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Developing international religious tourism

BROCHURE FOR PYHÄMAA CHURCH OF SACRIFICE

DEGREE PROGRAMME IN INTERNATIONAL TOURISM
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Title of publication Developing international religious tourism: Brochure for Pyhämaa Church of Sacrifice		
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<p data-bbox="312 701 424 730">Abstract</p> <p data-bbox="312 772 1449 952">The thesis is project based and the concrete outcome is a brochure for the Church of Sacrifice in Pyhämaa Finland. The church of Sacrifice is a wooden church from the 1600s that holds the paintings of Christian Wilbrandt. I worked at the church as a guide and observed the lack of an English brochure for the international visitors, and that sparked the idea for my project-based thesis.</p> <p data-bbox="312 994 1449 1099">For theory base religious tourism was researched to better understand the phenomenon, brochure making fundamentals were learned so a good brochure for the church could be made, and of course a lot was read about the church itself to write the brochure.</p> <p data-bbox="312 1142 1449 1247">Religious tourism is popular for pilgrims and non-religious people alike, and it is not uncommon for pilgrims to be outnumbered by tourists at sacred sites. Due to this it does not come without negative effects.</p> <p data-bbox="312 1290 1449 1469">Religious tourism has been around in Finland for a long time too, as in the olden time going to church was a small pilgrimage in itself, as people could not go there often living in the woodlands. Today small pilgrimages in the form of church paths and -walks have made a new arrival. The church is usually one of the most important landmark buildings, and roadside churches have made seeing them even more accessible.</p> <p data-bbox="312 1512 1449 1691">After learning the basics of the theory, the brochure making process started. New pictures were taken of the church, and Canva graphic design website was used to create the brochure. Information was gathered and text formatted, then the layout was finished, and the brochure sent out for feedback. Corrections were made accordingly, and the brochure was ready for distribution. The new brochure is in English and Finnish.</p>		
<p data-bbox="312 1785 453 1814"><u>Key words</u></p> <p data-bbox="312 1821 1190 1850">Brochure, church, paintings, Pyhämaa, religion, tourism, pilgrimage</p>		

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1 INTRODUCTION

The idea for travelers to be able to rest at an open church came from Germany and has spread to other northern countries. Finland has roadside churches all the way from Helsinki in the south to Utsjoki in the north. The churches need to apply to become a roadside church, and they need to fill certain criteria. Roadside churches must be open at least five hours a day for five days a week for at least three weeks in the summer, and they must have good road connections and have material available or a guide to give information about the church to visitors. The guides can be volunteers or hired. The Tiekirkot website lists all the roadside churches and their locations in Finland, so new places can be easily found to visit and stop for a rest. (Website of Tiekirkot 2023.)

The city of Uusikaupunki has six roadside churches (Website of Uudenkaupungin seurakunta n.d.). One of them, the church of Kalanti is part of the St. Olav's mainland way, which is part of the St. Olav's pilgrimage paths, passing through continental Finland (Website of Pyhän Olavin mannerreitti 2023). Uusikaupunki is also near cities that have some of the most visited roadside churches. Turku Cathedral is usually the most visited, with around 60 000 visitors yearly (Website of Tiekirkot 2023). The Church of the Holy Cross in the neighboring city of Rauma has been in the top 4 most visited for many years too, with around 20 000 visitors yearly (Kuisma, personal communication on 23.3.2021).

This thesis is about one of those roadside churches, Pyhämaa Church of Sacrifice, and developing its international religious tourism by making an English brochure.

My mother lived in Uusikaupunki for a while, so for one summer I worked at the roadside churches of Uusikaupunki and Pyhämaa.

2 PURPOSE AND OBJECTIVES

The thesis is project-based, and the research task is to create a brochure in English for the Church of Sacrifice in Pyhämaa and update the Finnish one to match. Both the Church of Sacrifice and the new church of Pyhämaa are roadside churches and open during the summertime for visitors, but during my worktime there in 2019 only had a brochure in Finnish. My commissioner asked me to update the Finnish brochure as well, as the existing one is quite old and in a form of two A4 papers stapled together from a corner (picture 1).



Picture 1 The old brochure

The information I acquire for the thesis can help future guides too, as it has more information than just the brochure. They can read it and learn the English information about the church quickly to better serve international visitors.

2.1 Commissioner

This Pyhämaa chapel parish is part of Uusikaupunki parish, which is my commissioner. Uusikaupunki had 15 092 inhabitants in spring of 2023 (Käkönen

2023). Uusikaupunki parish has four congregations: Uusikaupunki, Kalanti, Lokalahti and Pyhämaa, which all have at least one roadside church. Pyhämaa has two churches, the Church of Sacrifice from the 17th century, and the new church. (Website of Uudenkaupungin seurakunta n.d.) I worked at the Pyhämaa churches as a guide in the summer of 2019.

The town of Pyhämaa is 25 km from Uusikaupunki. Distances to some of the bigger cities are 50 km from Rauma, 100 km from Turku, 190 km from Tampere and 260 km from Helsinki. Pyhämaa consists of 245 islands and islets. There are more than 600 inhabitants in Pyhämaa, and that number grows largely during summer from cottage residents. (Website of Pyhämaa n.d.)

Pyhämaa is also one stop in the Velhovesi ring route, that goes around the freshwater basin and northern archipelago of Uusikaupunki (Website of Visit Uusikaupunki n.d.). The travelers of the route like to stop to look at the Pyhämaa church too. One of Uusikaupunki's roadside churches, the St. Olav's church in Kalanti, is part of the St. Olav's pilgrimage path that passes through continental Finland (Website of Pyhän Olavin mannerreitti 2023). This brings more visitors to the other churches also.

2.2 Delimitations and confidentiality

Some delimitations had to be made as the ideas were quickly growing large in videos, recordings, and virtual tours, so the research task closed up to be the brochure. The brochure would be needed in German and Swedish preferably as well, but due to the specific vocabulary needed are over my language skills, so I made it only in English and Finnish.

There are no major confidentiality questions, as the information about the church will be and is freely available. In the case of personal communications, it must be stated what information can be used in the brochure and thesis and what is to be kept between the conversationalists.

3 RELIGIOUS TOURISM

The religious phenomenon has played a significant role in human history, and at different times and in different cultures, it takes on a wide variety of forms. Religious sites host a relationship between intangible and tangible heritage. They can serve as a transmitter of the territory's age-old values. The places have value as architectural heritage even if they have lost their value as a worshipping place. (Aulet & Vidal 2018.)

Sacred spaces serve to articulate the bond of the community and the religious practices, and to manifest the human-transcendental relationship. Constructed sacred spaces are embodiments of these manifestations, either because the natural environment location is thought to be a manifestation of the divine, or because the building itself represents the various sacred symbolisms. Considering that travel for religious purposes has existed since the dawn of time, it is clear that the motivations and characteristics of religious tourism have evolved over millennia. Religious tourism covers a wide range of forms other than pilgrimage. For example, many visit Israel for the Jewish atmosphere as well as the sacred sites. (Aulet & Vidal 2018.)

