

Cathedrals

A Web Site

www.usi.edu/extserv/cathedrals

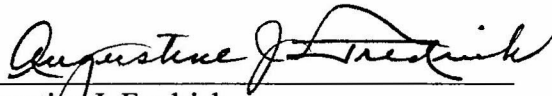
Linda Cleek



Submitted to the Graduate Faculty
in partial fulfillment of the requirements
of the degree
Master of Arts in Liberal Studies
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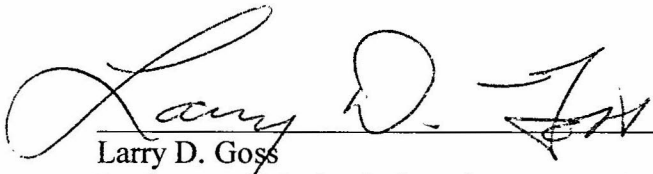
Accepted by the Graduate Faculty, University of Southern Indiana, in
partial fulfillment of the degree of Master of Arts in Liberal Studies



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Larry Goss, who served along with Professors Bonnell and Fredrich as project evaluators, provided useful advice and made the 1998 European trip that much more enjoyable by his presence. We all benefited from his considerable experience with international travel.

Jay Fredrich deserves much of the credit for any value this project has. It was his creation of the Cathedrals course that ultimately led to my creation of the web site. Jay is a wise mentor and a treasured friend.

Finally, this project would not have come to fruition were it not for the two "main men" in my life: my boss and friend of 26 years, Ed Jones; and my husband and friend of even more years, Randy Cleek. Each in his own way provided the inspiration, encouragement, and occasional nagging that kept me moving, not always steadily, to completion of the Cathedrals project and the MALS degree.

Many thanks to all my friends and benefactors.

Abstract

www.usi.edu/extserv/cathedrals

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University of Southern Indiana Master of Liberal Arts

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Cathedrals: A Web Site

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The development of the Internet presents us with a new means of expression—the web site. Creating a web site is like writing a research paper in that it requires knowledge of a subject and knowledge of how to find additional information about that subject.

Developing a web site is like crafting a work of art in that it requires skill in using certain tools as well as a vision of what the completed work will be. Creating a fairly complex web site such as the one here described requires a combination of hardware and software skills, subject knowledge, and research skills and persistence in finding relevant sites on the Internet.

The Cathedrals web site consists of four major sections: the Cathedrals course; links to various cathedrals web sites; the 1998 Cathedrals European tour; and the proposed Cathedrals 2000 European tour.

- The course section includes information about a course offered at the University of Southern Indiana, such as a biography of the course's creator, a bibliography, course readings, and a section for the contributions of those taking the course. The Cathedrals site as presented here deals primarily with the fall 1999 class.
- The section on links contains links to more than 70 sites—mostly dedicated to specific cathedrals, some to great buildings or to cathedrals in general. The section is organized primarily by country, with subsections for the British Isles, France, Germany, Italy, Russia, Spain, the United States, and other related sites.
- The 1998 Cathedrals Tour section is a photo essay on a tour conducted in June 1998.
- The Cathedrals 2000 Tour section was designed as a promotional site for a tour scheduled for May 2000. The web site presented here is captured in early spring 2000 when the tour seemed likely; unfortunately, it was later cancelled due to insufficient enrollment, and the site was changed to remain informative but not promotional.

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Introduction

This report details the building of a web site. While this site was built as a result of the author's participation in the Master of Liberal Studies program at the University of Southern Indiana, learning the mechanics of web site building is not strictly an academic exercise. Like many skills, it may be more easily learned by the educated, and certainly a broad academic background is useful to the web site builder. Having said this, however, it should be noted that developing the requisite software and hardware knowledge, techniques, and skills involves persistence, willingness to try, fail, and try again, a good (or trained) eye for design, and a grasp of what makes a design pleasing and functional.

Words and terms that may be unfamiliar to the lay reader are defined in the glossary. These words and terms appear in **colored bold print** on first use.

The building of a web site is loosely analogous to the building of a cathedral. Each would be best served by a careful plan executed by a master builder and skilled craftsmen. In fact, however, some cathedrals changed a great deal between conception and the structures we see today. Sometimes a plan was discarded or improved upon; sometimes planned features failed in execution. In this sense, building a web site is very much like building a cathedral.

The Cathedrals site grew from an interest in a topic, a practical need for a project, a need for promotion for University of Southern Indiana travel-study programs, a desire to gain new skills, and hubris in assuming it would be easy.

Scope and Objectives

The scope of the project was the development of a web site with four objectives: 1) providing information about the Cathedrals course and recording accomplishments of those enrolled in it at the University of Southern Indiana (USI) in spring 1999; 2) providing a “journal” of a Cathedrals travel/study program conducted in summer 1998; 3) providing a means of promoting the second Cathedrals travel/study program, scheduled for May 2000; and 4) providing general information for those interested in cathedrals, including links to various web sites on the Worldwide Web. The Site Map in Appendix A is a graphical representation of project sections.

1. Cathedrals Course Spring 1999 – This section of the project includes a posting of the course syllabus, information about the course creator and instructor, a list of readings, selected handouts, and some pieces provided by students enrolled in the course. It also provides information on how to contact individuals at the university for information about enrolling in the course. Since spring 1999, the home page has been updated several times to steer viewers to either the current or upcoming course offering.
2. Cathedrals Travel/Study Program 1998 – This section includes a narrative of a twelve-day trip through Belgium, France, and England, conducted in July 1998. Numerous photos are included.
3. Promotion for Cathedrals Travel/Study Program 2000 – This section provides a description of a trip planned for May 2000, including links to sites describing tour highlights and general tour information.

4. Cathedrals Links - The section of links to sites about cathedrals and other great churches around the world helps the viewer learn more and provides the means for further research. Links to other cathedrals informational sites (rather than sites about specific cathedrals or churches) are included.

Project Description

A web site is a collection of web pages concerning a specific topic or entity. Each of the pages in the site is linked to at least one other page; and there are often many bi-directional linkages—hence the term “web.” In addition to the links among pages in the web site, one often includes links to other Internet sites. This explains why someone who starts out looking for information about lawn tillers may end up, hours later, reading fascinating facts about poetry seminars. The computer language used in many web sites is called **hypertext mark-up language**, or **html**. Modern **web-authoring software** is written so that the relatively inexperienced user can create fairly sophisticated web sites without actually having to be able to write html code. This is roughly analogous to instantaneous translation devices that render one language into another, but html works better.

With the growth of the Internet and the expansion of access to it, web sites have become the easiest, fastest, and least expensive means of sharing information. The increasing sophistication of web-authoring software makes it easy for any competent computer user to create simple web sites. As has been seen in recent years, wide availability of software tools often results in a proliferation of bad products. The technology is outpacing the design capabilities of its users. Keeping this in mind, every effort was made in the construction of the cathedrals web site to keep design elements relatively simple and easy for the user to navigate.

Some of the design principles followed in the making of the cathedrals site include:

- Using simple fonts for the majority of the text. Decorative fonts are used only in headings and subheadings. Consistent fonts are used throughout for basic text, while heading fonts create themes running through sections of the site.
- Using a minimum of special effects such as crawls or banners. These effects often add minimally to the value of the site and can slow loading time significantly.
- Where practical, using **thumbnails** of photos so that loading time is diminished.
- Efforts were made to keep individual pages relatively brief. Rather than require the reader to scroll excessively, the need for additional space was dealt with by linking to separate pages or by using **bookmarks** within a single page to ease navigation. (For an illustration of the use of bookmarks, see the section of links to cathedral web sites around the world.)

Cathedral Defined

Cathedral – (1) the church that is the official seat of a bishop; the premier church of a diocese; (2) something that resembles or suggests a cathedral (Merriam Webster’s Collegiate Dictionary, 10th Edition).

The word cathedral derives from the Greek *kata*, ‘down to’ and *hedra*, ‘seat’. It is literally a place to sit down. In its first, narrow definition, it is the church containing the bishop’s throne, his ‘seat’ of power in the diocese. Using this narrow definition, Notre Dame de Paris, Chartres, Lincoln, and St. John the Divine are cathedrals; Westminster Abbey, Ste. Chapelle, and St. Peter’s Basilica are not.

A *basilica* is a church built in a particular architectural style derived from Roman public buildings. A church built in the basilica style could also be a cathedral. In modern

usage, *basilica* is used as a way of designating churches with special ceremonial privileges as well as a reference to architectural style.

An *abbey* is the church attached to a monastery. A *minster* may also be an abbey church. The term minster is used primarily in English-speaking countries to designate churches with a special teaching mission. Churches built as abbeys or minsters may also be cathedrals if they are the seat of the bishop.

For purposes of this paper, the term cathedral is used in both the narrow sense and in the more general sense of a great church. Churches that properly should have other designations (e.g., St. Peter's Basilica, Westminster Abbey), for instance, will be identified precisely when they are referred to specifically but in the collective are called cathedrals.

Why Cathedrals?

One does not have to be Catholic, Christian, or even religious to appreciate the great cathedrals on many levels. (Not all cathedrals are Roman Catholic. Links to Anglican and Orthodox cathedrals are included.) We can feel awe at their sheer size, the spires pointing to heaven, the huge pillars, buttresses, and arches holding up vast ceilings. We revel in the beauty and artistry of statuary, paintings, relief carvings, and the smaller treasures decorated with gold and precious stones. We appreciate the skill of the designers and builders and marvel that they could accomplish so much with the limited tools and materials at hand. Writers from literary giants to commentators on architecture and engineering have taken cathedrals as their subjects, and artists, including Monet, have painted them over and over.

We can deepen our appreciation by learning the whys behind the wonders. The familiar cruciform shape and the traffic flow pattern engendered by placement of nave, transept, choir, ambulatory, and chapel take on vastly more meaning when we have learned about monks, priests, pilgrims, and penitents and their roles in influencing cathedral development. A basic study of the liturgy helps us understand why the altar is where it is, the purpose of the choir stalls, and how antiphonal chants developed in cathedrals. Learning some medieval history helps us see how cathedrals were not only places of worship but gathering points for communities and sources of pride for those who lived in their shadows.

We can experience cathedrals through all of our senses. Obviously, much of the experience is visual. There is little in this world to compare with watching light through stained glass changing and moving across cathedral walls and floors. We also experience cathedrals through hearing, whether the echoes of our own uncommonly hushed whispers, the tolling of great bells, or the eerily angelic voices of the choir. The scents of cathedrals are those of incense and candles, but also those of the crowds around us and of the multitudes that have been there before us. The feeling of a cathedral is cool and smooth: ancient stones polished by pilgrim feet and penitent knees. The atmosphere is cool and welcoming, although not overly friendly. The sheer size and volume of the nave and choir are definitely not cozy and can be overwhelming. For a more intimate experience, there are side chapels and, sometimes, tiny grottos.

And is there a cathedrals taste? Literally, only for those who participate in the Mass, but broadly, most cathedrals were built as the center of a community and businesses, cafes, marketplaces, and other enterprises of daily life still closely surround many. The

tastes a visitor might associate with cathedrals could include scones in Lincoln, sharp cheese in Chartres, and flavored ice from a vendor's cart outside Notre Dame.

Why a Web Site?

A web site is a means of communication. Everything communicated via a web site could be transmitted using other, more traditional media and methods, but using the Internet and web technology has several advantages:

- It is inexpensive. While there may be a substantial initial investment in hardware and software by both author and end user, the eventual cost per viewing is dramatically lower than could be accomplished in print or on tape or film. Those who take advantage of computers at public facilities such as libraries pay nothing for the experience.
- Changes are easy and the product remains dynamic after “completion.” If an error is found or if circumstances change, simple editing by the author guarantees that all future viewers will see the latest edition. Indeed, a down side of web site authoring is that the product is never really completed as long as it remains on the Internet. There is always something to add or alter.
- The resources at hand are virtually limitless. An author has not only his or her own imagination and research to draw upon but can tap into work done by thousands of others, either by getting permission to incorporate their material or by creating links to others' sites.
- The viewer is in control of the experience. He may spend as much or as little time as he likes on any portion of the web site. He may leave for minutes or months and return to pick up where he left off—with the caveat, of course, that the site

may have changed in his absence. The viewer can print part or all of the site, or create a link to it from his own site. He can also capture images and text, hopefully with the author's permission.

- A web site can combine features of many media—text, photos, video and audio clips, and more. It can have interactive features permitting the viewer an enriched experience of the material. Some of the Cathedrals site links include virtual tours in which the viewer “visits” various features of a structure, often seeing the same element from several points of view while being given pertinent information by a virtual guide.
- Web sites can be a creative outlet for those who have no particular artistic gifts but who appreciate the richness of natural and manmade wonders. One may not be able to draw or paint a picture of Notre Dame de Paris, much less design or build such a structure, but one can include wonderful pictures in a personal web site, provide links to writings by the likes of Victor Hugo, or use one's own words and photos to give the viewer an idea of impressions on a sunny Sunday in June 1998. No great skill or talent is required to produce a presentable web site.

Nothing on a web site will approach the actual experience of York Minster, Ste. Chapelle, or Notre Dame de Amiens. The pictures and words, however, may be useful to those who are studying cathedrals or who may be planning visits to cathedrals. The chief aim of this web site is to reach those who can use the virtual experience to relive unforgettable real experiences in much the same way one buys prints of great art to remind us of the powerful feeling of being in the presence of the genuine article.

Developing the Web Site

Web sites start with home or index pages. The opening page of the Cathedrals web site introduces the viewer to the concept and purpose of the site and of the Cathedrals course and provides links to the four major sections of the web site. Originally all the cathedrals links were on the home page but these were eventually moved, as described below.

- The Cathedrals course section started with basic information about the course as offered at the University of Southern Indiana (USI) in spring 1999. It includes a brief biography of the course's creator, Professor Augustine J. "Jay" Fredrich of USI's School of Science and Engineering Technology. It is useful for the viewer to know that the course was developed by someone who is both a professional engineer and a lifelong Catholic and who brings both the secular and the spiritual aspects of cathedrals to life for students. (Just as one can study the Bible or the Koran as literature, so one can study the importance of spirituality as the historical foundation of the great cathedrals.) This section also includes course objectives, lists of readings, and the bibliography. It was intended as a resource for those enrolled in the class and class members were invited to contribute to it. A few journal entries and photographs from class members are included in the site.
- The second section of the site is a photographic essay describing a 1998 tour led by Professor Fredrich and the author. The tour group visited cathedrals in Belgium, France, and England during a twelve-day period in June. Blessed with beautiful weather for most of the trip, the author was fortunate to be able

to take most of the pictures in this section. A few are works of others, used by permission. Churches visited as part of the tour were: Notre Dame de Amiens; the Basilica St. Denis, Notre Dame, Ste. Chapelle, and Sacre Coeur in Paris; Notre Dame de Chartres; the cathedrals in Lincoln, Ely, and York; King's College Chapel in Cambridge; and St. Paul's Cathedral and Westminster Abbey in London. Many in the group also visited St. Michael's Cathedral in Brussels, St. Pierre Eglise in Chartres, St. Peter ad Vincula and Westminster Cathedral in London, and others.

- Originally, the links to other sites devoted to cathedrals and great churches were on the site home page. As the number of links increased, it became a problem, both visually and logistically, to have so many links on a page that should be visible in one screen or a little more for the average viewer. A separate section for links was created. The main page of the links section is organized primarily by country: Great Britain, France, Germany, Italy, Spain, Russia, and the United States. It also includes a section of links to sites tangentially related to cathedrals, such as one devoted to great architecture of all kinds. A viewer wishing to visit the York Minster site, for example, would click on the "Links" button on the Cathedrals home page, then on the "York" button on the Links main page.
- The fourth section was essentially a promotional piece for a planned Cathedrals 2000 tour to visit cathedrals in southern France and in Spain. Since the trip was cancelled due to lack of enrollment, that section of the site

has been altered. The version of the web site included with this report is from early spring 2000 when the tour was still a possibility.

If a person of reasonable education decided to write an article or paper on a given topic, success would be determined by a combination of training, effort, and natural talent and a result of at least passable quality might be expected. If the same person suddenly decided to paint a mural the outcome would be much more in doubt. Creating one's first web site (as opposed to a simple web page) lies somewhere between these two examples. The sophisticated software available for web **authoring** nearly obviates the need for artistic talent. A good eye for layout is helpful, as is knowledge of basic design principles. Comfort in using computers, especially word processing, is a prerequisite skill.

Anyone interested in creating a web site would be well advised to spend considerable time visiting Internet sites of all kinds and especially those of a similar nature. The purpose is to learn to appreciate good web design and features and, conversely, to learn about elements of web design that are better avoided. For example, some of the flashier design elements, which are very impressive looking, can slow down transmission so much that the average viewer loses patience and leaves. Cluttered design in a web site is at least as off-putting as it is in print media.

Large amounts of text can be used effectively in web sites, but it is generally wiser to put them on the second or third level rather than on top-level pages. The serious viewer has no trouble drilling down to them, the casual viewer is not put off by large blocks of text, and, hopefully, will work his way to the text block when he is ready for it.

Future of the Site

It is hoped that the Cathedrals site will stay up and running for the foreseeable future. Each time the Cathedrals course is offered at USI the course section will be updated with current information, reading lists, etc., and will be a useful resource to students. Future students will be encouraged to contribute to the Cathedrals web site.

Routine maintenance for the site includes periodic visits to the linked sites to be sure that they still exist at the listed addresses and remain relevant to the topic. As new sites are discovered on the Internet, links to them will be added.

Should additional tours be planned, promotional sections for them can be added to the site. The ability to include stunning photography and other visuals can provide a much stronger marketing piece than anything that could be printed in a brochure.

Project Narrative: Building a Cathedral Web Site Journal

(This section was written in spring 1999 when the Cathedrals 2000 tour was being promoted. There are references to things that “will” happen that, in fact, did not because of the tour’s later cancellation.)

The Foundation

Like many people, I’ve had a passing interest in cathedrals for most of my life. I can remember being fascinated at an early age by *The Hunchback of Notre Dame* and images of British royalty being crowned in Westminster Abbey. I never did much about really learning about cathedrals until the Cathedrals course began at USI in 1992. When given the opportunity to offer the course to the community as part of the noncredit schedule, I was glad to do so—and had to write a course description. That started me thinking.

Soon I was contemplating how to turn the course into an Elderhostel program. When that program was held I sat in on all the presentations and visits to local churches to look at various features found in the great cathedrals. I was amazed at the wealth of architectural features and decoration in churches here in Evansville and the surrounding area. St. Joseph’s Catholic Church in Jasper, Indiana, is particularly impressive. My interest grew.

The European tour in 1998 gave me a wonderful opportunity to learn much more in the easiest possible way—by visiting the great churches and soaking up their grandeur. This experience inspired me to learn more about the subject and, someday, I may even finish reading all the guidebooks and histories I purchased.

Spring 1999 presented me with the chance to actually enroll in the Cathedrals course. Almost as soon as I processed the fact that a project was a requirement of the course I knew that I wanted to build a web site. I had searched many web sites in preparation for

the 1998 tour and knew there were some terrific ones. I knew a tiny bit about how to build a web site and, being me, naturally assumed that I could learn to do it quickly and easily. I also have a tendency to resist doing anything that only has one use or purpose, so a web site that would 1) be interesting to build; 2) help me learn a new skill; 3) be useful for promoting future courses and tours; and 4) meet course requirements seemed a perfect project to me. The scope of the project—I estimate I have about 200 hours in it right now—made me believe I had finally accomplished the required project for completion of the Master of Arts in Liberal Studies program. After much frustration over my inability to implement a project that was suitable, interesting, AND useful, the answer had finally appeared.

In late January I constructed my first web site—a gag birthday gift for a friend—and decided it was pretty easy. I have considerable experience with developing print material and this didn't seem so different—easier, if anything! So, I spent the next several weeks gathering photographs, learning to use my scanner, and **bookmarking** sites around the world, happy as a clam in my ignorance. Such considerations as site maps and circular links never entered my mind.

My equivalent of the collapse at Beauvais occurred around spring break when it became clear to me that I was going to have to 1) read the instructions and 2) ask for help from someone who actually knew something about web site construction. Once I accepted these facts and got the help I needed, the site began to come together rather quickly. Even after I knew exactly what I wanted there were a couple of false starts as I learned to edit and improve what I wanted.

