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ABSTRACT

**A STUDY OF THE SPIRITUAL INFLUENCE OF THE ARTS ON CHRISTIAN
LITURGY WITH SPECIAL EMPHASIS ON THE IMPACT OF
ARCHITECTURE ON SEVENTH-DAY ADVENTIST WORSHIP PRACTICE**

by

Walter O. Comm

Chairperson: Arnold Kurtz

ABSTRACT

From its beginning the Seventh-day Adventist church has taken seriously the commission of Christ to proclaim the gospel to all the world. In this endeavor she has laid emphasis on the spoken word in evangelism. It is not so surprising then that the rather controversial area involving the role of art in the visual proclamation of the gospel has received only passing attention. In view of the keen interest, and in some cases excesses, in art and architecture among the Christian churches today, however, the Adventist church cannot stand aloof. She is bound to be influenced and, therefore, needs to give concerted study to the relationship of art and architecture to the proclamation of her unique message to the world. Administrators, pastors, and leading laymen have a significant responsibility today to give wise counsel for the building and furnishing of houses of worship that will rightly represent the teachings of the church. It has been the purpose of this project to stimulate this kind of study, and to this end a number of recommendations are submitted for consideration.

The final result, within the limits of this project, is the submission of suggestive guidelines for building committees of Seventh-day Adventist church buildings. The pursuit of this goal has required a wide survey of historical and current literature pertaining to church art and architecture. Interviews with pastors, architects, and artists have yielded valuable information. The field component has involved the study

of some forty churches, some reflecting the traditional styles and others the contemporary trends. The sample churches are only illustrative. Criteria for evaluating the quality and suitability of the churches charted has fallen into three main areas: theological, practical, and aesthetic. It is expected that the basic principles established will have application not only for the church in North America but also worldwide.

The material is organized in four main sections which correspond to the content of the four chapters: (1) the role of art in worship, (2) a brief historical survey of the main types of church architecture, (3) a survey of contemporary trends, and (4) governing considerations for a Seventh-day Adventist church. A summary chart at the end of each chapter provides a quick overview of the points made. Diagrams, floor plans, and pictures serve to make references to visual images more comprehensible. The appendices present additional church plans, church-building check lists, and an index to pertinent counsels from the writings of Ellen G. White.

The ultimate aim of the project is to lead people to a keener understanding and appreciation of worship in the "beauty of holiness." Art, when true to its purpose, will lead worshippers to a fuller ascription of praise to God, the Creator and Lover of Beauty.

Andrews University
Seventh-day Adventist Theological Seminary

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LITURGY WITH SPECIAL EMPHASIS ON THE IMPACT OF
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A Project
Presented in Partial Fulfillment of
the Requirements for the Degree
Doctor of Ministry

by
Walter O. Comm
November, 1976

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PREFACE

Thesis Statement. This study is first an attempt to discover the meaning of beauty and its function in Christian worship, and second to apply this knowledge in developing suggestive guidelines for a Seventh-day Adventist church architecture which reflects sound theological principles.

This research is based on the simple premise that we as Protestants, and more uniquely as Seventh-day Adventists, should build our churches to fit our theology of worship rather than shape our worship to fit an architectural scheme accepted without careful study and understanding.

Responses to a preliminary letter sent to the General Conference, all the Union Conferences in North America and several overseas Divisions of the General Conference, requesting copies of printed guidelines for church building committees, revealed that while the church headquarters has quite well-conceived "working drawings" to offer, it has very little by way of specific instructions on planning worship houses in the details and significance of furniture arrangement.

Although the function of Israel's tabernacle had aspects different from those of our churches today, God's instructions to Moses were very specific regarding its construction, and there was meaning conveyed by each visual object and each ceremony. Because of environment and culture, Seventh-day Adventist churches around the world vary a good deal in appearance and materials used. However, the design of visual objects

which have theological significance such as the pulpit, the baptistry, and the communion table should not be left to chance. Their appearance and position should rightly proclaim the doctrines they symbolize. Another crucial question confronting the Seventh-day Adventist church relates to how far it should go in adopting new trends for innovation and flexibility currently sweeping church architecture in many countries.

The plan and purpose of this study is in four stages, as reflected in the four chapters:

1. To discover the Biblical significance of the "beauty of holiness" in the inner life as well as the outward expression of the worshipper, and the role of visual art in achieving this experience
2. To make a brief historical survey of the main types of church architecture and their influence on Christian worship
3. To survey dominant trends in contemporary church building having influence on Seventh-day Adventist worship practices
4. To study selected Seventh-day Adventist churches with a view to evaluating the arrangement and design of furnishings. The final stage includes putting together all the data gathered in an attempt to formulate guidelines for building committees in planning churches that will elevate a spirit of fellowship and reverence as well as proclaim visually the distinctive doctrines of the church.

Other practical results anticipated from this project are:

1. The preparation of a syllabus to aid in teaching (at college and/or graduate level) the course in the Art of Worship, and
2. Participation in the planning and construction of a model chapel for the Seminary-Graduate School complex on the new campus of Philippine Union College now under development.

I wish to express my sincere appreciation to my professors in the Doctor of Ministry program at Andrews University for their encouragement and guidance in planning this project. Especially helpful too were the suggestions of Professor Alan Collins, talented artist and sculptor. Valuable materials and assistance were also lent by artist Dr. Mabel Bartlett of Atlantic Union College. To Mr. Robert Burman, professional architect of Glendale, who shared so unselfishly his time and keen insights, I offer sincere thanks. Also to the many pastors, architects, conference officials, church custodians, and other interested laymen who helped especially in the field study of churches, I owe appreciation.

To Drs. James Cox and Louis Venden, members of my committee, I am grateful for painstaking and professional critical advice on the preparation of the project report. I am most indebted to Dr. Arnold Kurtz, my project director, whose continued interest and suggestions have encouraged me onward to the completion of this present work.

My special thanks are due my family: to my wife Dorothy for her constant support and encouragement, coupled with many arduous days of editing and typing; to my mother-in-law, Mrs. Leona Minchin, for many hours spent in proofreading; and to Larry and Lorna for bearing patiently through the months of Dad's "preoccupation."

Finally, I offer to God my gratitude for His sustaining grace in a pursuit which has enriched my life and which will hopefully enrich the experience of His worshipping congregation also.

CHAPTER I

THE ROLE OF ART IN WORSHIP

Supreme Categories of Value

Theologians and philosophers are generally agreed that there are three supreme categories of value: Truth, Goodness and Beauty. These three attributes will be briefly examined, primarily on the basis of Scripture. Beauty, being the chief subject of this study, will need additional examination from the standpoint of Christian philosophy and aesthetics. Indeed, the latter may be considered a branch of philosophy pertaining to the beautiful.

1. Truth. Man's quest for truth is a never-ending search. The question of Pilate of old, "What is truth?" will continue to challenge the keenest minds to the end of time. Truth, it has been said, is "disinterested and communicable."¹ Truth may be the quest of the scientist searching for the facts in nature, and truth would indicate that his conclusions are in harmony with things as they actually exist. The true appeals to the scientific impulse in many persons. Truth is telling it as it is, "He who speaks truth tells what is right" (Pr 12:17, NAS).

God is portrayed in Scripture as "a God of truth and without iniquity, just and right . . ." (Dt 32:4). Another passage presents Him as "the Lord God, merciful and gracious, longsuffering, and abundant in

¹S. Alexander, Beauty and Other Forms of Value (New York: Thomas Y. Crowell, 1968), p. 226.

goodness and truth" (Ex 34:6). The psalmist also describes God as "Lord God of truth" and His law as truth (Ps 31:6; 119:142). John declares that the Incarnate Word was "full of grace and truth" and truth came by Jesus Christ to the human family (Jn 1:14, 17). Our Lord Himself declared Himself to be the truth (Jn 14:6).

The Holy Spirit is likewise the truth and His work is to guide into all truth (Jn 13:16). Hence truth is an attribute of the Godhead. Jesus is the living truth while the Bible and the law are the written truth. Our Lord brought the saving truth of the Gospel which becomes the sanctifying agent to the believer (Jn 17:17).

Truth is the opposite of falsehood, lying, deceit, or hypocrisy. It is honesty, fidelity, and sincerity--one of life's supreme categories of value. The righteous are called to obey the truth, cling to the truth, and worship God "in spirit and in truth" (Pr 23:23; Jn 4:24). Jesus is the truth, He lived the truth, and died to uphold the truth. Truth has been and always will be a quality of the eternal Godhead.

2. Goodness. Goodness is "shareable and objective."¹ It refers to moral excellence and often to impeccable conduct. God is "abundant in goodness and truth." God's glory is manifested in His goodness through mercy, grace, forgiveness and longsuffering (see Ex 33:18, 19; 34:6). Through the ages the saints have "rejoiced in goodness" and "delighted themselves in [God's] great goodness" (2 Chr 6:41; Neh 9:25).

The psalmist loved to extol the goodness of God, and the congregation sang it in their praise services (Ps 23:6; 31:19; 107:8, 15, 12, 31). The goodness of God is in such abundance that it has spilled

¹Ibid., p. 259.

over and filled the earth (Ps 33:5). Those who "hunger and thirst after righteousness" (Mt 5:6; Ps 107:9) are recipients of this divine goodness. It is the goodness of God that leads to repentance, and it is one of the fruits of the spirit in the experience of the faithful believer (Rom 2:4; Gal 5:22).

3. Beauty. Beauty "satisfies subjectively the aesthetic impulse or sentiment."¹ Literally, it is outward comeliness or handsomeness.

"But in all Israel there was none to be so much praised as Absalom for his beauty; from the sole of his foot even to the crown of his head there was no blemish" (2 Sam 14:25).

Sometimes beauty is used figuratively to denote a chief person (Saul in 1 Sam 1:23) or a city (Jerusalem in Isa 13:19). Quite often beauty is coupled with glory (Job 40:10), and at times it denotes the collective characteristics of splendor, glory, and dignity (Lam 1:6; Song 6:10).

In the expression "beauty for ashes" (Isa 61:3) one could well substitute "joy and gladness" in place of "beauty." The psalmist longed "to behold the beauty of the Lord" and its manifestation among the people of the Lord (Ps 27:4; 90:17). Just what this expression involves is difficult to determine, but it seems to imply all that contributed to the impressiveness of the temple and its worship--the things which more than anything else David longed for and which gave him a sense of God's presence. Man's comprehension of the beauty of the God-head is feeble at best, and Heaven must stand amazed at the ignorance and arrogance of puny man.

¹Ibid., p. 179.

The confusion over beauty, as well as over truth and goodness, came with the rebellion and perversions of Lucifer who was perfect and exceedingly beautiful in every way "till iniquity was found in [him]" (Ezek 28:15). These supreme values remain synonymous, however, in the Godhead, and the plan of redemption provides for their complete restoration in man who was made in the image of God (Gen 1:26, 27). Because of much confused thinking today on the meaning of beauty, and particularly on its relation to faith and worship, further detailed study will be given to this subject in the succeeding sections.

The Beauty of Holiness:
The Inward Spirit and the Outward Forms

1. The Inward Spirit: Reflection and Confession. Worship may express itself through certain outward forms, but its essence is not primarily a form but an experience. Isaiah's experience at the portico of the temple may serve as a classic illustration of genuine worship. His coming there for prayer was probably customary and a formal thing. The place, his position, his posture, even his words, all may have been part of formality. But something happened in his experience that he was never to forget for the rest of his ministry. It could have all transpired as a mere ritual with no change in the prophet's life. But as the seraphim from the throne of God cried: "Holy, holy, holy, is the Lord of Hosts, the whole earth is full of His glory" (Isa 6:3), and as the pillars of the temple shook, Isaiah was overwhelmed with a sense of the purity and holiness of God. He had seen the King and made confession of his sin and the sin of his people. After the purifying coal was applied and God's call was made, he was ready for dedicated service. The experience of the prophet had moved from an external episode to

something inner and deeply spiritual. Later he wrote: "Thine eyes shall behold the King in his beauty" (Isa 33:17).

Zechariah the prophet too had declared: "How great is his goodness, and how great is his beauty" (Zech 9:17). Yet strangely paradoxical are the words of the former prophet concerning the Savior King: "He hath no form nor comeliness; and when we shall see him, there is no beauty that we should desire him" (Isa 53:2). The power to draw men to Himself was not to reside in any outward attractiveness such as Absalom had, for example. Nor did He use a magnetic personality or oratory with flattering words to capture and hold the attention of His hearers. Rather it was from the inner source of His beauty and purity that came the words of truth spoken with authority, but always in love, that drew the crowds. The outward form and features of Christ were very plain but were, nevertheless, the channel for the outshining of the Father's glory.

All outward forms, whether in persons or things, are worthless and even harmful in God's service unless there is an inner sincerity of spirit behind them. The Samaritan woman who spoke to Jesus at the well was preoccupied with the place of worship, but Jesus spoke a great truth to her in the declaration: "God is a Spirit: and they that worship Him must worship Him in spirit and in truth" (John 4:24). The two-fold use of the term "Spirit" (capitalized) and "spirit" (lower case) is significant.

The Godhead is comprised of mighty spiritual beings--transcendent and immanent, eternal and ever-present. King Solomon acknowledged this fact when he asked an important question and then answered it, partly at least, in his prayer at the dedication of the Temple: "But will God

in very deed dwell with men on the earth? Behold, heaven and the heaven of heavens cannot contain thee; how much less this house which I have built!" (2 Chr 6:18). But, because He is immanent as well as transcendent, God does manifest His presence within the place and within the person who worships Him in spirit and truth. The place of worship may be quite incidental in personal devotion, but it is not inconsequential in corporate worship. The crucial factors, of course, are always the person worshipping and the Person worshipped. In spiritual worship the Spirit of God makes contact with the spirit of man. His mind, constituted by the nerve cells of the brain, is the only avenue by which God through His Spirit can influence man. If worship is what a thinking being does in the presence of a thinking God, then the mind of man must be fully given over to the control of the Spirit if he is to worship "in spirit and in truth." As the creature in humility and sincerity approaches with all his God-given perceptive powers concentrated on the glory, holiness and beauty of his Creator, something significant happens. Heart beats with heart and Spirit with spirit. The distraught spirit of man finds sweet release and repose in the arms of a tender loving God. As harmony is restored, the peace transcending humanity fills his soul. The Divine Spirit has touched the human spirit, and a miracle has happened. The miracle of miracles occurred when God became man, but it happens again and again when He is born anew in the hearts of men.

Ellen G. White has said:

In order to serve Him aright we must be born of the divine Spirit. This will purify the heart and renew the mind, giving us a new capacity for knowing and loving God. It will give us a willing obedience to all His requirements. This is true worship. It is the fruit of the working of the Holy Spirit.¹

¹Ellen G. White, Desire of Ages (Mountain View: Pacific Press Press Pub. Assn., 1942), p. 189.

This is the deep blessedness of spiritual worship which cannot be explained in human terms but that can be experienced in human persons.

David, out of his profound experience of penitence, declared that once his heart is clean and his inward spirit right, then he can offer the right external offerings upon the altar and God will take delight in them and in him (Ps 51:1-12, 16-19).

Two other psalms deal with the inward spirit and moral qualifications of true worshippers: "Lord, who shall abide in thy tabernacle? Who shall dwell in thy holy hill?" The specific answer is given: "He that walketh uprightly, and worketh righteousness, and speaketh the truth in his heart" (Ps 15:1, 2). In Psalm 24 a similar question is asked, and the answer given: "Who shall ascend into the hill of the Lord? Or who shall stand in his holy place? He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully. He shall receive the blessing of the Lord, and righteousness from the God of his salvation" (Ps 24:3-5).

We are not here attempting to elucidate all the components of true worship including adoration, prayer, praise, and preaching, but we simply suggest that there is no higher experience that can come to man than to find oneness and peace with God. Without this relationship between man and his Maker all outward forms are a sham and hypocrisy. "The evil of formal worship cannot be too strongly depicted, but no words can properly set forth the deep blessedness of genuine worship."¹ This is the experience that constitutes the basic element in "the beauty of holiness"--the giving of man's mind, will, and desires to be brought into full harmony with God. But Scripture would indicate an-

¹Ellen G. White, Testimonies to the Church (Mountain View: Pacific Press Pub. Assn., 1937), IX, 143.

other phase of man's duty involving the outward expression in service and celebration of God's goodness.

2. The Outward Forms: Expression and Celebration. While the basic element of "the beauty of holiness" involves man's personal relationship with God, there is a second aspect demanding the inner as well as the outer beauty of fellowship where consecrated personalities and dedicated people unite in corporate worship. In Israel there was a place for more praise and celebration than in Christian churches generally today. While their forms of worship were adapted peculiarly for their time and culture, one wonders if many worship services today could not demonstrate more exuberant, holy joy in celebration of God's mighty acts in behalf of His church. There seems to be lacking the spirit indicative of the church's being "comely as Jerusalem, terrible as an army with banners" (Song 6:4).

Worship is the source of joy in life. When it is so understood and experienced, it will be a joy to offer worship, not a mere duty, or a burden, or a nuisance. . . . At its best Old Testament worship offered to the people something in which they could and did share with exuberant delight. The gathering of the people at the local shrine and at the central temple was often, as it should ever be, a supreme pleasure and privilege and inspiration.¹

One of the most striking texts in the Old Testament on the ingredients of true worship includes the aesthetic dimension and celebration: "Give unto the Lord the glory due unto his name: bring an offering, and come before him: worship the Lord in the beauty of holiness" (1 Chr 16:29. RSV, "in holy array"). Particularly in the writings of the psalmist, Israel was admonished "to worship the Lord in the beauty of holiness" (see Ps 29:2; 96:6, 9; 90:17).

¹George S. Gunn, Singers of Israel, Bible Guides, no. 10 (London: Lutterworth Press, 1963), pp. 42, 43.

When Jehoshaphat, king of Judah, faced the crisis of a powerful heathen confederacy arrayed against him to destroy his people, the Spirit of the Lord came upon Jahaziel, son of Zechariah, and he brought a message of hope to the king and all of Judah: "Be not afraid nor dismayed by reason of this great multitude; for the battle is not yours, but God's. . . . Ye shall not fight in this battle; set yourselves; stand ye still, and see the salvation of the Lord" (2 Chr 20:15, 17). So deeply was the king moved by the message that with all Judah he fell before the Lord in worship (vs. 18). Early the next morning careful preparations were made for one of the most memorable days in the history of God's people:

And as they went forth, Jehoshaphat stood and said, Hear me, O Judah and ye inhabitants of Jerusalem: Believe in the Lord your God, so shall ye be established; believe his prophets, so shall ye prosper. And when he had consulted with the people, he appointed singers unto the Lord, and that should praise the beauty of holiness as they went before the army, and to say, Praise the Lord, for his mercy endureth forever (2 Chr 20:20, 21. Italics mine).

What would happen today if more of this spirit of singing and celebration should characterize the worship of God's marching people. We note that the singers "went out before the army"--they were the vanguard, and a signal victory was granted to God's people that day. It is said of Martin Luther that at times when burdens weighed heavily upon him, he would pause and say to his good friend Melancthon, "Brother Philip, let us sing," and the two would burst into a song of praise.

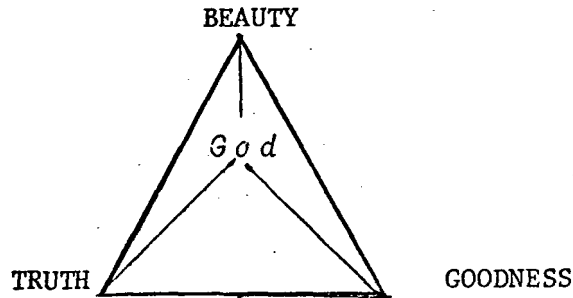
While the church today may not face a confederacy identical to that faced by Jehoshaphat, yet the legions of evil are arrayed against her in various forms. The danger signals warn of days of great distress ahead. For such a time come the encouraging words of the prophet: "Thine eyes shall see the King in his beauty" (Isa 33:17). And

another prophet gives hope: "And the Lord their God shall save them in that day as the flock of his people. . . . For how great is his goodness: and how great is his beauty" (Zech 9:16, 17). Leaders of worship today have the staggering responsibility of guiding in the preparation of houses of worship that will reflect "beauty and strength" as well as planning services that will provide the elements of fellowship and Christian growth.

Worshipping the Lord in the beauty of holiness suggests arrangement, order, art, and architecture. But behind these outward forms lie the elements of true strength--the roots of devotion and holiness. The outward forms are the fruit and the beauty. The fruits also serve to represent the church's service to her fellowmen. Service without worship is rootless, and worship without service is fruitless. Christ said: "You will know them by their fruits" (Mt 7:20). A magnificent church with all the benefits of art and impressive liturgy, and even involvement in many worthy activities, if not rooted spiritually in Christ, will soon wither and die (see Mk 4:6).

Any polarization between roots and fruits is always damaging. Worshipping the Lord in the "beauty of holiness" calls for wholeness and for balance. The roots of devotion provide nourishment and strength for the fruits of beauty to be manifested. Exuberant celebration is preceded by excruciating preparation. By believing the truth, and receiving God's goodness and grace, the believer prepares to manifest the beautiful fruits of the Spirit (Gal 5:22). All the elements of worship should work together to bring about this end of worship. Since God is the source of all three of the supreme values, we might illustrate the three-dimensional experience for the Christian

worshipper as a concentric triangle:



And so "the remnant of the house of Judah . . . shall yet again take root downward, and bear fruit upward" (2 Ki 19:30). Paul says:

That Christ may dwell in your hearts by faith; that ye, being rooted and grounded in love, may be able to comprehend with all saints what is the breadth, and length, and depth, and height; and to know the love of Christ, which passeth knowledge, that ye may be filled with all the fulness of God (Eph 3:17-19).

Here Paul sets an infinitely high goal for the church to reach, but he also assures her of the divine elements at her disposal for the successful attainment of that goal.

C. The Relation of Art and Religion

Worship is an art, the highest of the fine arts. Andrew W. Blackwood, one of the Princeton preachers, wrote a book entitled The Fine Art of Worship (1939) which contains a chapter entitled, "The Struggle of Religion and Art." Blackwood maintains that throughout the history of the church there has been a constant struggle between religion and art to determine which shall prevail in public worship.¹

In the medieval church public worship indeed developed into an art, but sometimes men were tempted to forget that it was religious. Blackwood characterizes the Catholic Mass as religious drama in its

¹Andrew W. Blackwood, The Fine Art of Public Worship (New York: Abingdon Press, 1939), p. 51.

most highly developed artistic forms and as probably the supreme triumph of art in worship. The movement toward artistic forms meant retreating from New Testament liberty in Christ to the Old Testament rites which had been prescribed for a childlike people. These artistic ways of worship, centering in sacrifice, called for sacerdotalism which in turn led to the formation of a hierarchy of priests. Latin, with its sonorous quality and literary charm was used by officiating priests. Art seemed for a while to have won its way to the seat of authority in Christian worship.¹

The Protestant Reformation strove to recapture the spirit of New Testament worship and restore the Biblical balance between religion and art. While the results generally are gratifying, it is regrettable that the more extreme reformers sometimes became iconoclasts and used liberty for license.

