

"Christ In The Marketplace" Theme Of New Church, Melding Beauty, Functionalism

By JOHN WILSON
A resident of Bedford Park Avenue Mr. Wilson is a leading Roman Catholic layman.

Drive to Richmond Hill any evening after sunset, from any direction, and you cannot fail to notice a luminous white cross spearing high into the sky above the town. The cross is plain, white, traditional. In no way does it prepare you for the very beautiful modern church that sits so solidly on the ground below.

And yet, the lift and thrust of the towering spire of steel and concrete adds the counter-balancing impression of a leap towards the heavens.

There is no contradiction in this apparent opposition — a church should always represent a meeting-point between heaven and earth, a place where God and His people speak familiarly, with each other.

FREE-STANDING ALTAR
After Vatican II, the church re-shaped her liturgy to fulfil better the needs of her members in sacred wor-

ship. The bold form of the new St. Mary Immaculate has been adventurously designed to meet these needs, to express spatially intimate unity of priest and people in offering the sacrifice of the Mass. Nowhere is this seen more clearly than in the position of the free-standing altar, so located that, during Mass, it is surrounded on three sides by the congregation.

All other elements of the building work together to develop and emphasize this theme of the unity of God's people.

The total approach is sculptural and bears the conceptual stamp of William McElcheran, the well-known Canadian liturgical artist and sculptor.

In their planning, Cox and Moffett, the architects, have worked carefully to translate the original concept into an exciting structure of steel, stone and wood.

High over the altar, the nave comes to a peak. From this lofty central point, all the main beams radiate, not unlike great arms reaching

down in an encompassing gesture, gathering in the congregation around the place of sacrifice.

Behind the altar, the altar boys' pews complete the circle which curves across the great wall sweeping out on both sides of the tabernacle enclosure. This enclosure is elevated above the altar to emphasize its importance.

TWO CHAPELS
On either side of the sanctuary, the nave opens into chapels. Both chapels will have simple altars placed against a massive stone wall. The other two walls will consist of tall, brilliant, stained glass windows.

These windows are separated by concrete columns which visually buttress the great beams over the sanctuary. A large choir balcony curves across the rear of the nave, emphasizing the unity of nave and sanctuary, celebrant and congregation.

STAINED GLASS
For centuries, men's minds have been instructed, their hearts moved, by the inspiring use of design and colour

in places of worship. In no way is this truer than in the use of stained glass. High above the altar of the new St. Mary Immaculate, above the peak of the roof, the great sanctuary window breaks the light of the afternoon sun into many colours reflected onto the huge, sweeping wall at the back of the sanctuary.

And as clouds move across the sun, the reflected colours dim and glow, the figures appear and disappear.

The central figure of this magnificent window, designed by Gerald Tooke, represents the winged figure of the woman of the Apocalypse, mentioned in Revelations XII as a key figure in the drama of salvation. This reference picks up the story of Genesis III where God foretells the enmity between the serpent and the woman, between the serpent's seed and the woman's seed.

In the vision in Revelations, the woman brings forth a child who, as the Messiah, triumphs over death and ascends into heaven.

The great dragon, identified in Revelations III as the ancient serpent of Genesis, is frustrated by the child's ascension, and turns against the woman and her offspring, the people of God.

The other figures in the window — the seven angels with the seven trumpets, the four horsemen of the Apocalypse, the Lamb of God standing on the book of the seven seals — all contribute to the presentation of this centuries-old vision of the New Jerusalem by St. John the Evangelist.

Different from the sanctuary window, the portal window, situated over the entrance, are just as beautiful and instructive. Designed by Heinz Gaugel, they employ his new "positive-negative approach" in presenting thematic scenes from the life of Our Lady, the patroness of the church. In all, there are six slab glass windows, each made of one inch thick colored glass set in epoxy.

The epoxy framing, formed into figures, gives the appearance of sculpture, when viewed from the outside during the day. From the inside, and at night, the story presented by the figures is detailed in colored glass.

At the foremost point of the church, where the portal windows angle together, a twelve foot high sculpture of Our Lady is affixed, to indicate to all that this church is Mary's spiritual protection.

NATURAL BEAUTY
The materials used in building St. Mary Immaculate have been carefully selected for their natural beauty. The main walls, inside and out, are of rough hewn Kingston stone, rich in texture, salmon pink in color.

The stained glass windows are divided by massive concrete faced with bush hammered concrete. The roof is plated with copper, with battens emphasizing its upward sweep. The lobby floor, designed by Pokorny, is laid with beautiful Vermont slate. Rich, deep red carpeting, selected by Dana Decorating, covers the sanctuary floor.

The red Levanto marble baptismal font is the product

of Con-Art Studios who have also installed the altar designed by Vincent Vannin. Con-Art will also produce the Stations of the Cross, bronze castings set on a background of Calcutta-gold, Italian marble.

The stone work on the approaches to the church has been done by Mike di Carlo, one of three men left in Toronto who still do this highly skilled work. The total, harmonized effect of all these elements is a happy marriage of function and beauty.