(A note of thanks to Karen Bonnell, Saxon Reasons, and Dana Willett of the Instructional Technology Services Department at the University of Southern Indiana, for their advice and for stopping me from committing mayhem on my computer.)

The Building Site

The Cathedrals web site is housed on the USI server, linked to the Extended Services home page and, by extension, the general USI home page. (The URL, or universal resource locator, is www.usi.edu/extserv/cathedrals.) It is in danger of becoming as hemmed in as St. Denis as it grows and space on the server becomes scarce. At some point in the future, we anticipate a separate server for Extended Services. If and when that happens, Cathedrals will have more elbowroom. This elbowroom is vital if I am to add material about each successive course and tour, as I intend to do.

I did not create a site map prior to beginning this project. I knew what the major sections would be, and simply began building and connecting them. The site map developed later when I saw the need for better organization and for more verticality in some of the sections. For example, the first version of the site had a list of links to cathedrals web sites on the index page. As that list grew, it became more practical to move it to a separate section, leaving only the link on the index page. In this sense, it's easier to deal with a virtual site than one of earth, woods, rivers, and stone.

Tools and Materials

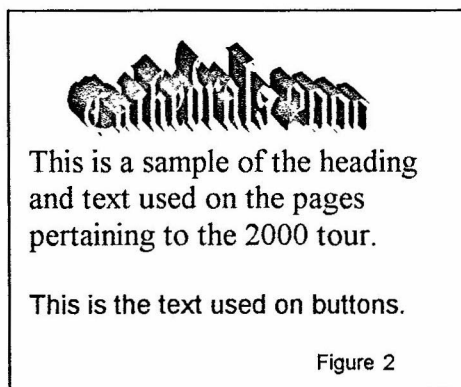
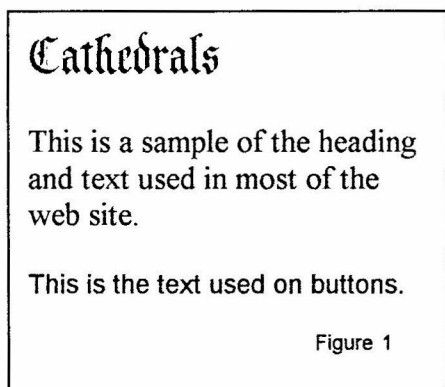
I used Microsoft FrontPage 98® as my authoring software. FrontPage provides a number of templates for creating web sites and my false starts involved attempts to use one or another of those templates. After a while I learned that it would be more trouble to modify a template than to start from scratch. The templates were extremely useful,

however, because they gave me a lot of ideas about how my finished product should look, and about what constitutes a pleasing layout.

I quickly learned to differentiate between FrontPage Explorer and FrontPage Editor. Explorer is a template-heavy authoring tool for building and managing sites, including such features as password protection. FrontPage Editor is a simpler (and, in my opinion, more user-friendly) authoring tool that allows creation and modification of pages, including linking them together, but with far fewer layers than FrontPage Explorer.

The pages that are mostly photos and links were created directly in FrontPage; pages that are heavy with text were created using Microsoft Word® and then converted to html. Appendix A is a printout of the “Cathedrals” home page as it appears on the web and the same page in hypertext mark-up language or html. (Think of it as a photo of a building and the blueprint for that same building.)

The design principles I use in creating print materials served me well in the development of the web site. I know, for example, that it is a bad idea to use too many fonts on the same page. Using a distinctive font for headers, and a plain, more readable font for the rest of the page, works well. I also used a standard, very plain font on the active elements. Most of my site uses either a decorative font for the Cathedrals header (figure 1), or an image font created using WordArt (figure 2). I made the decision to use the WordArt image as a unifying element for the pages specific to the 2000 tour.



I also made an effort to balance the number of images with the amount of text so as to create a pleasing visual effect. I used mostly small graphics on pages with several images so that loading time would be minimal. The “Cathedrals” home page (Appendix A) is one of the more graphically-loaded pages. It contains a photograph, five active elements (clickable words or images), a multi-layered graphic, and a last-updated date stamp.

For inserting pictures, drawings, etc., I used a Visioneer scanner and software. FrontPage makes this aspect of web authoring extremely easy. Making thumbnails (small pictures you click on to enlarge), for example, is almost entirely done for you. You need only insert the image and click the appropriate item in the appropriate menu. I learned a great deal about how to select photos that reproduce well on the web and about how some photos can be effectively retouched (for brightness, for example) and resized, but others seem impossible to improve and must be used as is or not at all. As the site grew in complexity I added Paintshop Pro and a 600,000-image clip art gallery to my supply of tools. In completing this project, I have become a competent user of two new pieces of software and gained useful experience in several more.

I acquired zip drives (at home and at USI) along the way and find them invaluable for web site development. I can only post the site from my computer at USI, but I only have time to work on developing the site at home. The ability, therefore, to transport massive files easily was vital. I highly recommend this type of equipment for anyone working on web sites.

The photographs on the Cathedrals site are mine with a few exceptions. Those exceptions are credited when the photographer is known. The need for a good photo of St. Paul’s Cathedral to use in the “1998 Tour” section led me to an e-mail conversation

with Kazuo Kazimura, an immensely talented Japanese photographer who has a massive web site featuring several cathedrals as well as other architectural marvels. Mr. Kazimura was extremely gracious about allowing his photo to be used. The breathtaking night image of the Carcassone castle was taken by Keith Gray, who was also very accommodating in allowing me to use his photograph. There are a couple of photos used without permission because I do not know the identity of the photographer.

If you have access to high quality professional photographs for use on a site, take advantage of them. My photographs, taken with basic 100 speed Kodachrome, are of uneven quality. This unevenness becomes more apparent when the photos are enlarged.

It was my intention, during spring 1999, to include a good deal of material produced by others in the Cathedrals class. I was, however, disappointed in the response to requests for photos and journal entries to add to the site. Only three (and two of them were noncredit students) actually contributed photos; one other student suggested some web sites that I had missed. No one offered any written material. Since the site will continue to grow and develop, a section can be added each time the course is offered.

A major change made since May was the reorganization of the "Links" section. Instead of a collection of buttons on the home page of the site, I now have a link to another page on which links to worldwide sites are organized by country. Currently, the countries included are France, Germany, Great Britain, Italy, Russia, Spain, and the USA. Another section includes links to sites with broader focii, such as a great buildings site that includes many cathedrals, as well as other structures, from around the world. This is another portion of the site that will never be finished, as I will continue to add sites as I find them.

I have submitted the site to all of the search engines I can find that don't charge. So far, though, I've only been able to hit it directly from one search engine—Google—and indirectly (via the USI web site) via another. I plan to learn more about the metatag, the html links that make it possible for a site to be found by the various search engines at large. So, right now, I've built my cathedral, but it's not on all the maps and you are not likely to find it unless someone gives you a clue about its location. I have talked with Kathy Moore from Haynie Travel about the possibility of a link to their web site but haven't had a decision from her. A new tactic I've just begun using is to e-mail the sites to which I have links to request that they link back to my site. No answers so far.

Putting Stone on Stone

A rule of web sites is that you begin with an “index” page—commonly called the home page. This page should give the viewer an overview of the site and easy access to the various subsections. Everything else is linked to the index page, either directly or by a kind of chaining process that ties everything together. One of the trickiest things about web site construction is making sure that all the parts are in the same directory with all links pointing in the right directions. This sounds easy (after all, the cathedral builder could easily see where each stone was), but in practice it can be extremely difficult to locate everything in the correct directory. At one point I was letting everything file where it would and then going into “My Computer” and moving the prodigals to the proper place. Imagine a mason tossing the mortar in the air and hoping it comes down on the right stone!

A further complication of web site building is that what works on the author's computer may not work—or work the same way—on another. I quickly learned to test

everything on at least one other computer, usually two or three. I also made it a habit to check using both Internet Explorer and Netscape. There are design techniques that can minimize the differences in appearance that result from differing browsers. There doesn't, however, seem to be anything that can be done about the inadequacies of the computers of others. Anyone using a slow computer, or one with an elderly monitor, will not have the optimal experience with this site. Also, individual monitor settings affect the appearance of this (and most other) web sites.

Just as the master builders of cathedrals learned to use repetition and modular construction methods, so I learned to copy features that worked and substitute in the new text and images. It is a good design principle to use the same size, style, and color button for each of your hyperlinks, but it is also the easiest way by far to do so. Karen Bonnell and Saxon Reasons were particularly helpful in teaching me to use effective techniques to create interesting buttons and graphics. Karen suggested using the small cathedral silhouette image as my "home" button, and it is much more attractive than a basic **hover button** would be.

My advice to beginners is to start by looking at web sites to gain understanding of what works well and what doesn't. Flashy graphics may be impressive, but they may also slow down transmission to the point that some users won't stick around waiting for them to load. They may also distract from the purpose of the page. Frames are similar in that they can improve the look of a page and provide a unifying theme, but may be slow to load or impossible to read on some computers. I elected not to use frames on my site.

It is generally a better idea to separate the site into several pages rather than develop it as one long page. The user will get tired of scrolling in a hurry. The exception might be a long list with an internal search engine. Breaking the site into several pages also makes construction easier and puts less work at risk as you experiment with your new tools, techniques, and skills.

Decoration

A difference between a cathedral and a web site is that you can't actually see the "stones" of the web site—you see the stained glass, the sculptures, and illuminated manuscripts, but the pillars and buttresses are invisible until you examine the html code. One of the hazards of web site building is the urge to put lots of "stuff" on every page—things that whirl, flame, fade, blend, etc. While judicious use of special effects can produce spectacular results, beginners should be very wary of their use. I used a marquee crawl on the top of the "Links" page to encourage visitors to return often to see what has been added. I recently added a "last changed" date to several sections and plan to install a "hit counter" to track visits to the site and to add a few other enhancements.

Maintenance

Maintenance falls into two categories: routine and occasional. Routine maintenance involves moving through the site every week or so to make sure nothing odd has happened to the graphics, that the linked sites are still out there, etc. Routine maintenance also includes checking various web portals and search engines to see if the site is listed and to make a try for the spiders if they aren't. Occasional maintenance will occur whenever there is a new section to be added, such as when a new semester of the

course is offered or a new trip is planned. After the Cathedrals 2000 tour occurs I will convert that section from promotion to history, and begin building Cathedrals 2002.

Lessons Learned

I don't think I considered web searching a skill, but it is. As you conduct a search for a topic as broad as cathedrals, you quickly learn to do what you can to narrow the range of responses. One of my favorite tricks was to use the name of a city plus the word cathedral if I didn't know the exact name of the church. This worked for cathedrals in Boston and Aachen, for example, but not for Chicago. (It was amazingly difficult to locate the web site for Chicago's Holy Name Cathedral, involving finding the diocese web site, then a list of parishes, then some other directories, and finally "backing" into the Holy Name site.)

Selecting sites to be listed as part of the promotion for the Cathedrals 2000 tour was slightly different from selecting church/cathedral site links. For the linked sites, if the site was interesting, reasonably well organized, and not overly redundant with a site I already had, I added it to the list. I was a bit pickier about the "promotional" sites. Many of the sites I rejected were clearly put up by the local equivalent of the Chamber of Commerce and would be of more interest to someone looking for a building to lease than for a potential traveler visiting primarily cathedrals and historic sites. Others were rejected because I didn't see them as relevant to the interests of our target audience. For example, I found a beautiful site devoted to canoeing and hiking through the Gorges du Tarn. While we will travel through the area, there won't be an opportunity for that type of activity. Another rejected site had to do with the wilder side of Barcelona nightlife, to put it politely.

While I attempted to find English language sites as often as possible, I included several sites in other languages. Those are identified on the buttons, e.g., La Seo (Spanish) so surfers will know what they are getting into. One of the better Barcelona sites is in German; several French cathedral sites are in—you guessed it—French!

In addition to the skills and methods mentioned above, I learned something about people in the course of building this web site. I was reminded that people are kind and generous when given the opportunity and asked nicely. I learned that there are far more interesting and/or beautiful web sites devoted to great churches than I could have ever imagined. I learned that you are never finished with a web site, and perhaps that is the final analogy to be drawn between building a cathedral and building a web site. While I don't expect to keep my site running for centuries, I do hope to keep refining and updating it for at least five years. After all, unlike a cathedral of stone, it is easy to tear down a section, and the building blocks don't lie around in the center of town waiting to be hauled away.

Glossary

There are a few terms that need to be defined at the outset of any explanation of web site construction. Some of these words (or their usage) may fly in the face of standard English usage, but they constitute the vocabulary of web development. Terms appearing in color are defined in the glossary.

Active Element – an item on a web page that makes things happen, such as **buttons** that take you to another page with a click of the mouse.

Authoring Tool/Software – Programs that do the hard work of **html** for you. Microsoft FrontPage, Netscape Communicator, AOL Press, and Adobe Acrobat are some popular examples.

Bookmark – 1) **html** code that enables you to move from a **clickable** item to another place on the same page. “Go Top” **buttons** are a common type of bookmark device. 2) On Netscape, a way of entering names of **web sites** into a list for easy retrieval. Internet Explorer calls their version of this feature “Favorites.”

Browser – software for exploring the World Wide Web—Internet Explorer and Netscape Navigator are the most widely used.

Buttons – **active elements** appearing as push buttons or as other small images. The appearance is generally a clue that these are **clickable** items. Sometimes called hover buttons.

Clickable – **buttons**, text, or other elements that perform an action when clicked.

Crawl – 1) a line of text that moves across a web page or 2) what **search engine spiders** do to find **metatags** and add sites to their databases.

Home Page – most properly, the first or index page of a web site, but also used to describe small **web sites**.

Hover Button - **active elements** appearing as push buttons. When the cursor “hovers” over the button it changes color or otherwise indicates that something will happen when you click the button.

Hypertext Mark-Up Language (html) – The computer language used to create a **web site**.

Link – the **html** code that connects one **web site** to another or one component of a **web site** to another, also called Hyperlink.

Metatag – the **html** coding that designates key words for submission to **search engines**.

Search Engines – Internet search tools such as Infoseek, Go!, etc. Most make their money from charging for listing sites, from advertising, or a combination of both.

Server – the computer on which web sites and other files are hosted.

Site Map – a diagrammatic representation of the contents of a web site. May look like a flow chart, or simply like a table of contents.

Spider – software programs used by search engines to crawl the web searching for metatags to add to the engine's database.

Thumbnail – a small photograph that can be clicked to open a larger version of the same picture.

Universal Resource Locator (URL)—the address of the web site which appears in the “go” line on a web browser

Web Portal – sites such as Yahoo and MSN that offer search engines and other web services, often including e-mail, address and telephone listings, etc.

Web Site – a collection of web pages devoted to a single subject or entity and linked to each other.

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Appendix A

Home Page Printout – Text & HTML

Cathedrals

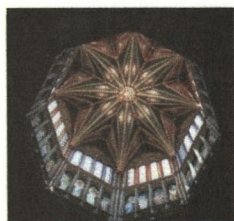
The Cathedrals Course at USI

► [The Course](#)

► [Readings](#)

► [Contributions](#)

Travel/Study Tours

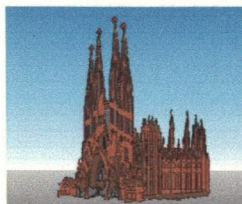


► [1998 Tour](#)



► [2000 Tour](#)

Links to Great Cathedrals on the Web

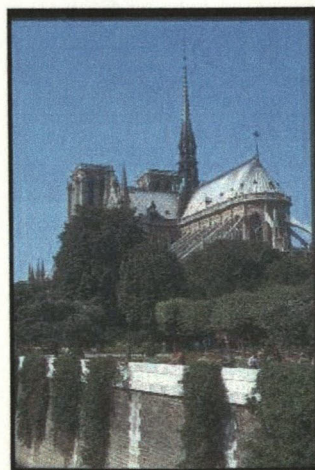


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Welcome to the home page for Cathedrals, a credit course at the [University of Southern Indiana](#). You can visit cathedrals around the world, get our reading list, and share comments of participants.

Cathedrals is offered for undergraduate and graduate credit, as well as on a noncredit basis for interested members of the community. It is a synthesis course, designed to help students bring together learning from diverse fields including history, art, and sciences. The next scheduled offering is spring 2000, Tuesdays and Thursdays, 9:00-10:15 a.m. See below for contact information.

We also offer occasional travel/study tours to visit some of the world's great cathedrals. The first of these took place in June 1998, the next will be in May 2000.



*Notre Dame de
Paris from the
Seine*

Contact Information

For information about the class, contact Jay Fredrich, the course's creator and instructor. For information about cathedrals tours and special programs, contact Linda Cleek.

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USI Extended Services

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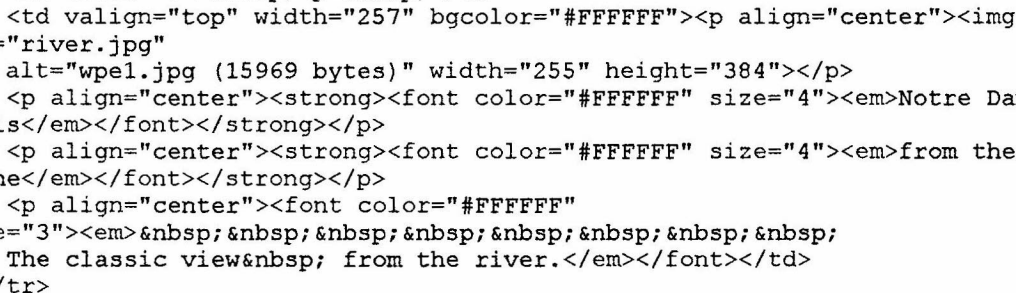
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USI Extended Services

<http://www.usi.edu/extserv>

USI Extended Services

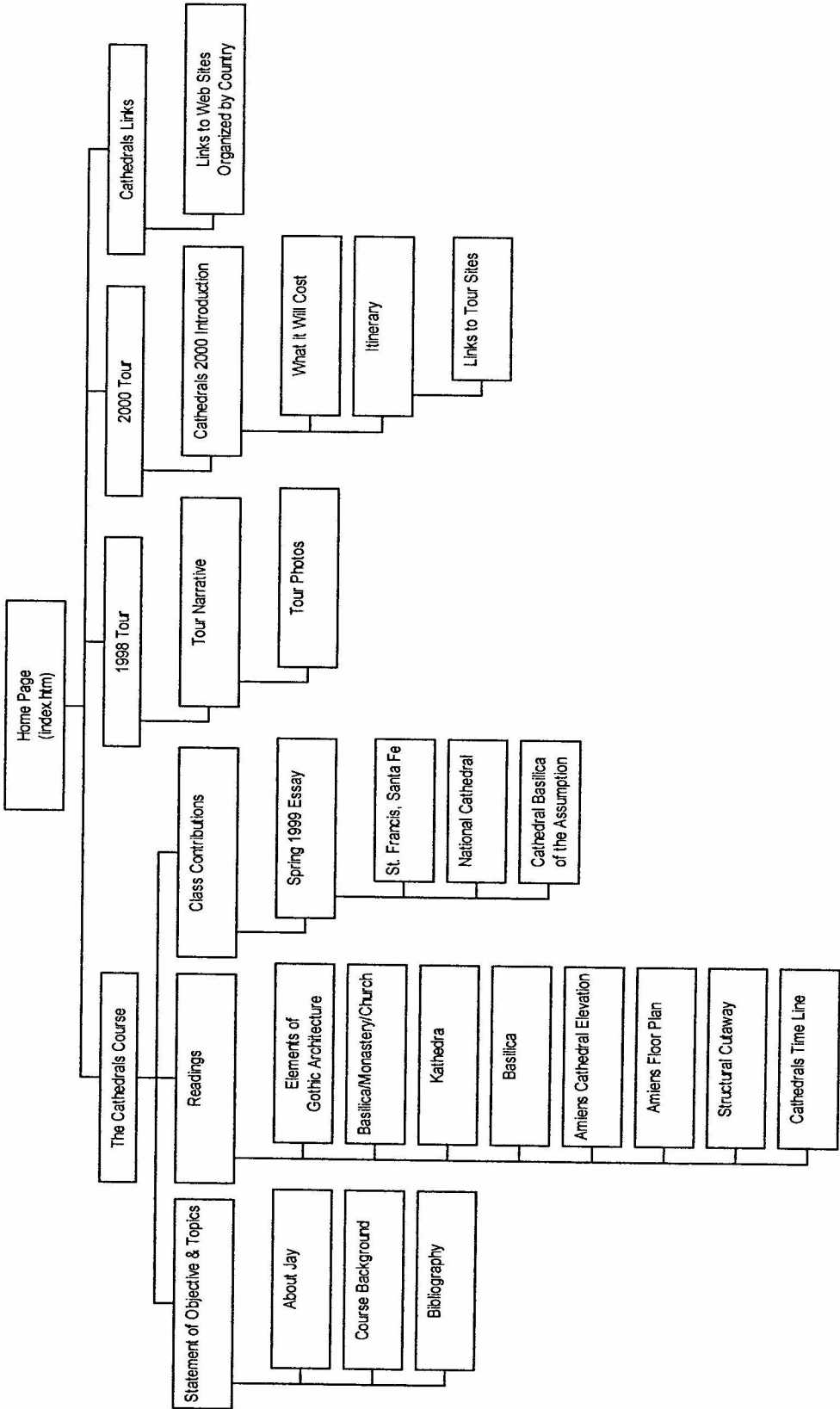


The classic view from the river.