While looking back over the history of religion, it is found that all major religions have used tourism as a foundation for the expansion of their own beliefs and practices. Traveling with the primary goal of experiencing religious events or the goods they deliver, such as art, culture, values, traditions, and architectural wonders, is the common definition of religious tourism. Travelers can be inspired to visit holy sites by a variety of important and interesting factors, including religion, art, architecture, history, and personal heritage. Whether a traveler is personally religious or not, they can find holy places to be both fascinating and moving. Religious tourism is frequently referred to as cultural heritage tourism, cultural tourism, and spiritual tourism in the literature. Some forms of religious tourism are spiritual roots, spiritual pilgrimage,

secular pilgrimage, church tourism, religious occasions, preaching, volunteerism, meditative retreats, fellowship vacations and youth movements such as camps. (David 2021.)

Because of cultural, historical, and religious influences, religious destinations are not only visited by pilgrims but also by non-religious tourists (David 2021). The thousands of sacred buildings that are visited by tourists are the most visible link between tourism and religion. Notre-Dame de Paris is one of Europe's most visited tourist attractions, with 13 million tourists a year. The distinction between religious tourist attractions and pilgrimage temples is that the latter is used for pilgrimage but has little tourist appeal, while the former is visited by both visitors and devotees but is not considered a pilgrimage site. It is not unusual for pilgrims to be outnumbered by tourists in these places, since they are often known for their architecture, art, and other features. There is around half a million sacred buildings with long history with high-value heritage, like temples, churches, synagogues and mosques, and most of these religious buildings have a rich artistic content. (Aulet & Vidal 2018.) Most of the religious destinations entice millions of religious travelers crafting a massive economic contribution to the destinations (David 2021). For example, the sale of iconography art as tourist souvenirs in Corfu, where tourists come see the churches and buy the merchandise (Pratt 2017).

3.1 Negative effects of religious tourism

Depending on the source, the subjective and emotional link to the place has been named 'spirit of the place' or 'sense of place', and it can be disturbed by inappropriate behavior of visitors. The sites have a meaning for a group and create a sense of belonging and identity. (Aulet & Vidal 2018.) Finding the right balance is one aspect of religious tourism. However, achieving that balance can be challenging for mosques, temples, and churches. while for some it is a tourist destination with a large number of visitors passing by as a spectacle, for others it is a holy place of worship where they go to meet or communicate with their God or simply to find some inner serenity. (Pratt 2017.) There is a severe risk that certain monasteries will become "invaded" by increasing tourism. For example, every year, Songtseling monastery receives a large

number of tour groups, and the ticket sales to visitors is a key income source for them and the county government. Due to financial concerns, tour groups and their guides have been allowed to enter the monastery at all times of day, regardless of the rituals being performed at that time, leading to the wandering tourist groups disturbing some occasions. (Kolås 2004, in Aulet & Vidal 2018.)

Badly behaved tourists have caused harm and have been even banned from entering sacred sites, like in Japan where temples have banned tourist groups after the tourists showed no respect to the site continuously. Nanzoin temple is one of them, where tourists climbed on the roofs and splashed in the sacred waterfall, driving away local worshippers. (Adams 2019.) Of course, some of the upkeep and maintenance costs of the destinations are covered by the entrance fees that tourists may pay, but that comes at the cost of having people crowd the places of worship. (Pratt 2017.)

3.2 Religious tourism in Finland

Almost all religions and cultures have supernatural people whose powers and miracles seem to be out of this world. In Christianity, people to whom God has lent his power have been called saints since early times. Most of the saints who died in the first centuries experienced martyrdom, and those who gave their lives for their faith have remained, along with their biblical counterparts, as the most important group of saints until the 2000s. When entering the Middle Ages, martyrdom could only be met by going on a mission. An excellent example is the Finnish saint Henrik, who, according to tradition, arrived to convert pagans and met his death at the hands of the peasant Lalli. (Heikkilä & Suvikumpu 2009, 10, 13.)

The heart of the congregation was the church, the scene of holy ordinances and the center of the church's local administration. The first churches were modest wooden buildings, but over time more and more churches built of stone arose in their places. The saints had a solid place in the church too. That included stories, statues and paintings of them, even the altar had to contain a relic of a saint to make the services performed there valid. (Heikkilä & Suvikumpu 2009, 20.) Not all medieval churches were built of stone, but wooden structures were threatened by fire, pests and decay.

Because of these, not a single Finnish medieval wooden church has survived, the last one, church of Saloinen, burned down in 1930. (Heikkilä & Suvikumpu 2009, 30.)

Living out in the roadless wildernesses even the devout parishioners could very rarely go to church. With the long journey, that could last for days, there was no possibility to go every Sunday or even to baptize every child born. The more rarely people went to church, the more important the church itself and the service held there became. So, the church attendance became a kind of small-scale pilgrimage for people. (Heikkilä & Suvikumpu 2009, 30.)

The Reformation changed the churches' and people's relationship to saints in the 16th century. In many reformed areas, the saints had to leave their honorary places in altars and churches, when the Christian imagery was wiped clean of influences that were considered false. Most of the colorful pictures in the vaults of medieval churches were symbolically painted over as white as the new pure doctrine. Luckily, some survived. (Heikkilä & Suvikumpu 2009, 45–46.)

Pilgrimages have been made to the saints and their churches and relics for ages. Some proof was often acquired from the destination, a memory that the goal had been reached. Among the many pilgrimage symbols, the emblem of Santiago de Compostela, the seashell, has become the most famous. It was already established in the Middle Ages as a common symbol of a pilgrim, no matter where the journey was headed. The routes leading to Christianity's holiest places go across Europe and beyond. They also lead to Finland, where Renko's church is considered the farthest starting point of the St. Jacob's Way leading to Santiago. In the North, important pilgrimage destinations are the grave of St. Olav in Nidaros, today's Trondheim, in Norway, and the grave of St. Birgitta in Vadstena, Sweden. All these destinations still attract pilgrims today. (Heikkilä & Suvikumpu 2009, 73.) The St. Olav's pilgrimage path in Finland starts from Turku and continues to Grisslehamn, Sweden through the Archipelago Sea. The route then joins the St. Olav's route in Sweden, that continues all the way to Trondheim. (Website of Pyhän Olavin mannerreitti 2023.)

Those who go on a pilgrimage join an ancient multicultural continuum that transcends the boundaries of time and place. Pilgrimage does not have to mean many weeks of

wandering, in its easiest it is just getting to know your neighboring areas. (Heikkilä & Suvikumpu 2009, 145.)