Blackwood's objection is not against artistic forms but fixed forms. His choice is for what he prefers to call the "optional liturgy" because it is in keeping with the ideals of Scripture and the traditions of the church throughout her history. The optional liturgy opens the way for spiritual adventure in faith and keeps the minister looking forward to the hour of worship as a call to follow the Spirit of God in bringing forth from the treasury things both new and old.²

The liturgical movement in its most highly developed form is bound to produce at least three byproducts. First, the growth of a priestly hierarchy will widen the gulf between the altar and pew. Second,

¹Ibid., pp. 53, 54.

²Ibid., pp. 71, 72.

there will be a comparative neglect of preaching, for as sacerdotalism increases preaching of the Word decreases. Third, art becomes a substitution for religion.¹

What are the lessons from the past, and what should be the course for the present and the future in evangelical worship? Both the positive and negative aspects of the use of art in worship need careful study so that we may avoid unwarranted conclusions.

Life without religion is incomplete, and religion without the aesthetic dimension (appreciation of the beautiful) is likewise incomplete. God is a lover of beauty and has arrayed the earth in gorgeous hues of endless variety for man's sheer pleasure.

- It was God's intention that nature and all beautiful things should lead our thoughts to Him, the Author and Creator of beauty. It was not His purpose that men should deny the beautiful and declare that art and aesthetic experiences are contrary to a religious experience. The more one experiences beauty, the more he can understand that art and all aesthetic objects are based on eternal rules or principles, and that they reveal law and order and basic principles which are just as valid as are the laws of science.²

The worship services in the churches, therefore, ought to vibrate with joy, beauty, and vitality. To plan such a service--having unity, reverence, and harmony--requires a leader who is an artist. It is not expected that he be an accomplished musician, or connoisseur of the fine arts, but he should at least have a sensitivity for beauty and the wisdom to enlist the help of the finest artists in his congregation in planning and carrying out a deeply spiritual and beautiful worship service. Too many worship hours are falling short of the beauty of holiness because the minister fails to carry out his responsibility. Per-

¹Ibid., p. 68.

²Harold B. Hannum, Music and Worship (Nashville: Southern Pub. Assn., 1969), p. 18.

haps his ministerial training provided little or no specialized aid in the skills of worship leadership. This is an area that might well be considered by seminary faculties.

Much of the confusion of terms and the failure to understand the true function of art in worship is due to a certain fear and suspicion that art is secular and dangerous. Wickenden bewails the fact that many ministers have been poorly trained to lead in the fine art of worship, and consequently their congregations are being deprived of the richness inherent in vital worship.¹ Seminars for ministers and laymen and the publication of appropriate materials could be a step forward toward remedying this situation.

While rightly placing due emphasis on truth and goodness and their manifestation in godly living, the leader of worship should also seek to satisfy the desire for beauty in his congregation through appropriate appeals being made through music, poetry, painting and architecture, as well as the things of nature. Vogt throws out the challenge that "Religion cannot complete her reformation until she has squared her experience not only with the Scientist and Moralists but also with [the] Artist."²

While taking these words seriously and applying them where necessary, we dare not fail to recognize on the other hand a strong return in many Protestant churches to the excessive medieval artistic forms under the impetus of the liturgical revival of the last few decades. While

¹Arthur C. Wickenden, The Concerns of Religion (New York: Harper and Brothers, 1959), p. 143.

²Von Ogden Vogt, Art and Religion, rev. ed. (Boston: Beacon Press, 1960), p. 32.

lauding the balance, dignity, and more uniform church architecture brought in by the liturgical movement, Ilion T. Jones expresses grave concern over the darker side of the picture. Jones sees Protestant worship facing backward instead of forward; sweeping sacerdotalism and medieval symbolism in all forms and in great profusion are being utilized in Protestant sanctuaries.¹ The history of Christianity shows that as artistic forms have increased, with a lengthened liturgy, interest in preaching and other didactic elements have decreased. "You cannot kindle the priest without quenching the preacher." When artistry is substituted for the spoken Word of God, worship becomes largely a religion of the senses. Paul Hoon views the corruption of "aestheticism" as a false gospel threatening Christian worship today.²

Writing before the turn of the century, John A. Kern voiced his concern over the same problem. "In like manner public worship may so fill the eye and ear with delight as to detain the soul in the senses instead of setting it free to draw nigh unto God."³ Writing a little earlier still, Ellen White warned in similar words concerning the ear being "captivated" and the eye "charmed" by an impressive service. "Its gorgeous display and solemn rites fascinate the senses of the people, and silence the voice of reason and of conscience."⁴

¹Ilion T. Jones, A Historical Approach to Evangelical Worship (New York: Abingdon Press, 1954), p. 287.

²Paul W. Hoon, The Integrity of Worship (Nashville: Abingdon Press, 1971), p. 63.

³John A. Kern, The Ministry to the Congregation (Nashville: Abingdon Press, 1897), p. 23.

⁴Ellen G. White, The Great Controversy (Mountain View: Pacific Press Pub. Assn., 1950), p. 566.

Recognizing the power of the appeal of artistic forms to the senses, we ought to keep them simple, in good taste, and dignified, and use them with restraint. Yet, if it is true that God is the Author of all beauty and a Lover of the beautiful, then there must also be a legitimate place in worship for appreciation of the beautiful. Dr. Mabel Bartlett states:

An aesthetic experience always extends and enlarges the one who enjoys it. He is never identically the same as before; the experience adds to the compass of his life. And it is recognized that this type of experience is necessary for human well-being. Psychologists have discovered that the failure to satisfy aesthetic needs can be physically damaging to the individual. . . . The hunger for beauty is deep-seated in the human psyche, put there by God, to be associated with His character as the Author of all beauty.¹

The role of the arts in worship depends upon the concept of worship, which, in turn, is based upon two premises: the nature of the worshipper and the nature of the God worshipped. Bartlett defines two idolatrous forms of worship based on a dualistic view of man's nature, and hence inappropriate to Seventh-day Adventist use.

Intellectual idolatry accepts only what human reason can comprehend. Here art forms are unessential, and may, at times, be entirely omitted. Sensual worship, on the other hand, abounds in art. It also spawns superstition, mysticism, intense emotional attitudes, mawkish sentimentality, religious instability, and even indifference.² We have already noted Kern's warning against the pitfalls of sensuous worship. Intellectual and sensual idolatries both center on that which has been

¹Mabel Bartlett, "A Brief Outline of a Philosophy of Art for Seventh-day Adventist Schools" (unpublished manuscript; Atlantic Union College, n. d., p. 11.

²Mabel Bartlett, "The Role of the Arts in Worship," (unpublished manuscript; Atlantic Union College, n. d., p. 5.

created--that is, the intellectual creation and the physical creation. Both assume that man is dualistic and worships either with his mind or with his feelings.

Man is, however, a unit. The commandment reads: "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind" (Lk 22:31. Italics mine). Therefore the provisions for man's worship must also have these three dimensions: the physical (functional), the intellectual, and the emotional (spiritual). Bartlett concludes:

The forms of worship adopted by Seventh-day Adventists, if they are to be consistent with the basic premises of our beliefs, should involve the total personality of the worshipper. Thus, the question might well be raised if the form of worship we adopt could consistently be of a purely intellectual nature. . . . And it might also be asked if the form of worship could consistently appeal only to the senses and sentiments. Would not such forms of worship tend to fragmentize the nature of the worshipper?¹

She suggests further that since art is an expression of "the body, the mind, and the affective nature entire," perhaps it is through art that worship can find its necessary unity, balance, and wholeness.

The second basic premise concerns the nature of God. He is worshipped as a creative Spirit. Bartlett notes that:

God is worshipped as a creative spirit, and he is spoken of . . . not as a master craftsman, not as a chief scientist, but as the Master-Artist, the author of all beauty. His worship could not rightfully be characterized by mere intellectuality or sentimental sensuousness. The role of the arts is to give adequate form to the content of the service and the two must be an indivisible whole in true worship.²

As observed earlier, worshipping in the "beauty of holiness" involves not only the personal spiritual experience derived largely from

¹Ibid., p. 2.

²Ibid., p. 4.

the content of worship materials, primarily the Word of God, but also the outward expression in the artistic forms--order, music, arrangement, architecture, and so forth. These involve primarily the senses and emotions.

Vogt's case for the mutual need of art and religion may be summarized in the following points:¹

1. Art needs religion to universalize its background of concepts, both mentally and morally.

2. Art needs religion to correct its moral content. Religion presumes to make a true report of life as it is. It assumes to describe spiritual laws as these are discovered to be true and universal. It assumes to construct a definite moral content in the light of these laws.

3. Religion needs art to be impressive, to get a hearing. One of the chief problems of the church is to arrest attention. Religion cannot affect the average man unless it first gets his attention. At this point the fine art of building is the chief dependence and religion cannot dispense with it.

4. It is the artistic side of religion which is the chief source of the enjoyment of it. The deeper joys of religion are, to be sure, its spiritual joys, trust, and peace, and hope, forgiveness and worthy labor. But the everyday human satisfactions and sometimes the stimulus for the higher spiritual joys are derived from successful artistry in public worship.

5. Reverence and humility are assisted by the arts. Ugly buildings together with careless and slipshod orders of service certainly do not assist reverence nor tend to make anybody humble. Most people des-

¹Vogt, pp. 47-50.

prise poor workmanship. They are not readily led to revere the works of God through the bungling and imperfect works of man.

6. To conserve and freshen old truths is a constant task in religion. Symbols addressed to the eye and to the ear add weight to those which merely address the mind.

7. To seek new light and new truth is an equally constant effort of religion. Some form of artistry is always valuable as a preparation for new insight. The direct physical effect of beauty is to kindle the senses and to increase the imagination. This tends to open-mindedness.

8. Religion needs the arts to quicken resolves. If religious life is unstirred by emotion, it is not likely to develop the zeal necessary to overcome the world.

9. Religion without art is dumb. (In the next section we further consider verbal and visual appeals.)

D. The Uses of Symbolism

Symbolism is an ancient and integral part of the liturgical arts, but it has also been a perennial worship problem, stirring up persistent questions of "What?" "Where?" and "How much?"

In its anxiety to avoid a superstitious regard for liturgical substances or religious imagery, Protestantism generally has underestimated the value of symbols in the psyche of most people, whereas the Catholic tradition very easily slips over into the treacherous realm of magic and fetichism. Somewhere a middle way must be found so that the ministry of the word and ministry of the sacrament are indissolubly linked, and the idolatrous veneration of either book or bread is avoided.¹

Since "symbols are ideologies," some have become so important that men everywhere have lived and died for them. Religious symbols have been

¹Gilbert Cope, Symbolism in the Bible and the Church (London: SCM Press, Ltd., 1959), p. 275.

created in the course of the historical process of religion.¹

Art, like Christian faith itself, is at home in the region of symbolism--that realm in which meanings are not so much stated as they are evoked or illuminated, and in which events are not so much described as they are remembered and celebrated. This common zone is fertile, inexhaustible, and highly volatile; therein lie both its powers and its dangers.²

Smith defines a symbol as:

An object or an organization of objects and voids which has a meaning beyond that suggested by its superficial expression. A symbol acts as a probe into subconscious and unconscious areas of memory, opening up a link from past to present. Nor is a symbol only involved in reactivating a memory trace, a playback mechanism. Its real significance lies in its ability to release emotions engendered by past experiences.³

Tillich expands a definition for religious symbols which must express an object that "by its very nature transcends everything in the world." They do not, however, "make the transcendent immanent. They do not make God a part of the empirical world."⁴ He also elaborates four basic characteristics of the symbol:⁵

1. The Figurative Quality "implies that the inner attitude which is oriented to the symbol does not have the symbol itself in view but rather that which is symbolized in it (as, for instance, a crucifix).

2. Perceptibility makes the symbol something "intrinsically in-

¹Paul Tillich, "The Religious Symbol," Symbolism in Religion and Literature, ed. Rollo May (New York: George Braziller, 1960), pp. 79, 94.

²Roger Hazelton, A Theological Approach to Art (Nashville: Abingdon Press, 1967), p. 6.

³Peter F. Smith, "Architectural Environment and Psychological Needs," Art and Religion as Communication, ed. James Waddell and F. W. Dillistone (Atlanta: John Knox Press, 1974), p. 204.

⁴Tillich, p. 77.

⁵Ibid., pp. 75-77.

visible, ideal or transcendent." It is not necessarily sensory but may be imaginatively conceived.

3. Innate Power resides inherently within the symbol,

4. Acceptability means that the symbol is "socially rooted and socially supported."

In connection with Tillich's third point, the innate power of the symbol, we may notice its distinction from a sign which is interchangeable at will. Bartlett differentiates between the two:

Signs require direct action: we respond to them or we reject them, while symbols bring meanings to us upon which we may reflect. . . . Signs may become symbols or symbols revert to signs. The difference between them is flexible and subjective, and it is not possible to foresee the impact of either on a changing mentality, or to anticipate their possible interpretation. As Arnold Toynbee has observed, the most unlikely materials may become symbols (a sickle or a donkey), and it is impossible to predict what they may be made to symbolize.¹

Symbols also exist at three levels of meaning: (1) as a physical fact, (2) in the intentional meaning of forms,² and (3) as an intrinsic means apart from the intentions of the artist, residing "as much in what has been omitted as in what is expressed."³

Although people of higher intellectual development need fewer symbols,⁴ the extent of the need of symbols in liturgical design needs

¹Mabel Bartlett, "Signs and Symbols in Contemporary Visual Art" (unpublished manuscript; Atlantic Union College, 1963), p. 1.

²The "intentional meanings" are displayed in medieval iconography in which a fish represented Christ; a dove, the Holy Spirit; a lily, purity; and so forth.

³Bartlett, "Signs and Symbols," p. 1.

⁴Gregory the Great had to reply to the Bishop of Marseilles in a letter (ca. AD 600) answering his objection to pictorial decorations. The pope explained that pictures were used so that the ignorant and uneducated might read on the walls what they were unable to read in books. (Cited in Jones, p. 217)

to be carefully considered, particularly in evangelical circles. In Symbolism in the Bible and Church, Cope assumes that not only are the imageries and symbolisms of the Christian tradition still effective but that they may be even more valid than ever "now that the rational analysis of human consciousness and natural environment has disclosed such a vast realm of mystery and ineffability. The modern scientific method has opened a door not only to knowledge but to ignorance as well."¹ Moreover, as mentioned earlier, man needs to worship not only with his mind but with his whole being. Religious symbols call into service all of his primary capacities, such as

Tasting, seeing, touching, smelling, as well as hearing, speaking and singing. . . . For our keenest awarenesses spring from levels of life deeper than the intellectual, and these are aroused far more profoundly by performing sacred actions, than merely by listening. It is by feeling and doing as well as by thinking that worship becomes most alive.²

Religious symbols fall into three general groups: symbolic objects, symbolic actions, and verbal symbols. The church has traditionally delighted in symbolic appeals to the senses:

Visible objects in great variety, sounds in words and music and bells, smells of incense, are used to remind men effectively of great complexes of things they know or believe otherwise, or signal some special moment in the cultus, or prompt to some immediate religious act. . . . Symbols are like the blowing of a trumpet to the man born blind, something chosen within the worshipper's experience to tell him about something lying outside his experience.³

Ellen White recalls for us the impressive variety of emotive symbols,

¹Cope, p. 12.

²Cyril C. Richardson, "Toward an Ecumenical Worship," Christendom (Autumn, 1947), p. 450, cited in Jones, p. 232. Jones objects to carrying sensual symbolisms to an extreme: "To speak of seeing and hearing God in a spiritual sense is a much more mature idea and carries with it less suggestion of the animal than to speak of smelling, tasting, or touching God in a spiritual sense" (p. 234).

³Edwyn Bevan, Symbolism and Belief (Boston: Beacon Press, 1938), p. 14.

both of action and of object, which attended Hebrew services:

The ceremonies, witnessed at Jerusalem in connection with the paschal services,--the night assembly, the men with their girded loins, shoes on feet, and staff in hand, the hasty meal, the lamb, the unleavened bread, and the bitter herbs, and in the solemn silence the rehearsal of the story of the sprinkled blood, the death-dealing angel, and the grand march from the land of bondage,--all were of a nature to stir the imagination and impress the heart.¹

Here was the ceremony very graphically foreshadowing the offering up of Christ Himself as the Passover Lamb (1 Cor 5:7). Today we celebrate His accomplished act around the Lord's Table. Before touching on the symbol of the Cross, we turn aside to consider the question: Why did God give to Israel detailed instructions for a highly symbolic service such as that of the tabernacle with its many appointments and ceremonies? And why did He later approve the building of the magnificent Temple of Solomon? Could the symbolic services be characterized as not fully adequate to instruct the people in righteousness and therefore partly to blame for Israel's failure and apostasy? The answer is no, but it needs qualification. Christ Himself had instituted the sanctuary service, and it was full of vitality and spiritual beauty.²

The following is a brief but exceedingly comprehensive statement on God's threefold purpose in instituting the sacrifice of the lamb:

"The sacrificial offerings were ordained by God to be to man a perpetual reminder and a penitential acknowledgment of his sin, and a confession of his faith in the promised Redeemer."³ God had not only instructed

¹Ellen G. White, Education (Mountain View: Pacific Press Pub. Assn., 1952), p. 42.

²White, Desire of Ages, p. 29.

³Ellen G. White, Patriarchs and Prophets (Mountain View: Pacific Press Pub. Assn., 1943), p. 68.

Moses in details of construction and appointments but also in details of instruction to accompany the services for the enlightenment of the people's minds. Nothing could be more specific: "And these words, which I command thee this day, shall be in thine heart: and thou shalt teach them diligently unto thy children" (Dt 6:6,7. See also 11:19; 2 Chr 15:3; 17:7-10; 2 Ki 23:2, 3, 21, 23). The fault was not with the system but in its perversion and corruption by those in responsible places.

Moreover all the chief of the priests and the people transgressed very much after all the abominations of the heathen; and polluted the house of the Lord which he had hallowed in Jerusalem (2 Chr 36:14).

Then, to add insult to injury, "they mocked the messengers of God, and despised his words, and misused his prophets, until the wrath of the Lord arose against his people, till there was no remedy" (2 Chr 36:16; cf. Mt 23:37, 38).

The best of God-ordained institutions have in some instances become the worst under the influence of demons. Lucifer, the covering cherub, of course, is the most glaring example of a created being corrupting himself. Jerusalem and her glorious Temple were renowned among the heathen for beauty, but she trusted this beauty "and played the harlot" (Ezek 16:14, 15). Hence the judgments of God were pronounced against her: "And from the daughter of Zion all her beauty is departed" (Lam 1:6); "there is none to comfort her" (Lam 1:17); "the Lord hath cast off his altar, he hath abhorred his sanctuary" (Lam 2:7). Complete destruction of the Temple by fire ultimately followed (Jer 52:13).

Beauty is of the Lord, but whenever an angel in heaven or a man on earth, a nation or a church becomes vain and trusts in beauty in-

stead of in God, the Author and Giver of beauty, that person or institution is on the downward path to certain destruction. So, beautiful symbols capable of teaching important spiritual lessons may be perverted to serve deceptive purposes.

Next to the pulpit and table, the cross is generally viewed by evangelical Christians as the most important single symbol in Christian worship. But the cross "should always be empty to symbolize the evangelical belief in a living, resurrected Christ."¹ It demonstrates too the metamorphosis of a despicable object into a prime symbol of the Christian faith:

Originally it was an angular, ugly instrument for painful death. Its antithesis is the informal exuberance of growing things. When we place living greenery on either side of the cross or a bouquet of flowers beneath it, the contrast enhances the meaning both of the starkness of the cross and the graciousness of nature.²

In addition to the cross, there are numerous other symbols to appeal to the senses and emotions:

Lights, colors, pictures, sculpture, flowers, textiles and hangings, organ pipes and grills, woodwork, the pulpit and lectern, the Bible, the bookmarks, the baptismal font, the windows, and the frescoes, mosaics, and murals on walls and ceilings, as well as all the decorations thereon.³

And for the ear there is instrumental music, singing, and readings of scriptures, prayers, and creeds.

Symbolic action or bodily movement during worship can serve several valuable purposes. They provide physical stimulus and prevent mon-

¹Jones, p. 232.

²John R. Scotford, "The Church as a House of Encounter," Your Church, 19 (May/June, 1973), p. 20.

³Jones, p. 232.

otony, and psychologically they evoke appropriate mental attitudes. There is an old saying that "we sit to hear, kneel to pray,¹ rise to praise."² In addition, the acts of singing, saying the "Amen," or taking part in a responsive reading make the worshippers participants instead of spectators. Protestants have long overlooked many of the planned, symbolic actions. Like symbolism in general, however, dramatic ceremonials are fascinating and perhaps too alluring.³ The history of religion shows that a decay of spiritual fervor accompanies a craving for elaborate forms and ceremonials. Where symbolic action borders on pageantry in public worship, it becomes unsuitable for evangelical worship.⁴

Attractive as symbolism may be for liturgical purposes, evangelical worship calls for its use in "simplicity, economy, and restraint."⁵ Its overuse is unwise, and sparseness may of itself also be effective: "A church should proclaim its purpose through the use of a very few sym-

¹The act of kneeling is an indication of humility, but is not necessarily an asset to long public prayers. Consciousness of going through a symbolic act to the point of discomfort is unnecessary (Ibid., p. 236).

²Ibid., pp. 235-236.

³Although it must remain outside the range of this study, it may be noted that contemporary worship literature is much preoccupied with the place of drama and theater within worship. Pointing out that western drama originated in the medieval church, many apologists justify a return to major theater productions as part of service.

⁴Jones, pp. 236-237. Jones recommends that the "action in worship should be confined to those simple movements designed primarily to offer worshippers opportunity to participate sincerely and meaningfully in the various parts of the service" (p. 237). For an analysis of the symbolic acts of creation, the covenant, and the fall in relation to sacrifice and redemption, see Kenneth Burke, "On the First Three Chapters of Genesis," Symbolism in Religion and Literature, pp. 118-151.