Appendix B

Site Map

Cathedrals Site Map



Appendix C

Printout of the Cathedrals Website

(Note: some minor alterations have been made to page formats to accommodate page size and margin requirements.)

Cathedrals

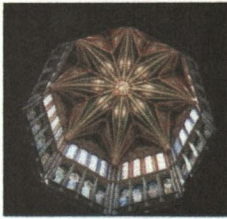
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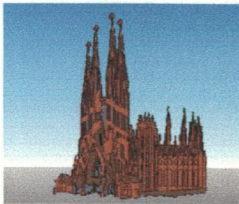


► [1998 Tour](#)



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Links to Great Cathedrals on the Web

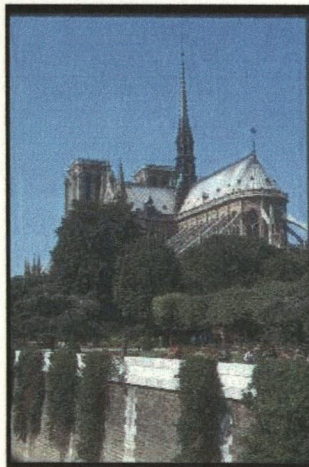


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Course Information: afredric@usi.edu

Webmaster: lcleek@usi.edu

USI Extended Services

Course Objective:

To develop an understanding of and appreciation for the relationships among art, spirituality, sociology, economics, science and technology through the study of historic European cathedrals and other great church structures.



Course creator
Augustine J. "Jay" Fredrich

- ▶ [About Jay](#)
- ▶ [Course Background](#)
- ▶ [Bibliography](#)



The Cathedrals Course

Texts:

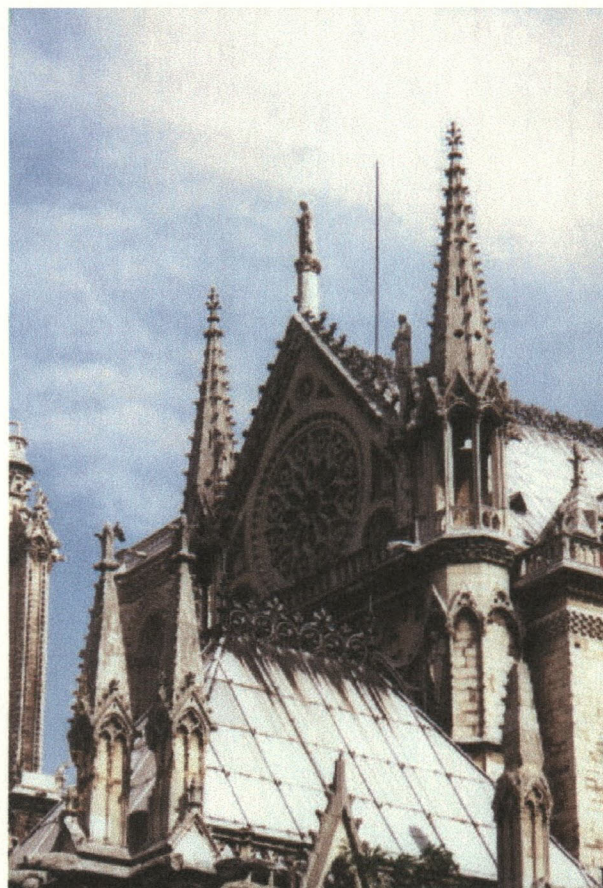
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Topics:

Cathedrals and
Other Great
Churches
The Rise of
Christianity
Christendom
"The New
Jerusalem"
The Cathedral
Age
Getting to Gothic



Notre Dame de Paris

Architectural Perspectives
Designing Cathedrals
"Let Us Build the City of God"
"Show Me the Money"
Cathedrals and Education
Stories in Stone
"God is Light"
"Sing a New Song Unto the Lord"

Augustine J. "Jay" Fredrich

► [The Course](#)

► [1998 Tour](#)

► [2000 Tour](#)

► [Links](#)



Jay Fredrich is the creator and instructor of the Cathedrals course at the University of Southern Indiana.

Augustine J. Fredrich is a Professor of Civil Engineering Technology and the Associate Dean of the School of Science and Engineering Technology at the University of Southern Indiana in Evansville, IN. He has degrees in civil engineering from the University of Arkansas and California State University at Sacramento. Prior to coming to the University of Southern Indiana in 1979 he worked for the U. S. Army Corps of Engineers in Little Rock and Sacramento and in the Office of the Chief of Engineers in Washington, D.C., where he served as Director of the Institute for Water Resources and as a senior policy advisor to the Director of Civil Works. He has also had temporary duty assignments in Lima, Peru; Guatemala City, Guatemala; and Porto Alegre, Brazil, where he was employed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as a professor in an international graduate school for water resources engineers. From November, 1972, until December, 1973, he served as a Congressional Fellow on the staff of Senator John L. McClellan of Arkansas.

Professor Fredrich is the author of more than 50 professional papers and of an anthology of readings on the history and heritage of American civil engineering entitled *Sons of Martha*. He is a Fellow of the American Society of Civil Engineers (ASCE) and has held a variety of leadership positions at both the national and local levels of ASCE. In 1993 he received ASCE's Julian Hinds Award for career accomplishments in water resources planning and management. He is currently serving as a member of the Society's Committee on History and Heritage of American Civil Engineering.

His interest in great church structures has led Professor Fredrich to visit and study the history, art, architecture, design and construction of more than 100 cathedrals and other great churches in a dozen countries on three continents. He has taught interdisciplinary courses on cathedrals to graduate and undergraduate students at the University of Southern Indiana and at Harlaxton College in England.

Statement of Course Objectives - Spring 1999

To fulfill the University Core requirement, every student at the University of Southern Indiana must complete a course designated as a "Synthesis" course. To receive the Synthesis designation, a course must have been designed to demonstrate the relationships among knowledge in the various elements of the University Core: composition; critical thinking; problem solving; information processing; ethics; the arts; history; social behavior; science; western culture; and global communities. *Liberal Arts 497 - Cathedrals* is such a course. Using the great medieval cathedrals of Europe as an organizing theme, students study the evolution of religious thought, architectural style, design and construction technology, medieval society, art, music and religious and secular education. Interdependencies among these topics are explored to develop an understanding of how knowledge from seemingly disparate areas of thought coalesce to produce ideas and material objects that revolutionize the aspirations and ideals of society.

Course Background

Cathedrals was developed as a graduate course for the University of Southern Indiana Master of Liberal Arts in 1992. The course was designed around lectures, slides and videos, musical selections, and projects designed by students. After being offered several times in that format, Jay and Linda Cleek redesigned the *Cathedrals* content as a theme week for USI's Elderhostel. In addition to lectures by Jay and by community experts, the Elderhostel group toured several areas churches where elements of cathedral design (e.g., vaulting) can be found. Next, they extracted course highlights to create a noncredit short course which has been offered several times to the community. Always looking for new opportunities, Jay redesigned the course to make it suitable for undergraduates and offered it at Harlaxton College in England in 1998. Beginning in 1999, the course is offered as an undergraduate synthesis course and cross-listed as a graduate course in the Liberal Studies program.

Cathedrals will next be offered at USI in spring 2000 and at Harlaxton College in summer 2000.

Cathedrals Tours

The first tour of great cathedrals by a USI group took place in June 1998. That tour visited a dozen cathedrals in northern France and England. Cathedrals and other great churches visited included Amiens, St. Denis, Chartres, Notre Dame de Paris, Ste. Chapelle, and Sacre Coeur in France; and Lincoln, York, Ely, King's College Chapel at Cambridge, St. Paul's and Westminster Abbey in England. And yes, we had time for other touring, too--most of us found time to visit the Eiffel Tower, various museums in Paris and London, Buckingham Palace, and the Tower of London. Some of us even found time to shop and visit a few pubs!

Our next tour is scheduled for May 2000. Tentative plans include visits to cathedrals and other historic sites in Avignon and Toulouse in southern France and Barcelona, Madrid and Toledo in Spain. To receive more information about the 2000 tour as it becomes available, e-mail lcleek@usi.edu.

Liberal Arts 497
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Course Readings and Handouts

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[Elements of Gothic Architecture - Chartres](#)

[Comparison of Structures-- Basilica, Monastery, Church, Cathedral](#)

[Cathedral](#)

[Basilica](#)

[Amiens Cathedral Elevation.](#)

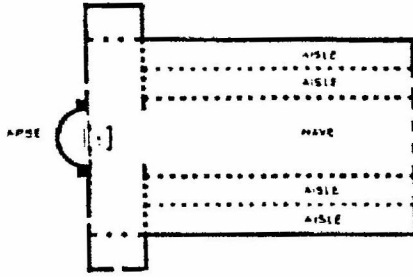
[Amiens Cathedral Floor Plan](#)

[Structural Cutaway](#)

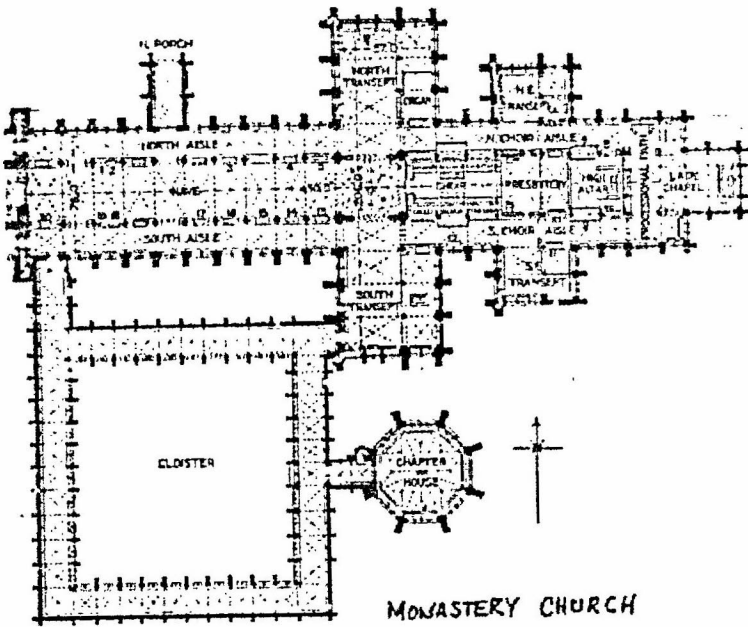
[Cathedrals Time Line](#)



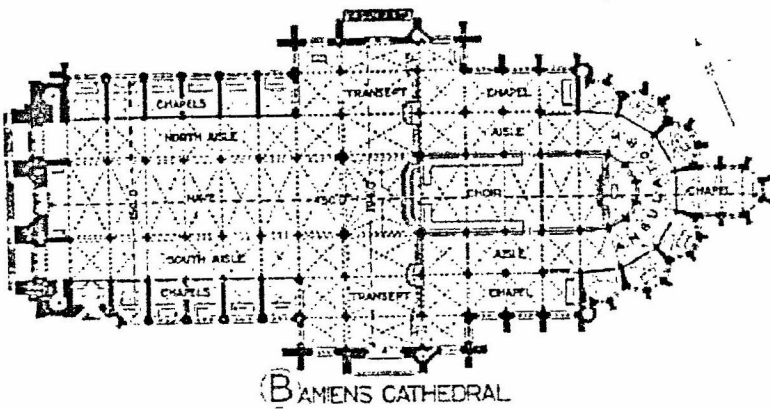
Some of USI's 1998 cathedrals tour group in the courtyard at Chartres.



BASILICA: S. PETER'S ROME



MONASTERY CHURCH



BAMENS CATHEDRAL

Cathedral

Greek *kathedra*, 'seat': *kata*, 'down to' and *hedra*, 'seat'—thus 'a seat to sit down on'. A cathedral is a church with bishop's seat or throne, and thus a symbol of authority within the structure of the Church: the name became applicable only when an establishment had been endowed with a bishopric. The same seat is found also in the Latin language, for the 'see' of the bishop derives from *sedes*, 'seat'. The throne itself is found in the stalls of the choir, distinguishable by its size and the richness of the carving. The power of the bishop was originally in the nature of head of a family of clergy, exercising power over property, finance, and most Church affairs, but the growth of the chapter caused his position to become an increasingly honorary one. The loss of the original function is now compensated by the responsibility for a diocese.

Architecturally, the cathedrals and monastic churches of Western Europe were at first similar in design to the Roman basilica where the tribunal presided in the apse with the altar in front of it. The bishop's throne was in the center of the apse, where the clergy also sat, with the altar and singers to the west of them. Gradually the monk's choir came to be enclosed by screens, and the transepts were moved westward. Variations of form in time and place were however inevitable. In England, the cathedrals built in the late 11th and 12th Centuries underwent eastern extensions from the 13th century onwards. This was in order to provide for more altars in the chantry chapels, which were needed for the growing custom of saying masses for the dead. These extensions, often culminated in a Lady Chapel, and gave rise to there being equal areas for the clergy as for the laymen. They also contributed to the dignified length of the English Cathedral. It is interesting to note that the building of a cathedral was always started from the east end and progressed westward. If this is borne in mind whilst looking at the present day building, confusion through the mixing of styles can often be avoided. The first cathedral founded in this country (circa 600) was in the see granted to St. Augustine at Canterbury; that at York was built by Paulinus in 627, but of these and other early churches only traces in crypts remain.

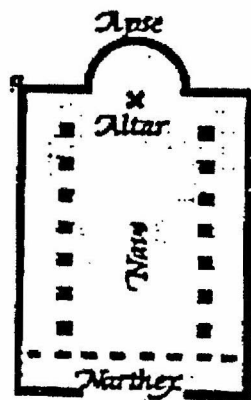
Seen from an 'inner' point of view, the early church was a place of teaching, open only to those undergoing initiatory instruction, and as it became open to the people certain inner truths were inevitably lost. Nevertheless, their essential meaning was still held and disguised in the form and contents of the church, especially in the cross which had established itself as the symbol of Christianity. In the medieval period, the cruciform cathedral was taken by the religious zeal of the time and thrown upwards into vertical vaults and spires. The attempt to reach heaven was the cause of drastic changes in architectural techniques: upward thrust needed balancing against downward pressure, insubstantial aspiration against substantial reality, fire against earth. Thus the cathedral became a fine instrument with the two forces reconciled in a third, its perfectly balanced structure. (See 'Gothic'.) The life inside it in medieval times was equally a balance between the priesthood with the mystery of the sanctuary, and the people carrying on everyday activities of craft, festivity, education, and worship, in the nave. The cathedral was, in a sense, the soul of the people.

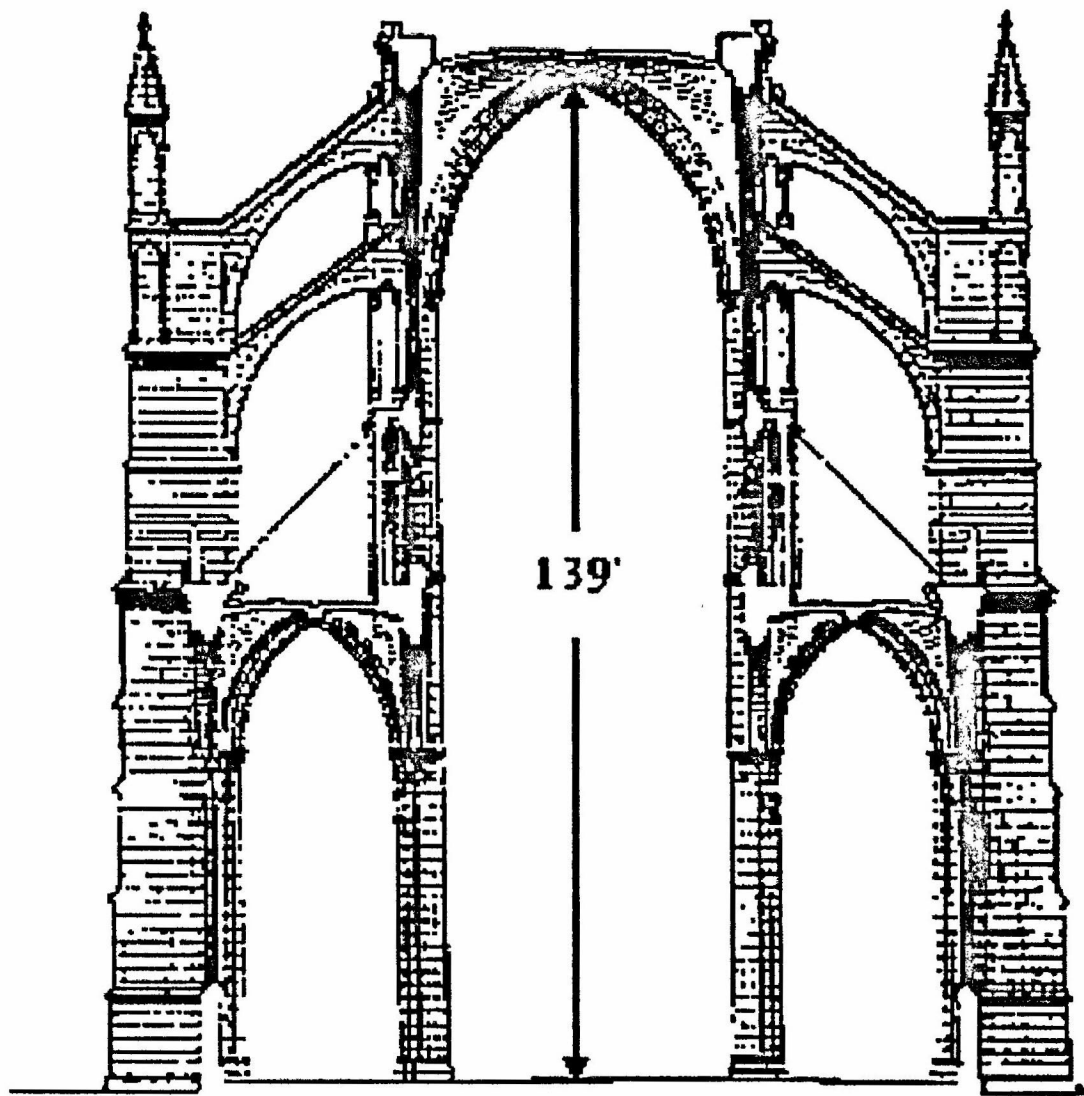
Basilica

Greek *basileus*, 'king'. The original meaning was of a king's throne room, but in Roman times it came to mean hall for the administration of justice. Such a hall was a simple oblong shape with a rounded semi-circular end (apse) where a tribunal sat. In front of the tribunal was an altar for sacrifices. The early Roman Christians adapted their needs to this form, giving an entrance chamber or narthex, a nave and an apse with an altar.

The basilican-form church was introduced into Britain along with the missionary enterprises of St. Augustine, and was largely confined to the south east (for instance St. Pancras at Canterbury), though crypts at Ripon and Hexham (circa 670) are part of what were basilican-type churches. After the 7th century, the form gave way to the indigenous Celtic style—a square presbytery, tall west tower and transepts. A return to the basilican form after the Conquest was short-lived.