Various church paths and -walks have experienced a kind of new arrival. Interest in pilgrimage also indicates a desire to achieve something important to oneself. Not all pilgrims walk the routes for religious reasons, but may equally seek silence, spirituality, a simple life or nature experiences and stories from the paths. (Website of Pyhän Olavin mannerreitti 2023.) In almost every locality, the church is one of the most important landmark buildings. Churches located along travel routes have lowered the threshold for people to come to churches, and their peaceful atmosphere has offered a place to rest for busy people. (Website of Tiekirkot 2023.)

4 PYHÄMAA CHURCH OF SACRIFICE

Pyhämaa, meaning “holy land”, shows up on maps already in 1539, and in an urbarium 1540. Pyhämaa meant untouched, pure lands, that were secluded and utilized only during fishing- and hunting season. Sacred meant that the area is protected from animals or continuous use. Religious meaning to the name came later. It is believed that Frisian merchants brought Christianity with them on their trading trips to Pyhämaa already in the 800s. (Karsikas 2000, 3.)

Pyhämaa separated from the town of Laitila in 1639. In the past one could reach the town of Laitila by boat, and it was a popular trading place. But because the land has risen during a thousand years about 6,5m, it is now quite far from the shore. The Pyhämaa church was originally on the edge of water, but the rising of land left the churches further from the shore too. Now the mainland of Pyhämaa has grown so big from many parts that one does not even always remember that it is an island. (Karsikas 2000, 3–4.) Still Pyhämaa is surrounded by water, Mannervesi and Velhovesi bays and open seas all around the islet. Following its history most of the archipelago is preservation area, either part of Bothian Sea National Park or private. The Pyhämaa churches can still be reached by boat, as the old shipyard guest harbor is just one hill down from the churches, as is depicted in the chart of the town (Picture 2). The Pyhämaa village is still vigorous, and lively especially during the summer months. (Website of Pyhämaa n.d.)



Picture 2: The chart of Pyhämaa town in the church parking lot (by Michelin 2022)

The municipality of Pyhämaa became part of Uusikaupunki in 1974. The congregation moved to co-economy but remained partly independent. (Karsikas 2000, 3–4.)

4.1 The age and name of the church

The age of the present church is a debated question. There has been a church on the island already before the first crusade. It might have been at the place without having anything to do with the current church. On the other hand, wood can survive in churches at good conditions for over 600 years. Many sources show that the church would have been built around 1600, but usually people settle at saying that the Pyhämaa old church is renovated or rebuilt during 1647–1652. (Karsikas 2000, 4–5.)

The tradition, however, considers the church older. In 1539 Olaus Magnus, who hid from the King of Sweden Gustav Vasa abroad in 1530, published a map in Italy in which there is a church marked on the present church's place. The age is backed also

by a mention in a furniture list in 1640, that the church has gotten gifts already in 1634. Folklore considers the church to be built by 1538 from the Rauma monk community dismissed Franciscan monks. When in 1527 Gustav Vasa took the monk communities assets for the state, the monks ran out of regular income, and some had to leave. Pyhämaa was familiar sermon and confession ground for the monks. (Karsikas 2000, 5.)

In 2000 dendrochronology sampling of the church was made and it determined that the nave was built in 1642 and the chancel in 1650. Not all logs were sampled, so some materials from prior churches could have been used in building the current one. (Kapiainen 2022.)

The southside used to have an entry hall, but now the door leads straight in from outside. The northside used to have a sacristy that was then dismantled. The outside walls were boarded in the 1890s. In 1934-1935 the paintings were restored, and the furniture returned from the new church where they were taken when the new church was finished. The old church was left to be a mortuary and storage during that time. (Rancken 1935, 6, 8) The building was renovated and fortified in 1965 (Pyhämaan luodon uhrikirkko 1972).



Picture 3: The Church of Sacrifice (by Michelin 2019)

Age is not the only special thing of the church. The name Church of Sacrifice has nothing to do with live sacrifice, it comes from the praying through the church, asking for intercession, giving votive offerings and gratitude gifts, all things going beyond memory. The practises got more power from seafaring, where human has felt their smallness. Many offerings were given to the church from people in need. Help has been needed both at sea and on the shore. For addition the sailors had continuously seen the sacrificial gift practice on their journeys in catholic countries and got used to thinking that praying in churches, at saints' graves and in other sacred places made sure your prayer got heard. (Karsikas 2000, 8–9.)

Opposite the entrance is a votive ship in a glass casing made by a sailor saved through the church. Next to it is a letter written by him and an old picture of the crew of the ship.

While I was working at the church, I saw people still leaving donations or sacrifice money to the sacrificial chest from the 1600s (Picture 4). Visitors often paused for a short prayer in front of it before donating and dropping a few coins to the weird old chest was fascinating for children too.



Picture 4: the sacrificial chest and hourglass from the 1600s in the Church of Sacrifice (by Michelin 2022)

4.2 The famous paintings and visitors of the church

The true treasure of the church are the paintings by Christian Wilbrandt in 1667 that cover the whole interior. The paintings portray biblical events, and the ceiling is filled with pictures of angels and foliage. The chronology of the pictures starts from the altar screen and goes from left to right all the way to behind the altar screen. (Website of Uudenkaupungin seurakunta n.d.)

Above the altar screen on the left is the Fall of man, and on the right Saint George and the Dragon. On the south wall starting from the left are the Birth of Jesus (Luke 2), the Circumcision of Jesus (Luke 2), the Baptism of Jesus (Matt. 3), the Parable of the Pharisee and the Publican (Luke 18), and Jesus raises Lazarus from the dead (John 11). On the back wall are Jesus and the woman taken in adultery (Luke 7), and Jesus rides to Jerusalem (Matt. 21). On the north wall are Jesus prays in Gethsemane (Matt. 26), Judas' betrayal (Matt. 26), Jesus in front of the high priest (Matt. 26), Soldiers whip

Jesus (Matt. 27), Jesus Mocked by the Soldiers (Matt 27), and behind the altar screen, Jesus is crucified (Matt. 27).

Left to the window in the chancel is Resurrection of Jesus (Mark 16) and on the right a two-piece of Ascension of Jesus (Acts 1) and the Outpouring of the Holy Spirit on Pentecost (Matt. 28). Behind the altar screen are pictures of unicorns. (Website of Uudenkaupungin seurakunta n.d.)



Picture 5: Painting of Jesus and the woman taken in adultery (by Michelin 2022)

During my worktime in the summer of 2019 the church of sacrifice had over 2700 visitors. The amount per day was around 30, with a little less on workdays more during weekends. During events and special days, like Wind on the Rock, Pyhämaa day and Midsummer, the visitor count was notably higher, around 100 a day. Most visitors were domestic, but there were people from German speaking countries almost every day. Most visitors were from Austria or Germany or The Netherlands, but people also visited from Switzerland, France, Sweden or even Ukraine. Visitors could write in the guestbook and tally was held on the side from the ones that did not. (Guestbook of Uhrikirkko 2019.) Many came to see the church their ancestors worked at. When I was working there people came in and asked for where the graves of their ancestors were, or to look at the memorial stone where all the names of the priests were written. There is also a memorial stone for the memory of the steamship that crashed on the sea.