⁵Ibid., p. 224.

bols featured in a dramatic fashion. . . . One strong impression is worth a multitude of weaker ones. . . . A cross should be a cross, and there should be only one.¹

Ellen White makes clear, however, that the liturgical use of symbols is God-approved:

He who created the mind and ordained its laws, provided for its development in accordance with them. In the home and the sanctuary, through the things of nature and of art, in labor and in festivity, in sacred building and memorial stone, by methods and rites and symbols unnumbered, God gave to Israel lessons illustrating His principles and preserving the memory of His wonderful works. Then, as inquiry was made, the instruction given impressed the mind and heart.²

Now we may consider five reasons why evangelicals have decided to make the major appeal in worship to the mind rather than to the senses--that is, asserting the pre-eminence of the verbal symbol.³

1. Symbols are always in danger of being taken for the things symbolized (see 1Ki 12:25ff; 2 Ki 17:16).

2. Once symbols lose their meaning, they tend to become superstitions.

3. Symbols convey no ethical suggestions, and, as Karl Marx labeled it, religion can become "the opiate of the people."⁴

4. Symbols may be entirely detached from personal fellowship with God.

¹John Scotford, "Design for Worship," Presbyterian Life (Oct. 1, 1949), cited by Jones, p. 223.

²White, Education, p. 41.

³Jones, pp. 218-221. Jones warns of the inherent danger of making the worship appeal to the senses rather than the intellect. It will cease to be primarily a spiritual religion.

⁴Ibid., p. 219. The mere use of symbolic objects may leave the worshipper's conscience undisturbed for it may have no social or ethical implications and may have no reference to the true nature of God.

5. The real value of symbols depends upon the contents of the mind.¹

This last point is a significant one, especially in our contemporary world as it seeks to escape from traditions. Symbols can mean only what minds are prepared to make them mean. However beautifully designed and executed, symbols are useless if they require long explanations, and they have already failed in their purpose to a large extent. Clarence Seidenspinner says: "Mind and symbol should meet in a lightning flash of mystical knowledge and feeling."² Unless the worshipper's mind is stimulated and his thoughts sent Godward quickly, the symbol cannot be real or live, and it is of little assistance to worship. H. J. Wotherspoon illustrates the effectiveness of one single, highly charged symbol which we have already noted, the cross:

How long will it take to say in words what is said by the two bits of stick tied crosswise and set on the soldier's grave? How else could you say it to the passer-by and touch every heart? That symbol creates its own atmosphere. It appeals to imagination and to association. It unites. It brings together in time and space--what it means to us it means to men of the one faith the world over. . . . It has the short way to the heart.³

But here, of course, we must remember that those two little sticks say those things only to a mind which is completely saturated with Christ-

¹Ibid., pp. 220-221. Jones sees the "preparation of the mind" as a prior consideration, and the use of symbols is limited in value. It can also be dangerous unless their use is "preceded, accompanied, and controlled by Christian instruction." Worship must always be "the play of Mind upon mind, Judgement upon judgement, Conscience upon conscience, Spirit upon spirit, not the play of the human mind upon mere objects or things. . . . Therefore representatives of spiritual religion have always sought to make worship a simple, direct, personal approach to God with the minimum amount of mediating forms, ceremonies, and symbols" (Ibid., pp. 220, 221).

² Form and Freedom in Worship, p. 15, cited by Jones, p. 222.

³H. J. Wotherspoon, Religious Values in the Sacraments, p. 17, cited by Jones, p. 220.

ian concepts. They would mean nothing of the kind to the pagan. But, like the cross, other symbols are deeply embedded in Christian liturgy. Christ crucified and Christ glorified are readily apparent. And the "Lamb" is integrated verbally into the liturgy and is therefore a powerful symbol, despite the fact that it is complex and requires some instruction.¹

On the other hand, the congregation can be surrounded by an atmosphere conducive to worship without being instructed on each allegorical detail of what they see.² Books defining symbols have been inherited from the earliest Christian times,³ but the fact that the discussion of symbolism is escalating is perhaps evidence of the decline of their effectiveness in some respects:

Christians are confronted in this scientific age by the two-sided problem of whether it is possible to recover an appreciation of the meaning and power of the current symbols, or whether many of them should be jettisoned and an attempt made to establish a new pattern of religious symbols of more immediate appeal to modern man.⁴

The major use of verbal symbols is the preaching of the Word by the minister. Here the entire personality of a man becomes a symbol to stimulate the hearers to worship God.⁵ The renewed interest in several seminaries--as recently as the last two years--in preaching the Word of God is indeed heartening. Of all the communication media there is none

¹Cope, p. 266.

²Jones, p. 223.

³For a contemporary survey of religious symbolisms see Juan Cirlot, Dictionary of Symbols (London: Routledge and Kegan Paul, 1962). A comprehensive historical coverage is given in F. R. Webber, Church Symbolism (Cleveland: J. H. Jansen, 1939).

⁴Cope, pp. 259-260.

⁵Jones, p. 237.

that can ever take the place of the living preacher's proclaiming the living Word. Effective preaching is more than announcing the Good News: it is God's man giving a part of himself, for the Word has become an incarnate part of him.

Verbal symbols are primary and do their work directly in helping people to become aware of God's presence:

The ultimate aim of every worship service is to help each one find God personally for himself. Every man's heart is his altar. At that altar and at no other can he really come in touch with God. There he offers himself.¹

From the evangelical viewpoint, the dominance of verbal symbols can be further defended thus:

God as a personality can be conceived nowhere else on the created earth except by the mind of a human personality not merely in a symbolic object. Actually it is not possible to eliminate the human element from worship; it comes into play in one way or another, directly or indirectly. But from the evangelical viewpoint it is dangerous to try to do so. It takes the higher powers of one human personality to stir the higher powers of other personalities to their noblest expression. It takes words to proclaim and explain the Word. It takes a mind to stimulate other minds to think about the great truths of the gospel. It takes a conscience to stir consciences, ethical judgments and social passions to stimulate those same things in others. Evangelical worship is made and kept spiritual. . . by one human mind using words to symbolize to other human minds what God is, what are his purposes, and what he requires of us.²

So it is the nature of evangelical Christianity to give preference to verbal symbols, for it is a mature religion which is based on historical facts recorded in historical documents, the Word of God. Hence the extensive use of words is essential to its practice, understanding and perpetuity.³

¹Ibid., p. 241.

²Ibid., p. 238.

³Ibid., p. 217.

Despite limitations and necessary theological restrictions upon Seventh-day Adventist use of symbolism, its powerful potential should not be overlooked:

Teaching people to worship in the evangelical sense is not merely nor mainly teaching them the metaphorical and mysterious meanings of objects but teaching them how to turn their minds and hearts Godward. Material symbols have a function to perform, but it is a secondary, not a primary function. They play their part more or less indirectly. Their function is performed properly only if they are used with caution and restraint and primarily to produce the atmosphere or mood for worship.¹

In concluding this survey of liturgical symbolism, we should remark a little further on the contemporary pressure for updating Christian symbols. The World Council of Churches' study paper on "The Worship of God in a Secular Age" questions whether "the familiar symbols are now able to convey spiritual realities."² Indeed, "some symbols may have become a hindrance to worship. Because Christian symbols are indispensable to communication, our time must contribute its own symbols."³ Cope suggests a sequence based on "significant scientific discoveries," because he suspects that "we now know too much about our environment and ourselves to be susceptible to the old patterns of symbolism."

It is clear that we need a new vision of the possibilities for contemporary worship and the use of symbolism--both ancient and modern. The new techniques and materials of the architects and builders, and the skill of the artists and craftsmen, must combine with the new movements in theology to reinvigorate the faith of our generation, and maybe, of others to come.⁴

Whether traditional or contemporary, whether sensory, active, or verbal, the proper use of symbols still is one of the basics in the task

¹Ibid., pp. 240-241.

²Discussed in Frank A. Sharp's "Worship," Christian Century, 85 (August 21, 1968), p. 1053.

³Ibid., p. 1055.

⁴Cope, p. 273.

of communicating to man the content of worship as well as creating an atmosphere conducive to spiritual worship. In summary we may consider the following comparison as a demonstration of the reactions of perceptive people to a type or quality of art:

QUALITY	RESPONSE
The Beautiful	Pleasure (aesthetically approved)
"Bad" Art	Indifference (aesthetically disapproved)
The Picturesque	Curiosity
The Sublime	Awe, worship
The Terrible	Fear
The Ugly	Displeasure
The Sentimental	Aversion (mawkishness demands undue emotion)

Although the ugly, non-aesthetic, and terrible may be a legitimate part of art, their use in worship, of course, could be effective in a very limited way only--if at all.

E. A Summary Chart

Briefly summarized in the following table are the viewpoints of Scripture and of selected modern writers on the relationship between beauty and worship:

Positive and Negative Viewpoints
Regarding the Role of Beauty and the Visual Arts in Worship

POSITIVE	NEGATIVE
The Bible	
<p>Man made in the image of God "Strength and beauty in his sanctuary "The King in His beauty" "Worship in beauty of holiness" God created a world of beauty</p>	<p>"Zion's beauty departed" Trusting beauty leads to downfall Christ had no beauty nor comeliness God abhorred feasts and ceremonies of those with evil hearts</p>
Ellen G. White	
<p>God is the Author of all beauty and has provided for gratification of beauty in man. Through nature, art, rites, symbols, etc., God gave Israel lessons illustrating His principles.</p>	<p>Choicest products of art possess no beauty to compare with beauty of character. Gorgeous display, solemn rites, processions, etc. fascinate the senses and silence the voice of reason and conscience. Pomp and ceremony have seductive, bewitching power. Religion of externals is attractive to the unrenewed heart.</p>
John A. Kern	
<p>Sense of beauty is universal. Ugliness and discord are not means of grace. God's ministry of beauty in nature and art; excitation of sense of beauty may be devotionally helpful.</p>	<p>Sensuous attractions may detain the soul in the senses instead of setting it free to draw nigh unto God.</p>
Andrew Blackwood	
<p>In Christian worship there should be a blending of religion and art; that is, of Christian liberty and artistic forms.</p>	<p>Emphasis should ever be upon the religion and the liberty. Catholic Mass is the supreme triumph of art in worship. Mass is drama in most highly developed artistic forms.</p>

POSITIVE	NEGATIVE
Van Ogdén Vogt	
<p>Art is the production of beauty. Beauty is one of the essentials of human existence. Beauty/art says: "Be a lover of life as a whole." Experience of faith and experience of beauty are in some measure identical. Worship is finest and highest of all the arts.</p>	<p>Art needs religion to correct its moral content. Religion is more than beauty; worship is more than art. Nothing is beautiful that does not have unity, harmony and wholeness.</p>
Cynthia Wedel	
<p>Appreciation of Christian art can bring great enrichment of religion and devotional life. Tool for imparting Christianity to others. Great art can be a revelation of God. Highest of all that is true, good and beautiful is to serve and glorify God.</p>	<p>Many need to improve their own experience and taste in religious art. Ignorance causes confusion.</p>
Ilion T. Jones	
<p>Visible objects and perceptible actions used as symbols to express and stimulate thoughts and emotions as useful function in worship. Liturgical movement has in certain respects made houses of worship more beautiful and more worshipful.</p>	<p>Many symbols now advocated in Protestant worship a "dead language." Excessive symbols focus attention away from God; they are distracting. Failure of medieval church was due largely to verbal symbols giving way to visual symbols. May be detached from personal fellowship with God.</p>
Harold B. Hannum	
<p>Aesthetics and religion may be complementary. God created world full of beauty. Nature and all beautiful things should lead our thoughts to Him. Aesthetic objects are based on eternal rules or principles.</p>	<p>A thing of beauty may not necessarily be true and good. Because of sin there is confusion. Example: pagan ritual may be beautiful but not good. Works of art (man's concept of beauty) often used to lead men away from God (as the Mass). Meek and quiet spirit constitutes beauty of holiness. Core of worship; personal relationship with God.</p>

POSITIVE	NEGATIVE
Paul Hoon	
<p>Both liturgy and art deal with man ontologically and eschatologically. To reject the corruption of aestheticism in worship is not to deny the liturgical function of art. Both art and liturgy perform a kind of existential and soteriological function.</p>	<p>Corruption of aestheticism is a false gospel. In liturgy art is first servant of the world. In some free churches the god of Beauty has displaced the God of Christian revelation. Moral character of worship is often bleached out by stronger appeal to aesthetic sensibilities than to the conscience and will.</p>
Mabel Bartlett	
<p>The aesthetic experience always extends and enlarges the one who enjoys it. Hunger for beauty is deep seated, put there by God. Role of the arts is to give adequate form to the content of the worship service.</p>	<p>Forms of worship which appeal to intellectual nature only or, on the other hand, to the senses and sentiment only would tend to fragmentize the nature of the worshipper.</p>
Etienne Gilson	
<p>Art creates beauty. All pure art, and all pure arts as such, are related to the religious sphere. Religion mobilizes all the arts to press them into the service of the deity. Art should be at its best when the cause of religion is served.</p>	<p>The "beautiful" is neither the "true" nor the "good." It can substitute for neither one, but both need art in order to win access to the hearts of men. The arts themselves are not religion; they are rather its servants.</p>
Don E. Saliers	
<p>Beauty and holiness are related in more than an accidental manner. The doctrine of creation attests, in one form or another, that wherever the good, true and beautiful are discerned in human experience, there is a reflection of God. Apprehension of beauty in the created order leads toward apprehension of divine being.</p>	<p>Autonomous drive of human imagination and preoccupation with aesthetic life lead to more pleasure in experience of liturgical art than delight in object of the liturgy. Need to celebrate God and consecrate life to Him. Danger in substituting "holiness of beauty" for the "beauty of holiness." Admiration for the artistic may prevent real prayer and become idolatry when unconnected with faith.</p>

POSITIVE	NEGATIVE
Morris Weitz	
<p>Only a compound can be beautiful. The several parts will have beauty too. Beauty in aggregate demands beauty in details.</p>	<p>Anything devoid of parts is never beautiful in itself. It cannot be constructed of ugliness.</p>

When man beautifies the place of worship in a way that bespeaks order, harmony, unity and beauty, the Creator is honored. The atmosphere of the worship hour can be significantly affected by art in the form of appropriate visual symbols for the eyes as well as good music for the ears. Through these avenues to the soul, man's inner experience can be affected. A crucial factor is man's attitude, since the key approach to God is humility and an awareness of God's presence. The monistic view of man's nature would require that the appeal in worship be to the whole man in order to elicit a total response of adoration, praise, and dedication. Paul prayed for total sanctification of "body, soul, and spirit" (1 Th 5:23).

Man's response is the fruit of religion; the roots, however, are primary and fundamental. The roots must be grounded securely in the content of worship--the Word of God and prayer (see Ps 1:3; Jer 17:7, 8). Watered by the Holy Spirit the Word grows and produces the "fruits of the Spirit" manifested in the outward expressions of the believer. The primary essence of the "beauty of holiness" resides in the sincere attitude of the worshipper--a meek and quiet spirit which is of inestimable value in God's sight. The choicest works of art cannot compare in their beauty with the beauty of character produced by the Holy Spirit.

The next chapter presents a brief historical survey on the high points of predominant trends in church architecture through the Christian era. An attempt will be made to assess the prevailing influences of art, particularly as expressed in the varied forms of church architecture on worship. Was it always a ministry enhancing the "beauty of holiness," or was it at times an idolatry exalting the "holiness of beauty?"

CHAPTER II

A BRIEF HISTORICAL SURVEY OF THE MAIN TYPES OF CHURCH ARCHITECTURE AND SOME LESSONS TO BE LEARNED FROM THEM

Some Historical Perspectives

Those who build churches today should consider knowledge of the history of church architecture and liturgical practices not as a luxury but as a necessity. Moreover, the history of salvation is actually our history: "Christian worship, the public prayer of the Church with the Person of Christ at its head and center, is permeated with the historical dimension of reality. Christianity is an event, an historical event, in the fullest sense of these words."¹

Innumerable volumes have been written on these subjects, and this study opens up a variety of avenues for exploration which can only be alluded to here. For instance, further research would be rewarding to discover the reasons which have led congregations to build churches as they have in the past, and then the modifications which have appeared over the years should be traced, and, perhaps, synthesized from a Seventh-day Adventist point of view. Because of the vast amount of writing which has been done on worship and church arts, one might almost apologize for bringing up the subject again, if it were not for the fact that the Seventh-day Adventist church seems to have been slow in searching

¹J. L. Cypriano, "Christian Worship and the Historical Dimension," Commonweal, 76 (August 24, 1962), p. 466.

out the deeper blessedness of worship practiced to its best theological, functional, and aesthetic advantages.

It seems imperative, therefore, that we examine some of the historical perspectives of church architecture. As Sittler points out: "Man is an historical being. . . . His thoughts and actions . . . are drenched in history as time, as memory, as the awareness of passingness. This historicalness qualifies everything--our thoughts, our actions, our creations."¹ So, at the risk of generalization and oversimplification, we shall pick up a few of the threads of development in church building and arrangement which lead into the twentieth century. It is against these historical backgrounds that the influence of architecture, as it applies to worship practices, must be viewed.

1. The Early Church. Christianity was an expression of new social, political and economic ideals which began in a small way in a world that was official, imperial and pagan. It gained popularity among social reformers, economic liberals, women, slaves, and freedmen. Finally Roman emperors saw it as a possible means of uniting and preserving the crumbling Roman Empire.

The following drawings help to visualize the gradual evolution of the church building from the simple home meeting-place of the early Christians to the Gothic cathedral of the late Middle Ages.

¹Canon Cavil, "The Multi-Phased Revolution and God's Housing Problem," Your Church, 13 (November/December, 1967), p. 29.

A PROGRESSION OF CHRISTIAN LITURGICAL ARCHITECTURE

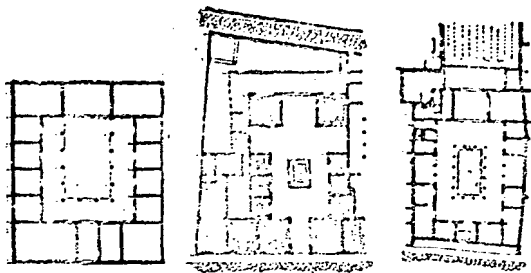


Fig. 1. Plans of Greek & Roman houses¹

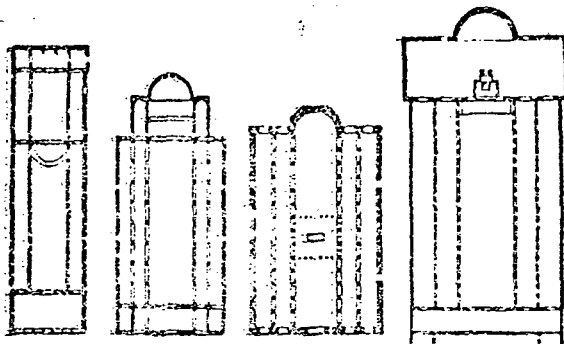


Fig. 2. Plans of Roman basilicas²

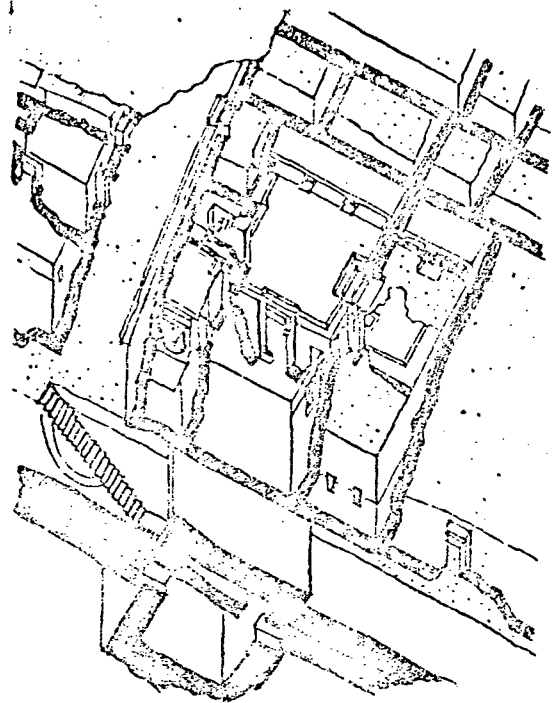
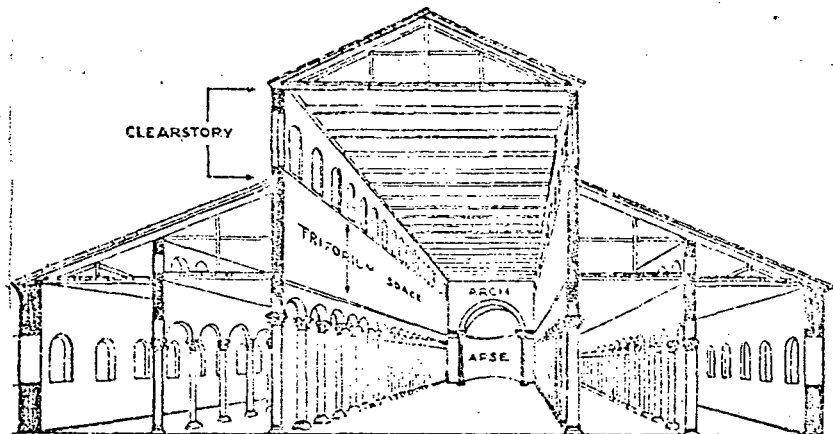


Fig. 3. Christian Community House at Dura-Europos³

Fig. 4. Typical Early Roman Christian Basilica⁴



¹Plans of Greek and Roman houses. In Walter Lowrie, Art in the Early Church (New York: Norton & Co., 1947), Plate 37. Private houses such as these may have influenced the form of the Christian basilica.

²Plans of Roman basilicas. Ibid., Plate 38.

³An isometric view of the Dura-Europos Christian Community House (ca. A.D. 230). In Richard Krautheimer, Early Christian and Byzantine Architecture (Baltimore: Penguin Books, 1965), p. 6.

⁴Typical early Christian basilica (drawing by Dorothy Shea). In William Fleming, Arts and Ideas, rev. ed. (New York: Holt, Rinehart & Winston, 1963), p. 140.