--*Church, Monastery, Cathedral* by Herbert Whone

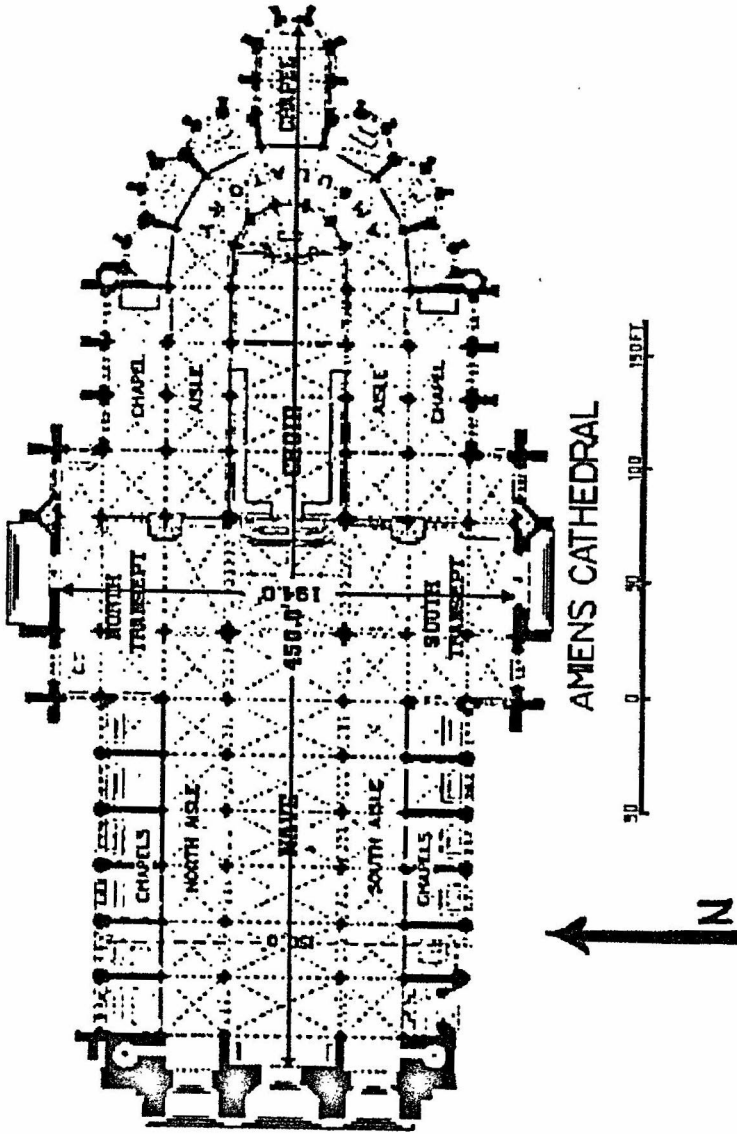




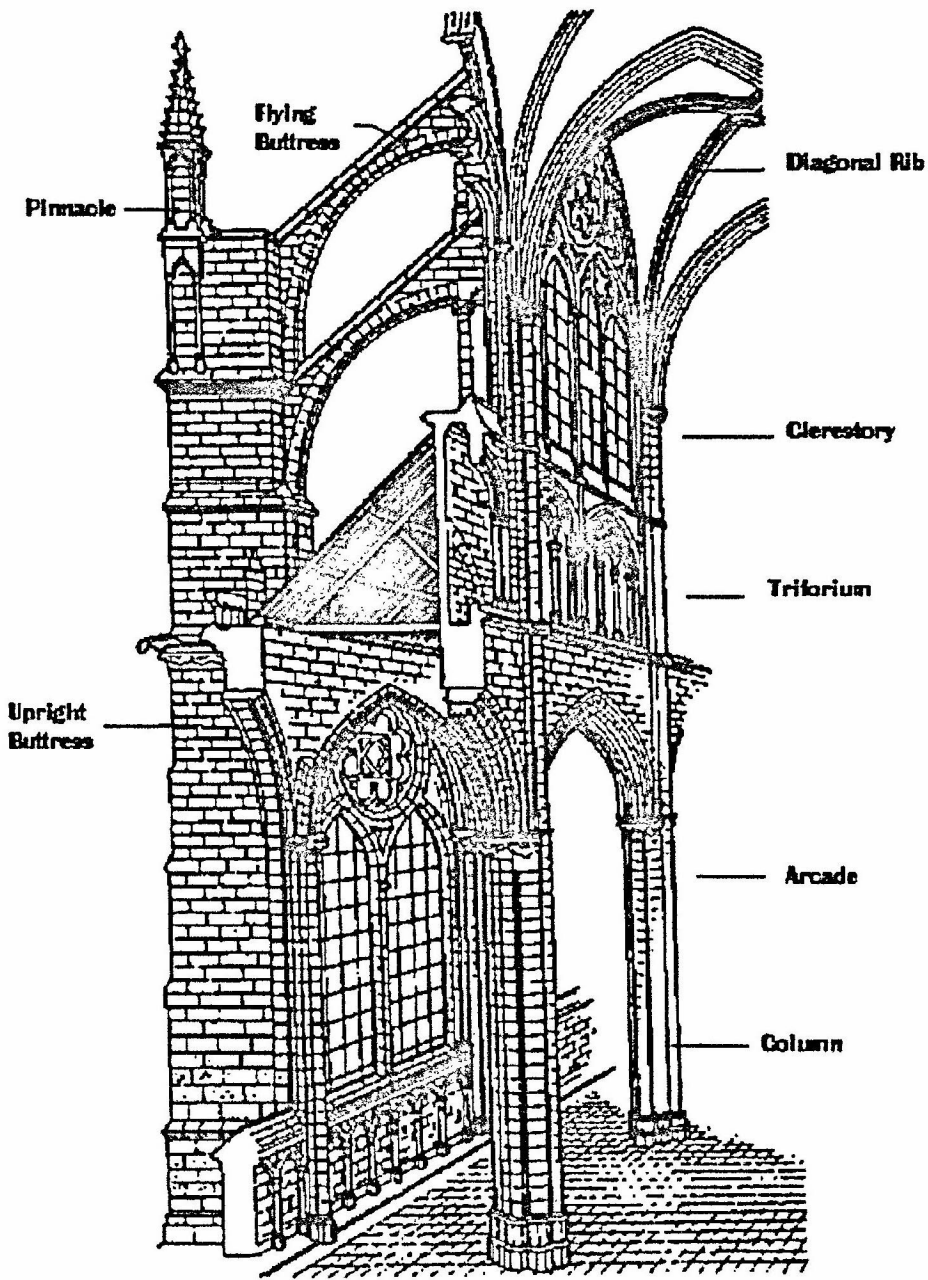
Amiens Cathedral Elevation

A History of Architectural Styles, by Fritz Baumgart

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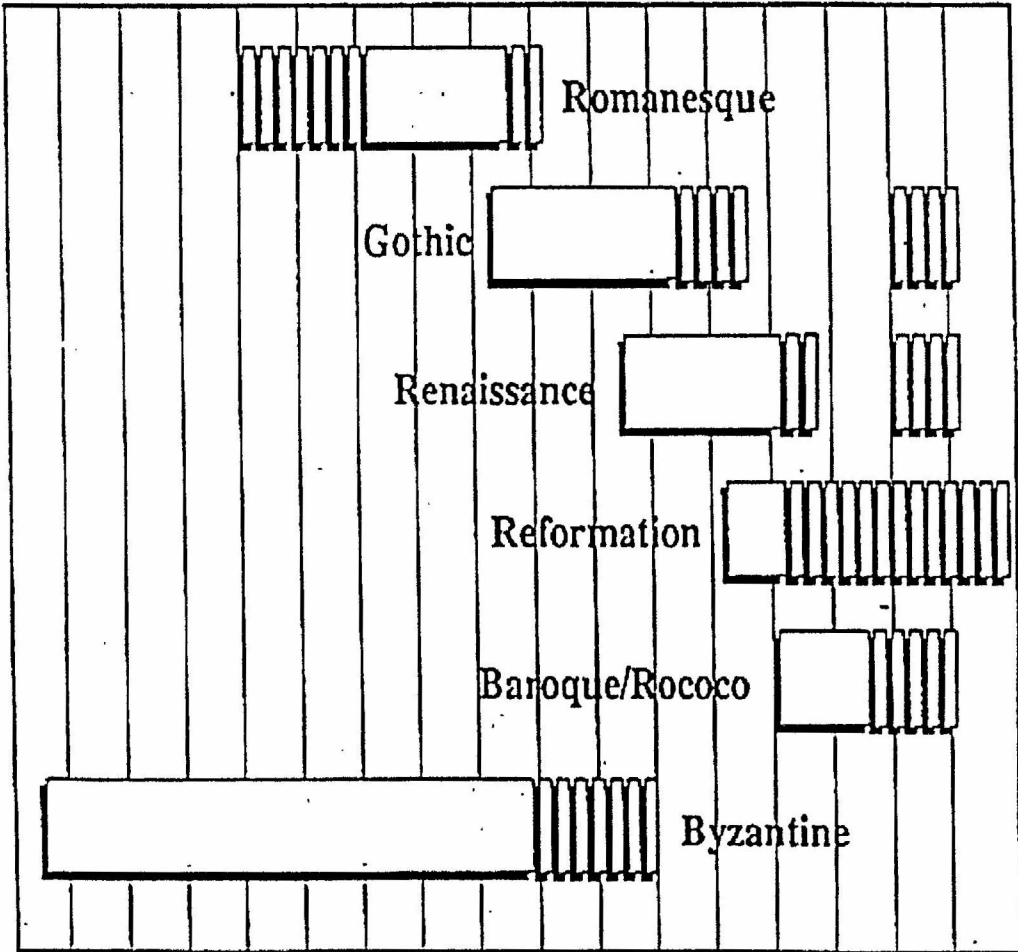


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Main Periods of Church Architecture

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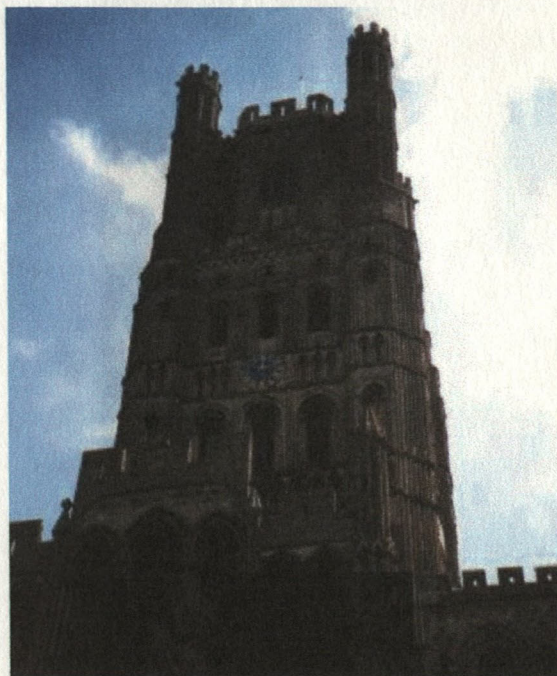


Contributions of Class Participants Spring 1999

[Cathedral of St. Francis
- Santa Fe](#)

[Washington National
Cathedral](#)

[Cathedral Basilica of the
Assumption- Covington,
Kentucky](#)



Linda Cleek is a student in the Master of Liberal Studies program at the University of Southern Indiana. She took this photo of Ely Cathedral in June 1998.

The Solace of the Large

When we describe cathedrals--and skyscrapers, and bridges--we use large descriptors: huge, immense, overpowering, soaring, awe-inspiring, mammoth, etc. We humans seem to take pleasure, as well as refuge, in spaces that make us feel small. Just as many of us find comfort in contemplating the vastness of the night sky, so we find a particular kind of respite when we are dwarfed by the grandeur of the great cathedrals.

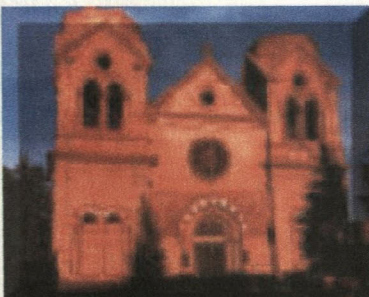
There is the pride, of course--being able to point to our cathedral (or Hancock Building or Brooklyn Bridge) with that feeling of ownership we have for "our" native land--but beyond that, there is the feeling of safety in the shadow of the overwhelming structure.

Children and dogs and cats know the joy of being small, of curling up in a safe space watched over by something substantial--owner, parent, etc. Adults must make do with created structures to feel this sense of the solace of the large.

Cathedral of Saint Francis - Santa Fe, New Mexico

The Romanesque Cathedral of Saint Francis was built between 1869 and 1886. These photos were taken by Tom and Marita Deiter of Evansville, Indiana. Tom and Marita were participants in the 1998 Cathedrals tour. Tom is a colleague of Jay Fredrich in the Engineering Technology Department at the University of Southern Indiana.

Clicking on the small photos enlarges them.



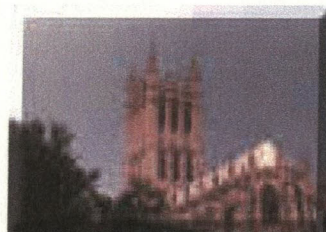
Visit this cathedral on the web.

<http://www.santafe.org/attractions/stfrancath.html>

Washington National Cathedral - Washington, D.C.

The idea of Washington National Cathedral goes back to George Washington, but construction didn't start until 1907, during the presidency of Theodore Roosevelt. Built of Bedford limestone, the cathedral was completed in 1990 with the final stone set by President George Bush. An Episcopal cathedral, Washington National is as true to classic Gothic style as any church built since the 13th century. The photos were taken by Sue Reel, a noncredit participant in the spring 1999 Cathedrals course.

Clicking on the small photos enlarges them.

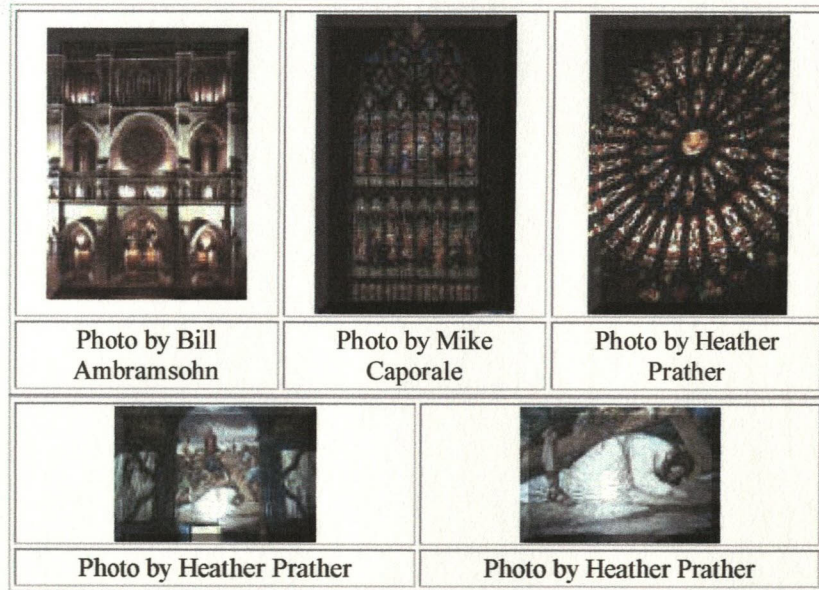


To learn more about Washington National Cathedral, visit their website:
<http://www.cathedral.org/cathedral/>

Cathedral Basilica of the Assumption, Covington, Kentucky

The Cathedral Basilica of the Assumption was constructed from 1894 to 1915. Its floor plan is the traditional Gothic cross which originated at St. Denis in Paris; the exterior design is based upon Notre Dame de Paris. The photos and postcards are part of a class presentation by Heather Prather, a senior psychology major at the University of Southern Indiana.

Clicking on the small photos enlarges them.





June 1998 USA Cathedrals Tour

France

Amiens

St. Denis

Chartres

- Statue
- St. Pierre Nave
- St. Pierre Window

Notre Dame

- Rose Window
- Gargoyles
- Turrets

Ste. Chapelle

- Lower Level
- Upper Level
- Floor

Sacre Coeur

- View of Paris

England

Lincoln

Ely

- Lantern
- Model

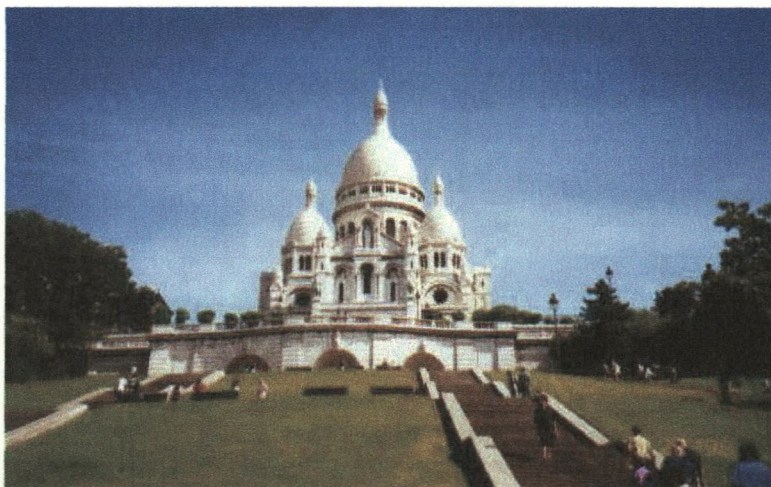
Kings College Chapel

York

- Stained Glass

St. Paul's - London

Westminster Abbey



Jay Fredrich led a 12-day tour of some of the great cathedrals of France and England during June 1998. It was a perfect time for such a tour--we were lucky enough to visit [Chartres Cathedral](#) on the date of the summer solstice and learn about their preparations to thwart Druidic activities.

The tour actually began in Brussels where many of us visited the cathedral of St. Michael as well as the Grosse Market. Leaving from Brussels early the next morning, we drove through the countryside to Amiens. [Notre Dame de Amiens](#) is not the highest, longest, or widest cathedral in France, but it does enclose the greatest volume. The photo clearly shows the progress of cleaning now underway in Amiens.

Our second stop was in [St. Denis](#), a northern suburb of Paris. St. Denis is widely regarded as the first of the great gothic cathedrals. Built by Abbot Suger around 1140, it was the burial place of the kings and queens of France for decades.

Our day in [Chartres](#) was Saturday, June 21, Midsummer's Day. It was beautifully sunny and we were treated to the classic view of the Chartres Cathedral looming over the plain as we drove through the countryside. Our group was treated to a very special tour by Malcolm Miller, known around the world for his lectures on the stained glass of Chartres. At Chartres, too, cleaning and restoration was underway. An attempt to use lasers to clean [statuary](#) was effective but deemed too destructive for general use. The town of Chartres was full of charm and surprises, not least [St. Pierre Eglise](#), a small church where there were no crowds of tourists. The [stained glass](#) there was less magnificent than in the cathedral, but just as beautiful.



One of the great joys of Notre Dame de Paris is realizing that the cathedral offers hundreds of fascinating views. I made my way around the outside, stopping every ten or twenty feet to take a picture that was completely different from the last one. Here are a few of the aspects of Notre Dame de Paris.

Rose Window
Gargoyles
Turrets

Ste. Chapelle turned out to be one of the great surprises of the tour. Built as a private chapel for the French royal family and their household, Ste. Chapelle has two levels. The lower, where the servants worshipped, is beautiful. The upper level walls are mostly stained glass, giving the visitor the feeling of standing inside a prism. No part of Ste. Chapelle was left unadorned, even the humble floor.

Our final stop in France was Sacre Coeur. The newest of the cathedrals we visited--finished around 1910--Sacre Coeur towers over Montmartre and provides a breathtaking view of Paris. (Hint: there is a cable tram to the top--you don't have to make that climb!)

Our first English cathedral was Lincoln. Lincoln towers over England's fen country--it is sometimes called "The Ship of the Fens"--although, like most English cathedrals it is not as tall as most French cathedrals. There's a reason, found in geography. England, farther north, does not get as much direct sun as most of France. Lower windows get more advantage of a lower, slanting sun in England.