Some income for the church comes from the little souvenirs it sells, postcards, books and printed paintings of the church (picture 6). Most customers bought postcards for a memory, but some books were also bought during my time there.



Picture 6: The souvenir table and guestbook at the Church of Sacrifice (by Michelin 2022)

5 BROCHURE DESIGN

Design has been around us since the early dawn of human civilization. From cave drawings to Egyptian hieroglyphs, design has been a way people use to tell a story or mark meaningful information to be passed along. Over the past 200 years, graphic design has transformed from a craft that mainly used black and white to create text and images for books and broadsheets to a craft that uses full color in analog and digital media and on a variety of substrates. (Hass 2015.)

Nowadays, printed and digital designs are everywhere. Meaningful, relevant, and efficient design is a must. To point out, choose, and designate information in a printed format, like a brochure, that stands out the brochure must have good visual elements, proper composition, informational hierarchy, and an accessible virtual copy. From there, the brochure's design is defined by: a high-quality finite printed shape, relevant colours – both in images and text, typography for text information, and symbolism and meaningful information. (Dumitru 2022a.)

5.1 Fundamentals of brochure design

The fundamental building block of every line, texture, and plane variance is a **point**. On a surface it is a precise spot, a mark of coordinates without mass, and visually is just a dot. In essence, the building block of any visual design is the point or dot. (Dumitru 2022a.) Because of the limited capacity of human attention, one cannot process information and read actively in multiple places at the same time. Human attention shifts from one point to another, focusing on the most relevant parts. Depending on their interests and needs this relevancy changes, shifting their visual attention. (Holsanova 2014, 334, 338.)

Management of space and form is called layout. The objective is to present the elements so that the reader has to use minimum effort in receiving them. Reference lines, grids, can be used to help in placing of elements and consistency. (Ambrose & Harris 2011, 33.) A **grid** is a system of lines that organizes how components are arranged and establishes connections between them. A design area is divided vertically and horizontally by a grid. Each project's execution process begins with the grid, which transforms a concept into a structured area. Multi-column grids can be used by designers to build grids for complex documents because they enable complex hierarchies and give them more options for combining text and images. A grid is frequently used in design compositions, and the grid's column designs often determine how text pieces should be aligned within them. (Hass 2015.) People cannot read more than 300–400 pixels at a time, that is why most printed newspapers use columns, and human eyes are trained for this in social media and websites too. Most people have smartphones and are used reading on them, this is why the width of the columns should not be more than a big smartphone screen. (Dumitru, personal communication on 9.3.2022b.)

Another important element is **spacing**. Text can be positioned differently depending on presentation. Spacing between lines is called leading, and it affects readability. As does word spacing – the distance between words. (Ambrose & Harris 2011, 74,76.) **Alignment** refers to the matching of collection of graphic elements on a page, aligning their top, bottom, sides, or center. If independent elements are alike, it is probable that they will be seen first as a whole and then as distinct elements. An arrangement of components that creates relationship or an association between them is called **proximity**. Any components that share a lot in common in terms of size, form, color, texture, or other visual characteristic can achieve proximity. It can also be accomplished with dissimilar forms and textures by clever and conceptual composition. Because they are profoundly ingrained in human DNA, **balance** and **symmetry** are essential design elements. Compositionally balancing visual elements reduces tension and roots the design. Creating an asymmetrical composition is the best course of action when a centered, or stable, arrangement is not desired. The visually quiet space surrounding the active space is called **negative space** or white space. (Hass 2015.)

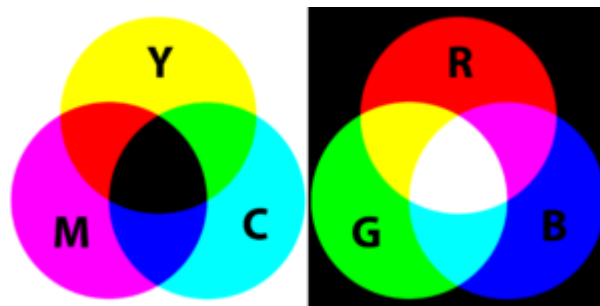
When visual form is given to a written idea it is called **typography**. This affects readability and must be chosen carefully. It can also express personality, evoke feelings or symbolise movements, going from clear to dramatic. (Ambrose & Harris 2011, 55.) Typography includes two informational levels, display and content, making it a challenging medium to work with. Although words are meaningful by themselves, the style of them can express to the reader whether the writer is serious, humorous, exciting, or calm. Typography equals the tone of a voice; it can have a personal or a more neutral tone. (Hass 2015.) For easy readability the typeface, or **font**, should not be too skinny, unordinary in shape or have much change in thickness. The more the font strives from the mainstream ones, the slower the reading. Usually only few different fonts should be picked for a publication, as diversity in them creates confusion and makes reading harder. (Virtanen 2012, 120.) Old but modern matching fonts will be appropriate in general for print and digital forms. Majority of websites use two fonts: the main font as the headline to catch attention, and the body font, which is more specific for more detailed information. The headline has maximum of one or 3 lines or rows, but the body font can have a considerable number of paragraphs. (Dumitru, personal communication on 9.3.2022b.)

Utilizing **contrast** in colors, sizes, and shapes is one way to make distinction between design components. By distinguishing differences between two objects, contrast allows us to recognize the features of one object. Applying a **hierarchy** to a group of elements simply means placing them in order of significance. Size, color, placement, tonal value, and other variations of each piece all contribute to the visual hierarchy of a composition. In design, typographic hierarchy is critical. By appointing order through a system of sections, subsections, titles and subtitles, a body of writing is made more understandable. Subtle differences are ineffective, hierarchy is formed when the tiers of it are clear and distinct from one another. The more significant an element is, the larger and darker it is. Less important items are smaller and lighter by dimensions and tones. (Hass 2015.)

Mental **imagery** means the ability to see images with minds, like while reading a book or recalling a scene from the past (Holsanova 2014, 340). Sometimes it is good to let one's imagination flow, like when reading a fantasy novel, but sometimes people want to get right to the point, like when reading the news. As Ambrose and Harris (2011,

93) state, sometimes things can be hard to describe in words but one look at a picture can tell it all. Images bring ease to delivery. They can support, sum or convey messages, and they bring life to designs.

The standard for color use in modern society has been significantly raised, making a basic knowledge of color absolutely essential. It is important to recognize that there are two different color systems, and projects usually requires working in both. The visible light color system is called RGB. Red, green, and blue are the three main colors used in digital media, which operates on an additive color model. In this model, the absence of color equates to black, while the mixture of all colors produces white. The three colors combine to produce all the colors in the spectrum, which is why this light system is known as additive (Picture 7). Cyan, magenta, yellow and black, CMYK, are the primary colors of the subtractive color system required for print media. White is equivalent to no color in CMYK, while black is produced by merging all colors (Picture 7). Although there are many colors that overlap in both of these systems, their color spheres are not precisely the same. The success of a project depends on knowing where the overlaps occur and where they do not. Color schemes that are compatible with both platforms should be selected, otherwise a major design issue will emerge when printing the materials, as they cannot be reproduced on screen. (Hass 2015.)