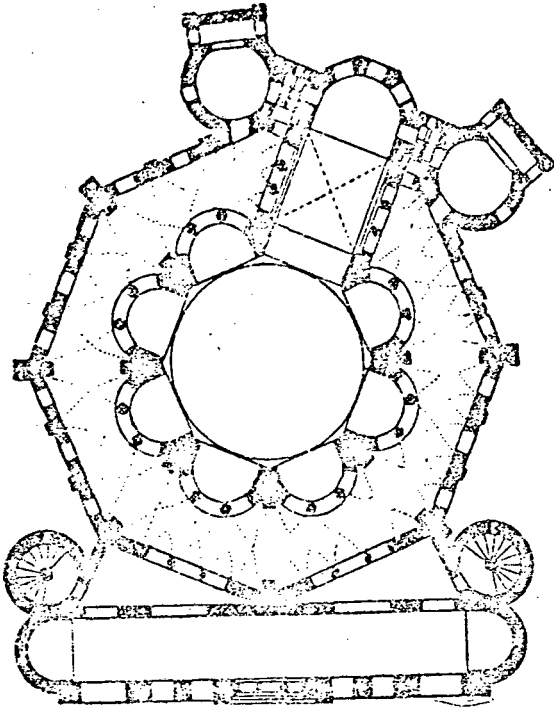
Centralized-Plan Churches

Fig. 5. San Vitale Church, Ravenna
(ca. A.D. 530-548)¹

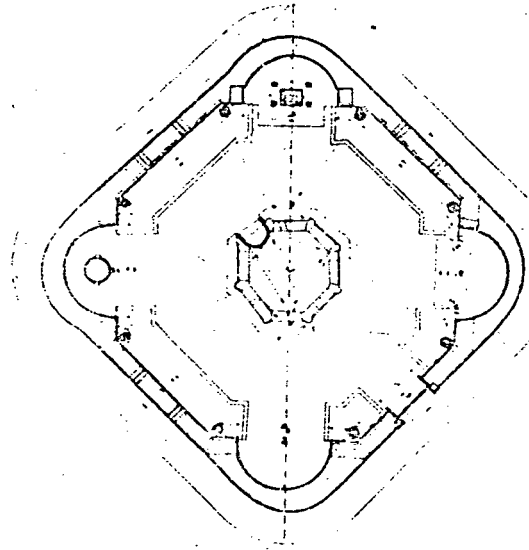
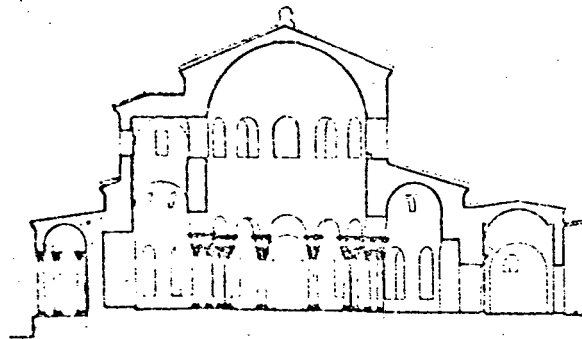


Fig. 6. Orthodox Baptistery, Ravenna²

Fig. 7. Sta. Costanza Church,
Rome (ca. A.D. 340)³



¹Plan of S. Vitale, Ravenna. In William L. MacDonald, Early Christian and Byzantine Architecture (New York: George Braziller, 1962), Plate 39.

²Plan of Orthodox Baptistery, Ravenna. *Ibid.*, Plate 36.

³Cross-section of Sta. Costanza, Rome. *Ibid.*, Plate 14.

Basilican-Type Churches

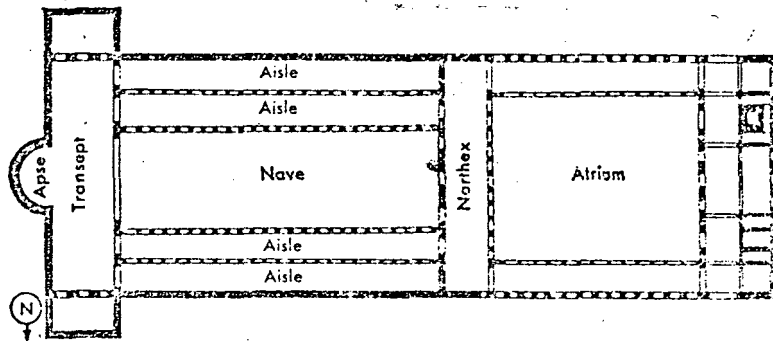


Fig. 8. Floor plan of Old St. Peter's Basilical

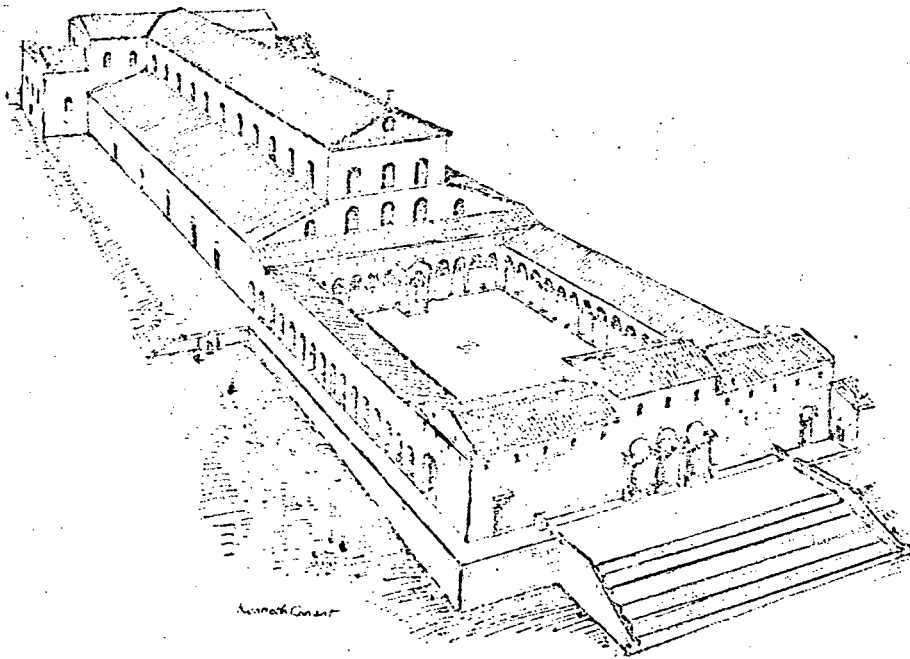
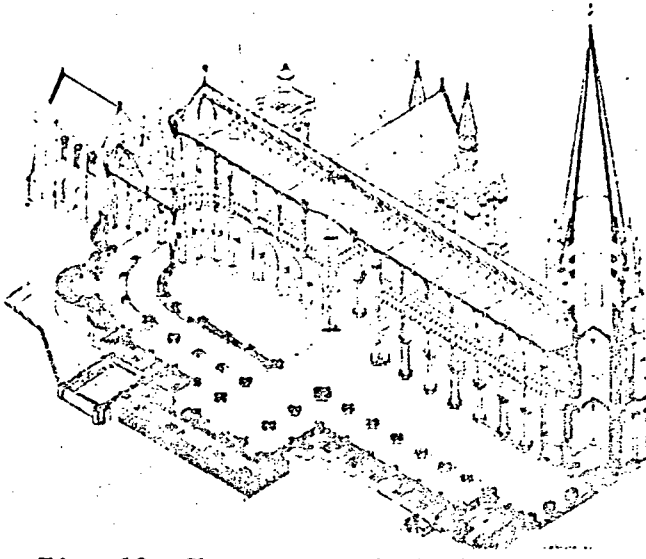
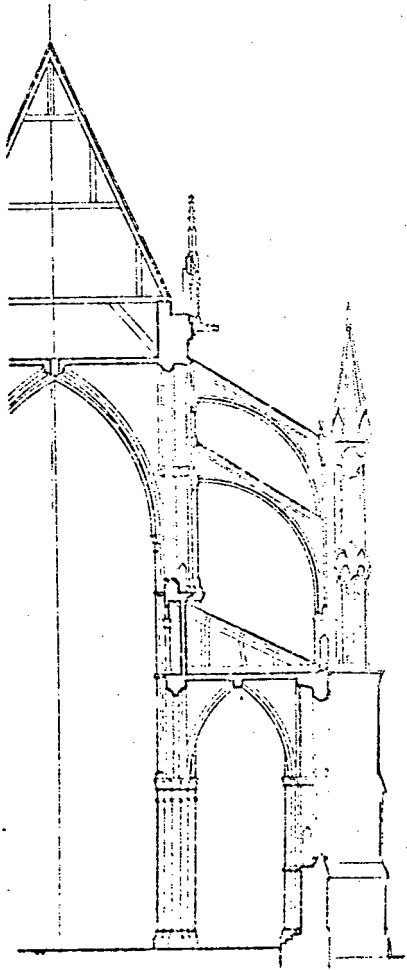
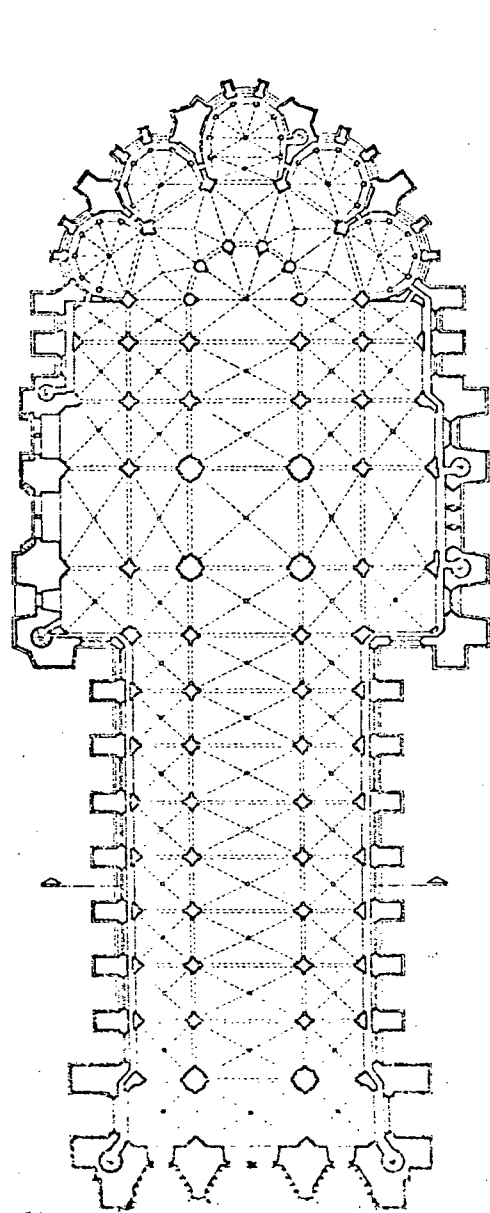


Fig. 9. Old St. Peter's Basilica, Rome (A.D. 323-326)²

¹Plan of Old St. Peter's. In Fleming, p. 140.

²Old St. Peter's Basilica (drawing by Kenneth J. Conant). Ibid., p. 140.

Gothic CathedralsFig. 10. Chartres Cathedral,
1Fig. 11. Flying buttresses,
Rheims Cathedral, France²Fig. 12. Floor plan of Rheims Cathedral,
France, showing vaulting³

¹A section of Chartres Cathedral,
In Fleming, p. 251.

²Flying buttresses. In Hans
Hofstätter, Living Architecture: Gothic
(New York: Grosset & Dunlap, 1970), p. 17.

³Ibid.

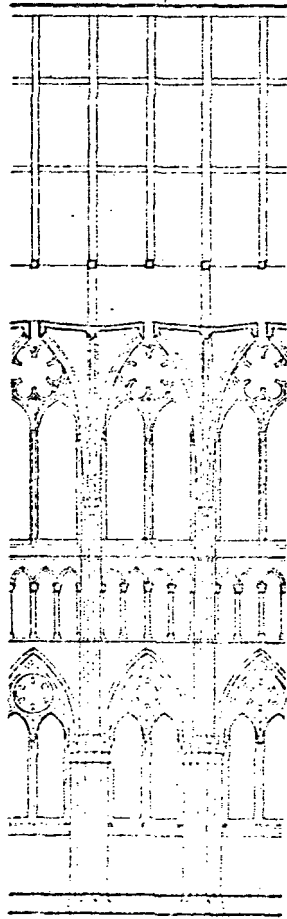
Gothic Windows

Fig. 13. A section of windows, Rheims Cathedral.¹

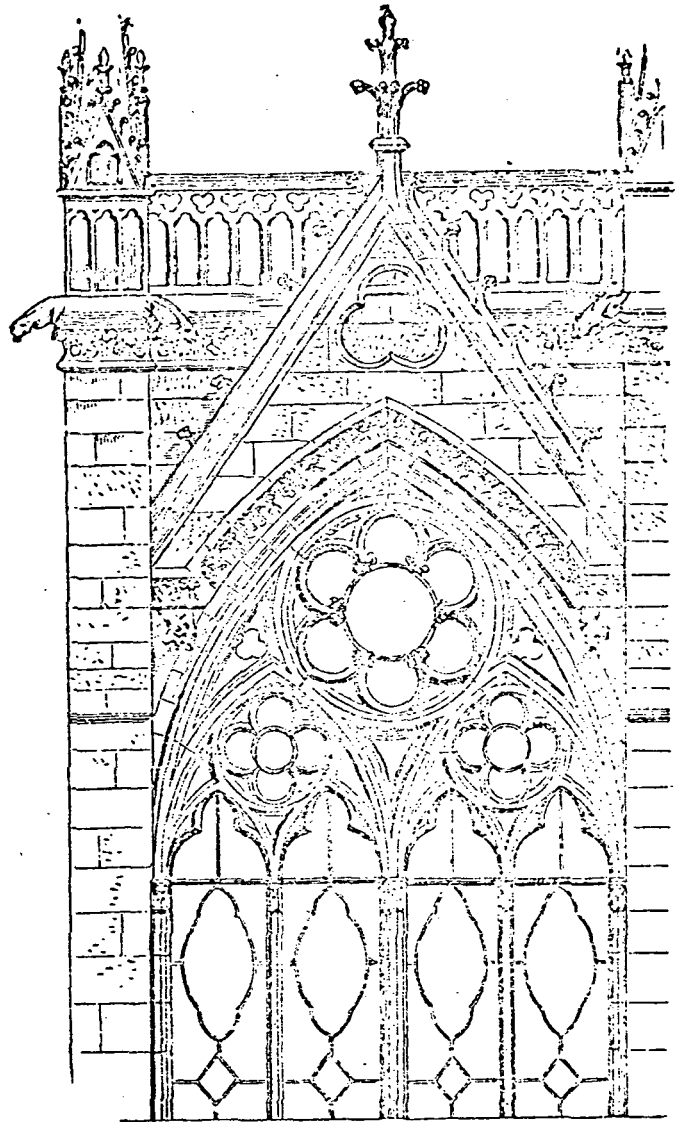


Fig. 14. Gothic window with pinnacled gable and balustrade, at Sainte-Chapelle, Paris, France²

¹Window section, Rheims Cathedral. Ibid.

²Gothic window, Sainte-Chapelle. Ibid., p. 88.

Because of the humble condition of the Christian church in the early period of persecution, its worship was in bold contrast to the pomp of the Greek and Roman communions. Simplicity and "togetherness" marked this early Christian worship, yet it was by no means puritanic.

Church historian Philip Schaff states:

Until about the close of the second century the Christians held their worship mostly in private homes, or in desert places, at the graves of martyrs, and in the crypts of the catacombs. This arose from their poverty, their oppressed and outlawed condition, their love of silence and solitude, and their aversion to all heathen art.¹

The early Christian apologists frequently commented on the lowly worship of their brethren who had neither temples nor altars (in the pagan sense of these words), and that their worship was spiritual and independent of place and ritual. Origen said: "The humanity of Christ is the highest temple and the most beautiful image of God, and true Christians are living statues of the Holy Spirit with which no Jupiter of Phidias can compare."² Concerning the place of worship, Justyn Martyr said to the Roman prefect: "The Christians assemble wherever it is convenient because their God is not, like the gods of the heathen, inclosed in space, but is invisibly present everywhere."³ They had caught the impact of the words of Jesus that: "God is a Spirit: and they that worship him must worship him in spirit and in truth" (Jn 4:24). Their lack of concern with the place of worship and complete dedication to the Person of worship speaks well of their commitment. Coming out of the rich socially

¹Philip Schaff, History of the Christian Church (Grand Rapids: Wm. B. Eerdmans, 1910), II, 199.

²Ibid.

³Ibid.

and aesthetically advanced Greco-Roman world, as the early converts to Christianity did, makes their choice of privation all the more remarkable. One cannot help but believe that a new power had possessed their lives.

Since the first converts of Christianity came with the religious and cultural background shaped by the synagogue and the Temple, they brought with them the inheritance of an already existing pattern of worship. The new community used at least some of the religious practices to which they had been accustomed. Synagogue worship was characterized by three main elements—praise, prayer, and instruction. The service would open with corporate praise. There is evidence that the Old Testament Psalter was read through Christian eyes and used to express Christian praise. Paul admonished the churches in "speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord" (Eph 5:19; see also Col 3:16). Some see fragments of Jewish-Christian hymns in the New Testament, as for example in Rom 11:33-35; 1 Tim 1:17; 6:15, 16. Also there are indications of Christian hymns having been composed, and there may be extracts from these in several epistles, such as Eph 5:14; Php 2:6-11; Col 1:15-20; 1 Tim 3:16; and Heb 1:3.¹

Corporate prayer was an integral part of early Christian worship, for the Lord Himself had given every encouragement in this direction (Mt 18:19, 20). The Acts of the Apostles reveals the prayer fellowship of the early believers (Acts 2:42, 46; 4:31) and how they called upon the name of their risen Lord as they assembled for worship.²

¹G. W. Kirby, "The Church," The Zondervan Pictorial Encyclopedia of the Bible, ed. Merrill C. Tenney. Grand Rapids: Zondervan, 1975, p. 850.

²Ibid.

The chief element of worship in the synagogue was the reading and exposition of the Law (Acts 13:14, 15) which basic pattern was carried over into Christian assemblies.¹ Christ Himself gave us the classic example when on a certain Sabbath morning in the synagogue in Nazareth He read from the Isaiah scroll (Luke 4:16-20). And Paul never missed an opportunity to proclaim Christ as the fulfillment of the Law and the Prophets (Acts 13:15-46; 19:8). Paul also encouraged Timothy to give attention to the public reading of the Scriptures, and he expected his own letters to be read at corporate worship (1 Tim 4:13; Col 4:16; 1 Th 5:27; Phm 2).²

Jones proposes that

It cannot be said that Jesus approved of either the synagogue worship or the Temple worship of his day. But it can be said with some justification that his prophetic gospel points to a type of worship more like that of the synagogue than that of the Temple. The relatively simple, personal, informal, didactic, spontaneous, prayer worship of the synagogue has more in common with his gospel than does the sacrificial and ritualistic worship of the Temple. Christ's apparent eagerness to reform the synagogue and by comparison his relative indifference to the Temple, may be an index into his thinking about worship. He was expecting his followers to use the synagogue practices as a foundation upon which to create a worship more consistent with the gospel he set forth, while he was expecting the Temple practices to disappear.³

Without further elaboration, it can be safely said that the earliest Christians fulfilled Christ's expectation by practicing worship that was simple, spontaneous and spiritual. They did not take art seriously, partly because of the stress of persecution and partly because of their preoccupation with the end of the world and the imminence of Christ's return. What they lacked in outward form and facility they possessed admirably in the inner spirit and the fellowship of love which constitute

¹Ibid.

²Ibid.

³Jones, p. 59.

the true "beauty of holiness."

In time, however, the Christians came to see the arts as an aid in evangelizing the world and educating the illiterate through painting, sculpture, and mosaics. But inherent here were dangers that later became a plague of sensualism which militated against the deeply spiritual worship that the Lord desires.

By the second century the Christian faith had begun to attract some of the wealthier Roman citizens. It seems likely, therefore, that special arrangements were made in their villas to accommodate the worshipping groups.¹ Christians had also been convening in large rooms over shops and warehouses, relatively hidden among city buildings. The remains of the meeting house at Dura Europos (see fig. 3, p. 40) constitutes our earliest example of the "Christian Community House."² When Constantine's edict of Milan (313) legalized and imperialized Christianity,³ there was immediate need for larger, more impressive churches in keeping with the new prestige of the faith.⁴

The architectural heritage of the early church was two-fold, representing perhaps successive phases of "official acceptance."

¹Cope, p. 235.

²Krautheimer, p. 6ff.

³Accustomed as he was to palace living during the week, Emperor Constantine soon set about livening the relative plainness of the Christian basilica.

⁴In her article on the pleasures and values of using church bells, Persis Smith says: "The first Christian bells . . . rang out in 400 A.D. over the city of Rome. Those bells told the story of liberation from the age of persecution. No longer was it compulsive to worship in secret. The bells called the followers of the Saviour up and out of the catacombs. Out of a joy rising from tragedy they resounded and proclaimed the faith for all to hear." See "The Bells--The Message They Tell," Your Church, 3 (January/March, 1957), p. 23. While we may question the validity of Smith's dating here, still her point is well taken.

1. Domestic. The typical Roman villa contained the basic forms for the church structure: the entrance hall (narthex); the pillared hall (nave); the inner room for household gods (chancel); the cistern or bath-house (baptistry); and the dining room, furnished with a semi-circular table around which guests reclined to eat (the agape or eucharistic feast).¹

2. Civil. The pagan Roman basilica² adapted from the classic Greek temple furnished additional features: the apse (the semi-circular end of the building with a raised platform for the judges' seats and, in the Christian context, the focal point of worship); the atrium (enclosed cloister for a gathering place of the congregation); and the clerestory (series of windows in the walls above the nave). The transept was a type of Roman triumphal arch and was added later to make room for the enlarged numbers of the clergy. Still later, it became a full screen cutting off the laymen from a view of the liturgical activities within. From the third century on the basilican pattern was normative for Christian churches,³ although every era of medieval architecture interpreted the basic plan differently.⁴

¹Cope, pp. 235-236. See Fig. 1, p. 40.

²See Figs. 2 and 4, p. 40. The basilica served the same functions in the Roman Empire as does the county courthouse and high school auditorium in the American community. Already a place of public assembly, it was simply adapted for worship. It retained the same freedom of movement which had brought the public to see law cases in the pagan basilica. See James White, "Historical Considerations for Church Builders," Your Church, 14 (January/February, 1968), pp. 26-27.

³Cope, p. 236.

⁴Howard Saalman, Medieval Architecture (New York: George Braziller, 1962), p. 45.

The central-type church (see figs. 5-7, p. 41) probably resembles most closely the arrangement of the earliest (but hitherto undocumented) Christian meeting places. Buildings of this kind were originally designed as memorial shrines (martyria). While in the East it was adopted as the preferred plan for the celebration of liturgy, the central-type church remained relatively rare in the West.

The tantalizing question at this point--and for which there may be no satisfactory answer--is: What was the relationship between the shaping of the liturgy and the shape of church architecture as the impact of pagan doctrines bombarded Christianity from Constantine's time forward? One point is clearly evident: the pagan sources of Christian worship elements are easily seen from the standpoint of art. Christian religious art expression was not fully stabilized until about 1000 A.D. Inevitable borrowings and survivals of paganism resulted as Christians attempted to clothe their new spiritual ideas in the symbols of classical religions.¹ Classical figures were reduced in size, "spiritualized," and draped to show no body outlines--thus eradicating sensuality. The following illustrative listing will demonstrate a few aspects of the transition from classical to Christian art:²

GRAECO-ROMAN TRADITION

1. The basilica
2. Roman bath-house; ritual purifications by water

CHRISTIAN TRADITION

1. The church
2. The baptistry

¹For a more detailed study of symbolism and imagery in the early Christian church see Walter O. Comm, "Representations of Christ in Early Church Art" (unpublished manuscript; Philippine Union College, 1974).