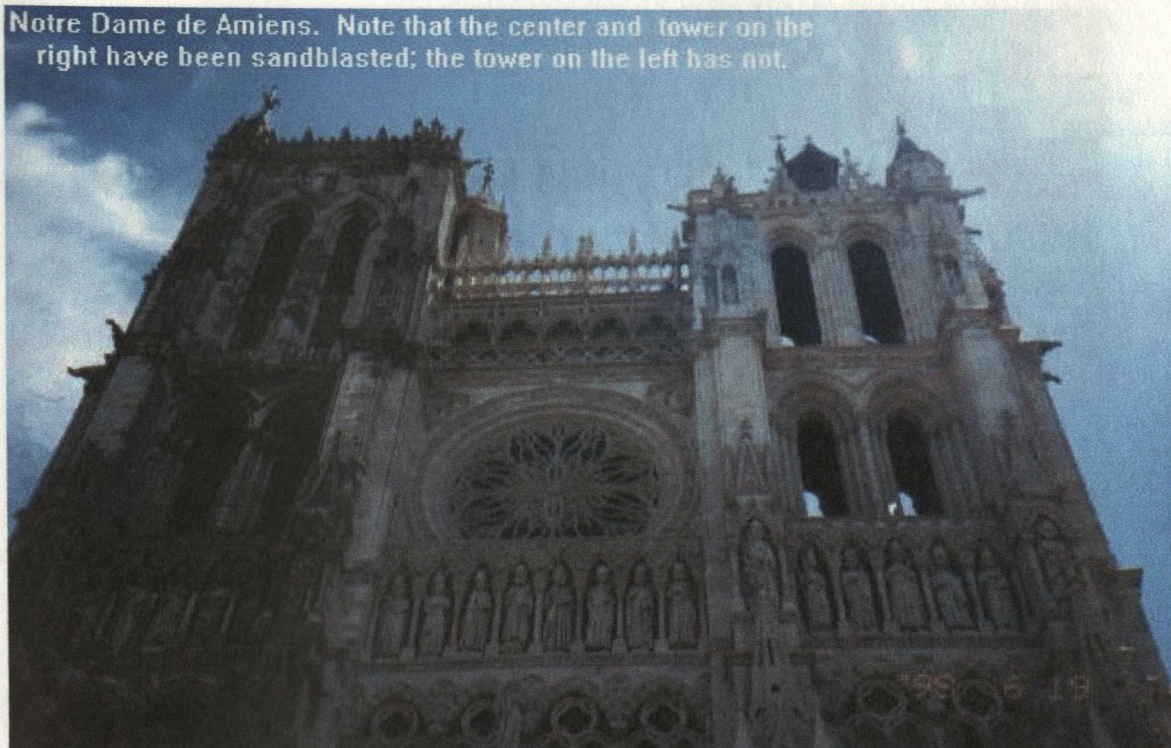
Also in the English midlands is Ely Cathedral. Ely's unique characteristic is its octagonal lantern. A small model in the cathedral gives a close look at how the lantern was engineered.

That same day we visited Kings College Chapel at Cambridge. The ceiling of Kings College Chapel features some of the most glorious fan vaulting ever created. While in Cambridge several saw Stephen Hawking and we narrowly missed a close encounter with HRH Prince Charles.

A day trip to the northern city of York provided a fascinating visit to York Minster. The ancient Roman wall still surrounds much of York. (Hint: in York, a street is called a gate; a gate is called a bar, and a bar is called a pub!) We were fortunate to be given a tour of the Minster by Peter Gibson, former chief curator of stained glass at York. We visited the stained glass workshop where we watched as skilled artists worked to disassemble, clean, mend, and restore the magnificent windows.

We visited two great churches in London: St. Paul's Cathedral and Westminster Abbey. Both of these churches are great museums as well as houses of worship. Just a few of the tombs and memorials we saw include Elizabeth I, Mary Queen of Scots, Henry VII, William Blake, Lord Nelson, Winston Churchill--the list could go on and on. When you visit London, it would be best to schedule at least two or three visits to each of these churches: one for the monuments, one for the stained glass, and a third for the overall effect. Both of these churches gave the impression of buildings that were built entirely according to a plan, where many of the French and other English cathedrals had a more organic feeling, as if they had somehow grown to be what they are.

Notre Dame de Amiens. Note that the center and tower on the right have been sandblasted; the tower on the left has not.

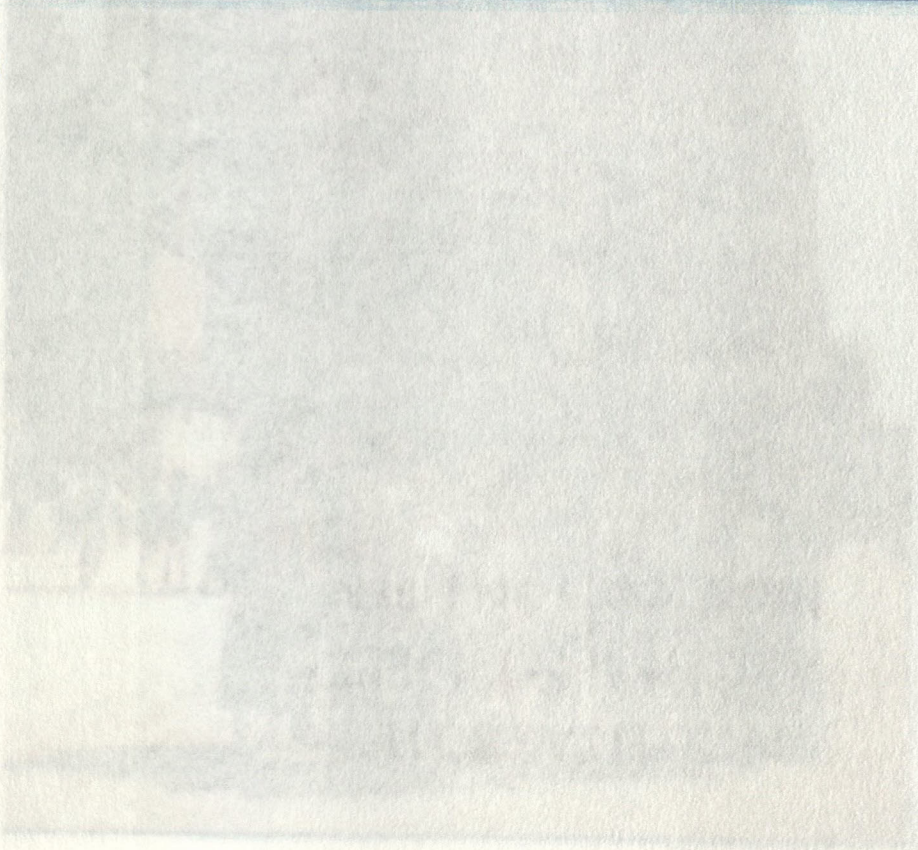


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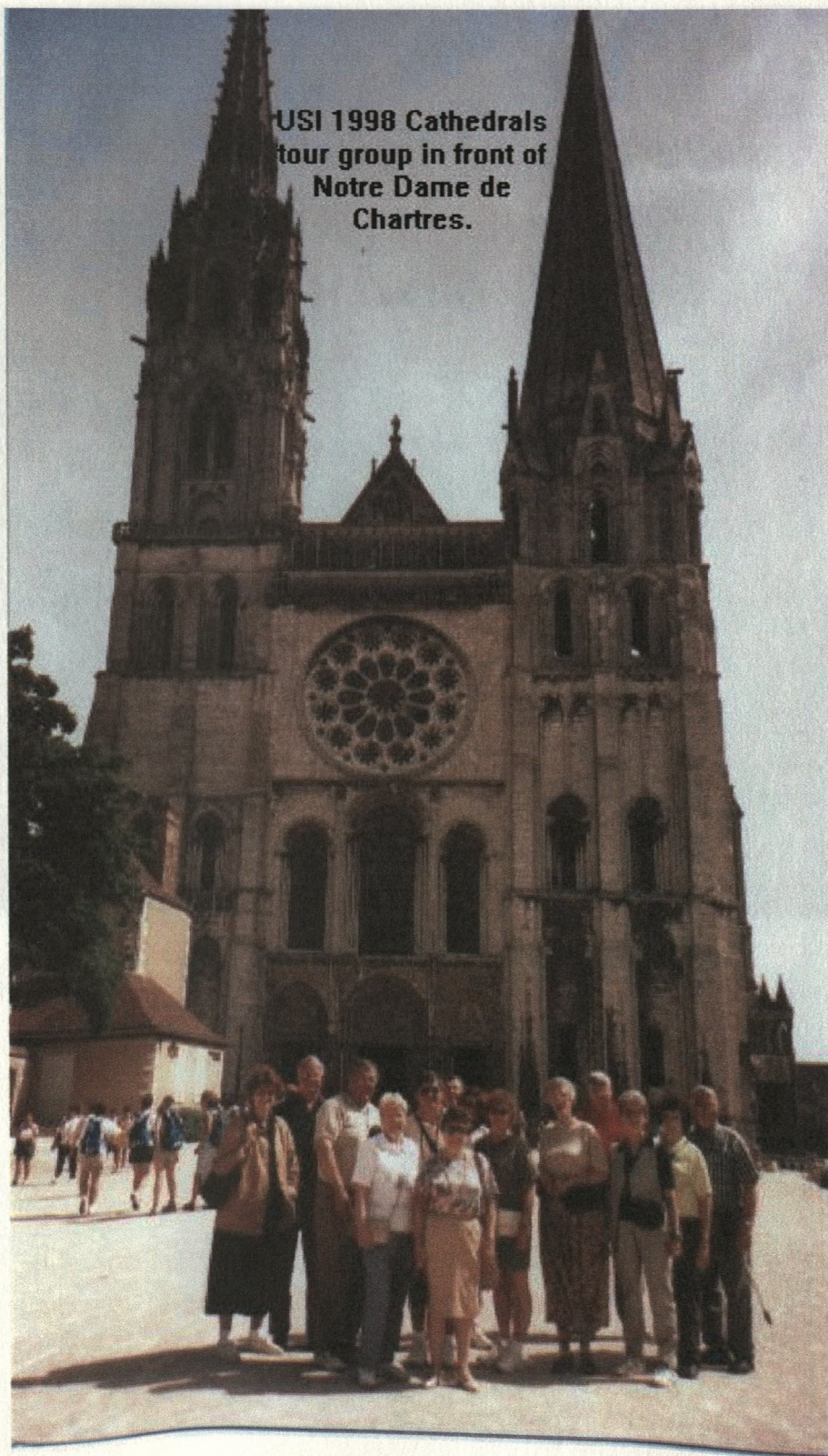
Tomb statues of French royalty at St. Denis.

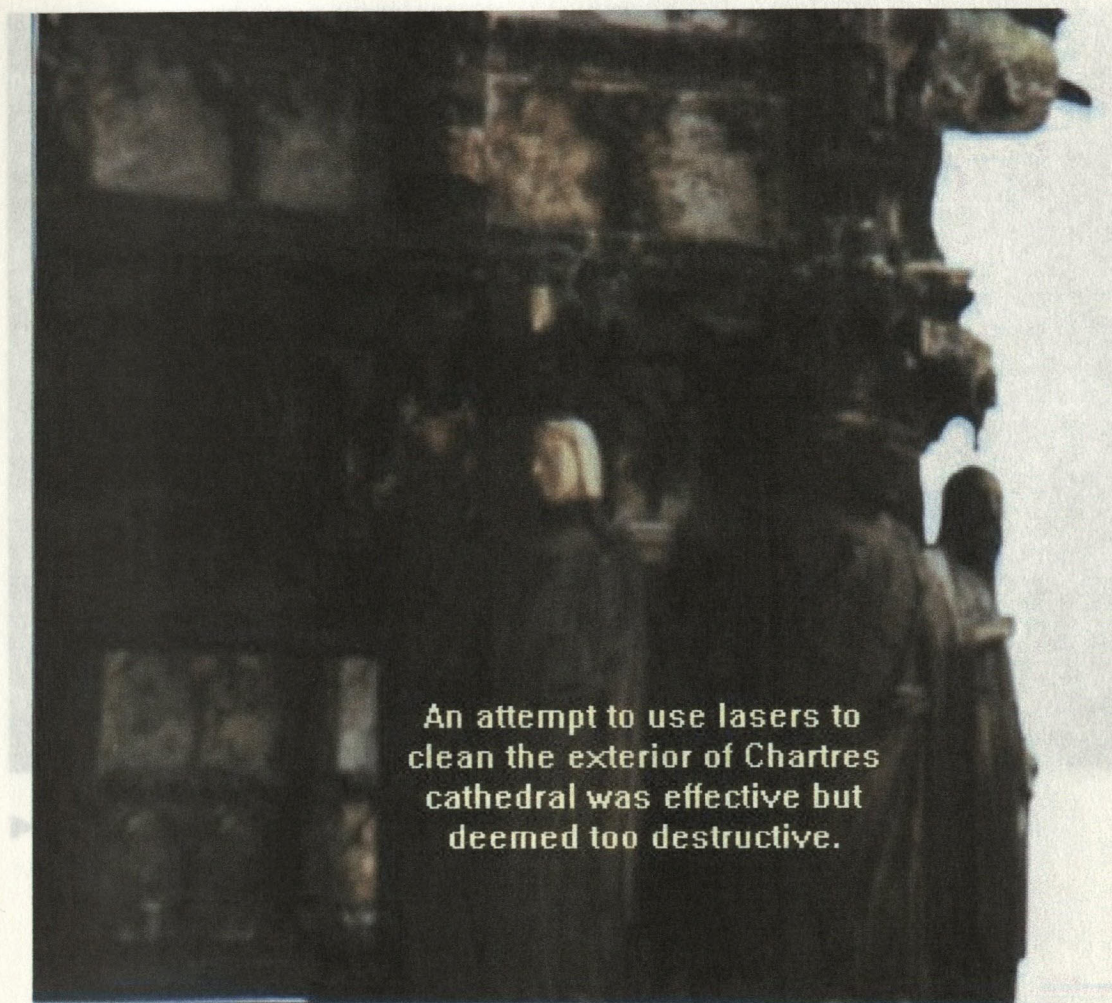


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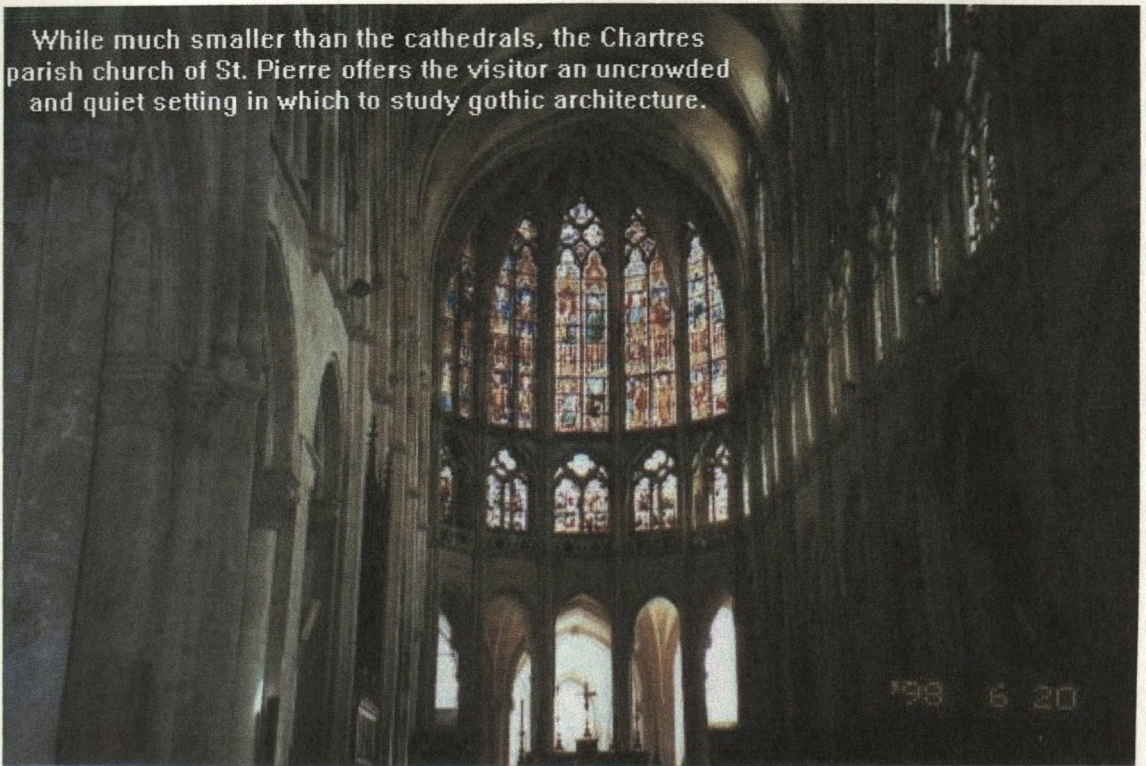




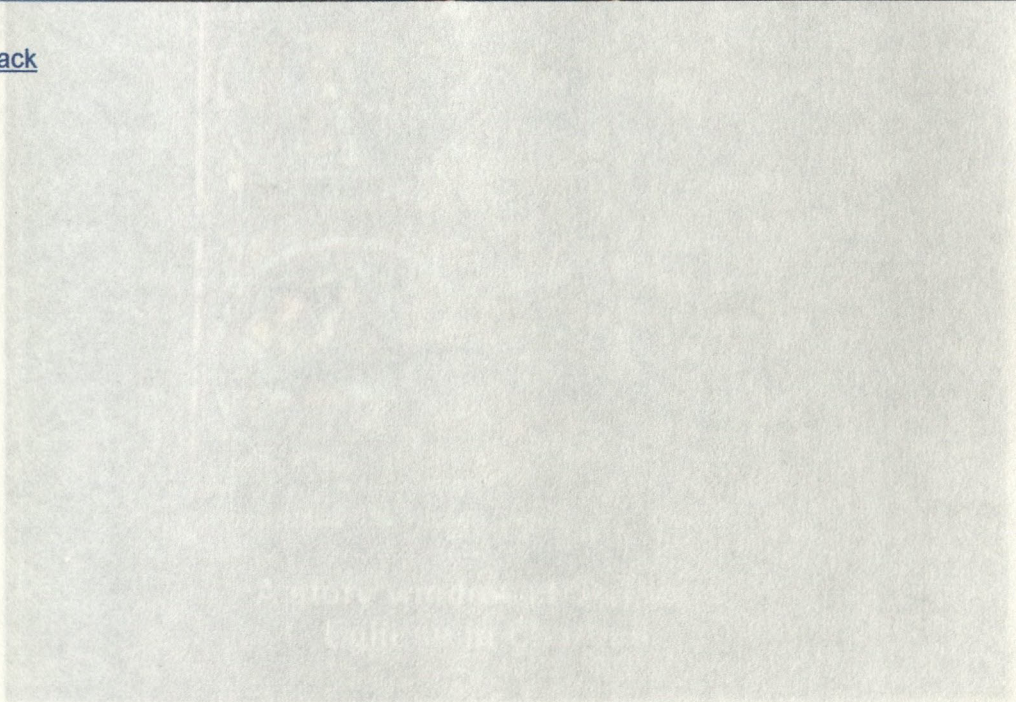
An attempt to use lasers to clean the exterior of Chartres cathedral was effective but deemed too destructive.

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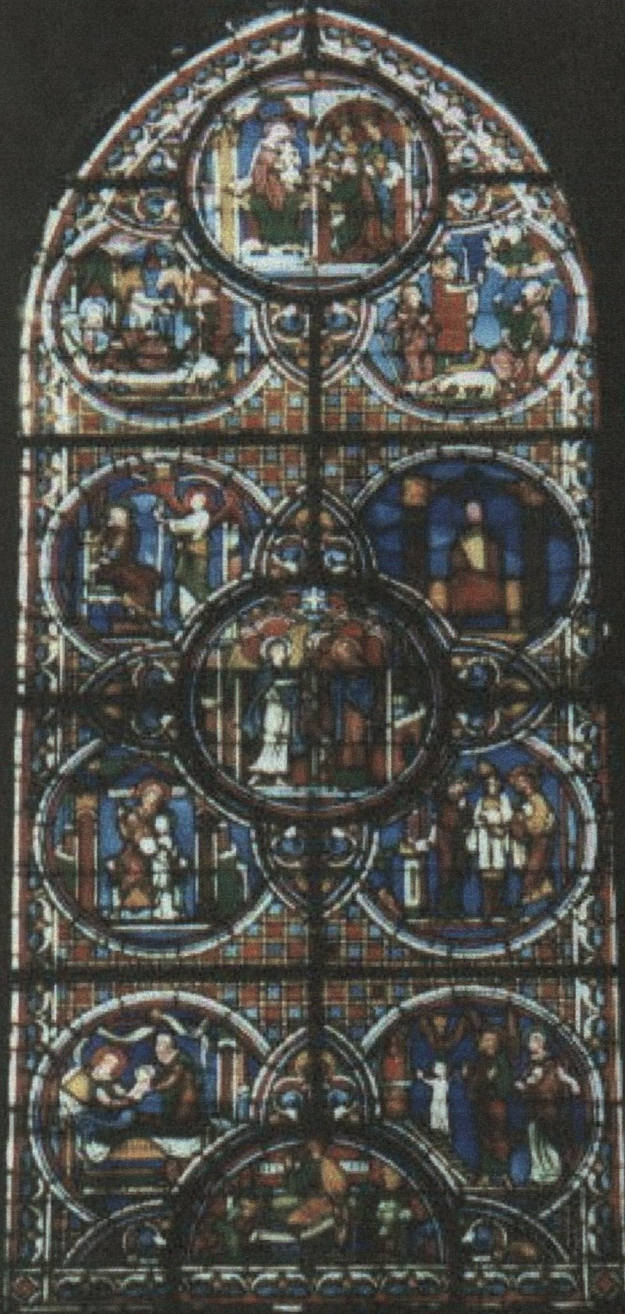
While much smaller than the cathedrals, the Chartres parish church of St. Pierre offers the visitor an uncrowded and quiet setting in which to study gothic architecture.