Picture 7: The additive and subtractive color systems (Hass 2015)

The images and text should have balance between them. In case of the brochure, a good approach is to have an image of the location itself on the front cover and the contact information. The page must answer to two questions: who and where. This is repeated on the back page of the brochure, but on the cover page the emphasis is on who and on the back cover the emphasis is on where. It is important that the contact

information is on both covers, so both hurried and traditional people find it easily. The inner pages are a mix and match. The pictures should be high resolution detailed images. Too many smaller pictures should not be used as they are hard to see, and the details are lost. The picture should also match the context of the headlines they are under. So first the text is written and afterwards the pictures chosen that fit the message. Usually on the front page of the brochure is an outside or aerial view of the place, so on the inside pictures from inside of the place are shown. Each inner page should have one high resolution picture. The images detail the interior and can act as a mirror to cultural heritage, yet if the location has improvements of modern approaches have some images that reflect that too. So, a mix and match on the inside pages. (Dumitru, personal communication on 9.3.2022b.)

5.2 Brochure for the Church of Sacrifice

The procedure of creating an efficient design is demanding. The process can be divided into four steps: Define, research, develop, and implement. Each project has specific requirements, objectives, deadlines, and participants. The first step in brochure making is to do research and set the project goals. Setting goals enables focus on the precise message to convey and the target audience. After that, the message can be effectively created to convey to them. Writing a central topic and surrounding it with the information of the 5 Ws – who, what, where, why, and when – is the first task, followed by how. After brainstorming as many different ideas as one can, the concept is then refined by narrowing them down through several stages of development until the ones that best solve the issue are left. One should explore a variety of styles, textures, colors and other visual elements. (Hass 2015.) A lot of structured information must be acquired, history and context must be known, and previous designs and materials of the place studied, if existing. In internal design the specific rules are deduced from the company values and principles. In a generic and multinational design, the language must be adapted to be very easily understood, so plain and simple. (Dumitru, personal communication on 9.3.2022b.) A sketch by hand should always be drawn – with a pen, pencil, or tablet, – even in this digital era. Few reasons why are: no wasted time on decisions unnecessary at the point – like font or colors – it's faster than digital form, computer made sketches tend to appear finished and may lead to believe an idea might

be better than it actually is, and they offer a paper trail that documents the development process. (Hass 2015.)

It is important to analyse the photographic database available and extract two or three main colours, also to steer away from fancy typography and opt for plain and simple fonts that are easy to read and understand. In the case of the church, to refer to the cultural and historical heritage serif fonts should be used for the headlines, like Georgia or Times New Roman, as people are accustomed to these fonts in the World Wide Web. They're old and Dumitru opts for Georgia as it is really similar to Times New Roman but has some tweaks so it's very appropriate for the headlines, and for the content most used font still remains Arial. The size of the font needs to be appropriate to the design and have a very good format and ergonomic design. In this case, the font size is limited to around 12 or 13 pixels. The fonts need to also match the colors of the brochure. The selection of fonts and colours must be clarified. For the Pyhämaa brochure in question, some of the headlines could be brown and others green, or shades between those. The body text should always be black to have a high contrast (Dumitru, personal communication on 9.3.2022b.)

Next, the fold of the brochure is chosen. There are many ways to fold a brochure. The art director of Internetcorp Razvan Dumitru recommended to use the Z fold as it has six columns and therefore is good for people accustomed to reading from smartphones. After this the skeleton of the brochure is formed, now the muscles need to be designed: the content. First comes the message, the text, then the images that are related to it. All the interior images must be relevant in symbolism with the text. (Dumitru, personal communication on 9.3.2022b.)

The chosen finite shape for the Pyhämaa brochure is A4 (210x297mm) with Z fold (6 columns in total). It is a classic brochure design that fits the need to organize and prioritize information. To achieve a high-quality print a resolution of 300dpi, CMYK is recommended. (Dumitru 2022a.) The Z fold is uniform with the other Uusikaupunki's churches brochures, as they are all Z fold brochures (Website of Uudenkaupungin seurakunta n.d.).

One could do Ab testing with the brochures, which is to have two different versions of the brochure given to a person to compare. With the feedback it can be decided if version a or b is chosen. This method is not very applicable to this case, as cultural heritage in design is mostly about taste – one can love it and someone else can hate it. It should still be shown to someone as that person can have important feedback for the content, not for the design. (Dumitru, personal communication on 9.3.2022.) In this case the brochure was shown to the sexton of Uusikaupunki and the chaplain of Pyhämaa for comments.

The colour scheme is picked from pictures and interior. The church is located in a natural environment, so muted, warm tones are a good choice. It is not a city nor a disco, so bright flashy colours are not fitting. The basic materials of the church are wood, stone and glass, so black, grey, brown, red and green make the colour palette. (Dumitru, personal communication on 9.3.2022.) For the colours of the brochure, I chose red from the walls of the church, green from the paintings, and beige from the wood (Picture 8).



Picture 8: Colors chosen for the brochure

In today's fast paced society modern approach for the contact information on the brochure is a must. 15 years ago, there would not have been a website address but a phone number and address. Today this can be done via QR codes with location embedded, so it can just be scanned with a smartphone and have it take one there, as all smartphones have some kind of map application. Phone numbers are also today associated with WhatsApp or other quick messaging apps, where the contact is via text and not a call. So old and modern technology must be mixed in the brochure, to cater for the visitor's and also the place's needs. (Dumitru, personal communication on 9.3.2022.)

The information should make one want more. To keep people interested, the brochure can have trivia-like information or kind of treasure hunts, so a specific thing mentioned can be searched for on site. The brochure should have specific topics with short descriptions, but the website should have more detailed information. It is very important the website has the same information as the brochure, and even the exact same words for headlines, so the information wanted can be found easily. The content on the website can differ and be more volatile with pictures, videos, and voice recordings. Also, the contact information must be the same, so that the visitor does not become confused. (Dumitru, personal communication on 9.3.2022.)

Dumitru recommended that the church should have two holders for the brochures that could be personalised by stickers of flags to show which language they are for. The brochure could also be updated by having an another QR code on it that has an audio file of the brochure. The brochure should also be on the website too, but in a more easily readable way – one column style each below another, like a smartphone does. (Dumitru, personal communication on 9.3.2022.)