²Dorothy M. Comm, "The Medieval World-- A Guide to the Study of the Humanities" (unpublished manuscript; Philippine Union College, 1972), I, 41.

GRAECO-ROMAN TRADITION

3. God of pastoralism
4. Apollo figure; Mithra; and sun gods
5. Orpheus and his lyre
6. Phoenix bird
7. Winged Victory (Nike)
8. Decorative mosaics
9. 3-dimensional sculpture (body glorified)
10. External, objective, natural world
11. Logic; Greek drama

CHRISTIAN TRADITION

3. The Good Shepherd
4. Christ, the Sun of Righteousness
5. Unity of God and man; Christ with lyre shows harmony
6. Resurrection; also Jonah story
7. Winged angels
8. Didactic mosaics (murals)
9. 2-dimensional paintings (body-bondage; spirit glorified)
10. Internal, subjective world of the soul
11. Emotionalism; liturgy

In summary, it seems clear that the early followers of Jesus, meeting in privation, practiced a simple form of worship. They were poor in facility but rich in faith. Their twin opponents of persecution and heresy kept them fighting, as it were, for their very spiritual life breath (Rev 2:9). In the days ahead, what the church was to gain in freedom and popularity, it was to lose in fidelity and perseverance. Transitions in art and architecture went hand in hand with transitions in doctrine--the whole resulting, unfortunately, in un-Christian teaching and worship practices.

2. The Early Medieval Church (Romanesque). The inclinations of the early medieval period tended toward much interior ornamentation, leaving the exteriors solid and relatively plain. Church architecture thus became a metaphor for the modesty of outward appearance in contrast to the richness of the spiritual life within. The Romanesque arts did not mirror the natural world. They were intended to stir up visions of divine majesty. Inner life was intense, and there evolved a dream world

where angels of heaven and demons of hell were more real than anything in the real world. Sophisticated symbolism and allegory developed rapidly in this climate. Describing the impact of fifth-century Christian churches, MacDonald says:

Exterior effects were being increasingly subdued and played down in order to awe the beholder and effectively translate his emotions when he stepped from the familiar world into the unannounced beauty and mystery of the spiritual house. These interiors defy the camera.¹

The Abbey became the most typical expression of medieval culture, monasticism reaching maturity from 1000-1150. The monastic arts grew and flourished, with the result that abbey churches did indeed become monuments to personal and corporate piety as well as colorful, artistic reproductions of the "Paradise of God." But inherent dangers lay barely below this glittering surface. Speaking soberly after a visit to the Abbey of Cluny (ca. 1157), which was a center of humanistic learning and a leader in Romanesque arts, Bernard the Cistercian severely criticized the luxuries he found there. Having rebuked the monks' "intemperance in eating and drinking, clothing, bedding, riding abroad and building," and the Abbot's "train of sixty horses," he turns--a little sarcastically--to the decor of the church as further evidence of the faith's having "gone overboard."

I say naught of the vast height of your churches, their immoderate length, their superfluous breadth, the costly polishings, the curious carvings and paintings which attract the worshipper's gaze and hinder his attention, and they seem to me in some sort a revival of the ancient Jewish rites.²

Moreover, Bernard detected a grievously misplaced sense of values in the glory of Romanesque liturgical arts:

¹MacDonald, p. 28.

²G. C. Coulton, Life in the Middle Ages (New York: Cambridge University Press, 1954), 4:173.

What, think you, is the purpose of all this? The compunction of penitents, or the admiration of beholders? O vanity of vanities, yet no more vain than insane! The church is resplendent in her walls, beggarly in her poor; she clothes her stones in gold, and leaves her sons naked; the rich man's eye is fed at the expense of the indigent.¹

These visual excesses repulsed not only the Cistercians, but other monastic orders also rose in ascetic protest--including St. Francis of Assisi (1223). There has always been, in effect, this "puritan" caste in the church. We find Bernard of Clairvaux denuding his churches of almost all ornaments in the twelfth century.² Asceticism was not only a protest but it was also an outgrowth of the mysticism of Ravenna. Its vestigial remains run a fairly unbroken path through the entire history of the church.

The medieval ideology of hierarchism also shaped worship. Having become the product of authoritarianism, the church was now the Lord's "Universal House." It was large enough for many worshippers. With its lengthened nave (now lighted by the symbolic rose window) it provided a "vista view" of the high altar. The length of the church with its multiplied shrines and reliquaries, coupled with the strict liturgy and awesome processions, effectively separated the laymen from the clergy both physically and emotionally. Steeped in the traditions of the Church Fathers, the priests (it was intended) were to be "father images" showing the way to heaven and hell by means of the twin cults of the Virgin and the Devil. In this context, the "Christ in Glory" replaced "Christ the Good Shepherd" who had been worshipped informally by the early church.

¹Ibid., p. 174.

²William Fleming, Art, Music, and Ideas (New York: Holt, Rinehart & Winston, Inc., 1970), p. 100.

3. The Late Medieval Church (Gothic). With Paris as the center of the Gothic Style, northern art forms and concepts were now imposed upon religion. From the simple Roman basilica to the elaborate Gothic cathedral it is a long step. Cope defines three important factors in this change:¹

(1) Political. The Roman Empire split into West and East, with the collapse of the West under barbarian invasions. The church then acquired political power.

(2) Ecclesiastical. There was a growth of the monastic movement and the slow conversion of the north to Christianity.

(3) Architectural. The north was comparatively lacking in building experience; older building materials were eventually exhausted; Romanesque arts served as a starting point for new work; and there were discoveries in the construction of arches and vaulting.

In contrast to Romanesque, the Gothic arts were directed more to the humble people outside of the cloister where the monastic-flavored "inner life" had to compete with the demands of the workaday world. The cathedral exhibited faith in both God and man. Its building was a town project in which laymen could be involved--in ways which would be truly celebrative, should we see them today. When he visited Chartres, Abbot Haimon saw one thousand persons pulling wagons loaded with stone for the cathedral. His description of his impressions is moving:

Who has ever heard tell, in times past that powerful princes of the world, that men brought up in honor and wealth, that nobles, men and women, have bent their proud and haughty necks to the harness of carts, and that, like beasts of burden, they have dragged to the abode of Christ these waggons, loaded with wines, grains, oil, stone, wood, and all that is necessary for the wants of life, or for the construction of the church? . . . When they have reached the church

¹Summarized from Cope, p. 242.

they arrange the waggons about it like a spiritual camp, and during the whole night they celebrate the watch by hymns and canticles. On each waggon they light tapers and lamps; they place there the infirm and sick, and bring them the precious relics of the Saints for their relief.¹

As a result of scholasticism, which was an attempt to organize theology, liturgical arts became virtually a branch of mathematics with significant numbers and the miniscule details of symbolism playing an important part in religious interpretations.² Decorations were sometimes grotesque but always symbolic and instructive. Consequently, the intricate decor of the Gothic period (see figs. 13 and 14, p. 43) was never just an "aesthetic trip," as it might appear to a contemporary observer. The placement and number of each trefoil and other devices, the spires, the stained glass windows--each item was freighted with theological meaning.

Basing their interpretation on the analogy between the temple and the body of Christ (Jn 2:19-21), medieval liturgists compared the plan of the cathedral to the form of the Crucified: "His head corresponds to the apse with its axis to the East, His outstretched arms are the transepts, His torso and legs are at rest in the nave, His heart lies

¹Fleming, Art, Music and Ideas, pp. 127-128. This desire to bring the sacred and secular into a "harmonious collaboration" still prevails in Catholic viewpoint. John Simons writes: "The last several centuries have witnessed a gradual withdrawal of all secular engagements from their Christian center, and an enfeebled Christianity is now at the periphery of life trying to neutralize those alien forces which . . . would either destroy man or fashion him to a new barbarism." See "Church and the Arts," Commonweal, 61 (November 5, 1954), p. 135.

²To note a brief sampling of interpretations: 3 (trinity) was much used in cathedral portals and windows, in music forms, and in literature; 4 (the material elements, 4 gospels, 4 body humors, and natural virtues); 5 (the Christian virtues, and the 5 senses); 7 (3 + 4 indicates man's dual nature; 7 deadly sins); 12 (3 x 4; 12 apostles, 12 lesser prophets, 12 gates of the Holy City, etc.).

at the principal altar."¹

The embellishment of pre-Reformation churches was a very elaborate pattern into which every possible item of information and misinformation was fitted. Church doctrines were symbolized and illustrated, Bible stories and prophecies were presented, natural and unnatural history was displayed, and mythology, legends of saints, romances and fables vied with the incidents from daily life and astrological lore. All of this material found expression in sculpture, glass, painting, metal-work, wood-carving, ivories, tapestries, vestments and manuscript illumination.² As has already been noted, the use of symbolism and the need for it as an educational medium still exists today, but we recognize that in this much less literate Gothic era, its presence was well-nigh essential.

Walls and windows of our medieval churches became the poor man's Bible. Here from the paintings and the glass, the sculpture and the tracery, the goodness and the mysteries of God, he could learn the history of secular events and role of the church in the community. The dramatic portrayal and the tangibility of the symbolic message often proved far more effective than the spoken word.³

While we may suspect that the sculptured figures of devils and monsters, as opposed to saints and angels, spoke more directly to the medieval layman than scholastic hair-splitting, we know that the visual arts in the church at this time communicated. In fact, without the benefit of vision and touch the worshipper might have found little else to

¹Titus Burckhardt, Sacred Art in East and West (London: Perennial Books, 1967), p. 49. Hindu deities are also incorporated into the plan of the ancient Indian temple in a similar fashion.

²Cope, p. 265.

³Arland A. Dirlam, "Symbolism in Contemporary Church Architecture," Religious Symbolism, ed. F. Ernest Johnson (New York: Institute for Religious and Social Studies, 1955), pp. 129-130.

edify. The size of the chancel had increased to accommodate the growing numbers of clergy and to provide space for them to celebrate the mass daily. Also, the elevated status of the clergy led to the erection of high, semi-solid screens between the chancel and the nave, so that the laity were reduced to being passive peepers.¹ Moreover, when the members of the clergy gathered in the sanctuary to chant the Mass in Latin to a group of Frenchmen or Germans at the far end of the nave--men who could scarcely understand one another's peasant dialects--the breakdown of rapport was complete. Hence, the atmosphere and the "invocativeness" of the Gothic building had to compensate:

The lofty surge of the arches, the reaching up of the vaulted ceiling, gave vent to a vertical feeling of ascending and an awareness that man is not tied to earthbound limitations. . . . The Gothic Cathedral was not merely a sermon in stone as the poet would say, but a forceful vehicle for teaching. It spoke in the vernacular of the day.²

Also in keeping with scholasticism's turn of mind was the spiritual idea of the cathedral and the concept of it as a type of heaven. So the house of the Christian God was understood as a representation of heaven and in the form of a celestial city with the outlines being taken from the Apocalypse (Rev 21:2, 10-12, 14, 18). These passages feature heaven as a city, suspended in air, built of gold and precious stones, with gates watched by angels. The Gothic cathedral consciously imitated the Holy City in the following ways: street (nave), cross-streets (transepts), gates (doors), triumphal arch (entry to chan-

¹Essentially the layman's only intimate participation in the rites in the large churches was at the Easter communion, in various processions, or in side-chapels (Cope, p. 246). This situation still prevails in Catholic areas like Central America, southern Europe, and the Philippines.

²Arland A. Dirlam, "The Ministry of Architecture," Your Church, 17 (July/August, 1971), pp. 14-15.

cel, also recurring at entrance), precious stones (mosaics), heaven (vaulted nave, sometimes painted blue and set with gold stars), city towers and battlements (Gothic exterior with spires, towers, buttresses), inhabitants of heaven (the sculptured and painted figures of persons in the salvation story who have entered heaven).¹ This Gothic identification of the church building can be further traced throughout the symbolisms in the painting of the period.

4. The Reformation Church. The Reformers believed that worship belonged to the whole church:

One of the main objectives of the Reformation was to break down the 'middle wall of partition' which had been erected in the medieval church between the clergy and the laity. This was done figuratively by rendering the revised services in the vernacular and by making the English Bible available to all: literally and symbolically, in the church buildings, it was achieved by reducing the screen between the chancel and the nave.²

The Reformers also gave preaching and the Word new importance, putting forth great efforts so that the congregation could see and hear all parts of the service. Most of them desired frequent communion with the laity receiving both bread and wine. Sovik points to the obvious connection between worship practices and the buildings which housed them:

If in the course of history theology has wandered so far from the scriptures as to require the radical breaks of the sixteenth century, it is not surprising that radical changes are also required in church architecture.³

We may note several changes brought about in the architectural setting for worship by the Reformation: the old high altar against the wall

¹Hofstätter, pp. 46-48.

²Cope, pp. 247-248.

³Edward A. Sovik, "A Portfolio of Reflections on the Design of the Northfield Methodist Church," Your Church, 13 (September/October, 1967), p. 59.

was replaced by a movable table in the middle of the chancel where communicants could approach it, and side altars were eliminated; pulpits and reading desks became more prominent; then, in an only partially enlightened burst of enthusiasm, zealots smashed much devotional art, believing it to be contrary to Protestant concepts.¹ Interestingly enough, however, Cyril Richardson (a Catholic) sees the structure of the usual Protestant service as still being, in fact, the first part of the Mass.² He also defines six basic concerns of worship in the reformed churches:³ the primacy of the Word, intelligibility,⁴ simplicity, corporate worship (in contrast to "priestcraft"), presence of the Holy Spirit, and revival of early Christian liturgy.

Another far-reaching result of the Reformation period in worship was the release of the creative artist from the exclusive patronage of the church:

¹For a further examination of this phase of the Reformation, see Coulton's study of the "Puritan Revolt" and "Protestantism and Art" in Art and the Reformation (New York: Alfred A. Knopf, 1928), pp. 371-421. Since there are many forms of Protestantism, there have been also many degrees of friendliness and enmity toward art.

²"The modes of worship that characterize the Protestant denominations today are beginning to betray an increasing uniformity. . . . A general Sunday morning service . . . opens with a choral procession and with a sentence from Scripture, which is followed by a confession of sins and absolution. Then there is a responsive reading from the Psalter followed by hymnody or a chant. After this there come the morning lesson and then the pastoral prayer, which may be a single long prayer or divided into a shorter collect. The service tends to reach its climax in the sermon which is followed or preceded by an anthem, the collection of alms, and a hymn. The service concludes with a benediction and recessional." In Cyril C. Richardson, "Ways Protestants Worship," Catholic World, 199 (June, 1964), pp. 180-181.

³Ibid., pp. 176-180.

⁴By stressing intelligibility above the sense of mystery, Protestantism hoped to make superstition impossible. The results were that everything was done aloud and in the vernacular.

The Renaissance bestowed on the artist the doubtful gift of a new dignity. As a craftsman, he had filled an established need in the affairs of government and Church. Now, the former useful citizen who had endorsed and artistically interpreted the ideas and values of the community, became an outsider--the maker of cultural surplus goods to be stored in museums or used to demonstrate the wealth and refined taste of those who could afford luxuries. This exclusion from the economic mechanism of supply and demand tended to transform the artist into a self-centered observer.¹

Such has been the making of the modern artist. But we should also remember that such detached observation may lead to penetrating insights, not the least of which may be seen in contemporary views of artists and architects involved in church art.

Some Lessons to be Learned from Liturgical History

In his incisive article on considerations for church builders, Dr. James F. White outlines the values of the historical perspective.² Church history renders to us three definitive services. First, historical knowledge prevents us from repeating the mistakes of others. The saying that "those who do not know history are compelled to relive it" has been demonstrated by the fact that "many churches built in the last thirty years have imitated the very same medieval patterns that Protestant Reformers repudiated." One case in point is the divided chancel

¹Rudolf Arnheim, Art and Visual Perception (Berkeley: University of California Press, 1971), p. 132. Elaborating on the liberation of art from the church, Fitzer says: "We have won a kind of Pyrrhic victory on the field of symbolism. We wanted clarity, and we got it. . . . We have cut the umbilical cord that bound a centuries-old set of symbols to a divine matrix. Once painting and the other arts emerge from the divine womb, as they did in the Renaissance, they are free to wander where they please, and they will never return to a status quo ante . . . if, as we did in both the Protestant and the Catholic Reformations, we give the arts tacit consent to go obey their own laws." In Joseph Fitzer, "Liturgy as Visual Experience," Worship, 48 (April, 1974), p. 222.

²James White, "Historical Considerations for Church Builders," Your Church, 14 (January/February, 1968), pp. 24-27ff.

which was designed to serve admirably the specific needs of the medi-
eval monastic communities.¹ With even an elementary knowledge of the
history of worship and architecture, many churches could have saved the
stress of costly remodelling in the light of new attitudes to worship.

Second, history has been the church's proving ground for new
ideas. It can help us formulate our questions more clearly and pre-
cisely--history cannot be simply a grab-bag. Recently there have been
efforts in both Protestantism and Roman Catholicism to recover from the
past two important liturgical elements: (1) the actions in worship
which involve the worshippers' "reconciliation" with fellow Christians,
their offering of themselves, and the proclamation of the Word, and
(2) the valid concepts of church arrangement which will bring about
these results. And finally history shows that there is no "correct way"
to build for Christian worship. Almost every possible form has been
used to shelter worship, and, in this sense, "history is liberating."

We shall now examine the specific lessons which each period of
liturgical history has to offer contemporary evangelical communities.

1. The Early Church met in private homes and simply rearranged the fur-
niture to suit their needs. In our own time there has been a degree of
experimentation with "house churches" where people worship in small
groups and celebrate the Lord's Supper over a kitchen table. A more
generally applicable lesson to be learned here is the importance of in-
timacy and participation in the Christian church. The spirit of fellow-
ship pervading those early gatherings has been unsurpassed ever since.

¹For a further examination of the divided chancel, see Gerald
H. Minchin, "The History of the Divided Chancel" (unpublished manu-
script; Atlantic Union College, n.d.).

2. The Early Medieval (Romanesque) Church in the post-Constantine period preserved in its basilican patterns the freedom of movement of the throngs. Since there were no seats for the congregation, the Christian assembly could crowd around the altar-table and hear and see the bishop as he presided from his chair behind it. In this position he did not seem to dominate the service in the way in which he did at later meetings in which he alone was on his feet. This was a strong statement of simplicity and utility, and the service concentrated on the essentials of Christian worship: God's Word, the Lord's Supper, and Baptism.

3. The Late Medieval (Gothic) Church, apart from its aesthetic accomplishments, exhibits a primarily negative lesson, and we may well avoid its building solutions. The active participation of the people in worship was progressively lost. The chancel developed into a kind of private church for the clergy. Rows of choir stalls appeared for the monks' antiphonal recital of the psalms. While laymen were theoretically invited to join in the services, clericalism had, in fact, triumphed, and the congregation had been reduced to passive spectators. This dissociation of the clergy and the people was mirrored in the arrangement of chancel and nave with the screen in between. In the fourteenth century pews were introduced. Since the laity had only to watch the service performed for them, why not sit down?

4. The Reformation Church achieved a revolution in worship by being theologically informed. The clear-eyed, premeditated measures of the Reformers to bring the people and the ministers closer together brought liturgical changes which are being re-examined today, even by the new,

ecumenical Catholics. The post-Reformation church experimented widely for at least two hundred years, working toward one goal--the shaping of the building around the type of worship which would be conducted in it. The Dutch Protestants, for instance, replaced the long, medieval rectangle with other more compact shapes--octagons, squares, Greek crosses, and even the "T" shape.¹ In still a further effort to gather people around the pulpit, galleries were built and became a familiar Protestant trademark. While galleries indeed brought people nearer to the pulpit, whether or not they improved communication is a matter of debate. Chancels were much reduced in size. On the American scene the New England meeting house went through several evolutionary stages. The qualities most apparent in the best Reformed buildings were simplicity, utility, and intimacy. Three major lessons may be gleaned from the Reformation experience: everything was made open, audible, and visible to the congregation; and distinctions between clergy and laity were largely eliminated.² Finally, the people were gathered about the centers of liturgy (pulpit, altar/table, and font).

5. The Neo-Gothic Period was the product of some illusory conceptions of a glorious age in the past, and through the Protestant world there was a general assumption of the "Gothic mask." Thus the styles of the nineteenth and early twentieth centuries effectively dissociated architecture and

¹Cope records a limited revival of interest in circular or oval churches in late 18th- and 19th-century England: All Saints, Newcastle (1786-1796); St. Chad's, Shrewsbury (1790-1792); and the nonconformist chapels of Christ Church, Westminster Bridge Road and Union Chapel, Islington (1872 and 1876 respectively). Both of the latter churches are octagons within a Greek cross (Cope, pp. 238-239).

²In some cases in the Dutch Reformed churches the minister even sat with his family during parts of the service.

worship, clergy and laity--again. It is surprising how many of the hard, basic lessons of the Reformation were forgotten. Since this period coincides with the time of Seventh-day Adventist church expansion, we find today that many of our older churches are deplorably deficient in serving our congregations. We, along with the rest of the Protestant world, have been building as if we believed that worship belonged to the clergy and the choir, to the exclusion of the congregation.¹ The decadence brought on by the neo-Gothic revival is generally viewed as reaching far into all art expression.²

It was Winston Churchill who said that we shape our buildings and ever after they shape us.³ The notion of what is a "churchly look" is a questionable gift of our Victorian fathers, and it has been perpetuated in book and periodical illustrations and on Christmas cards to the present hour. If the Victorian Protestants reproduced a medieval church and remote high altar, they had to put something into the chancel. So, as White quips, "they dressed a choir up like medieval monks and filled the stalls with them."⁴ Then came the necessity of getting them in and out of this awkward location--thus a "preconceived archi-

¹White points out that "worship is basically an amateur sport, not something done by professionals. The minister and choir are present to guide the congregation in the offering of its worship but not to replace them." "Historical Considerations," p. 62.

²Harold Ehrensperger equates tawdry art with tawdry religion: "The nightgown nightmares that so frequently pass for church drama, the hideous structures that house many a worshipping congregation, the familiar sentimental and insipid paintings of Jesus, the unsightly statues in numbers of Roman Catholic churches, the cheap, vulgar music that is so often used--these are art expressions that have made religion look tawdry and inconsequential for everyday life." "Search for the Creative Image," Christian Century, 73 (May 23, 1956), p. 644.

³Cited in White, "Historical Considerations," p. 61.

⁴Ibid., p. 60.

tectural form substantially changed worship."