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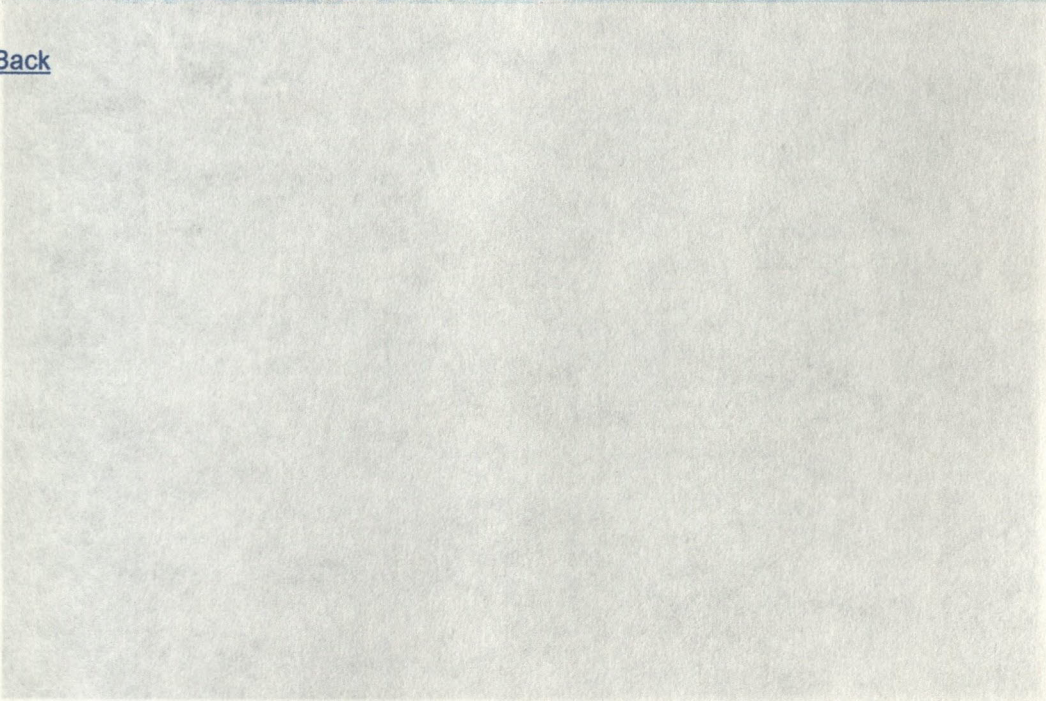
A story window at St. Pierre
Eglise in Chartres.

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Notre Dame de Paris



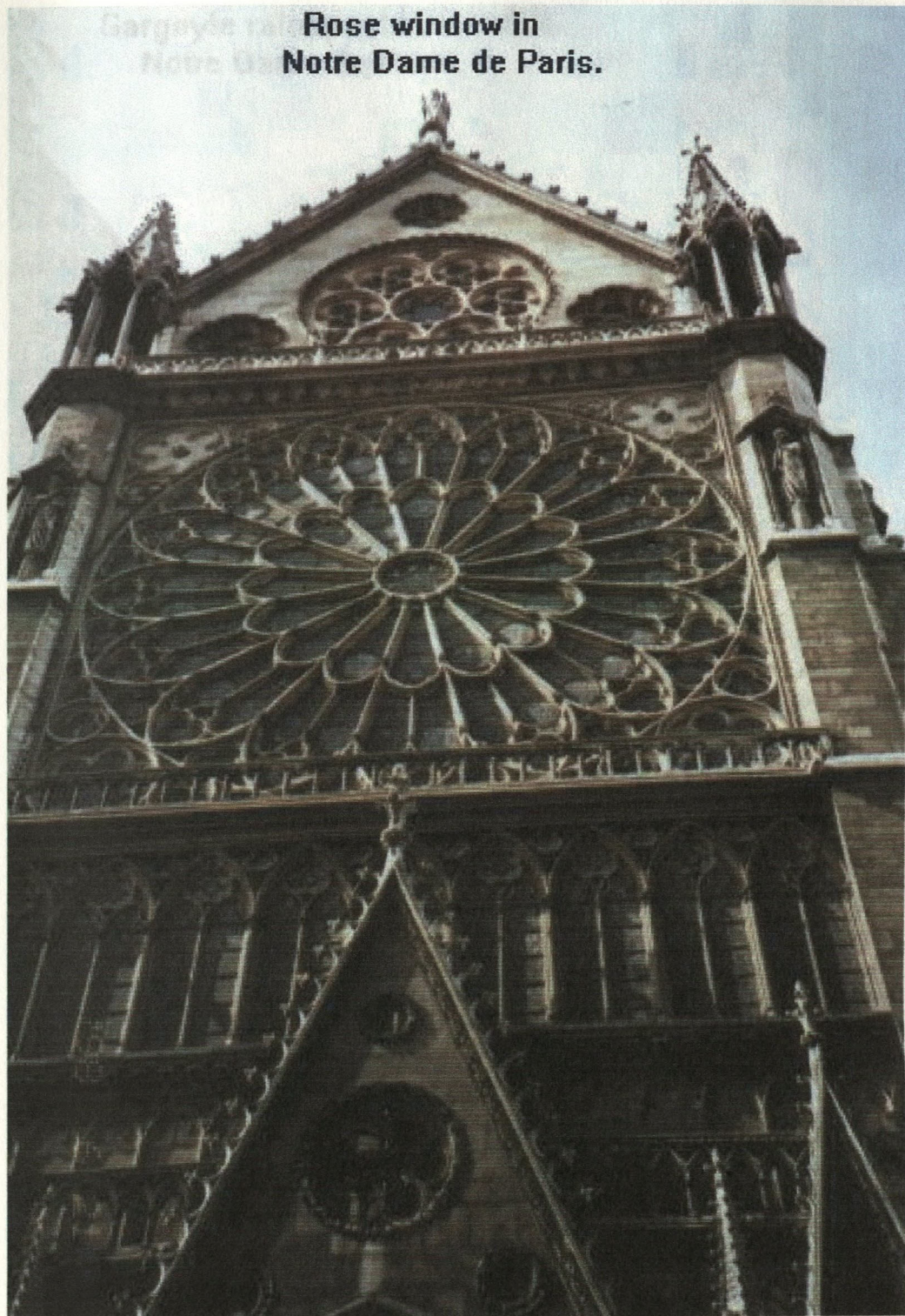
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Gargoyles in
Notre Dame de Paris.

**Rose window in
Notre Dame de Paris.**



Gargoyle rainspouts at
Notre Dame de Paris.

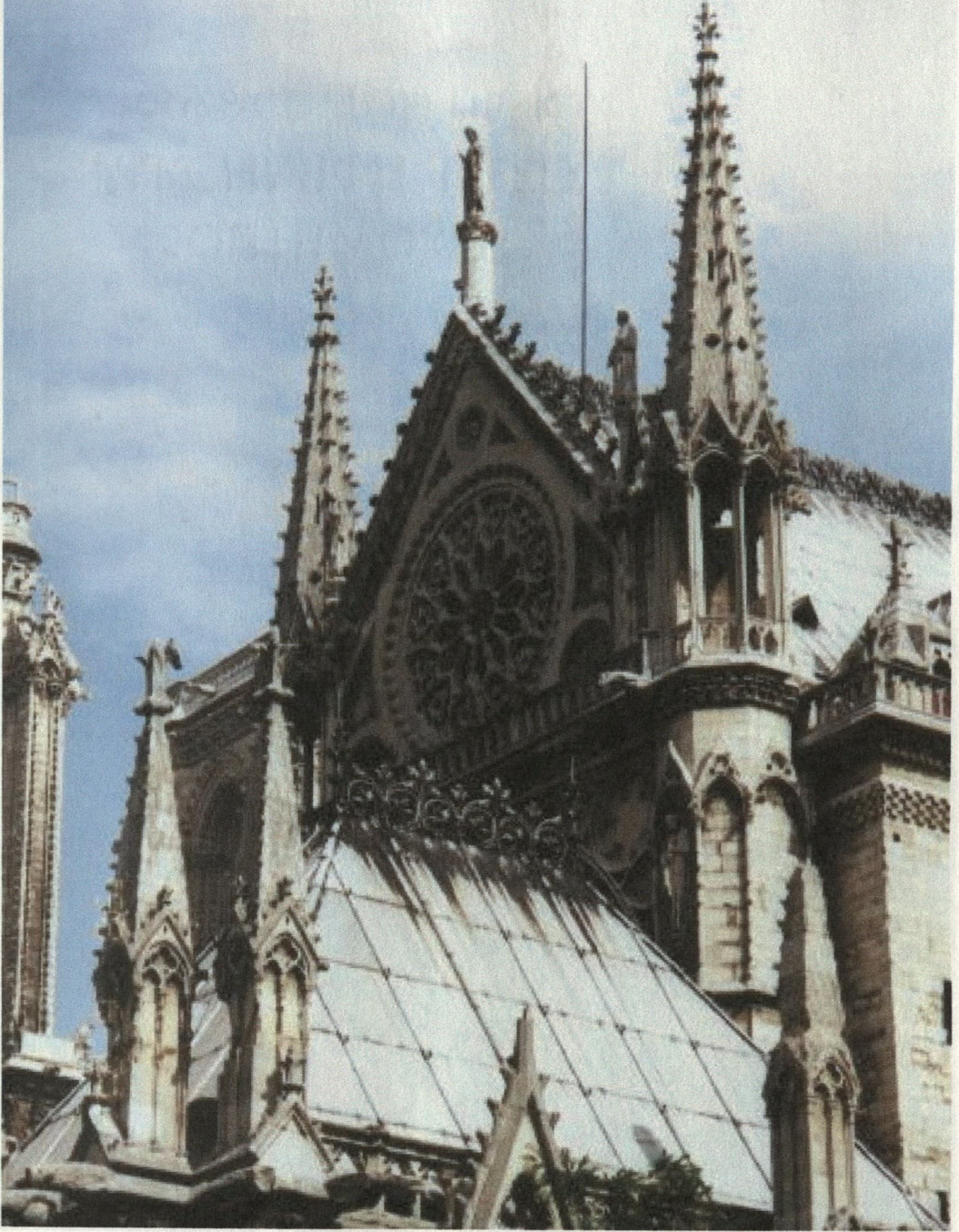


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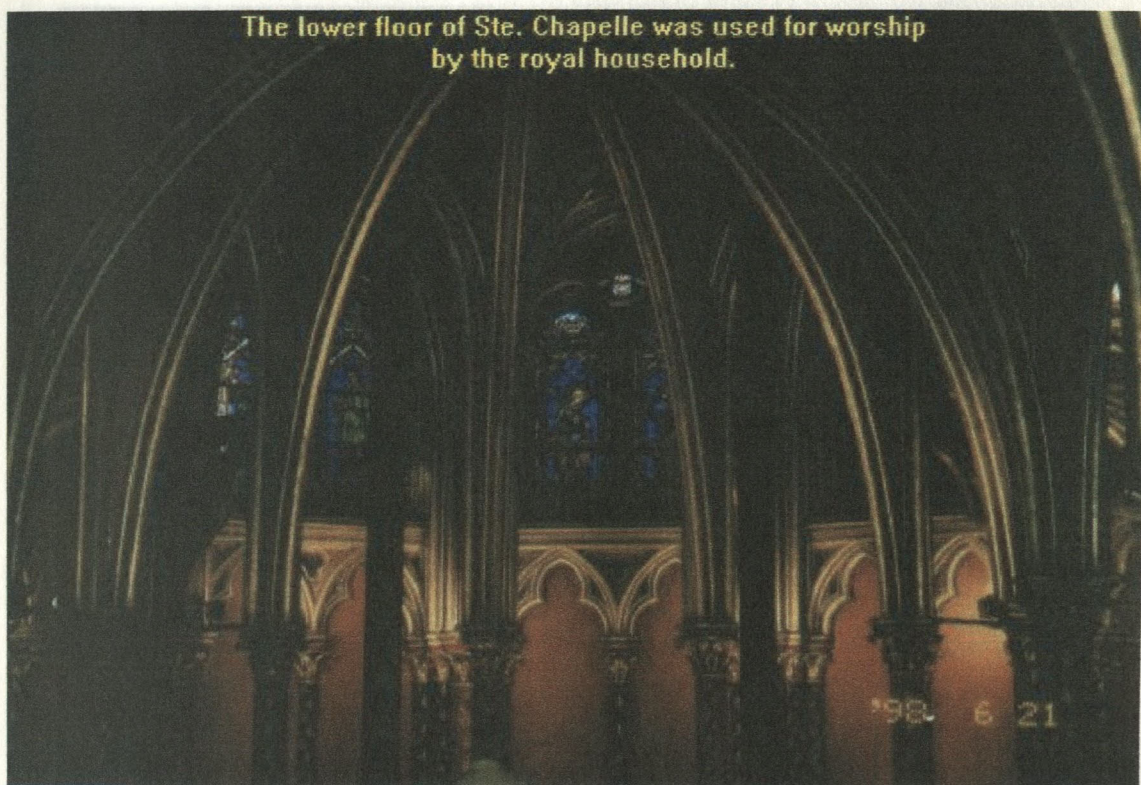
The turrets at Notre Dame de Paris fairly bristle with carving.



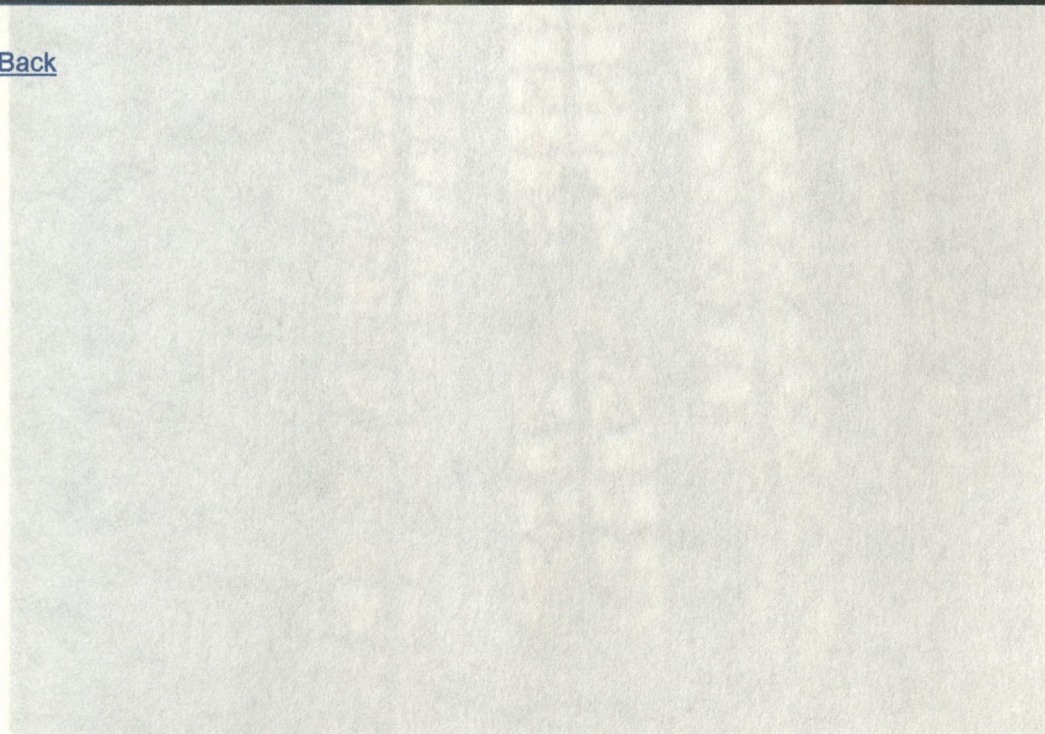
**Although Ste. Chapelle is
much smaller than the great
cathedrals, its ornamentation
is unsurpassed.**



The lower floor of Ste. Chapelle was used for worship by the royal household.