6 METHODS

A project is goal-oriented, for a certain time lasting process. They can be a part of a bigger project or aim for a certain limited outcome. (Vilkka & Airaksinen 2003, 48.) Usually people don't actively research anything, but just partake in what gives new experiences, thoughts, views and a will to change the world. This every day or personal knowledge helps to survive better in the day-to-day life. Project-based theses answer both to the practical and theoretical needs. (Varto in Vilkka & Airaksinen 2003, 7–8.) Project-based theses have always a concrete outcome. The projects can be for example a guide, safety leaflet, new worker's induction booklet, designing a website or an event or exhibition. (Vilkka & Airaksinen 2003, 9, 53.) Digitalisation has brought in new medias to produce the projects, like videos and even gamification (Kostamo et al., 2022, 13).

If the project outcome includes text, it must be designed with the target group in mind. The commissioner might also have some typographic guidelines. The design wishes of the commissioner are good to mention if they differ from one's own view. (Vilkka & Airaksinen 2003, 51–53).

6.1 Project-based thesis

A project-based thesis is a development work, where one first defines the objectives, plans the implementation, chooses the work method, schedules the steps, and decides how to evaluate the finished work and gathers feedback. The report for project-based thesis describes the basis, decisions and resolutions made for the outcome. In the thesis theory and expert knowledge meets experience and knowledge based on already existing practices and methods of operation. (Kostamo et al., 2022, 11, 15–16.) The development base for the outcome of project-based thesis can be very practical, like an idea in apprenticeship or an inspiring venture (Kostamo et al., 2022, 22). My idea for my project came from my summer job, where I observed the lack of and need for an English brochure. There I also acquired a lot of so-called silent information, things

I heard in conversations or what other workers told me. This information is hard to document and often gets lost with people or generations (Kostamo et al., 2022, 25). That is why I decided it is important to share correct information and interesting facts about the church to as many people as possible, hence the concrete outcome of my research task is the brochure for the church.

The theory part of the thesis will open the theoretical background necessary to support the project. Merriam and Tisdell (2016, 16) advise to acquire and develop knowledge on the theory bases to support the project. Knowledge was developed on religious tourism and brochure design, so that the history and relationship between the church and tourism could be more understood and so that I could make a good brochure.

6.2 The project process

The layout of the brochure will be the same six column style brochure that the other churches of Uusikaupunki have, so that they are all uniform. I was also advised to do the Z-fold by an art director. I got a lot of information from Dumitru, the art director of Internetcorp, regarding making a brochure. I got his contact through business partners of my father, and he was a nice help and addition in learning about brochure making, as he is a professional in the field. The process of the brochure is depicted in the following figure.

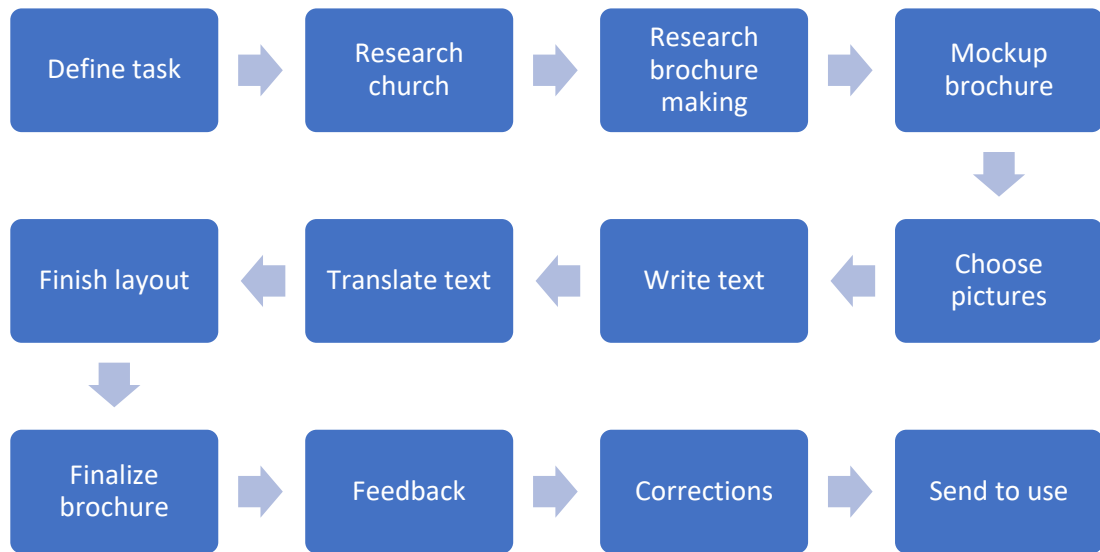


Figure 1 The thesis process

I had free hands from my commissioner regarding the brochure, so I made it look like what I liked. I browsed the graphic design website Canva for inspiration and found a few brochure templates I liked. Dumitru (2022b) said the colors should come from the pictures, and that is what I did. I made a trip to the Pyhämaa churches with a few friends to take some new pictures and chose from them the most fitting ones for the brochures. Then I matched the main colors of the brochure to the pictures by extracting the colors from the pictures using Canva. Then I formatted the text, most of it is from the old brochure, but I deleted some aged and irrelevant information, like inhabitant numbers from 2003, and added more relevant text. The Finnish and English brochures vary slightly, as some information, like about the votive ship, is available in the church in Finnish, but international visitors cannot read that, so I thought it is important to explain those things. Then I translated it to English from parts that was not translated already earlier in the theory process. I then remade the Finnish brochure too to match the new English one. In the old brochure the old and new churches were together, but I split them to have their own brochures (Appendix 1 and 2) to be more defined and easier to read, as well as to be placed in the corresponding places. I then sent the brochure to the commissioner and made small corrections they asked.

7 SUMMARY AND CONCLUSION

I worked as a guide in Pyhämaa's churches in summer 2019, both a roadside church. It bothered me already then that there was no English brochure, even though there were international visitors every week, almost every day. I was able to guide most foreign visitors in English but struggled with the right ecclesiastic vocabulary time to time. Still the visitors often asked if there was a brochure in English, so they could have explored the church by themselves or to have it as a memory.

Having the brochure in English would be beneficial for the church, as not all international visitors dare to ask from the guide, or not all guides may have the vocabulary needed to guide properly in English. So, the brochure would act as a language tool for the future guides as well as information giver and a tangible memory to the visitors.

7.1 Suggestions

The information I wrote about the church in English could be added to the website to better cater for international visitors that yearn to learn more. This would offer the option to link the QR code on the brochure to the website page with more information in English, the same way the Finnish version does. It can also be printed out for the guides in the church to read for international visitors (Appendix 3).

A new audio guide could be made using the text too, as some visitors like to hear rather than read. The audio guide could be uploaded to the website and be accessible through a QR code in the church.

7.2 Validity and reliability

Reliability of the thesis was ensured by using good references, contacting professionals and checking in with my commissioner. Cross checking the information between sources ensured correct information, like the age of the church. New studies are made constantly so finding the most up to date information is crucial. But when it comes to history, diving deep into old material was needed too.

