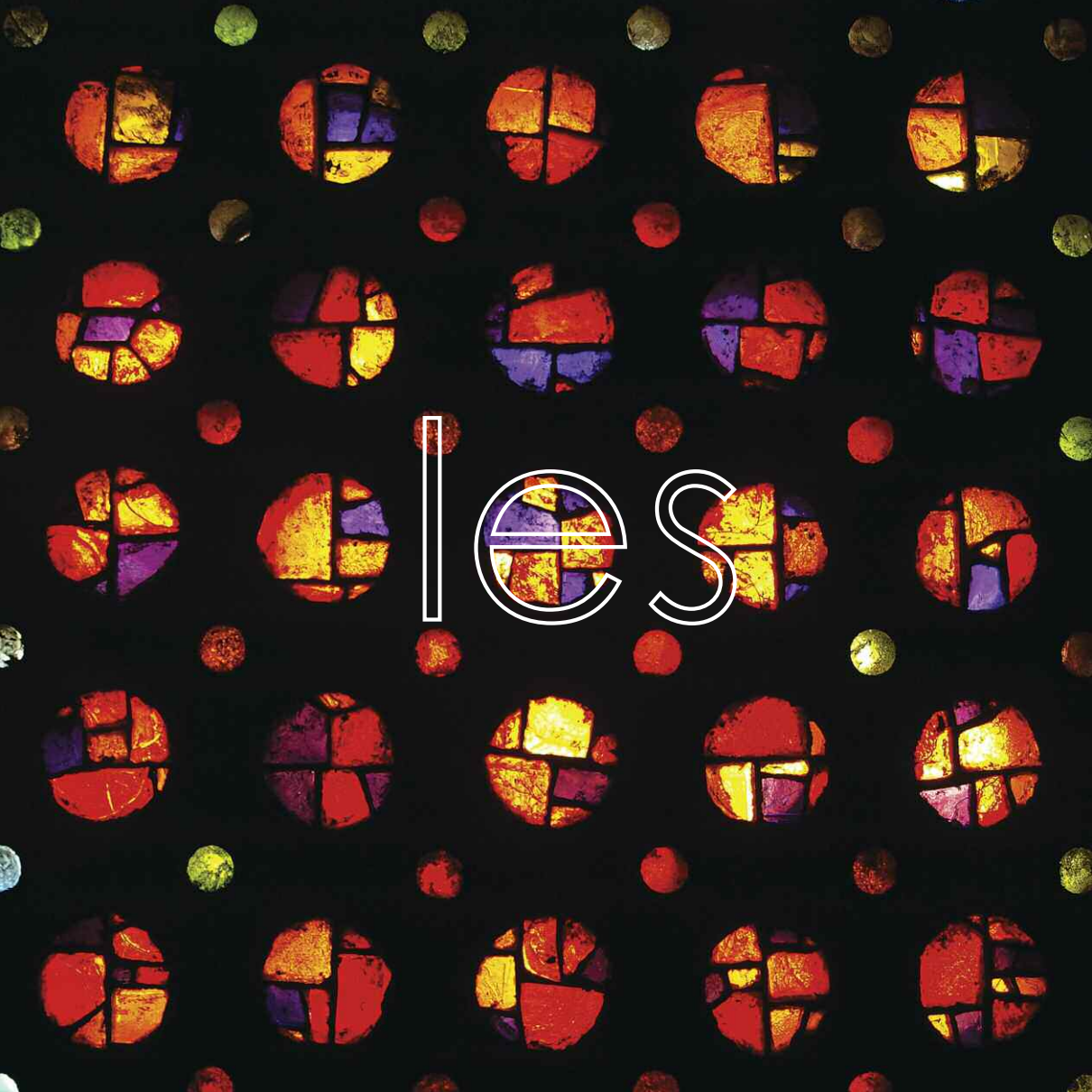


IES





COU

The image features a dense collage of various paper scraps in shades of yellow, olive green, and white. The scraps are layered and oriented in different directions, creating a textured, abstract background. Overlaid on this collage is the word "leurs" in a large, bold, black, sans-serif typeface. The text is centered horizontally and partially overlaps the paper fragments, with some letters appearing to sit on top of a white piece of paper while others are on a yellow background.

leurs

The image features an abstract, layered composition. The background is a dark, rich red color. Overlaid on this are several irregular, semi-transparent shapes in a muted grey or taupe color. These shapes vary in size and orientation, creating a complex, geometric pattern. In the center of the image, the letters 'COU' are printed in a bold, black, sans-serif font. The letters are slightly larger than the surrounding shapes, making them the focal point of the design. The overall aesthetic is modern and minimalist, with a strong emphasis on color and form.

COU

The background of the image is a vibrant yellow marbled paper with intricate, vein-like patterns in shades of green and brown. The texture is organic and fluid, resembling natural stone or aged parchment. A small, dark circular mark is visible in the upper right quadrant of the background.

leurs

The image features a vibrant, multi-colored mosaic pattern on a dark background. The mosaic consists of irregular, angular pieces in shades of yellow, orange, red, purple, and green, arranged in a complex, non-repeating geometric design. Overlaid on this mosaic is the word "DESIGN" in a white, thin-outlined, sans-serif font. The letters are spaced out and centered horizontally across the middle of the image. The 'D' is the largest, followed by 'E', 'S', and 'I', with 'N' being the smallest. The 'G' is also large and has a distinctive shape with a vertical bar on its right side. The overall effect is a modern, artistic, and visually rich composition.

DESIGN





regises

The image features a black background with several pieces of torn paper in various colors: yellow, purple, and blue. The paper pieces are scattered and overlap, creating a collage effect. The text "de la Re" is overlaid on the center of the image.

de la Re



construction



de la Re



construction

Église Saint-Martin d'Hébécrevon (1952-1955).  
Jacques Haguenaucr, René Chapaud  
et Hubert Simon, architectes.  
Paul Bony, maître-verrier.

Église Notre-Dame d'Urville-Nacqueville (1958-1961).  
François Champart, architecte.  
Henri Martin-Granel, maître-verrier.

Église Saint-Pierre de La Chapelle-Enjuger (1957-1959).  
Jacques Prioleau, Michel Pinget et Émile Sureau, architectes.  
Jacques Le Chevallier, peintre-verrier.

Église Saint-Jean de Saint-Jean-des-Baisants (1959-1967).  
Guy Pison, Guy Belin, architectes.  
François Chapuis, maître-verrier (conception).  
Louis Gouffault, maître-verrier (exécution).

Église Notre-Dame de Cavigny (1954-1956).  
Yves Cochapain, architecte.  
Maurice Rocher, maître-verrier (conception).  
Jean Barillet, maître-verrier (exécution).

Chapelle du Carmel d'Avranches.  
Louis Comille, architecte.  
Gabriel Loire, maître-verrier.

Église Saint-Michel de Graignes (1956-1958).  
Guy Pison, Yves Martinet et André Maubiac, architectes.  
François Chapuis, maître-verrier (conception).  
Ateliers Gouffault et Razin, maîtres-verriers (exécution).

Église Saint-Anne de Villebaudon (1954-1957).  
Pierre Sautier, architecte.  
André Ripeau, maîtres-verriers.



les couleurs

des églises  
de  
la Reconstruction  
de la Manche

[www.caue50.fr/lesegliisesdelaReconstruction](http://www.caue50.fr/lesegliisesdelaReconstruction)

**c.a.u.e.**  
de la manche  
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