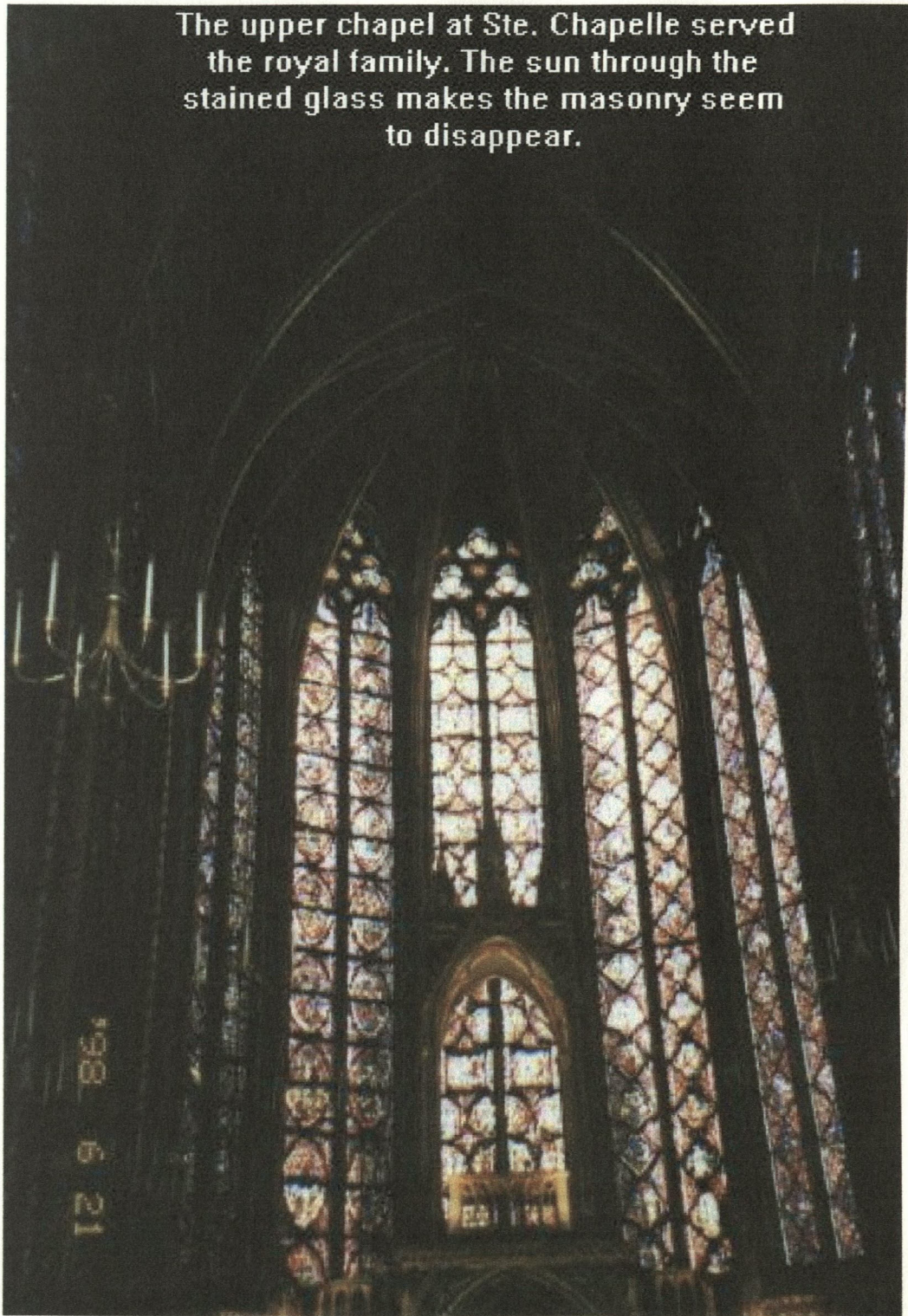


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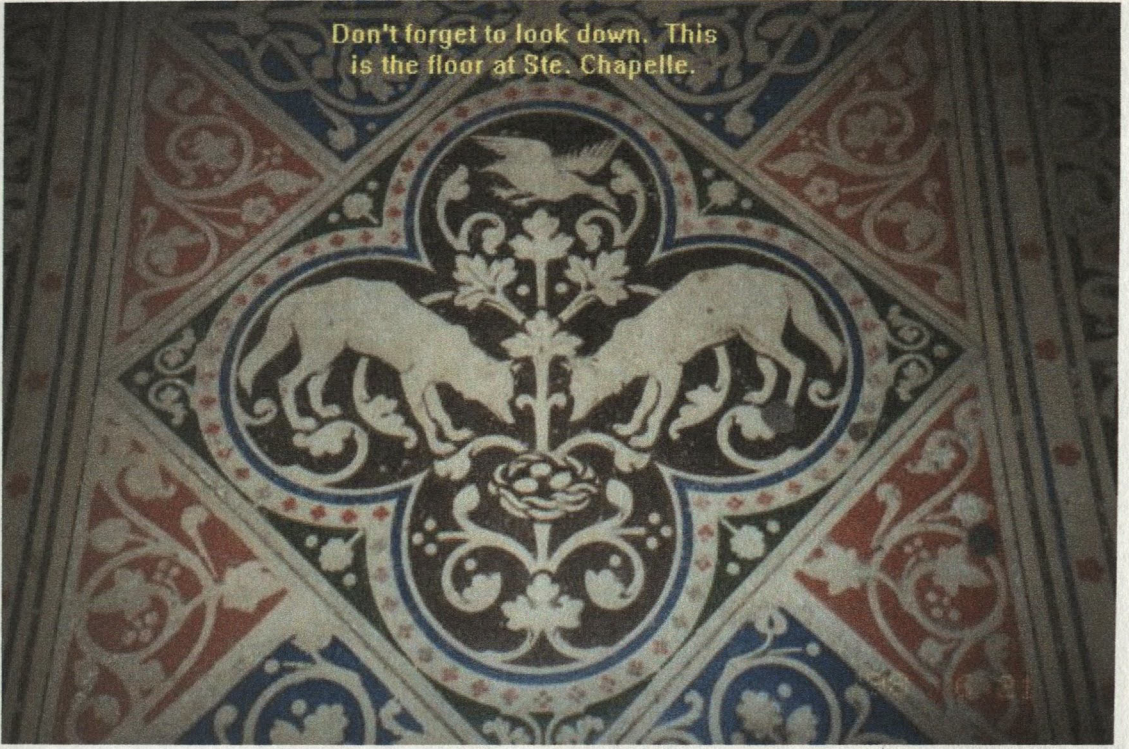


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The upper chapel at Ste. Chapelle served the royal family. The sun through the stained glass makes the masonry seem to disappear.



Don't forget to look down. This
is the floor at Ste. Chapelle.



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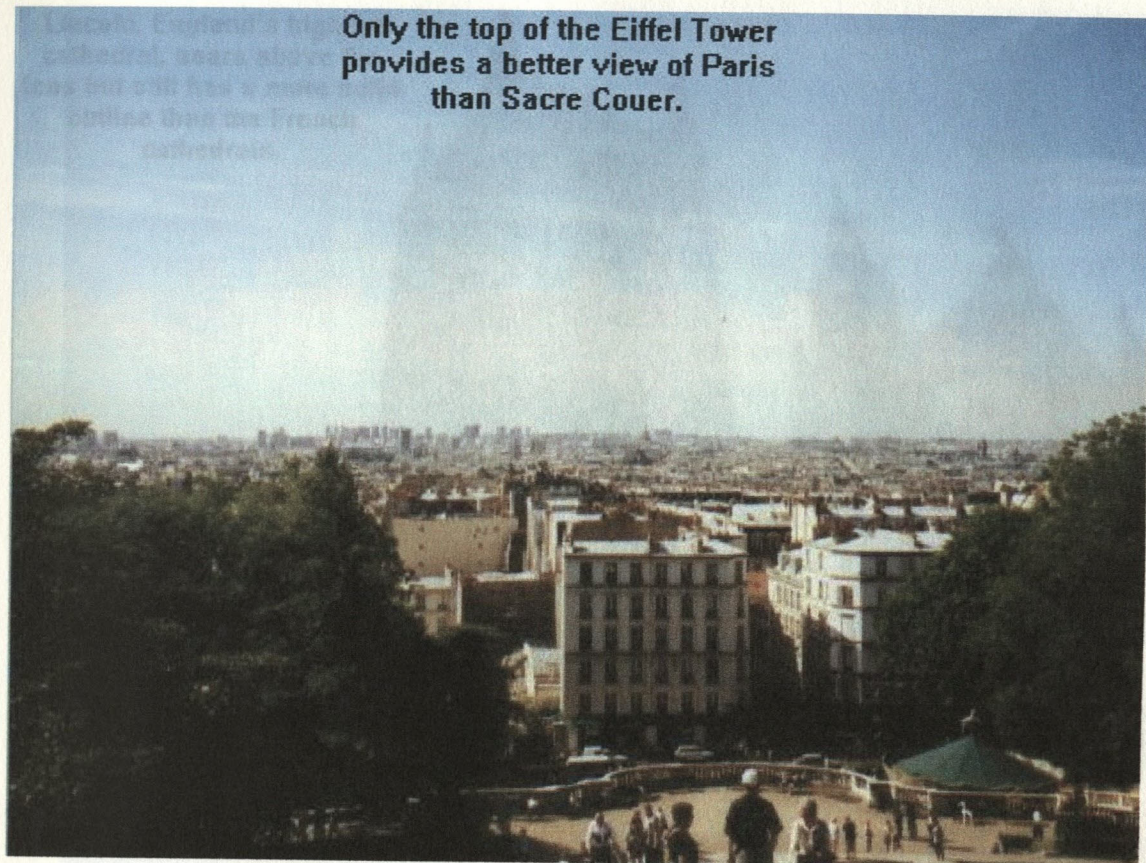
You may want to bring bottled oxygen along
on your pilgrimage to Sacre Couer.



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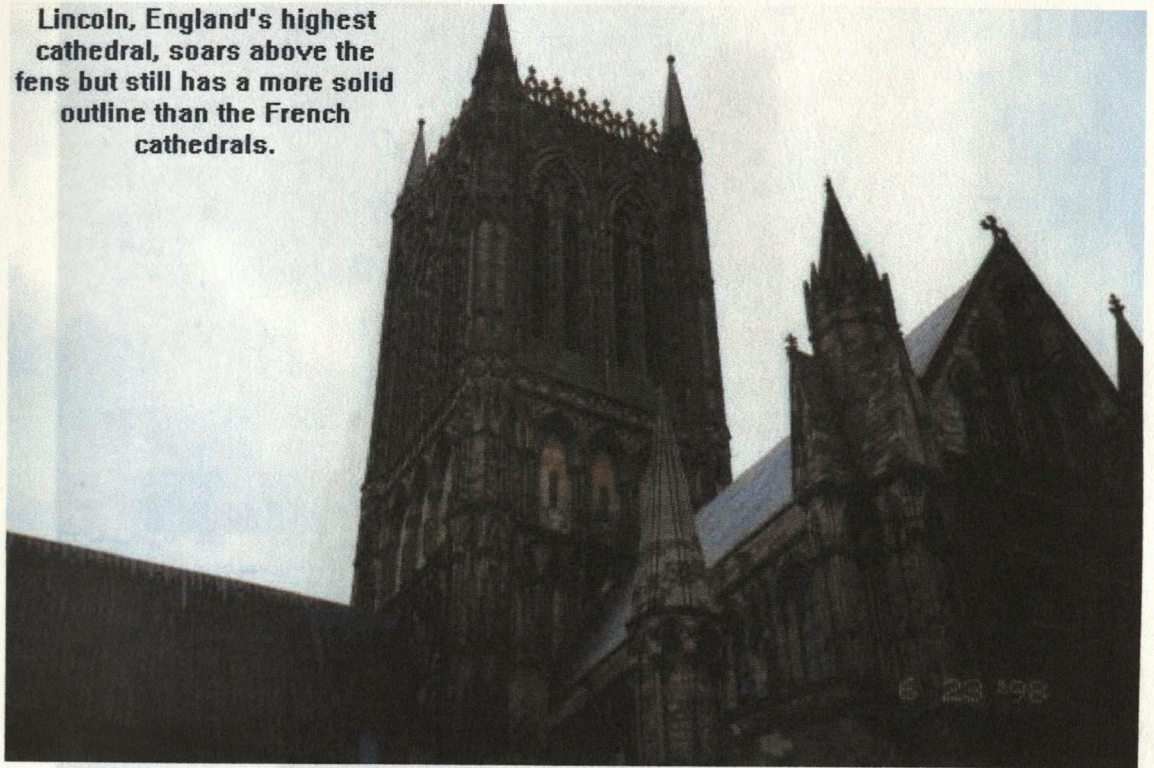
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Only the top of the Eiffel Tower
provides a better view of Paris
than Sacre Couer.

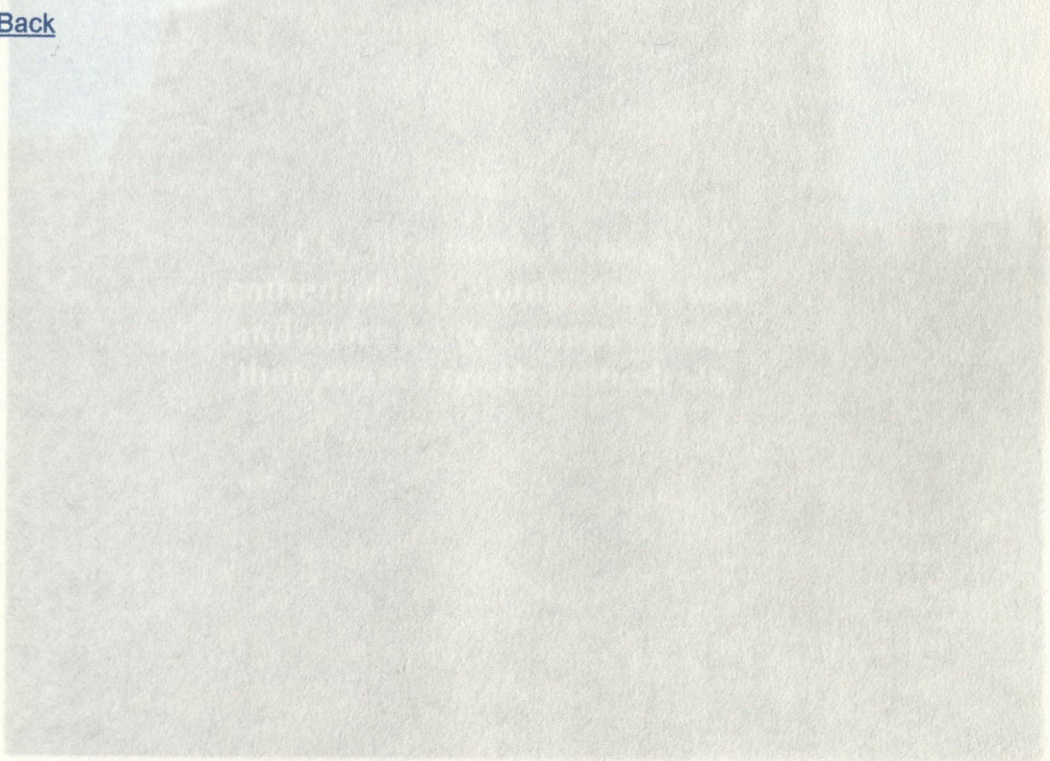


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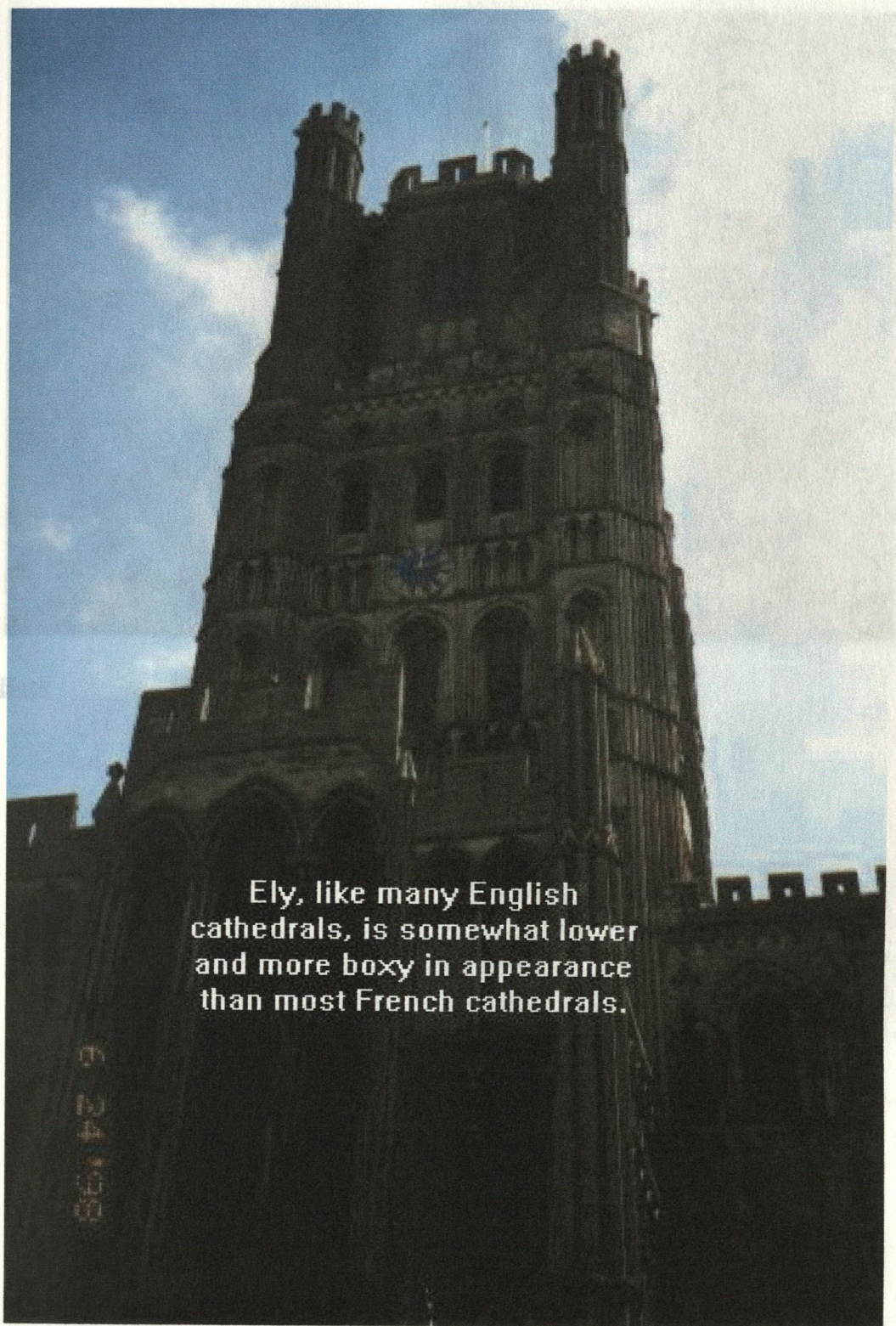
Lincoln, England's highest cathedral, soars above the fens but still has a more solid outline than the French cathedrals.



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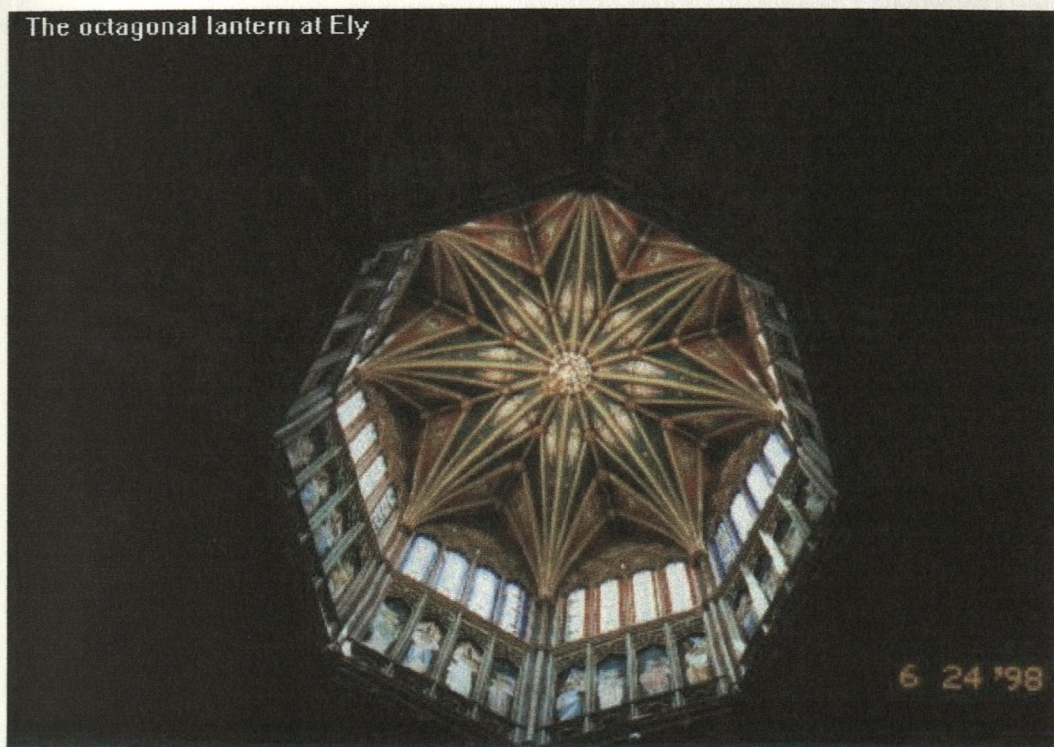
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Ely, like many English cathedrals, is somewhat lower and more boxy in appearance than most French cathedrals.

08.43.9

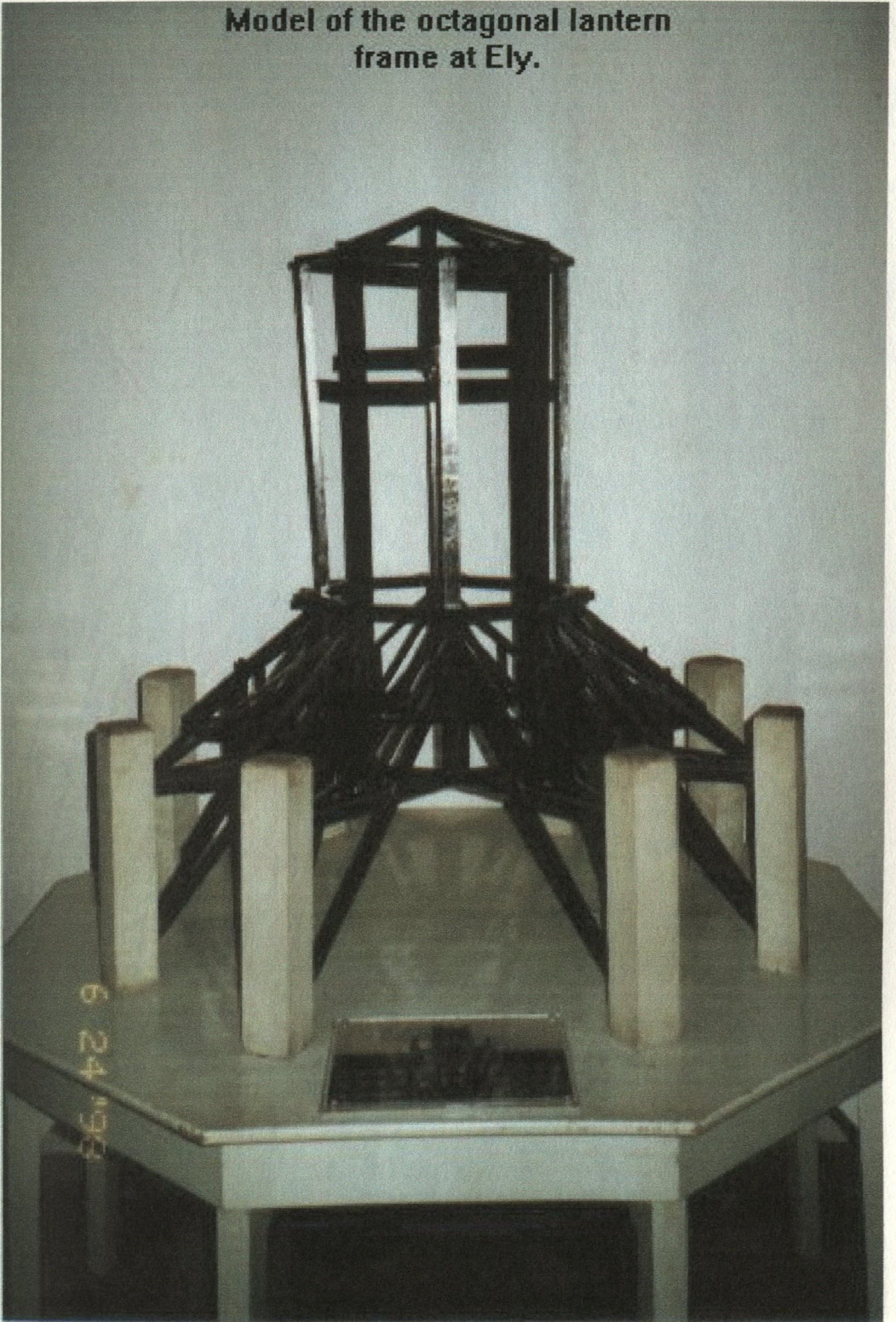
The octagonal lantern at Ely



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Model of the octagonal lantern
frame at Ely.