The information in the brochure I made was verified by the workers of the church, so that all information was correct. I sent it over multiple times to check it met my commissioner's needs. I also had first-hand experience working at the church, so I knew what questions visitors most asked about and could take that into consideration while writing the text for the brochure.

7.3 Commissioner feedback

From sexton Ville Virolainen (2023):

“As commissioner we were very happy to accept the thesis, as it would be free and yield a useful outcome. Parishes have very limited financial and human resources, so the time workers have for other than their main tasks is often limited. The commissioner might ponder how much time they actually have to use for the thesis, but this one has been quite effortless.

The process took more time than the original plan was, but it never became a burden. Camilla has been very self-directed through the whole process, but we did give her free hands to create the brochure. One criticism is the schedule at the end, like for writing the feedback, as it was quite tight. We would have maybe needed more remainder messages during the process.

The brochures are in many ways – especially visually – a huge upgrade from the previous.

The thesis has a lot of information that will not only benefit our guides, but other personnel too that might present the church for visitors. Even though the theory of visual design was a bit uninteresting, due to them the brochures include a lot of finesse that we would not have even thought of. A few of these are e.g., the harmony of the pictures and design, and the font size, which is larger than in the previous ones. This increases accessibility. Also, the layout based on smartphone screens feels very logical and functioning. Also adding the QR code to access the website or longer text is a brilliant idea. This could be utilized in the other churches' brochures too. The broader English text about the church is useful and will be beneficial for guides and visitors alike.

The whole thesis - the theory, brochures and text for guides - will benefit the roadside church operation and its development, not only at Pyhämaa but in other churches of Uusikapunki too. The suggestion of recording the text is excellent, and we aim to fulfil that already this summer.”

7.4 Reflection

I sent the brochures to the commissioner via email, and they asked for few changes and additions to be made to the text. After that they were happy and asked to take it to use immediately in the spring of 2023, although main distribution will happen in the upcoming summer of 2023 when the church will be open to the public again. I sent the brochures in pdf form as well as links to the Canva versions, so that they can make changes when needed e.g., update the QR codes.

I was happy with the outcome and will receive more feedback from visitors while working at the church again in the summer. Regarding the theory part of the thesis, I wish I had written more about religious tourism, as I had many interesting references, and it is a topic that genuinely interests me. I could have dived deeper into the history of the Church of Sacrifice a lot too, but the information is satisfactory now as well.

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APPENDIX 1: PYHÄMAA CHURCH OF SACRIFICE BROCHURE



Votive offerings

Opposite the entrance is a votive ship in a glass casing made by a sailor saved through the church. Next to it is a letter written by him and an old picture of the crew of the ship.

At the front of the church is a sacrificial chest and an hourglass from the 1600s. The chest is still in use and you can leave your offerings in it, or purchase a souvenir from the guide to support the church's upkeep.



More information:



Visit Us:

Kirkontaustantie 15
23930 Pyhämaa



www.uudenkaupunginseurakunta.fi



UUDENKAUPUNGIN
SEURAKUNTA



Pyhämaa Church of Sacrifice

www.uudenkaupunginseurakunta.fi

The paintings

The simple exterior hides the true treasure of the church, the paintings covering the whole interior made by Christian Wilbrandt in 1667.

The series of paintings start above the altar screen, where on the left is the Fall of man, and on the right Saint George and the Dragon.

On the south wall starting from the left are: The birth of Jesus, The Circumcision of Jesus, The Baptism of Jesus, The Parable of the Pharisee and the Publican, and Jesus raises Lazarus from the dead.

On the back wall are: Jesus and the woman taken in adultery, and Jesus rides to Jerusalem.

On the north wall are: Jesus prays in Gethsemane, Judas' betrayal, Jesus in front of the High Priest, Soldiers whip Jesus, Jesus Mocked by the Soldiers. Behind the altar screen: Jesus is crucified.

Left to the window in the chancel is the Resurrection of Jesus and on the right a two-piece: Ascension of Jesus and the Outpouring of the Holy Spirit on Pentecost.



History of the church

The name Church of Sacrifice has nothing to do with live sacrifice, it comes from the practice of praying through the church, asking for intercession, giving votive offerings and gratitude gifts, all things going beyond memory.

The practices got more power from sea-faring, where humans felt vulnerable. Many offerings were given to the church from people in need, as help has been needed both at sea and on the shore. The sailors had continuously seen the sacrificial gift practice on their journeys and got used to thinking that praying in churches, at saints' graves, and in other sacred places made sure your prayer got heard.

There has been a church on the island already before the first crusade. Many sources show that the church would have been built around 1600.

In 1539 Olaus Magnus published a map in Italy in which there is a church marked on the present church's place.

The age is backed also by a mention in a furniture list in 1640, with gifts to the church dating back to 1634. Folklore considers the first church to be built in 1538 by dismissed Franciscan monks from the Rauma monk community.

In 2000 dendrochronology sampling of the church was made and it determined that the nave was built in 1642 and the chancel in 1650. Not all logs were sampled, so some materials from prior churches could have been used in building the current one.

APPENDIX 2: PYHÄMAA NEW CHURCH BROCHURE (FI)



Apostolinkuvat kuoriparvekkeen rintamukseen on uudestaan maalannut pyhämaalainen maalari Magnus Ruusula 1900-luvun alussa. Alkuperäiset ovat tuntemattoman maalarin työtä samalta ajalta kuin vanha alttaritaulu. Apostolit ovat vasemmalta oikealle:

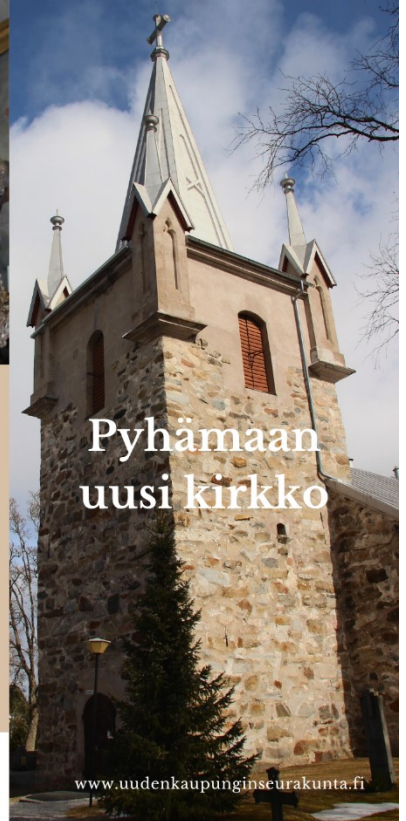
1. Matteus, 2. Bartolomeus, 3. Tuomas (?), 4. Jaakob (Sebeteuksen poika), 5. Pietari, 6. Johannes, 7. Mattias (valittiin Juudas Iskariotin tilalle), 8. Andreas (?), 9. Lebbeus (tai Jaakob Alfeuksen poika), 10. Jaakob Alfeuksen poika (tai Lebbeus), 11. Filippus (?), 12. Simon Kananeus.