When medieval Gothic became the "correct" architectural form, it poured all Protestant liturgical traditions into it. What came out, in the twentieth century particularly, was a colorless uniformity of appearance throughout all denominations. In the struggle between liturgy and the building which houses it, one begins to suspect that the building always wins! In today's context the neo-Gothic Age, like the medieval period after which it was patterned, teaches us what to avoid. From the contemporary Protestant viewpoint pretentious, monumental buildings are usually poorly related to the worship they contain, and often they relate unsuccessfully to their sites and neighborhood buildings too. In a theological sense such buildings might be called "heretical," for they deny an essential part of the church's faith.¹ Moreover, artists find this imitative, unimaginative use of an architectural type particularly annoying:

In America [and we might add "other countries" too] . . . Gothic architecture constitutes a boast flaunted in the face of reason, as insane as importing a haunted Scotch castle. . . . Once [European medieval works] have crossed the Atlantia, they become mere beautiful curios, as extinct as stuffed dodos in a museum of natural history. Copies, of course, are worse.²

The following outline will serve to summarize the high points in the evolution of Christian architecture and worship practices:

¹Ibid., p. 61.

²Jean Charlot, "Catholic Art in America," Commonweal, 69 (February 20, 1959), p. 546.

A BRIEF SUMMARY OF THE MAJOR HISTORICAL DEVELOPMENTS IN CHRISTIAN WORSHIP		
PERIOD	POLITICAL, SOCIAL, AND RELIGIOUS IDEOLOGY	RESULTS IN CHURCH ARCHITECTURE AND WORSHIP PRACTICES
THE EARLY CHURCH (Pentecost-481 A.D.)	<p>Apostles & Early Church Fathers (Pent.-313 A.D.)</p> <p>Pax Romana, law and order Widespread slavery, imperial persecution, Jewish persecution.</p> <p>Many regarded Christianity as a radical branch of Judaism; Christians sought to be divorced from Judaism, and some repudiated the Sabbath as Jewish</p> <p>Simplicity of faith and unity of early Church; apologists combatted heresies</p> <p>Art not taken seriously because of expectation of early end of world</p> <p>Concept of Christ as the Good Shepherd</p>	<p>Meeting places very humble at first --in private homes, at graves, and catacombs</p> <p>Simple arrangement (table, minister's chair, reading stand, accessible baptistry pool (as villa bath). Later meeting in large rooms over shops, warehouses, and in inconspicuous places</p> <p>Heritage of Jewish worship patterns still influenced certain Christian worship practices</p> <p>Any art used (as tomb sculpture, mosaics, etc.) based on classical models</p> <p>Spontaneous, lay-led worship; lay-participation, spiritual, simple, direct. Included prayer, preaching, singing, celebration of Lord's Supper</p>
	<p>Constantinian (313-ca. 481)</p> <p>Edict of Milan</p> <p>Christianity is imperialized and popularized</p> <p>New prestige of faith through official acceptance; age of compromise</p>	<p>Persecution problems disappear</p> <p>Constantine builds large basilican-model churches; large numbers of unconverted pagans enter church</p> <p>Fusion of Christian and pagan practices. Processions and rise of priestly hierarchy</p>

PERIOD		POLITICAL, SOCIAL, AND RELIGIOUS IDEOLOGY	RESULTS IN CHURCH ARCHITECTURE AND WORSHIP PRACTICES
THE M E D I E V A L C H U R C H (481-1450)	The Northern and Western Church	<p>Clovis espouses Church Development of papal hierarchy and fusion of statecraft and churchcraft</p> <p>Rise of Islam, rival of Christianity; Byzantine Empire, Oriental despotism</p> <p>Creative art patronized by Church; authoritarianism of Church Fathers; mysticism</p>	<p>Triumph of art in Catholic mass; liturgy dominates over preaching</p> <p>Islamic influences on Eastern Church; religious images in West; paintings, mosaics in East. Filioque controversy (nature of Christ)</p> <p>Church rites were comprehensible in West; mysteries in East</p>
	Merovingian (481-768)		
	Carolingian (768-843)	<p>Continuous warfare by barbarian tribes</p> <p>Hierarchy of Charlemagne</p> <p>Emergence of feudal system (secular)</p>	<p>Few Christian converts; churches small and crude in North; hermits, monasticism. Monastic arts (metal work, MSS illumination; architectural revivals of styles of imperial Rome by Charlemagne</p> <p>Primitive abbeys and religious communities (sacred feudalism)</p>
THE M E D I E V A L C H U R C H (481-1450)	ROMANESQUE: Monastic (480- ca. 1180)	<p>Feudalism, a hierarchy of landownership; lack of strong central govt.</p> <p>Code of chivalry</p> <p>Investiture controversy; picture controversy; East-West split (1054), largely over worship practices</p> <p>Strong monasticism (1000-1150)</p> <p>Asceticism and rich spiritual experience vs. outward luxury stressed</p> <p>Severe concept of <u>Christ Pantocrator</u></p> <p>Crusades brought Eastern culture to West</p>	<p>Hierarchism and authoritarianism of the Church's priesthood</p> <p>Strict liturgical forms</p> <p>Nave lengthened for effective processions to high altar; apse enlarged for more shrines, reliquaries, etc.; laity and clergy separated</p> <p>Abbey became typical expression of medieval culture; monastic life, closed society; highly developed monastic arts</p> <p>Church with plain exterior but lavish interior ornamentation</p> <p>Art mirrored divine majesty, not natural world</p> <p>Idea of holy pilgrimages and holy wars as means of salvation</p>

PERIOD	POLITICAL, SOCIAL, AND RELIGIOUS IDEOLOGY	RESULTS IN CHURCH ARCHITECTURE AND WORSHIP PRACTICES
<p style="text-align: center;">THE MEDIEVAL CHURCH (cont.)</p> <p style="text-align: center;">GOTHIC (1160-ca. 1450)</p>	<p>Crusades inspire internationalism; continued controversy of Church & State but "unity" in Christendom</p> <p>Scholasticism organizes theology into complicated analogies and symbolism; clergy opinions vary</p> <p>Growing wealth of commercial (secular) classes</p> <p>Elevated status and growing numbers of clergy</p> <p>Cathedral conceived as a type of heaven, body of Christ</p> <p>Paris became first northern medieval center, heart of Gothicism</p>	<p>Unity of Christendom reflected in synthesis of the arts in the Gothic cathedral</p> <p>Liturgical arts almost a branch of mathematics; detailed symbolism, grotesqueness in art, but always didactic; art intended to <u>communicate</u> to worshipper</p> <p>Cathedral an attempt to unite inner and outer worlds, spiritual and physical focus of the town</p> <p>Size of chancel increased, high screens between chancel and nave</p> <p>Laymen further cut off, had to satisfy themselves with art and architecture</p> <p>Use of the pointed arch and spires</p>
<p style="text-align: center;">THE REFORMATION CHURCH (ca. 1450-1648)</p>	<p>Renaissance of learning and study of classics, Bible translations (number of copies multiplied)</p> <p>Rise of mercantilism</p> <p>Concept that worship belongs to entire Church</p> <p>New importance of Word and preaching</p> <p>Frequent communion</p> <p>New interpretation of sacraments (only baptism and Lord's Supper retained)</p> <p>Creative artist released from exclusive patronage of Church</p>	<p>Widespread diffusion of Scriptures and new eagerness to study them</p> <p>Sale of indulgences (Tetzel)</p> <p>Removal of barriers; fostering of congregational singing, responsive reading</p> <p>Prominence of pulpit and reading desk</p> <p>High altar replaced by moveable table in middle of chancel</p> <p>New spiritual emphases</p> <p>Confusion over arts. Luther affirmed Good and Beautiful as greatest gift of God, next to Bible. Zwingli, Calvin, Anabaptists and Jansenists minimized fine arts, if not condemning outright. Catholic Counter-Reformation (Jesuits) promoted full use of Renaissance arts and brought in new synthesis with Gothic style (unity, majesty, and power)</p>

In chapter III we shall consider contemporary churches in the light of these historical perspectives. Then in chapter IV we shall endeavor to survey the position of the Seventh-day Adventist church in this new reassessment of church building as it relates to our distinctive liturgical practices. We do well to remember that "the reason most churches are inadequate is that they are atheological, that is, built without regard to any theological principles."¹ We recognize that the Gothic cathedral did establish a basic principle upon which every place of worship ought to be built--that is, the ability to teach and to communicate.² But while we acknowledge that it fulfilled its role admirably for the liturgy of the Middle Ages, it is a complete misfit for evangelical worship of the twentieth century. We have long been dominated by the cathedral symbol, but now we need to consider a new kind of housing for worship. Evangelical emphasis must be on the priesthood of believers and the deeply spiritual inner beauty of holiness.

¹James F. White, "Guidelines for Church Architecture," Your Church, 13 (July/August, 1967), p. 21.

²Dirlam, "Ministry," p. 15.

CHAPTER III

A SURVEY OF CONTEMPORARY TRENDS

This chapter is intended to present a brief summary of contemporary trends in church building and arrangement. The literature surveyed is predominantly within the past ten years. An attempt is being made here to give a cross-section of current viewpoints and changes sweeping the Christian church. In general, there will be no evaluation by the writer. After all, if a church measures up architecturally in providing adequately the space for working out the liturgy according to the desires of its congregation, then why should we argue with them? Applying certain criteria to Seventh-day Adventist churches holding distinctive doctrines is something quite different, and this phase will, hopefully, be adequately covered in chapter IV.

Edward A. Sovik, eminent church architect, sees one of the phenomena of present-day change as the blurring of denominational differences in liturgical practice. The ecumenical spirit is, of course, influential in expanding and deepening the cultic life. Sovik sees two interesting phenomena taking place: (1) the path of convergence in which the common search is bringing more similarities among Christians, as, for example, the tendency toward the weekly eucharistic celebrations among Protestants as well as the stronger emphasis on preaching among Roman Catholics; (2) the path of growing openness to change and variety in worship in contrast to the use of liturgies fixed in detail. These two

trends may be seen to dominate contemporary liturgical literature.¹

The movement toward building places of worship with a secular character has been growing for the last half century. Some are hailing this as a return to the practice of the early church. While the emphasis on the true meaning of "liturgy" (leiturgia, worship or service) including the entire activity of the new life upon acceptance of Christ is excellent, it may not be the total answer to the question of multi-purpose use being fully exploited in the case of space which is also set aside for the working out of the liturgy.

Scott Brenner in his predictions for the new "structures of surprise"² defines seven major characteristics evolving out of the new worship patterns:

1. The church will throw off narrow and demeaning restraints (Acts 2:17ff.).
2. There will be a continuing shift from verbal to visual forms of perception.
3. There will be a continuing decline in the old stratification and rigidity of the church (Gal 3:28).

¹Edward A. Sovik, Architecture for Worship (Minneapolis: Augsburg Pub. House, 1973), p. 34.

²Scott Brenner, "Structures of Surprise," Your Church, 17 (January/February, 1971), pp. 35-39. In forecasting the nature of celebration in these surprise churches of tomorrow, Brenner lists half a dozen new trends: Communion will become the "normal diet of worship"; the director of music and the organ will become optional, giving way to the contributions of amateur instrumentalists; scriptures and other writings will be read, but by many lay readers, and there will be an increasing invitation to "searching"; prayer, both silent and oral, will be corporate [conversational?]; offerings will consist of people's time and energy as well as their money; and the kiss of peace ('the most significant of all Christian symbolism') will become central to worship (Ibid., p. 38). Brenner also envisions the ultimate in flexibility--a church which will look like a parking lot and will serve during the week as a school, youth center, and gymnasium. Dr. Brenner is a Reformed Church pastor and author.

4. The leadership role will be exercised in the give-and-take of the religious community (1 Cor 12:4-8).

5. Worship space will be flexible.

6. Worship will become celebration.

7. Multi-purpose buildings will serve liturgical and social needs together.

Optimistically forecasting the shape of Protestant worship in the year 2000, Brenner believes that

The church building of the future . . . will minister to us as a symbol of God's presence, as a place of religious education, and as a fulcrum for the renewal and reordering of society. . . . The church building of the year 2000 will be starkly different from the church building we know for the reason that there has been a radical change in our human condition and need. . . . Our thought-world and our style of life have obliged many of us to ease off--perhaps, even swear off--as regards worship in the church and seek other and non-ecclesiastical channels for liturgical expression.¹

He bewails the fact that we have become a "people without revelation" (in liturgical practices). There is "no vision to summon and challenge our energies. Moreover, we are obliged to confess that no secular gospel is adequate to our need." Indeed, "it is our lot to worry out our days on death row . . . and we are determined to end our life by our own hands."²

While the fact remains that some congregations have gone overboard in their liturgical innovations, the painful truth also remains that "our problems in worship today are often the result of middle-class self-consciousness. . . . So we suffer from being locked into middle class inhibitions about fervent expression in worship. We have lost our

¹Ibid., p. 10.

²Ibid., pp. 10, 11.

innocence, and we can't be taught naivete."¹

Our study will now consider in more detail eight of the prevailing contemporary trends.

Experimentation and Innovativeness

It was the mid-twentieth century² before a major break came with the neo-Gothic styles and the seemingly changeless traditions of the first decades of our century. Actually, Protestantism had been trapped in stereotypes not her own for hundreds of years. When sixteenth century zealots destroyed images and other popish relics, they were still left with the church buildings themselves. Although these buildings were designed for another age and another theology, they have been, unfortunately, imitated and revived even to the present day. But at last the church has begun to reach out after an identity of her own within the contemporary world of religion and art. In 1971 the Build for Religious Architecture declared its aim to

Erect a structure that would proudly reveal that the building was built, not as a mausoleum to a dead God, but as a working tool capable of leading God's followers in their search for a true and living Deity.³

The group also declared that "man does not learn by sound alone, but by vision and by touch" and that there is such a thing as a "ministry of architecture."⁴

¹James F. White, "Worship in an Age of Immediacy," Christian Century, 85 (February 21, 1968), p. 229.

²The National Council of Churches, meeting in Evanston, Illinois, in 1955, established a department of worship and arts "to identify and encourage a vanguard of men and women qualified to interpret the significance of contemporary art of the believer and able to make contact with the influential movements of our time in art, literature and criticism" (Ehrensperger, p. 643). See also the Commission's general statement on art and religion in Christian Century (December 7, 1955).

³Dirlam, "Ministry," p. 14.

⁴Ibid.

The liturgical responsibilities of architecture are now anxiously being explored throughout the Protestant world, this effort being, perhaps, a belated reaction to the Liturgical Movement. In any case, the "Christmas card architecture" of the mid-1930's with its "regurgitated Gothic," and "the sweet, pseudo, sterile colonial" styles are in for widespread criticism, as are the "form fitting pews that permitted the laymen to be comfortable listeners as they observed the service of worship."¹ As might be expected, attitudes to the resulting experimentation and innovative designing are by no means uniform. Of course, in the history of church architecture all the styles which are now considered "great art" were, at the time of their construction, a disturbing surprise to the public. But, as Sovik points out, the great tradition in church building is not imitation but creativity. The planner who is swayed by the "unexamined, varied, and unpredictable desires of a large group of people" is doomed to failure.² The call then is for the leadership of adventurous individuals to open the way to new ideas. Fear of examining new trends can be disastrous, for when a church does not build, it is committing spiritual suicide. It simply fails to attract people. The physical structure of the church is a witness for all to understand and see, a demonstration of growth and health in a tangible form.

Many contemporary apologists hail enthusiastically the church's throwing off "narrow and demeaning restraints." According to Sovik,

¹Ibid., p. 12.

²Edward Sovik, "A Portfolio of Reflections," Your Church, 13 (September/October, 1967), pp. 47-48.

Christ was at the same time "a radical of the first order" and "a conservative concerned with recovering the real meaning of the earlier testimony." Church builders, then, need to ask as they plan for new churches, "What is the truth whether conservative or radical, and what is good for this congregation?"¹ As a result of this viewpoint, religious building has become perhaps the freest of all forms of architecture. "Because it is both a religious symbol and a shelter for human activity, the church has produced a greater variety of physical forms than almost any other human institution."² In fact, Gilson claims that "a temple, or a church, or a chapel can assume any conceivable form, provided only it includes an altar or a pulpit, covered with a roof and isolated by walls."³

In a sense, the genesis of the modern church was with Le Corbusier's chapel at Ronchamp, France, in 1955. This church is repeatedly examined in the literature of architecture, and after

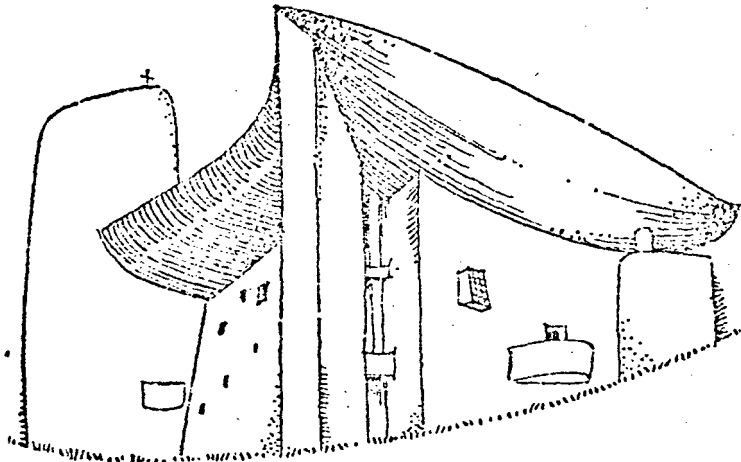


Fig. 15. Notre Dame du Haut, Ronchamp, France⁴

¹Ibid., p. 47.

²Scotford, "House of Encounter," p. 18.

³Etienne Gilson, "Art and Christianity," The Arts of the Beautiful (New York: Charles Scribner's Sons, 1965), p. 161.

⁴In Frédéric Debuyst, Modern Architecture and Christian Celebration (Richmond: John Knox Press, 1968), p. 48.

Ronchamp almost anything became possible. To the Protestant, however, Notre Dame du Haut, when taken as "the church as symbol," says rather negative things, for it unfortunately reinstated a showy kind of monumentality which runs contrary to the "Family of God" idea. In the course of the upheavals of the succeeding two decades, there has been a good deal of "treading of water," Church Architect Harold Wagoner reviewed the status quo in 1974:

In the past 25 years I have seen the demise of the "Akron Plan" with its immense sliding doors which opened into balconied Sunday School space (Easter and Christmas only); the abandonment of the central pulpit in favor of the pulpit-lectern idea; the Communion Table pushed against the rear wall to become an altar; the advent of the divided choir (singing into each others' faces); the abandonment of the same; the removal of the choir from behind the minister to a position where they could be "preached to"; the return of the central pulpit; the return of the free-standing table; the church-in-the-round; the church-in-the-half-round; the "Gathering Around" philosophy; the final demise of the pseudo-Gothic and the ill health of its colonial successors. I have also witnessed the era of architectural acrobatics ("We want a church that will get into Time magazine") and I have heard the plaintive cries of the "down with all church building" contingent.¹

James White maintains that it is the "new modes of perception [which] are rendering obsolete the forms of worship acceptable to churchmen over 30." He attributes the present crisis in Protestant worship to "the alienation of the usual forms of worship from the modern world's means of perception."² But he condemns sensational experimentation that

¹Harold Wagoner, "Building: The Architect's Viewpoint," Your Church, 20 (January/February, 1974), p. 28.

²White, "Worship in an Age of Immediacy," p. 227. Marshall McLuhan has described the new perception as a "revolution of direct participation whereby the 'medium is the message'" (Ibid.). While this fascinating and rather complicated process of communication, as introduced by the revolutionary concepts of McLuhan is interesting, we might note another writer who says that the medium is not the message in preaching. Thor Hall states that if the preacher is the vessel carrying the content of the gospel he is not free to "do his own thing." "This puts restrictions and responsibilities on the preacher. . . . The medium, in this context, is not the message." The Future Shape of Preaching (Philadelphia: Fortress Press, 1971), p. 81.

stirs up anger and despair, elucidating three elements of "responsible experimentation in church building. These involve an awareness of (1) the historical criteria for worship, (2) the importance of theological reasoning, and (3) the need to make experimentation pastorally relevant. On the last point he suggests that a sociologist be added to the church building team of consultants in order that the people whom the church is to serve may be understood as they are, not just as we imagine them to be.¹

Utility

The church must be designed for the various types of corporate worship for which it will be used, including communion, preaching, weddings, funerals, sacred concerts, evening services, prayer meetings, and so on. There are on record, however, church doors too narrow to admit a casket, pulpits invisible from certain positions in the sanctuary, and acoustical dead spots under many a balcony, to say nothing of leaky roofs. These are specific functional problems, and every pastor can editorialize on many more.

The contemporary infatuation with utilitarianism, a feature of our materialistic civilization, poses other more far-reaching problems. Of course, with modern building materials we are no longer tied to the limitations of wood, brick, stone, and iron. Now we have pre-stressed concrete, metallic sheeting and aluminium as well. This means that a church may be built on any plan, large or small.² Speaking of the re-

¹Ibid., pp. 229-230.

²For examples of churches in the new-materials class, see the illustrations in appendix 1, "Churches Based on the New Technology," pp. 215-217.

sulting "great slabs of architecture" which have arisen around the world, Bartlett says:

Much twentieth-century architecture appears to have been hypnotized by the engineer. Isolating itself from the idioms of the past and completely withdrawing from other arts, it launched a program of self-sufficient functionalism. . . . It is a fit symbol of an age of technical mastery, of logical thought and of little poetic insight. In its self-isolation it differs sharply from the great ages of architecture in history when all the arts came into active collaboration.¹

And thus "the soul" is lacking. Paul Damaz explains the dichotomy:

Perhaps for the first time civilized and sensitive man is satisfied with a purely utilitarian architecture from which 'spirit' is excluded. . . . Architecture is the reflection of a philosophy of life, and if we are satisfied with an architecture that is wholly functional, perhaps it is because all spiritual values seem superfluous to us.²

It is not surprising, therefore, that the automobile has become a symbol of freedom from the city for the commuter, and "the lofty towers of steel and glass in our cities are symbols of our advanced technology and of our prosperity, but they also symbolized one of today's great problems."³ Out of this context our new church buildings are coming.

Simplicity and Integrity

The church must concentrate on essentials and eliminate anything superfluous, because ours should be a time of purification rather than elaboration. That a building communicates seems clear, but it is impor-

¹Bartlett, "Signs and Symbols," p. 9.

²Art in European Architecture, p. 27, cited by Bartlett.

³Ibid., pp. 10-11. Peter Blake has written: "The suburb is the great problem of the U. S. A. . . . Manhattan (as it is now) is so antagonistic to the fundamental needs of the human heart that the one idea of everybody is to escape" (The Master Builders, p. 93, cited by Bartlett, p. 10).

tant that it communicate the right thing. Many a congregation could profitably study its house of worship to see if it is saying something which they do not believe.

