKBERG: That's a wonderful story.

IVES: I don't think there were any others like that. All the donations are recorded; all the furniture items, the silver, piece by piece. Even those two Danish chairs over there, which I did not design. They are not expensive, but they were given.

EKBERG: Did you design or specify what type of kneelers were to be done?

IVES: No. I had hoped there would be needlepoint kneelers, but we

did coordinate the color of the upholstery here.

EKBERG: That's why I was wondering; the color is so good. Is there still a way, from an art angle, for you to decide what comes into the church? I would hope so.

IVES: There is no organization for that today. There was a Memorials Committee on which I served, and everything had to pass me, but it slipped. By the time the alms basins were given in silver, there was no committee to guide them to be made by Hans Christensen, the silversmith who had done the other silver, which would then have kept the silver designs all in one family. I much regretted that. I couldn't control it.

There is one thing that I wish there might be now, one last structure that I wish could be built even if the church is never increased. I designed a little tower, a campanile of wood, to be placed at the corner of the lawn formed by the path leading out to the parking space. It would be about ten feet square and perhaps thirty feet high, of wood frame, with a peal of three bells--even one bell, if we could only have one, and I would even pick what note that should be.

EKBERG: What note should it be?

IVES: trapped myself! I can't remember. I think it is B just below middle C. Anything lower sounds funereal, isn't very gay. I think it is B or B-flat. I tried it out years ago with the organist ringing the bells at Christ Church until I found one liked by going out on the road.

But a peal doesn't play a tune; it plays a clanging, contrasting, even discordant sound if it's rung fast enough. But it's not a bell-ringing game. My scheme does control the ringing by including a chamber for mechanical control as well as manual.

I had hoped that someday I might be rich enough--but now know that is hopeless--to give it in memory of my mother and father. I have never found anybody to give it, but maybe I still will. I have the design, and it would be wonderful to come, as you might, across Lower Cross Road and see the church and hear the ringing from the hill. And to hear it coming across Round Hill Road or up Lake Avenue. That would be simply great, if we ever could.

That little belfry that's outside the organ chamber is purely temporary in relation to the eventual growth of the building. In order not to have a horizontal line on the nave there, we ran down that little triangular slope of roof and put that wood grillage to serve as a temporary belfry if we could find a bell. George Bent lent that bell to the church; I think his father-in-law had left it as a remembrance of a factory bell of a business that he once ran. That goes way back, but that's where it came from.

EKBERG: I understand that the Round Hill Church bell used to be Calvary's--which we should have.

IVES: Oh, really? That's a good idea. Bells are very expensive. I don't know what they cost, but any bell of any desirable note

costs thousands. But I was only thinking of bells that might have suitable notes, perhaps with a range of eighteen to twenty-four inches, or maybe twenty-eight to thirty inches in diameter.

EKBERG: You might put a drawing out on the bulletin board.

IVES: I think I 'll do that somet me. It might be of interest to people. I have the drawing and could have a print put up and find out what it would cost today.

EKBERG: That would help.

IVES: That would knock it out fast! Good castings, the best, are made in Holland; John Rote at one time was very sympathetic to this, and I think he got prices for the bells, but there's no one to give it.

It would rather resolve the whole composition in the relationship of the church to the parish hall and the corner of the grass panel. It would do a lot to have

the campanile there. Children would love to climb up it, too, and they would be welcome to pull the bells, which couldn't hurt anything.

EKBERG: That would be nice.

IVES: Wouldn't it? hope to do that someday.