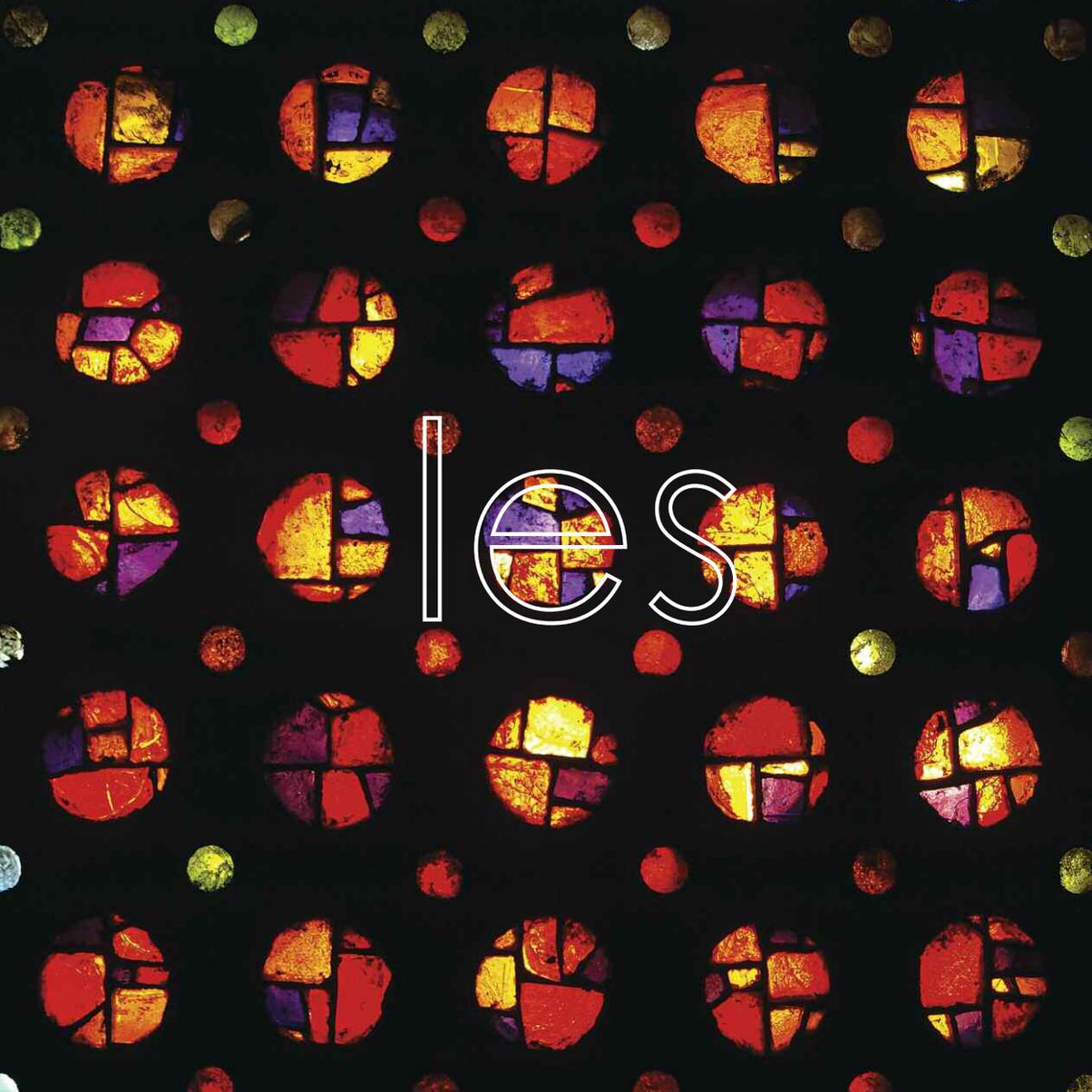


IES

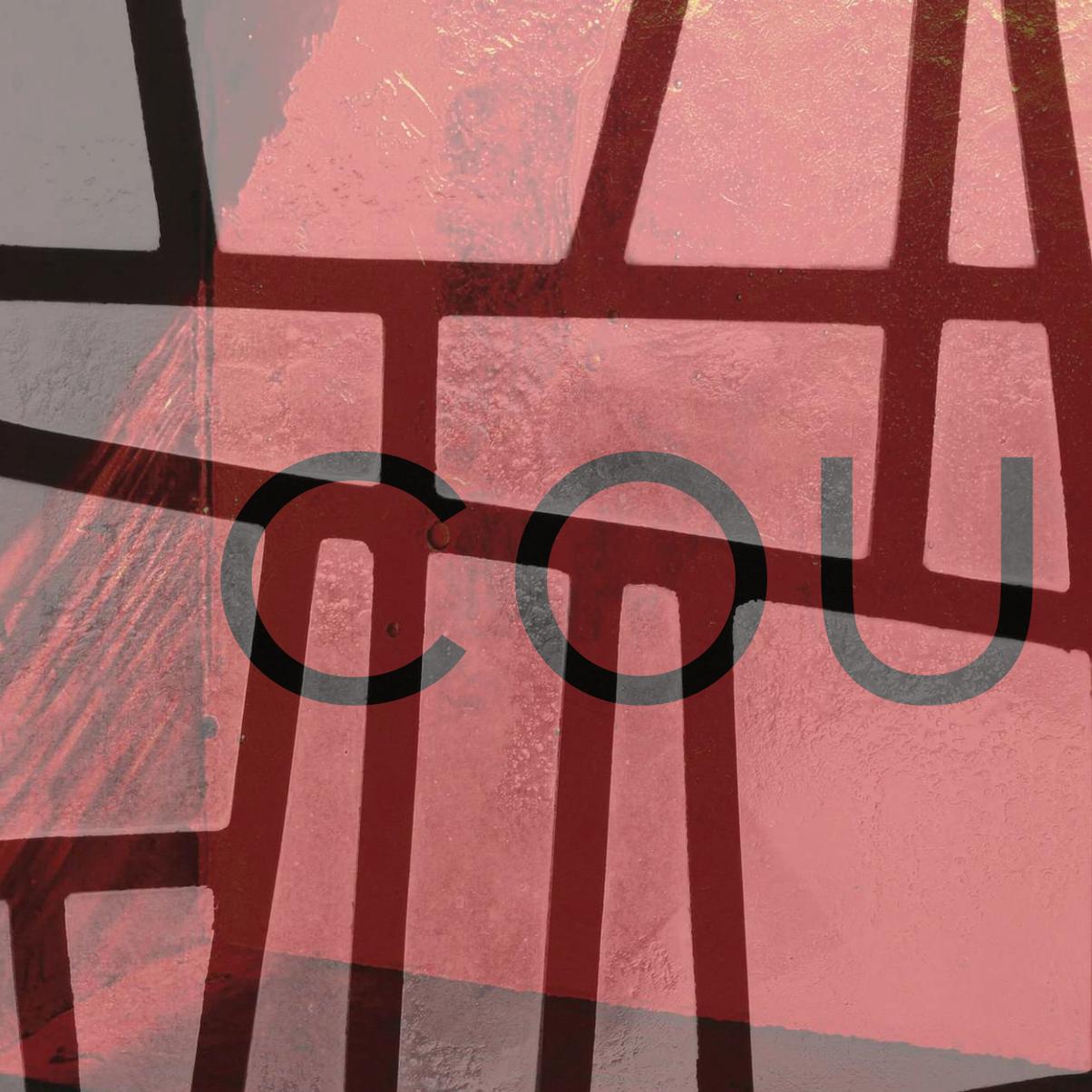




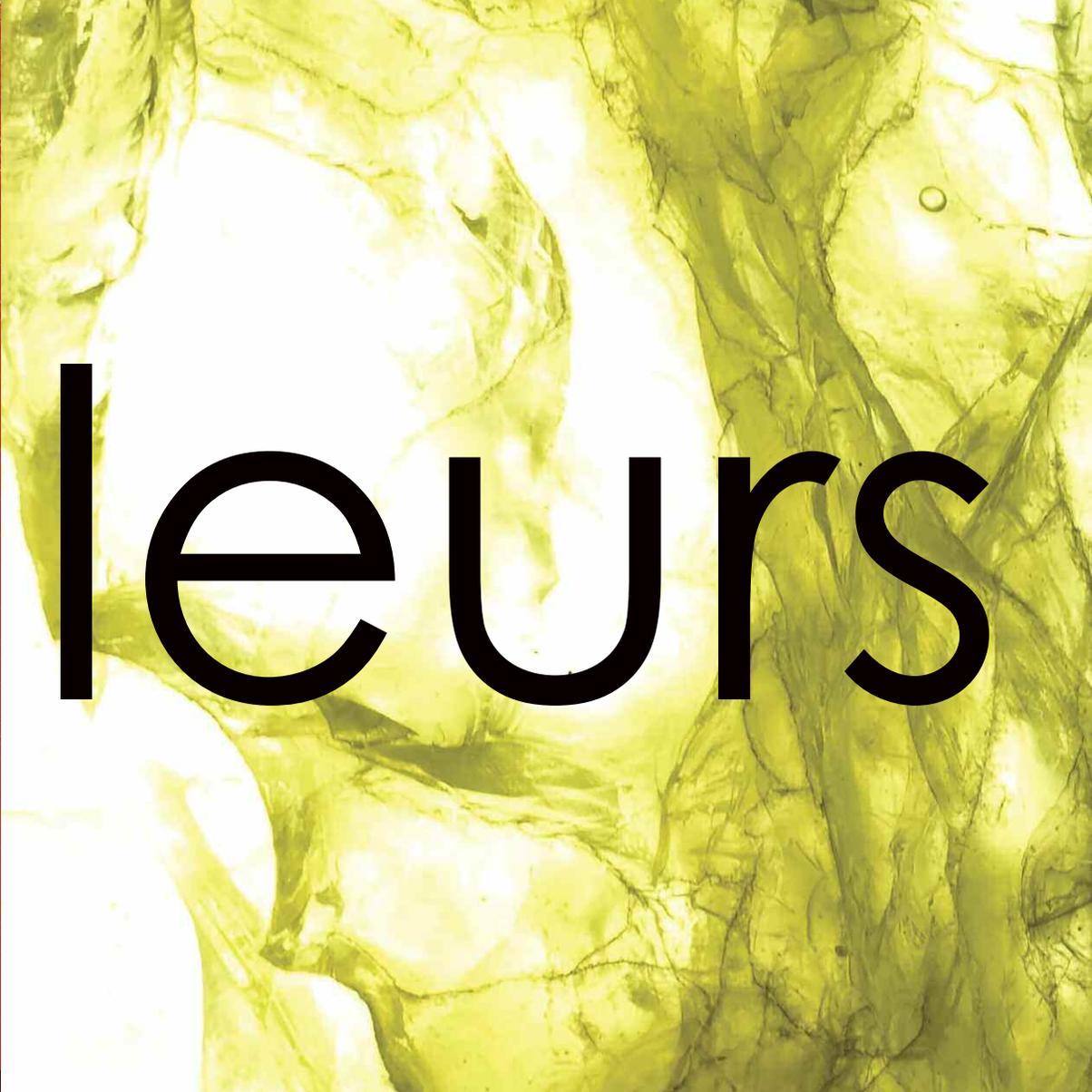
COU

The image features a dense collage of overlapping paper scraps in various shades of yellow and white. The papers have a textured, fibrous appearance with some darker, brownish-green stains or markings. The word "leurs" is printed in a large, bold, black, sans-serif font, centered horizontally and partially overlapping the paper scraps. The letters are thick and have a slight shadow, giving them a three-dimensional appearance as if they are floating above or attached to the collage.

leurs

The image features an abstract background composed of various geometric shapes in shades of red and grey. The shapes are layered and overlapping, creating a complex, textured effect. The word "COU" is overlaid in the center in a bold, black, sans-serif font. The