RECTORY
Functional though it be, and as beautiful as it is, this building also serves needs other than those directly related to worship. The rectory has been designed with an eye both to the present and the future. The growing role of the church in guidance and counselling is reflected in the three private consultation offices.

Additionally, the diversified activities of the parishioners will be served by the large parish hall under the church, a hall that provides

an auditorium, special meeting rooms, kitchen, washrooms, and a cloakroom.

The close grouping of church, hall, offices and rectory results in a compact composition contained under one great roof form.

THE SETTING
A word about the setting of the new church will exemplify a favorite theme of the former pastor, the late Rev. Frederick McGinn: Christ in the market place. Built on land that includes the original site, plus property acquired to the south and east of the old church, the new St. Mary Immaculate faces Yonge Street, also known as Highway 11.

The doors open up to a view of municipal and professional offices and of many operating businesses. Traffic pours by, and at some time or other during the week, most residents of the 'Hill' pass by.

Joe Malboeuf and Trans Metro have done their best with trees and landscaping to effect a visual transition from the busy-ness of Yonge

Street and the town to the peaceful quiet of the church itself where, regardless of belief, Christ the Lord waits in the market place with His message of peace to all men of good will.

The final chapter of the story of the new St. Mary Immaculate's building, decorating and furnishing must be told in terms of the dedication, efforts and generosity of pastor, parishioners, patrons and other benefactors. It is a story that spans many kinds of men and women, from many walks of life.

All have been moved by their contribution not simply by the needs of the parish for a larger church, but equally by their desire to raise a memorial to the cherished memory of the late Father McGinn.

Could he speak to the many who have worked so hard to build this church in his memory, he would undoubtedly say, with his characteristic simplicity: "You have wrought better than I could have dreamed. God bless you."

Fuel Tanks Require Zoning Amendment
W. A. Stephenson Co. Ltd., contractors, received permission from Richmond Hill Town Council last week to move gasoline and diesel fuel tanks and pumps now installed on their Yonge Street North property and relocate them at their new building, approximately 100 feet east.

Permission was also granted to Frank Grabarchuck of Central Van & Storage and Worldwide Shipping to install gasoline and diesel fuel tanks and pumps at his new plant on Newkirk Road. The companies have had a similar installation at their building on Industrial Road. The new tenant of this building,

Accurate Kitchens, can make use of the installation. Mr. Grabarchuck told council, although if necessary to get the facilities for his Newkirk Road site, he would have removed them.

This permission will require an amendment to the town's zoning bylaw it was pointed out by Mayor Thomas Broadhurst. He recalled that when control of "hazardous use" was removed by the provincial government from the committee of adjustment and transferred to council, legal advice had been to amend the zoning bylaw by a blanket prohibition of "hazardous use."

At that time it was not foreseen, he noted, that this could be a hardship on established businesses, such as the two applicants. The town's solicitor will be requested to advise council of more expedient means of handling applications for hazardous uses. Until these are written into the town's zoning bylaw, applications of this nature will be referred to the bylaws committee for investigation and recommendation to council.

Three-Ring Circus Arrives Here Aug. 7
Richmond Hill Jaycees are sponsoring a visit from the King Brothers three-ring circus to Richmond Hill August 7.

Locale will be under "the big top" at Crosby Avenue Park. There will be two performances. One at 2 pm and the other at 8 pm.

Featured will be aerial acts, acrobatics, and gymnastic exhibitions.

Added enjoyment will be the clowns and varied animals including elephants.

Foreign acts will include the Heidi troupe from Germany performing gymnastic feats; the Apollo troupe of acrobats; the sensational star of the flying trapeze, Charlotte St. Leon.

Also seen will be the Nelson family of aerialists along with a congress of clowns headed by Joe Elgin, Fred Roberts and Tom Hart.

The circus will comprise more than 200 people including 50 performers and a complete display of wild animals.

Also billed is an 80-year-old elephant by the name of "Big Mary."

Pipher Funeral Home

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Richmond Hill, Ontario

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TOWN OF RICHMOND HILL

Civic Holiday

By virtue of a resolution adopted by the Town Council of the Corporation of the Town of Richmond Hill, it is hereby proclaimed that Monday, August 5th, 1968, shall be a Civic Holiday.

R. Lynett, Town Clerk

T. Broadhurst, Mayor

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ELGIN MILLS AND JEFFERSON NEWS

Correspondent: Leonard Lomas Telephone 884-3000

Church News
The Sunday morning service at St. John's Anglican was conducted by Leonard Lomas and Leslie Eliot delivered the sermon.

Morning prayer and litany will be held this Sunday at 10 am and the rector, Rev. Earl Gerber, who has returned from a two-week vacation at Keswick will preach the sermon.

Neighborhood Notes
Birthdays are extended to Tracy Goulding, August 1, Katherine Watson on the 2nd, Brian Feeney on the 3rd, D'Arcy Bolton, August 6 and Laurie Gamble on the 7th.

PEEL — Sewage and water service agreements between five Peel County municipalities and the Ontario Water Resources Commission have been sanctioned by the provincial cabinet.

The agreement between the commission and Mississauga, Port Credit, Streetsville, Brampton and Chinguacousy Township were approved earlier by the Ontario Municipal Board.

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