Many churches. . . [are] cluttered with non-essentials [so] that it is difficult to tell what is primary. Many recent churches would have been greatly improved by restraint in decoration and by more discernment as to what is primary in worship. Part of the success of the New England meeting house is that its builders had a clear concept of what was primary in their worship and could build on that basis.¹

The trend to simplicity is an intelligent response to what is almost a world-wide call for integrity, honesty, and humility. Men crave freedom from ostentation and the passions of power and place.²

At the same time there is, paradoxically, the deep-seated human desire for color and beauty and a yearning to offer God the best. In the light of this fact, Bartlett finds a counter-trend, a new synthesis of the arts developing in Europe. "The stained glass window is reappearing, in a modern form, sculpture and the mural are again finding their places in architectural frameworks."³ The tension will, no doubt, continue until some kind of satisfactory balance is achieved.

In their book When Faith Takes Form,⁴ Brugginck and Droppers discuss at length the importance of building integrity. Strong functional lines and an absence of all artificialities (sham organ pipes, brick veneer, plastic plants, etc.) should characterize it. No element should

¹White, "Guidelines," p. 22.

²Don Copeland, "The Liturgy--Recent Trends and Their Significance," Your Church, 13 (July/August, 1976), p. 15.

³Bartlett, "Signs and Symbols," p. 11.

⁴(Grand Rapids: Wm. B. Eerdmans, 1971).

be present to tempt the worshipper away from his true focus. Architectural integrity will be more specifically explored in chapter IV.

The New Flexibility

The cry for "humanizing" churches and making them adaptable is an underlying theme running through all literature on contemporary worship practices--a kind of counter-bass melody to all the other liturgical innovations. The question of flexibility, of course, is not unique to the church but is a characteristic of our changing times. The new flexible buildings, designed for "fellowship and communion with God and man,"¹ feature movable room dividers and portable furniture. Simple shapes, simply framed in with long spans and minimal permanent internal divisions,² suggest service rather than splendor.

Their proponents argue at least six advantages for flexibility in church arrangement:

1. The variety and beauty of liturgy are enhanced. Since imaginative minds thrive in an imaginative environment, new forms of worship can develop only when church buildings are liberated from rigidity and the "institutional look," while existing external architecture must remain fixed. Fitzer recommends that the worship room become "fluid, mobile, able to be altered according to the worshipper's progress in self-understanding."³

¹"The Architect and the Congregation," Your Church, 16 (September/October, 1970), p. 18.

²Sovik, Architecture for Worship, p. 52. See also "Why Flexible Furnishings," Your Church, 19 (July/August, 1973), p. 23.

³Joseph Fitzer, "Liturgy as Visual Experience," Worship, 48 (April, 1974), p. 225.

2. The costs of equipment are relatively low. "Carefully equipped and ingeniously furnished empty space can become almost anything it needs to be, whenever it needs to be."¹ Both architects and clergy feel that it is a waste of the hard-to-come-by dollar to build single purpose facilities any more.

3. Liturgical emphasis can be varied according to present needs. With a movable liturgical platform, pulpit, font and communion table, the pattern of worship can be varied to emphasize respectively proclamation, baptism or the Lord's Supper.²

4. Flexible furnishings readily adjust to the size of the congregation. Chairs can be spread out to avoid the impression of emptiness we get from unoccupied pews, for "a church that is half full is also, and depressingly so, half empty."³ There is a strong movement against congregational space rigidly filled with pews.

5. Flexibility contributes to a proper architectural focus in worship. Sovik feels that the new trend in worship space can preserve Christians from feeling "that God is attached to the place rather than to the Christians."⁴ The new tendency is to see all of life as holy.

6. Flexibility leaves room for future growth. Thus a church may be built to serve for the next twenty-five, fifty, or one hundred years.

¹"Why Flexible Furnishings," p. 24.

²See Brugginck's description of the Second Reformed Church of Kalamazoo, Michigan, in "Architecture for Total Ministry," reprinted from Your Church (November/December, 1974), p. 4.

³White, "Guidelines for Church Architecture," p. 25.

⁴Sovik, Architecture for Worship, p. 43.

At the same time, there are at least three major disadvantages connected with flexibility. First, it takes hard work. No custodial staff can be expected to do all of the furniture moving alone. Volunteer crews will be needed, and the labor and inconvenience is a continuing responsibility. Second, there may be "atmospheric problems" because of the danger that all things become too common. Dirlam warns against the centrum (multi-purpose room) providing for "worship, education, recreation and fellowship, each at the expense of the other and in no case completely fulfilling the demands of any facet."¹ Third, for both theological and emotional reasons, flexibility may not be viable for congregations of older members who have been attached to a "familiar place" in their church. We are left with the question to ponder: Is there left a difference between the common and the sacred in any specific situation, or have all things, times, and places come to acquire a similar quality in relation to worship?

Intimacy

Formerly worship was seen essentially as an act of private devotion and/or instruction. In addition to being individuals, however, we are also "a people" with a need to worship together and not in isolation. Hence, the corporate and communal elements of worship are getting special emphasis today. White defines the important role of art in serving the "gathering around" of believers:

Art can give us a personal scale to relate to in a building whose size might otherwise negate the quality of intimacy. By its warmth and human qualities it fosters a greater sense of intimacy in whatever goes on in the building.²

¹Dirlam, "Ministry," p. 31.

²White, "Guidelines," p. 27.

Allen extends this intimacy to include conscious avoidance of "an unreal division between the sacred and secular, religion and life."

Thus the worshipper will bring his life and world into church with him and "give verbal, visual expression to what he has brought."¹

A concrete manifestation of this doctrine of intimacy is seen in the design of the circular church. This concept, or a modification of it, has been widely used. It seems to be consistent with Scripture and early church practices.

More specific discussion of this ideal of intimacy is treated under the section, "Congregational Space," in chapter IV.³

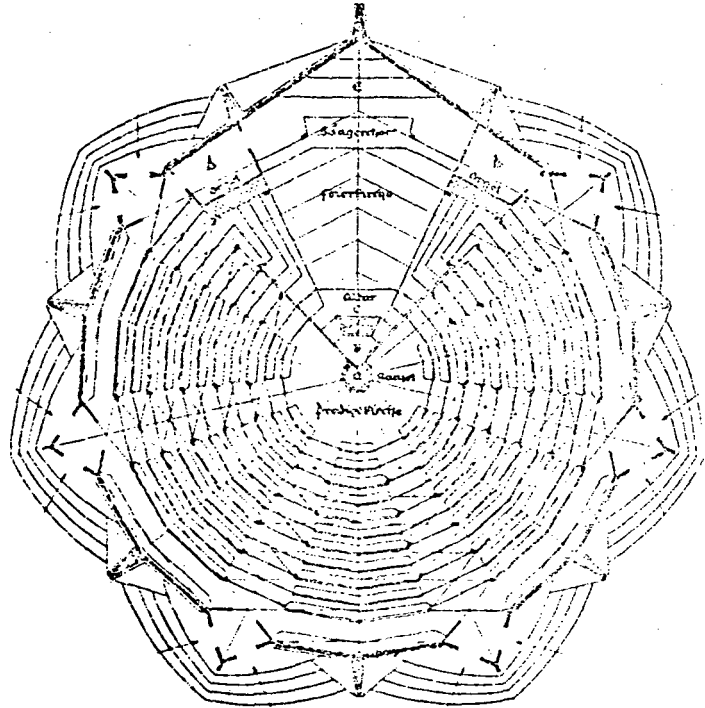


Fig. 16. Floor plan of Bartning's Sternkirche²

¹Horace T. Allen, "New Spaces for the Gathering Community," Your Church, 18 (March/April, 1972), p. 41.

²Otto Bartning, a German architect of the 1920's, was one of the first to revive the idea of the circular church in modern times, with his Sternkirche. Discussion and diagram in Sovik, Architecture for Worship, pp. 30-31.

³In his four-part comment on the architectural problems of Protestant worship, Karl Barth advocates: the circular plan as suitable for preaching and the assembled community; a simple wood table with movable lectern in the center; the organ and choir outside of the "field of vision" of the worshippers; and a total absence of images and symbols. The text of Barth's statement appeared in No. 8/1959 of the review, Werk. Cited by Andre Bieler, Architecture in Worship, trans., Odette and Donald Elliott (Philadelphia: The Westminster Press, 1965), pp. 92-93.

Relevance and Social Involvement

Suitability to the unique needs of the congregation it serves is a basic premise of the new "ministry of architecture." More important than the abstract concept of the "ideal church" is the creation of a building which will be functional, both physically and theologically. Some common denominators do exist for all evangelical churches, of course:

The basic elements of all Christian worship are the same: a place, or places for the reading and preaching of the Word; a table, table/altar, or altar; a place for baptism, and a place for the congregation; these are found in almost every church, but the way in which these elements play their part in worship will depend upon the theological and liturgical orientation of the congregation, and a solution suitable for one may falsify the intention of another.¹

Each church, however, is urged to be distinctively itself, to build only within a full knowledge of Scripture, its own history, and its own theology. Any other kind of church planning is lazy, liturgical imitativeness--a kind of cosmetic color laid onto our worship from the outside.

In the course of this study we shall be increasingly concerned with the practicality of the new trends for the needs of the Seventh-day Adventist church today. A pertinent question may already be asked at this point: "How may a church building be a meaningful symbol in the community? How may spiritual aspirations be expressed in brick and mortar?" Since architecture reveals the basic values of an age, it should be remembered that "our churches offer better evidence for the faith of

¹Donald Brugginck, An Introduction to "Space for Worship," Your Church, 14 (March/April, 1968), p. 6. White says: "Each congregation is an unique sociological community and specific statements, such as the best location of the choir, might not be applicable to a neighboring congregation that had a different concept of the choir's function" ("Guidelines," p. 20).

the common man than [perhaps] do our written creeds."¹ In his provocative article, "What Does Adventist Architecture Say?" Carl Droppers seems to arrive at the unhappy conclusion that it is not saying much. Deploing the "sameness" of most Protestant churches, he challenges Seventh-day Adventists to speak to the community through their church buildings. Among other things, he suggests that the "wonderful act of foot washing," a unique doctrine, be symbolized by using the basin, flowing water, and towel in the decor.²

Contemporary thinking now also calls for a "total ministry" of the church which must include (1) worship of God, and (2) concern for congregation and community." And, of course, "total ministry must include the worship of God, for without that focus service to neighbor would soon lose its way."³ At the same time, the church is "worldly" because it "remembers God's action in the world and moves the community out to participate in that action in the world." This view of the substance of worship has decidedly affected the structures of worship,⁴ and

¹Scotford, "House of Encounter," p. 21. In their investigation of the relationship of Christianity and contemporary art, Frank and Dorothy Getlein conclude that it is only in architecture that "any signs of vital life" can be seen. See Christianity in Modern Art (1962), cited by James Mellow, "On Christian Art," Commonweal, 76 (May 11, 1962), p. 183.

²Carl Droppers, "What Does Adventist Architecture Say?" Ministry, 48 (July, 1975), p. 11.

³Bruggink, "Architecture for Total Ministry," pp. 1, 4.

⁴See Andrew Weyerman's review of new trends in "Bound to the World: Theology of Worship," Christian Century, 84 (September 13, 1967), p. 1161. Critz says: "If a congregation wants to be a servant in its community (and it is hard to see any other excuse for being a church-- it is the express command of our Lord that we be so for others) it must equip itself with the tools for service." See "Celebration, Worship, and the Centrum," Your Church, 6 (November/December, 1973), p. 37.

more and more church members are seeing the Christian role as the "role of servanthood." But "traditional building forms of establishment churches support the criticism that the church has neglected social needs. They are other-worldly by inference, detaching themselves from the architecture of the world around them."¹

While there is merit in the idea of "total involvement," the idea carried to its logical conclusion could obviate the idea of any church at all. All of life should be lived as in the presence of God every day--such is the wholeness of life and worship. Still, the Bible abounds with examples of God's people meeting in specific places at specific times to worship Him.

Visual Forms

As already observed, the continuing shift from verbal to visual forms of perception is a rapidly escalating trend of our day. Because radio has been seriously displaced by television and movies, people now demand more involvement. The words "audience" and "spectators" are, in some ways, becoming obsolete. Hence, traditional forms of worship are becoming basically boring, and a diet of words spooned out by the minister no longer seems nourishing to many people. Contemporary thinkers enumerate four media through which the church building may speak to its worshippers.

1. Mass. Our first awareness of church symbolism arises from the total building. Its unity and ability to proclaim its purpose must arrest the passerby:

The very lines of the building are expressive of moods: vertical lines, aspiration; horizontal lines, serenity; curved lines, graciousness; broken lines, conflict. . . . A church building from the out-

¹Sovik, Architecture for Worship, p. 38.

side should proclaim to the world without apology that it is a church, set aside for the worship of the living God . . . and it should call to worship.¹

2. Light and Shadow. The atmosphere of the church interior is an intangible quality, but it evokes in the worshipper an awareness of God. There is an "emotional-life" potential in the masterfully executed interior. Here lighting plays a vital role:

A form dynamically developed is actually alive only when surrounded by light and its related chiaroscuro contrasts. Light and shadow are creative elements of any architecture. They convey atmosphere to the space. We try, for example, to emphasize those places in which liturgical action is concentrated by intentional lighting.²

Certain liturgical furnishings also add a home-like atmosphere to the church: curtains and draperies, paintings, vases, lamps and candlesticks.

3. Detail. There is a traditional area of symbolical representation in decoration. Symbolic ornaments may have a historical dimension linking the present with the past with crosses, figures, monograms, seals, and so forth, pointing back to past Christian periods. Here are vast resources of symbolic patterns, but to add a "feeling of the new" to the old is one of the most difficult tasks in liturgical designing and relatively few have done it successfully. The use of monograms and dramatically placed and spaced lettering is proving to be a forceful modern potential.³ Murals are also beginning to play a major role in contemporary

¹Clarice Bowman, Restoring Worship (New York: Abingdon-Cokesbury Press, 1951), pp. 134-135.

²Justus Dahinden, New Trends in Church Architecture (New York: Universe Books, Inc., 1967), p. 88. Dahinden believes that since light and shadow are such an important part of church design, the diffused lighting now in vogue may scarcely move a "lyrical person" (Ibid., p. 100).

³See Trevor Moore, "Graphic Design for the Church," Your Church, 13 (May/June, 1967), pp. 20-26.

liturgical design.

4. Color. Since color plays an increasing role in our factories, hospitals and homes and since it has shown its power to create moods, stir emotions, provide tranquillity, and produce other therapeutic effects, it is not surprising that its use in church design is expanding.

No longer is the use of color limited to liturgical, seasonal expression or vestments. . . . Dark brown stained wood trusses and ceilings have given way to deep tones of blue, maroon, or green. . . . And . . . sensing the ability to add richness and warmth to cinder block and concrete, architects have indulged in endless painting combinations. Color accent of tapestries, overtones of draperies, directional points of colored runners or carpets . . . indicate a new awareness of the power of color . . .¹

All of the above-mentioned media are vital parts of the concept of "worship as celebration" which we consider next.

Celebration and Participation

Today one encounters repeatedly references to celebration in the church. The word implies a joyousness and a degree of activity somewhat foreign to traditional churches. Both clergy and the people are encouraged to act in a less perfunctory, more celebrative manner. Davis defines celebration:

Worship, including preaching, administration of the sacraments, occasional services, and use of the arts must be a celebration of God's victory in Christ, "the whole gospel." That celebration must be a communal expression of the shared experience of those who know themselves as members of the body of Christ. . . . Both common worship and private devotions have to be [this] if they are fully Christian.²

¹Dirlam, "Symbolism," pp. 142-143.

²H. Grady Davis, reviewing Hardin's Celebration of the Gospel, in Christian Century, 81 (August 26, 1964), p. 1065. For a historical viewpoint on Christian celebration, see Frederic Debuyst, "The Place of Celebration: An Historical Survey," Modern Architecture and Christian Celebration, pp. 20-29.

We might do well to bring more of the ancient modes of celebration back into our worship, remembering that, "like a banquet, Christian worship is solemn and serious, but full of hope, confidence and faith."¹ Hazelton describes celebration as "a garment of praise in exchange for the spirit of heaviness," because

The grandeur of God . . . is forever breaking out of bounds and paying us unexpected visits. To tell the old, old story cannot be enough. More urgent, in our time of dearth, is the office of singing a new song unto the Lord.²

Several avenues for celebration are now being recommended:

1. The Visual Arts. It is the responsibility of church architecture, of course, to provide facilities for celebration. Describing the arts of the new "vernacular liturgy," Allen says:

There has been a veritable explosion of banners, posters, grafitti, transparencies, light shows, eye-to-eye meetings, churches-in-the-round, balloons, confetti, and what else? . . . Worship is again becoming what it always was meant to be and once was: a multi-media event.³

The visual arts in the church have their raison de'etre only in lifting up men's hearts in worship to God. Hazelton sees three phases in their use in celebration. First, they make a breakthrough and "body forth" truth. Second, he likens the calling of the artist to be, in some res-

¹Critz draws an interesting analogy between liturgical celebration and a birthday party: "We take some kind of ordinary space and transform it into an appropriate setting--we bring in sensory things . . . and create a sense-heightening, but strictly temporary place, using these. . . . There is music . . . speeches and/or eulogy, opening of gifts, cutting the cake, eating and drinking, and hopefully a surprise. Just as we celebrate only when there is a meaningful anniversary, so we ought to enact the Christian rituals only when there is some real life, real faith, real community and real commitment to celebrate" (p. 42).

²Roger Hazelton, A Theological Approach to Art (Nashville: Abingdon Press, 1967), p. 158.

³Allen, p. 23.

pects, that of "such religiously accredited yet disturbing personages as the prophet, priest and saint." Finally, he reflects upon the ministry of the arts to faith as "the celebration of the goodness of the Lord in the land of the living."¹

2. Music. Part of the "new" in church music is not just the instruments, harmonies or texts used, but the shifting from professionalism to amateur participation.² Although more conservative than other contemporary churches, the Seventh-day Adventist church has come a considerable distance in the use of music as celebration.

3. Drama. Religious drama as worship has become prominent in many churches, with the church and theater cooperating in the development of new structures of Christian worship.³ Since dramatic forms, as in the act of communion and other bodily postures,⁴ are part of the structure of Christian worship, the church will be increasingly more pressed to identify with new theatrical forms of liturgy. Brenner predicts a much more charismatic way of worship in which the entire service will border on drama:

The movement of worship will provide times of silence, of prayer, of praise, of scripture, of questing, of healing, and the whole of it will unfold within the horizon of constant thanksgiving. . . . And surely there will be occasions when the clapping of hands and the dancing of feet will be the most appropriate way of worshipping the Lord.⁵

¹Hazelton, p. 157.

²Allen, pp. 22-23.

³For a survey of current liturgical drama, see Warren Kliever, "Dramatic Perception in the Liturgy," Christian Century, 82 (April 14, 1965), pp. 459-461.

⁴Sovik suggests that celebration ought to be joyful, and therefore kneeling for communion is inappropriate for it is not a posture of joy (Architecture for Worship, p. 87).

⁵Brenner, p. 37.

4. Ceremonies. Jesus instituted rituals that came directly out of the common experiences of life, like eating and bathing. Critz defines the meaningful, celebrative use of ritual:

A good Christian ritual should, in some kind of ordered, work-of-art fashion make it clear that God is close to all of life--in other words, it should be a celebration of the realness of reality. Ceremonies are not in themselves religious reality--they point to, recognize and intensify the mystery hidden in all of life.¹

The keynote of celebration is congregational participation.

Brenner sees the church leadership role as being one of give-and-take:

There will be no wallflowers in the worshipping community. All who can sing will praise God; all who have a word of wisdom or encouragement will be expected to share it; and if any be gifted in organization and strategy let them exercise their gift; and if any the gift of insight or prophecy, let them speak out; and if any the gift of healing, let not their hands be stayed.²

This corporate character of Christian life, the sense of "worshipping-in-community," not only leads to new self-understanding but also calls for new worship spaces structured for liturgy that will not inhibit the coming together of members. Allen deplores the "closed religious community which easily falls into idolatrous preoccupation with its inwardness, solemnity, privileges, and liturgies."³

The eight-million-dollar Cathedral of St. Basil's in Los Angeles (1970) is distinguished for its excellent acoustics, derived from the enormously high, hard-surfaced walls and ceiling. At the time of our visit (September, 1975), the priest, robed in bright emerald green, was being answered antiphonally at mass by a chorus of trumpets and a male choir in the balcony. The lilting Mexican music was well suited to the

¹Critz, p. 41.

²Brenner, p. 36.

³Allen, p. 41.

ethnic congregation, and it lent a brilliant air of celebration to the performing of the mass. The effect was stunning, even if not wholly worshipful, perhaps, according to everyone's standards. Still, without question there was a celebration going on, and the church was packed to the doors.

While our basic theology and purpose for being forbids our being uninhibited in celebration, yet surely the Christian gospel would call for a greater exhibition of joyousness for "the faith within us" than is generally manifested. The religion of Christ summons not only to power and action but also to happy, joyful living (see Mt 5:1-12). Paul and Silas sang praises in the prison in Philippi, and later the apostle urged the church there established to "rejoice in the Lord alway" (Phl 4:4).

The new era of flexibility in setting and revolution in form and content of worship appears to be too widespread and rooted to be a mere passing phase. Hence, we cannot afford to take too negative a view of it. With increasing pressure the church is being called upon to make specific decisions concerning use of the arts in liturgical celebration. We would do well, therefore, to become accustomed to that word and make it more of an Event in our gatherings.

Somewhere on the continuum between the new innovative, celebrative pole and the conservative pole of traditional Adventism must be a "safety zone" wherein young and old can worship with joyous experience in the true essence of "the beauty of holiness."