Osoitteemme:

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Pyhämaan
uusi kirkko

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Pyhämaan seurakunta itsenäistyi Laitilasta 1639. Vuonna 1908 Pyhämaan luoto- ja mannerpuoli erosivat toisistaan ja syntyivät Pyhämaan Luotoseurakunta ja Pyhärannan seurakunta. Pyhämaan seurakunta liitettiin Uuteenkaupunkiin 1974.

Pyhämaan uusi kirkko valmistui v. 1804 vanhan alettua jo edellisellä vuosikymmenellä käydä heikkokuntoiseksi. Kirkon ulkoasuun tuli huomattava muutos, kun tornin huippu sai nykyisen muotonsa v. 1908. Ulkoasussa kiinnittää huomiota se, ettei sen runkokuoneeseen liity kylkiäisiä, asehuonetta ja sakaristoa. Sisälle tultaessa huomioita kiinnittää ns. kuoriparvi, jonka alapuolella, oikealla sijaitsee sakaristo ja vasemmalla muita tiloja.

Uuden kirkon aarre on J.A. Zachariassenin v. 1877 valmistamat 7-äänikertaiset urut.



Alttaritauluna on Arvid Liljelundin v. 1883 maalaama "Kristuksen kirkastuminen".

Kirkon eteläseinällä on vanha kaksiosainen alttaritaulu, jossa ovat kuvattuina Kristuksen ristiinnaulitseminen ja ehtoollinen. Taulut on maalannut tuntematon tekijä v. 1823.

Kirkon penkit ja saarnatuoli ovat 1930-luvulta. Kirkon erikoisuutena ovat myös toimintakuntoisina säilyneet kaminat: sakastin kamina v. 1884, kuoriosan kamina v. 1886 (toisella puolella ollut poistettiin), keskiosan kaksi kaminaa v. 1900. Kaminat jäivät pois käytöstä, kun kirkkoon saatiin sähkölämmitys v. 1987.

PYHÄMAA CHURCH OF SACRIFICE

Pyhämaa, meaning “holy land”, shows up on maps already in 1539, and in an urbarium 1540. Pyhämaa meant untouched, pure lands, that were secluded and utilized only during fishing- and hunting season. Sacred meant that the area is protected from animals or continuous use. Religious meaning to the name came later. It is believed that Frisian merchants brought Christianity with them on their trading trips to Pyhämaa already in the 800s.

Pyhämaa separated from the town of Laitila in 1639. In the past one could reach the town of Laitila by boat, and it was a popular trading place. But because the land has risen during a thousand years about 6,5m, it is now quite far from the shore. The Pyhämaa church was originally on the edge of water, but the rising of land left the churches further from the shore too. Now the mainland of Pyhämaa has grown so big from many parts that one does not even always remember that it is an island. Still Pyhämaa is surrounded by water, Mannervesi and Velhovesi bays and open seas all around the islet. Following its history most of the archipelago is preservation area, either part of Bothian Sea National Park or private. One can still reach the Pyhämaa churches by boat, as the old shipyard guest harbor is just one hill down from the churches. The Pyhämaa village is still vigorous, and lively especially during the summer months.

The municipality of Pyhämaa became part of Uusikaupunki in 1974. The congregation moved to co-economy but remained partly independent.

The age of the present church is a debated question. There has been a church on the island already before the first crusade. It might have been at the place without having anything to do with the current church. On the other hand, wood can survive in churches at good conditions over 600 years. Many sources show that the church would have been built around 1600, but usually people settle at saying that the Pyhämaa old church is renovated or rebuilt during 1647–1652.

The tradition, however, considers the church older. In 1539 Olaus Magnus, who hid from the King of Sweden Gustav Vasa abroad in 1530, published a map in Italy in which there is a church marked on the present church's place. The age is backed also by a mention in a furniture list in 1640, that the church has gotten gifts already in 1634. Folklore considers the church to be built by 1538 from the Rauma monk community dismissed Franciscan monks. When in 1527 Gustav Vasa took the monk communities assets for the state, the monks ran out of regular income, and some had to leave. Pyhämaa was familiar sermon and confession ground for the monks.

In 2000 dendrochronology sampling of the church was made and it determined that the nave was built in 1642 and the chancel in 1650. Not all logs were sampled, so some materials from prior churches could have been used in building the current one.

The southside used to have an entry hall, but now the door leads straight in from outside. The northside used to have a sacristy that was then dismantled. The outside walls were boarded in the 1890s. In 1934-1935 the paintings were restored, and the furniture returned from the new church where they were taken when the new church was finished. The old church was left to be a mortuary and storage during that time. The building was renovated and fortified in 1965.

The name of the church

Age is not the only special thing of the church. The name Church of Sacrifice has nothing to do with live sacrifice, it comes from the praying through the church, asking for intercession, giving votive offerings and gratitude gifts, all things going beyond memory. The practises got more power from seafaring, where human has felt their smallness. Many offerings were given to the church from people in need. Help has been needed both at sea and on the shore. For addition the sailors had continuously seen the sacrificial gift practice on their journeys in catholic countries and got used to thinking that praying in churches, at saints' graves and in other sacred places made sure your prayer got heard.

Opposite the entrance is a votive ship in a glass casing made by a sailor saved through the church. Next to it is a letter written by him and an old picture of the crew of the ship.

At the front of the church is a sacrificial chest and an hourglass from the 1600s. The chest is still in use, and you can leave your offerings in it, or purchase a souvenir to support the church's upkeep.

The paintings

The true treasure of the church are the paintings by Christian Wilbrandt in 1667 that cover the whole interior. The paintings portray biblical events, and the ceiling is filled with pictures of angels and foliage. The chronology of the pictures starts from the altar screen and goes from left to right all the way to behind the altar screen.

- Above the altar screen on the left is the Fall of man, and on the right Saint George and the Dragon.
- On the south wall starting from the left are the Birth of Jesus (Luke 2), the Circumcision of Jesus (Luke 2), the Baptism of Jesus (Matt. 3), the Parable of the Pharisee and the Publican (Luke 18), and Jesus raises Lazarus from the dead (John 11).
- On the back wall are Jesus and the woman taken in adultery (Luke 7), and Jesus rides to Jerusalem (Matt. 21).
- On the north wall are Jesus prays in Gethsemane (Matt. 26), Judas' betrayal (Matt. 26), Jesus in front of the high priest (Matt. 26), Soldiers whip Jesus (Matt. 27), Jesus Mocked by the Soldiers (Matt. 27), and behind the altar screen, Jesus is crucified (Matt. 27).
- Left to the window in the chancel is Resurrection of Jesus (Mark 16) and on the right a two-piece of Ascension of Jesus (Acts 1) and the Outpouring of the Holy Spirit on Pentecost (Matt. 28). Behind the altar screen are pictures of unicorns.