Fan vaulting, Kings College
Chapel, Cambridge



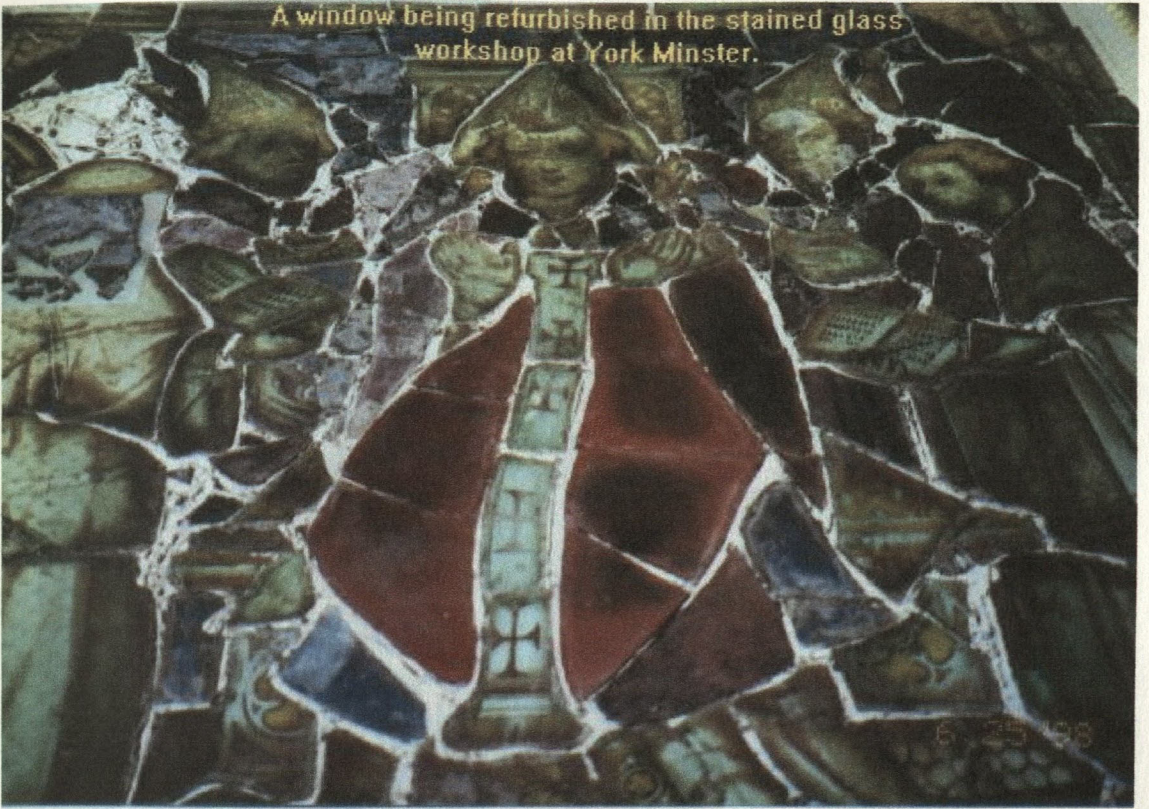
York Minster from the Roman
wall of the city of York.



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A window being refurbished in the stained glass workshop at York Minster.



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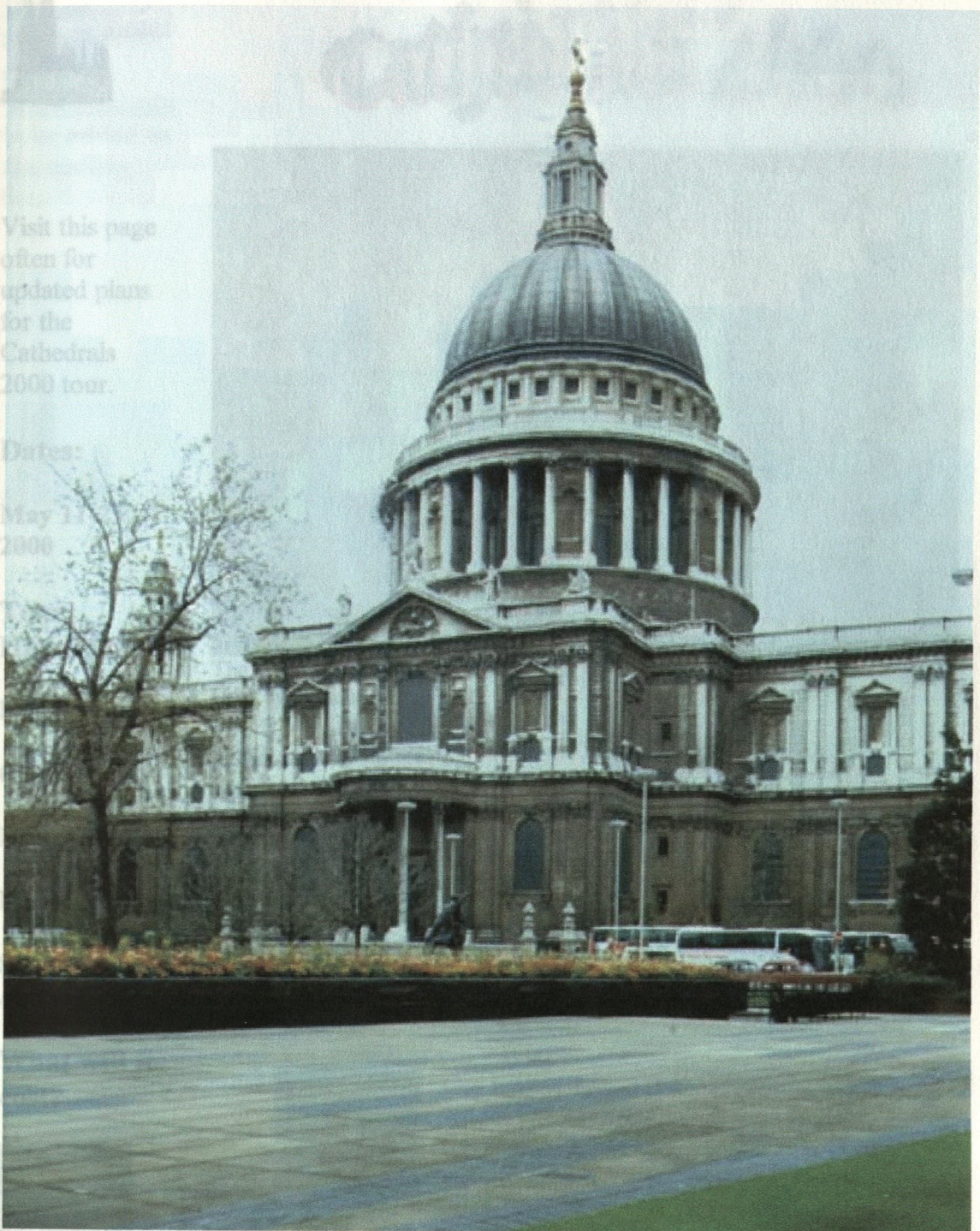


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photo by Kazuo Kikimura

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The Mary
Kathedral



Visit this page often for updated plans for the Cathedrals 2000 tour.

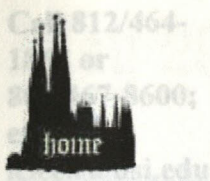
Dates:

May 1, 2000

photo by Kazuo Kazimura

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For More Information



Call 812/464-
1111 or
812/467-8600;
http://www.usi.edu
to be added to
the mailing
list.

Visit this page
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updated plans
for the
Cathedrals
2000 tour.

Dates:

May 11-23,
2000

Tour

Highlights:

French Castles

Cathedrals

Mountains

Roman Ruins

Spanish Alcazars

What will it cost?



For More Information

Cathedrals 2000



The castle at Carcassonne, France, by night. Photo copyright 1998 by [Keith Gray](#).
Used by permission.

Think of May in southern France and northern Spain. Think of breathtaking natural scenery in the Pyrenees and along the Rhone River. Think of Roman aqueducts and coliseums, cathedrals built in the 12th century, castles in France and Spain, the Spanish Riviera of Barcelona, the fabulous museums of Madrid, the ancient cities of Segovia and Toledo--now, think about experiencing all of that with USI's Cathedrals 2000 tour!

What makes our tour special?



Our tour is designed for 20-30 participants, all of whom will have registered through USI. From the airport in Marseilles to the airport in Madrid, we will have our own English-speaking tour guide, as well as our own private air-conditioned motor coach. Unlike commercial tours, we will have the freedom to customize as we go.

Call 812/464-1863 or 800/467-8600; email lcleek@usi.edu to be added to the mailing list.



Jay Fredrich, creator of USI's *Cathedrals* course, will provide advance study materials to help you prepare for the trip, as well as commentary in transit as we move from one site to another. Our aim is to help you make the most of your opportunities for enjoyment, relaxation, and education.



And remember, not all the sites are cathedrals--there are castles, aqueducts, fortresses, museums, and natural wonders to see. There will be a free day in Barcelona and another in Madrid. Most evenings are free as well. You can indulge your personal penchant for art, shopping, music, or just wandering around historic cities.



Cathedrals 2000

Itinerary





Services and amenities included in the ground package:

May 2000 USI Cathedrals Tour

What it will cost--what you will get.

Tour costs depend partly on the number of participants. Prices are given as a range from the lowest possible price (should the tour be completely subscribed) to the highest possible price (should the tour achieve only its required minimum enrollment). The exact price will be set on March 1, 2000, closing date for reservations.

There are two ways to enroll in the USI Cathedrals 2000 tour

	<p>As an air-and-ground participant departing from Evansville Regional Airport on May 11 and returning there on May 23.</p> <p>The price range of \$3,150-\$3,450 includes airfare as well as the ground package listed below.</p> <p>A nonrefundable deposit of \$250 is due by November 15, a second payment of \$1,000 is due January 15, the balance is due March 15. Refunds of payments above the \$250 deposit will be available November 15-March 15. Refunds after that time will be based upon costs recoverable by the university.</p>
	<p>As a ground-only participant. Under this plan you secure your own flight arrangements, whether from Evansville on different dates or from another origin city. Our travel agent, Kathy Moore of Haynie Travel, will be glad to assist you in making flight arrangements. Call her at 812/477-8833.</p> <p>The price range of \$2,150-\$2,450 includes everything listed below.</p> <p>A nonrefundable deposit of \$250 is due by November 15, a second payment of \$1,000 is due January 15, the balance is due March 15. Refunds of payments above the \$250 deposit will be available November 15-March 15. Refunds after that time will be based upon costs recoverable by the university.</p>

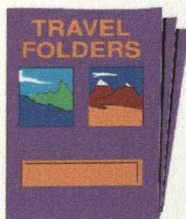
Services and amenities included in the ground package:



Our own air-conditioned motor coach and driver (no, not an air-conditioned driver), once again, from arrival in Marseilles to departure from Madrid.



Welcome reception with wine and hors d'ouerves in Avignon; continental breakfasts (3) in Avignon and Zaragoza; full buffet breakfasts (8) in Carcassone, Barcelona, and Madrid; farewell dinner in Madrid.



Services of an English-speaking tour guide who will meet us at the airport in Marseilles and stay with us until we board the flight home in Madrid.



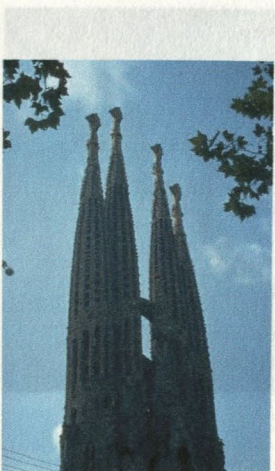
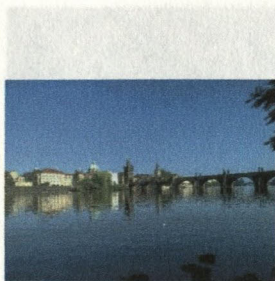
Hotel accommodations (double occupancy--add \$600 for single occupancy) as follows--hotel selections are tentative at this time:

2 nights each in Avignon (Hotel Ibis Centre Gare), Carcassone (Hotel Mercure Cite), and Barcelona (Hotel Condado); 1 night in Zaragoza (Hotel Don Yo); 4 nights in Madrid (Hotel NH Alcalá)



Ground tours listed in the itinerary, along with entrance fees on those tours. Tips to guides and bus driver are also included.

Itinerary



Thursday, May 11 - Those of us flying from Evansville depart at 5:30 p.m., flying via Atlanta and Paris to Marseilles, France arriving about 2:30 p.m. on May 12. (France is seven hours ahead of Evansville.) Those flying from other cities are encouraged to contact Kathy Moore at Haynie Travel, 812/477-8833, to arrange for a coordinating schedule. We are booked on Delta and Air France.

Friday-Saturday, May 12-13 - Transfer by motor coach to [Avignon](#) where a welcoming reception awaits at our hotel. While in Avignon, we'll visit the Palace of the Popes, the studio of [Paul Cezanne](#), and the Pont St-Benezet. You will have time on your own to explore museums and gardens and, of course, to enjoy the food and wine for which Provence is famous.

Sunday-Monday, May 14-15 - Leaving Avignon on Sunday morning, we'll travel the short distance to Nimes where we'll see the [Pont du Gard](#), a remarkably well-preserved Roman bridge-aqueduct. We'll continue to [Montpellier](#), where medieval and 18th century structures stand side by side, for a lunch and shopping interval. Back on the bus, we'll continue to [Carcassone](#), a walled city offering insights into 15 centuries of history. During our stay in Carcassone, we'll pay a visit to [Toulouse](#) and the St. Sernin Basilica.

Tuesday-Wednesday, May 16-17 - Travel through the Pyrenees via [Narbonne](#) and Perpignan, crossing the Spanish border and on to [Barcelona](#). This fabulous Catalan city offers the museums, shopping, and night life of a modern metropolis, the quiet walks of a medieval city in the Barri Gotic, a beach on the Spanish Rivera, and some of the most astounding architecture anywhere. We'll enjoy free afternoons and evenings, punctuated by a half-day guided tour to the [Pueblo Espanol](#), the [cathedral](#), and the [Sagrada Familia](#), the breathtaking modern church designed by Gaudi.



Thursday, May 18 - A morning's drive takes us through the Aragon region to [Zaragoza](#), an ancient city with wonders including [La Seo](#) (the cathedral), the Casa de Goya, the Alfajeria, a Moorish palace, and the Basilica de Nuestra Senora del Pilar. Zaragoza has the largest number of examples of Mudejar architecture--a blend of the Christian and Islamic styles--in Spain. We spend the night in Zaragoza.



Friday, May 19 - On Friday, we'll travel via Guadalajara from Zaragoza to Madrid, which will be our base for the final four nights of the tour.



Saturday, May 20 - will find us driving to [Toledo](#) (about an hour southwest of Madrid). Over the centuries, Toledo's heritage has been influenced by the Visigoths, Christians, Muslims, and Jews. In the morning we'll enjoy guided tours of the cathedral and Alcazar; in the afternoon you are free to explore on your own, visiting museums, El Greco's house, various churches--whatever you choose!



Sunday, May 21 - is a free day for exploring Madrid, including the [Prado Museum](#), home of some of the world's greatest art treasures. Madrid boasts several other fine museums, palaces, an urban park on the scale of New York's Central Park, shopping, night life, and much more.



Monday, May 22 - we'll travel to [Segovia](#) (about an hour northwest of Madrid), one of Spain's most spectacular cities, for visits to the [Alcazar](#) and the gothic [cathedral](#). Segovia is often compared to a ship, with the towering Alcazar the mast as the city rises above river and plain. The city also boasts a Roman aqueduct and several fine churches.

Monday will end with a farewell dinner in Madrid.

New links are added frequently--please visit often.

Links to Cathedrals and Great Churches on the Web



- Britain

- France

- Germany

- Italy

- Russia

- Spain

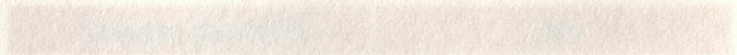
- USA

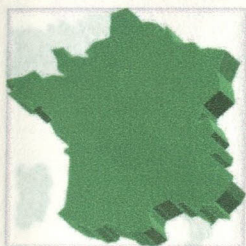
- Other Sites




Cathedrals & Great Churches of the British Isles

Bath Cathedral	Ely	Salisbury Cathedral
British Cathedrals	Kings College Chapel	Wells Cathedral
Canterbury Cathedral	Lincoln	Westminster Abbey
Dublin	Lincoln II	York Minster
Durham	St Paul's Cathedral	Archbishops of York
Edinburgh	St Pauls Images	





Cathedrals & Great Churches of France

Amiens Images

Mont-Saint-Michel

St. Denis

Amiens (French)

Notre Dame

St. Denis (French)

Avignon & the Popes

Notre Dame Details

Ste. Chapelle

Chartres

Sacre Coeur

Ste. Chapelle Images

Chartres Windows



Cathedrals & Great Churches of Germany

Aachen

Cologne (German)

Ulm



Cathedrals & Great Churches of Spain

Cathedrals & Great Churches of Italy

St Peter's Basilica

Old St Peter's Basilica

San Marco - Venice

San Marco - Images



Cathedrals & Great Churches of the USA

Cathedrals & Great Churches of Russia

St. Basil's - Moscow

Various Images

Kremlin Churches



Cathedrals & Great Churches of Spain

Great Buildings & Other Interesting Sites

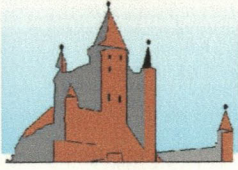
Barcelona	Sagrada Familia - Barcelona	More Segovia
Barcelona (German)	More Sagrada Familia	Seville
Barcelona (Spanish)	Segovia	More Seville
La Seo (Spanish)	Segovia Images	Toledo

Links to Cathedrals and Great Churches on the Web



Cathedrals & Great Churches of the USA

Annuciation - Columbus, Ohio	St. Augustine - Florida	St. Louis - New Orleans
Holy Cross - Boston	St. Francis - Santa Fe	St. Patrick's - New York
Holy Name - Chicago	St. John the Divine	St. Peter in Chains - Cincinnati
National Cathedral	St. Louis Cathedral	
National Shrine of the Immaculate Conception		



Great Buildings & Other Interesting Sites

[European Carvings](#)

[Hagia Sofia - Turkey](#)

[Cathedrals Study Site](#)

[Great Buildings](#)

[Mone't's Cathedral Paintings](#)

[Mone't's Vision of Rouen](#)

[Medieval Art & Architecture](#)

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