letters are slightly transparent, allowing the underlying red and grey shapes to be visible through them. The overall composition is dynamic and modern.

COU

The background of the image is a piece of yellow-green marbled paper with a complex, organic pattern of veins and swirls. The colors range from pale yellow to a deep, slightly darker green. The texture appears slightly rough and aged.

leurs

A vibrant, abstract mosaic background composed of numerous small, irregular tiles in shades of yellow, orange, red, and purple. The tiles are set against a dark, almost black background, creating a rich, textured effect. The overall composition is dynamic and colorful. Overlaid on this mosaic is the word "DESIGN" in a clean, white, sans-serif font. The letters are hollow, allowing the colorful mosaic to be seen through them. The word is positioned horizontally across the middle of the image.

DESIGN



regises

A collage of torn paper in yellow, purple, and blue against a black background. The paper pieces are irregular and layered, creating a textured, abstract composition. The colors are vibrant and contrast sharply with the dark background.

de la Re

The background of the image is a photograph of a construction site, showing a complex network of steel beams and structural elements. A vibrant rainbow gradient is overlaid on the image, transitioning from purple and blue at the top to orange and yellow at the bottom. The word "construction" is centered in the lower half of the image in a white, sans-serif font.

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 Maublan, 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

c.a.u.e.
de la manche
CONSEIL D'ARCHITECTURE, D'URBANISME ET DE L'ENVIRONNEMENT

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