The following brief summary chart is only a suggestive, "bird's eye view" of the pros and cons of contemporary trends:

AN ANNOTATED SUMMARY OF EIGHT CONTEMPORARY TRENDS
IN CHURCH ARCHITECTURE

CONTEMPORARY TRENDS	ADVANTAGES	INHERENT DANGERS
1. Experimentation & Innovativeness	New interest and creativity	Sensationalism
2. Utility	Functionalism, modern building materials, economy	Barrenness, subjection to mere engineering techniques, lack of spirit of worship
3. Simplicity & Integrity	No artificiality, building integrity	Austerity, lack of warmth and beauty
4. Flexibility	Economy, variety, and beauty; adjustment to size of congregation, proper architectural focus; adjustment to church growth	Multi-purpose buildings tend to lose sacred connotations; requires much work to adjust to various situations
5. Intimacy	Corporateness, mutual joy, and <u>Koinonia</u>	Loss of personal responsibility and devotion; man-centered <u>versus</u> God-centered
6. Relevance & Social Involvement	Church as a "House of Encounter," good suitability to congregation	Over-emphasis on social outreach to detriment of a deeply spiritual emphasis
7. Visual Forms	Impressions received by eye; helpful to unlearned; lasting; aesthetic satisfactions	The Word (verbal forms) become secondary to visual forms; possible loss of primary evangelical emphasis
8. Celebration & Participation	Total involvement of all members; joyous praise & gratitude; attraction to youth; give-and-take in leadership roles	Lack of reverence and restraint; excesses may offend conservative and elderly members

CHAPTER IV

GOVERNING CONSIDERATIONS FOR A SEVENTH-DAY ADVENTIST CHURCH

We have examined in chapter III the ways in which various Protestant denominations have conceived of their church buildings and the manner in which they use them. The liturgical movement has fostered continuing attempts at cross-fertilizing theology and the arts. Seventh-day Adventists cannot ignore this trend, and they will find that a deeper understanding of the theological undergirding of liturgy will result in relevant visual styles.¹ As Cope points out, "There is a very intimate relationship between 'things done' in the way of worship and 'things believed' in the matter of doctrine."² Our church needs to beware of falling into an enslavement to tradition which assumes that a

¹Many Seventh-day Adventist churches were visited in connection with this study. Those selected for special attention here are as follows: Alhambra (220 S. Chapel Ave., Alhambra, CA); Anaheim (900 S. Sun-kist, Anaheim, CA); Bellflower (17009 Bixby Ave., Bellflower, CA); Camarillo (291 Anacapa Drive, Camarillo, CA); National Church (Canberra, A.C.T., Australia); Glendale City Church (Glendale, CA); Hollywood (1711 Van Ness, Hollywood, CA); Kettering (College of Medical Arts, Dayton, OH); Kitchener (Ontario, Canada); Loma Linda Hill Church and Loma Linda University Church (ILLU campus, Loma Linda, CA); Lynwood (Lynwood Academy, 11111 Harris Ave., Lynwood, CA); Pioneer Memorial Church (Andrews University, Berrien Springs, MI); Portuguese Church (College Ave., Toronto, Ontario, Canada); Riverside (4850 Jurupa Ave., Riverside, CA); Vallejo Drive (Glendale, CA); Ventura (6300 Telephone Road, Ventura, CA); Yucaipa (Ave. E., Yucaipa, CA). Non-Seventh-day Adventist churches of special interest are: Christ Memorial Reformed Church (Holland, MI); The Neighborhood Church (301 N. Orange Grove Blvd., Pasadena, CA); St. Basil's Cathedral (3611 Wilshire Blvd., Los Angeles, CA); United Armenian Congregational Church (3480 Cahuenga Blvd., Hollywood, CA).

²Cope. p. 232.

doctrine is formulated because certain rites have become customary.

We shall now examine criteria for a Seventh-day Adventist architecture with reference to selected churches, most of which are in the southern California area where we have a better-than-average number of Adventist architects and draftsmen to serve the denomination.

Both Catholic and Protestant liturgists have carefully examined their church arts in connection with the new ecumenical stance, and they predict means whereby this "dialogue among the confessions" will become more fully reflected in architectural forms.¹ In this respect, it would be well if Seventh-day Adventists had done their homework as thoroughly as the other denominations have done theirs.² In current literature, however, architectural achievements by Seventh-day Adventist congregations are notably absent. We have built some beautiful churches, partaking of the Protestant climate in general, but what have we said theologically through our architecture? If our church personality remains unidentified, it is surely not because we do not hold strikingly unique beliefs and practices. The fault, then, must lie in our failure to assess our church architecture as a witness to the world. We might well give study toward projecting the freedom of the gospel through architecture and arrangement that would proclaim Adventist doctrine more

¹Justus Dahinden, New Trends in Church Architecture (New York: Universe Books, Inc., 1967), p. 16.

²In New Trends, Dahinden includes essays from many denominations which have formulated their religio-architectural "professions of faith." Albert Christ-Janer's examination of the form and spirit of 20th-century religious buildings, Modern Church Architecture (New York: MacGraw-Hill Book Co., n.d.), is also well illustrated, and it analyzes the theological purposes of a world-wide selection of important Christian churches. He looks at a complete range, all the way from Catholic cathedrals and monasteries to buildings for Christian Science, Unitarianism, and the Reformed Churches.

distinctively as well as elevate the spirit of fellowship among the believers.

What are the theological, practical, and aesthetic criteria for the building of Seventh-day Adventist houses of worship? The churches cited for illustration in this chapter are all Seventh-day Adventist, with the exception of four which happen to exemplify well a particular point. In the section concerning aesthetic considerations, we shall devote special attention to the philosophy and work of Robert Burman, A.I.A., of Glendale, California. Trained in the Bauhaus tradition and recently elected to the board of directors of the American Society of Church Architecture (until 1978), he is a Seventh-day Adventist architect who thinks a great deal about worship and the meaning of the church, both as a place and as a congregation. He is undoubtedly one of our most innovative and creative designers--and certainly one of the most philosophical and theologically-minded. His work, as well as that of other Seventh-day Adventist and non-Seventh-day Adventist architects, will be considered in some detail.

The division of criteria for Christian architecture into three categories does not imply that they are mutually exclusive. They are simply facets of a whole, which is the total "ministry of architecture." There are, for example, theological as well as practical implications for aesthetics. And practical considerations, rightly seen, also have theological overtones. The divisions here are purely technical, not intrinsic, and they are offered for convenience of analytical study only.

Theological Considerations

The essential pieces of furniture and/or worship spaces in an Adventist church building are: the pulpit, the table, the baptistry, and the centrum (congregational space). To these should also be added the space for the choir and organ. The first three serve as symbols for conveying God's grace, and therefore their positioning provides a clear architectural statement concerning the theological tenets of the worshippers. The church building, its furnishings, its ceremonies--all should convey the same general meaning. A ceremony or symbol is simply a supplementary way of conveying the gospel. The spoken Word and visual Word should never contradict each other. Perhaps the words of Solomon are relevant in this connection: "The hearing ear, and the seeing eye, the Lord hath made even both of them" (Pr 20:12).

A perennial question facing leaders of worship is: Should we perpetuate the distinction between the holy and the profane, the sacred and the secular? Or, as applied to architecture: Should space be designated as distinctly liturgical and set apart from secular uses? We would urge that no part of the sanctuary or chancel be set aside for ministers only. If the question should be answered categorically in the negative, however, one pastor affirms that a permanent moratorium can be called on building for worship and that church architects should look around for another job! On the other hand, if the question is answered affirmatively, it leads to another query: How should the liturgical space required by the community relate to the total program of its life and ministry?

The tragedy of today, as in Jesus' time, is that too often what is done in the liturgy has little influence on what is internalized by

the worshippers or lived out in the community. Hence, "Christ's work was to establish an altogether different worship."¹ Ellen White has said it well:

In the cleansing of the temple, Jesus was announcing His mission as the Messiah, and entering upon His work. That temple, erected for the abode of the divine Presence, was designed to be an object lesson for Israel and for the world. From eternal ages it was God's purpose that every created being, from the bright and holy seraph to man, should be a temple for the indwelling of the Creator. Because of sin humanity ceased to be a temple for God. Darkened and defiled by evil, the heart of man no longer revealed the glory of the Divine One. But by the incarnation of the Son of God, the purpose of Heaven is fulfilled. God dwells in humanity, and through saving grace the heart of man becomes again His temple.²

Paul also affirms to the Corinthian believers: "Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you?" (1 Cor 3:16, 16). And so when the veil in the temple was rent in twain at Christ's death, God's presence was henceforth not to be thought of as localized or attached to any particular place. Sovik declares that worship involves persons, not places, and that God may be encountered anywhere. Evidence of the "life in God" lies in teaching, healing, feeding and other good works--not in esoteric ceremonies and elaborate ritual observances.³

This emphasis on the holy life and holy persons, rather than on holy places and holy things, continued throughout the first three centuries of the primitive church. But with Constantine's proclamation of toleration and the establishment of Christianity as the official religion of the Empire, the stage was set for overwhelming change in attitudes to-

¹White, Desire of Ages, p. 157.

²Ibid., p. 161.

³Sovik, Architecture for Worship, p. 10.

ward the place and the nature of worship. Sovik sees at least three circumstances contributing to the change. First, as multitudes flocked to the Christian Church, the distinctive qualities of its message and life were compromised. More and more public dignity and power accrued to the clergy. Second, the need to accommodate those swelling congregations called for the practice of building special places of worship. Third, the architectural and monumental honor given to martyrs' graves led to their being sought out as favorite places for church buildings. By the sixth century church buildings were accepted as repositories for relics and "holy" objects, and people attributed sanctity to the building.¹ The emphasis of Jesus and the apostles that man is the temple of God had been gradually eclipsed by the emphasis on holy places and holy things. The church building became the house of God. While, in a sense, of course, this is true, the real dwelling place of God is in the believer himself. The catastrophic changes in the teaching and the life of the church due to this shift in emphasis should become clearer as we consider the theological significance of the ministerial spaces in the Adventist church alluded to at the beginning of this chapter.

1. The Pulpit. The central position of the pulpit has been well established in all Seventh-day Adventist churches because it represents the primacy of the reading and preaching of the Word.² Other religious communities see the altar/table as the worship center, and still others opt for the equal primacy of the Word and sacrament. Jones enunciates the

¹Ibid., pp. 16-17.

²Lecterns are considered expendable and even of doubtful value by some. They entered Protestantism in the 19th-century Gothic Revival, and they suggest a division in the service of the Word that actually does not exist (White, "Guidelines," p. 23).

evangelical stand:

The pulpit at the center with the open Bible on it indicates that the written Word of God is the center and source of our faith, that the didactic elements of worship occupy a primary place, and that the spoken and written word belong together. . . . The table is on the level of the congregation, or "in the midst of the people," to signify the evangelical doctrine of the universal priesthood of all believers . . . and the supper is a fellowship of believers. . . . The platform is within the nave of the church; the apse is usually so shallow that it appears to be an integral part of the nave. The space between the platform and the pews is narrow. All of these details are designed to make for intimacy between the minister and the people.¹

General objections to this sanctuary arrangement include the arguments that it is difficult to differentiate among the several parts of the service, that the choir and organ are too prominently placed, and that it is man-centered rather than God-centered.² It might also be argued, however, that God is not actually visible in any sanctuary, no matter how it is arranged.

As has already become apparent in this study, until recently there has been no substantial body of thought within Protestantism to deal with the relationship between religion and the visual arts. The Reformation inspired Protestants to emphasize the Word, and in New England the sermon developed into an aesthetic form. "The Puritans did not reject art because it was lacking in power. Rather . . . they feared its power. They rejected the visual image and developed the verbal image to its fullest possibilities."³ As inheritors of the Puritan legacy, we

¹Jones, p. 225.

²For a detailed and practical discussion of church arrangements and their theological aspects see? Sovik, "Designing the Centrum," Architecture for Worship, pp. 67-114; and Bruggink and Droppers, Christ and Architecture (Grand Rapids: Wm. B. Eerdmans, 1965), chaps. 1-7.

³Marvin P. Halvorson, "What is Art? When is It Christian?" International Journal of Religious Education, February, 1959, p. 9.

have perhaps "purchased theological [and] verbal righteousness at the price of visual impoverishment," but "the witness of lively visual liturgy," observes Fitzner, "is too precious to be lost." Being left with a liturgy of the Word, therefore, we have to a large degree failed to produce any notable "appearance of a correlation between the aural and visible dimensions [of worship]."1

Donald Macleod in his essay, "The Sermon in Worship," gives cause for serious reflection regarding the Reformation shift of emphasis on the primacy of the Word: "With the theological reorientation of the Reformation . . . Protestant worship became less sacramental and more of an encounter between God and man through his Word."2 While we rejoice in this shift to the centrality of the Word, Macleod sees a problem of imbalance fostered by Protestant reaction. Thus Protestant worship has become a listening activity with the preacher as the center of the congregation's focus. His personality and "prowess" have overshadowed the possibility of the people's making any corporate response in worship. Although the Reformers believed that both the Word and the sacraments were means of communion with God, there has been a tendency to think of the sermon as replacing the sacraments.3 Where does the true point of balance lie in the message of the pulpit and the table? Have we as Seventh-day Adventists achieved it? Are we achieving fellowship and participation in our congregations generally, or are the worshippers merely spectators? There are no easy answers to these questions, but they are deserving of our thoughtful consideration.

¹Fitzner, pp. 223, 228.

²Donald Macleod, "The Sermon in Worship," Homiletics, ed. Vernon Stanfield et al. (Grand Rapids: Baker Book House, 1974), p. 60

³Ibid., p. 61.

In keeping with the current slogan that "God is a verb, not a noun,"¹ Brenner makes the doleful prediction for the place of the pulpit in the "worship of tomorrow:"

The doing of the Word will have unconditional preeminence over the reading of the Word, and the preaching of the Word will be hard pressed to win a hearing. The pulpit, as in the days of the early church, will be in the street where the preacher will be obliged to have something worth saying and the ability to say it quickly.²

We would have no quarrel with Brenner regarding the importance of "doing," for Jesus Himself said, "If any man will do His will, He shall know of the doctrine" (Jn 7:17). Hoon, however, speaks to the point also when he says: "In much Protestant worship 'faith' still comes predominantly 'by hearing' whereas communications media reach for all men's senses."³ So Adventists still hold that



Fig. 17. Chancel of Ventura S.D.A. Church. The pulpit is inconveniently high and remote from the congregation. The use of Palos Verdes stonework is impressive. Note also the baptistry set high in the chancel wall (line of greenery); the side-position of the choir (right), and the open-ended pews.

"preaching was on the growing edge of the primitive church,"⁴ and that

¹Attributed to Buckminster Fuller, cited by Jean Kovach, "Geodesic Domes for Churches," Your Church, 20 (January/February, 1974), p. 14.

²Brenner, p. 35.

³Paul Hoon, The Integrity of Worship (Nashville: Abingdon Press, 1971), p. 251.

⁴Macleod, p. 62.

it plays a key role today in proclaiming the Good News in worship.

To illustrate two extremes in chancel arrangements, we may look at two churches, within two blocks of each other on the campus of Loma Linda University. The University Church has no liturgical furniture whatever, and one might quite easily think of the sanctuary as a lecture hall. Despite the absence of the pulpit and communion table, however, members report that when the time comes a most beautiful and spiritual communion service is celebrated here. The pastor declares that he will never again preach with a pulpit. He uses dialogue, portable microphone, and freedom of action which a pulpit would hinder. Not every pastor, of course, would have the personality nor would he be able to take the study-preparation time necessary for successful sermon delivery in this new manner.

In his remodelling of the Loma Linda Hill Church, Robert Burman retained the traditional arrangement and colonial Spanish elements. The preacher stands high and distant in the pulpit, looking out over the battlements, as it were. While the woodwork is pleasing, the monumental pulpit and the solid wooden barricade across the front of the chancel create a barrier between preacher and people. In these two churches, of course, each minister is proclaiming the Word to an appreciative congregation, the strikingly dissimilar platform arrangements notwithstanding. In the final analysis the crucial factor is, after all, the preacher. In order to be truly effective, he must be the living incarnation of the Word--the Word which is "quick and powerful" and cannot be contained. Jeremiah declared: "His Word was in mine heart as a burning fire shut up in my bones, and I was weary with forbearing" (Jer 20:9). John the Baptist, as he "came preaching" (Mt 3:1), declared himself to be simply "the

voice of one crying in the wilderness" (Mt 3:3). And "after that John was put in prison, Jesus came preaching" (Mk 1:14). The living Word in the living preacher should always hold the central focus of evangelical worship.

2. The Table. This section does not presume to set down a detailed prescription for Seventh-day Adventist practice, but rather it gives fundamental principles believed to be in harmony with Scripture.

The communion table has stimulated perhaps more controversy than any of the other primary worship spaces. At the heart of the conflict has been the question of table or altar to be used in celebrating the eucharist and also the positioning of this piece of furniture in the chancel. While these points on the surface may seem rather inconsequential, on closer examination they are found to involve deep theological issues. Space permits only very brief reference to the historical development in the change from the table to the altar.¹

As already noted earlier in this chapter, the third and fourth centuries were very crucial ones for the history of Christian worship and its forms. The age of popular Christianity with multitudes flocking into the church was by no means pure gain. What was gained in prestige and numbers was more than offset in compromise and pagan practices. Unfortunately it is to the forms of that age that contemporary liturgists frequently turn, supposing that the prevailing custom of that time represented the primitive New Testament practice. Some would take the position that the elaboration in services was a natural development in

¹For a further examination of the divided chancel, see Gerald H. Minchin, "The History of the Divided Chancel" (unpublished manuscript; Atlantic Union College, n.d.).

the Spiritual growth of the Church, while those of the evangelical communion would insist that alien, even pagan, elements crept in to the detriment of true worship.

Davies points out that it was the cult of relics that by the sixth century brought about the change from a wooden communion table with legs to a solid box-like structure. It became the practice to build basilicas over the tombs of apostles and martyrs, and in some cases they were so constructed that the altar was placed directly over the body. Sometimes a shaft was made to connect the tomb with the holy table and provision was made for passing handkerchiefs or other objects down to come in contact with the tomb or the relics. There were, of course, many variations of this practice. It remained for the Council of Nicaea in 787 to order that relics should be placed beneath all altars. By that time the distinction between table and altar had practically been obliterated in the minds of the worshippers. Remains discovered from the ninth century reveal the great splendor with which some of the altars were constructed and adorned.¹

While it is difficult to determine when some of the changes took place, it is certain that the earliest Christian ministers sat behind the table facing the congregation, reminiscent of Jesus and His disciples in the Upper Room. This was called the "basilican" position, to distinguish it from the "eastward" position which was introduced later. In the latter, the minister or priest stood in front of the altar facing the east with his back to the congregation. Dix suggests that the reasons for the changed position may be the fact that relics placed on pedestals behind

¹Dag Davies, The Origin and Development of Early Christian Church Architecture (New York: Philosophical Library, 1953), p. 84.

the altar blocked the access of the person celebrating the communion, whereupon the bishop's seat was placed on the side between the altar and the people. Whatever its origin, the practice has long been considered a priestly act, where the minister turns his back to the people and functions as their intermediary.¹

There is evidence, however, that every pope for the first thousand years celebrated Mass facing the people across the altar--with no candle, cross, vase of flowers or book on it.

When distinctions between laymen and clergy became more pronounced, something of the royal dignity associated with kings' thrones became associated with these chairs, the bishop being privileged to occupy the largest of the thrones because of his exalted position. In time the platform became the sanctuary proper for the celebration for the holy mysteries; the table became an altar; the choir (chorus), that part of the chancel reserved for the clergy; the nave, that part to be used by the laity. Probably as early as the fourth century an actual barrier was set up, and laity were forbidden to enter the enclosure of the altar, and a screen or veil was used to hide the altar from the view of the people. The latter practice seems to have grown out of a superstitious fear of the sacrament and the mysterious miracle there taking place. In the East it became a conviction that the people ought not to see what was taking place at the table, and in the West that the people ought to see it simply because it was so wonderful and awe-inspiring.²

Thus it was that the table became an altar, and the Lord's Supper the sacrifice of the Mass. The custom early established in the Roman churches greatly exalted the meaning of the altar and the status of the clergy. Only a priest could offer a sacrifice, and since the sacrifice of the Mass was propitiatory in function, the more that were offered the better for the one making the offering and for the recipient of its merits. Hence, masses were multiplied, and the moral instruction formerly given during the service almost disappeared and sermons were rare.³

¹In Jones, p. 104.

²Ibid., pp. 105-105.

³Arthur S. Devan, Ascent to Zion (New York: Macmillan Co., 1942) p. 67.

Jones observes that the most radical of all the changes in worship resulted from the simple ceremony of the Lord's Supper being transformed into the Roman Mass. More and more, the table was taken away from the people and the area about it reserved for the minister or priest and his helpers. His function took on that of the ancient priest at the altar. The theory of transubstantiation finally developed whereby the elements of the eucharist were supposed to be transformed into the actual body and blood of Christ and endued with magical powers. It is not surprising that the Supper ceased to be thought of as a memorial meal and took on the concept of an objective sacrifice by the priest in behalf of the people. When this idea took full sway, the whole priestly system of medieval Christianity followed logically to the detriment of such vital characteristics of evangelical worship as spontaneity, evangelistic preaching of the gospel, committal of life to Christ under the Holy Spirit's influence, and participation by the congregation.¹

Thus worship underwent a radical shift--even a right-about-face--in emphasis. The focal point of interest centered on the priest performing the miracle. Christ's presence became localized in the bread and wine rather than in the hearts of the believers. The table (altar) was pushed back against the east wall of the apse. Churches were built primarily so that people could see, not so that they could hear or participate. Sanctuaries (chancels) became deeper and deeper, creating greater distance between people and altar. Rood screens were erected to shield the Holy Mystery. A railing barred all but the priest and his helpers from the chancel. Three different intonations were specified

¹Jones, pp. 111-13.

for use by the celebrant in High Mass. Latin was used by the priest in performing the liturgy and was neither audible nor intelligible to the people. Preaching deteriorated and almost disappeared. "Communion in one kind only" denoted that the bread alone was served to the laity.¹

The Reformation, to a considerable degree, was a revolution against the forms of worship believed not to be in harmony with primitive practice. While the Reformers varied considerably among themselves in their attitudes toward forms of worship, they did agree on many points.² Foremost was the abolishing of the sacerdotal functions of the priest. He was considered simply a "minister." With it came a revival of preaching the gospel as a prominent part of the service. The use of symbolism was greatly reduced. Many and varied chancel arrangements have manifested themselves in the Reformation churches. Of keen interest is the current ecumenical emphasis that is diminishing the polarization between the Protestant "preaching rite" and the Roman Catholic exclusively "sacramental rite" (Mass), both sides feeling that they have been impoverished by their loss of the other's gift. Copeland says:

A vital part of the renewal of the churches today is the rejoining of the celebration of the Word and Sacrament in areas and in traditions where the two have been disassociated and thereby deprived of the dynamic power that issues where this balance and harmony are maintained.³

The crucial question that remains to be answered is: Where does

¹Ibid., p. 114.

²"All the Reformers except Zwingli wished that the celebration of the Lord's Supper should be the normal form of Sunday worship, nonetheless the tendency for there to be only a preaching service quickly asserted itself." See Cyril Richardson, "The Way Protestants Worship," Catholic World, 199 (June, 1964), p. 177. Significantly, Calvin tried to revitalize the Lord's Supper to the point of "making it a regular part of weekly worship in Geneva." See editorial, "Renascence of Worship," Christianity Today, 17 (February 2, 1973), p. 25.

³Copeland, "Dialogue on Worship Space," p. 10. (Catholic view)

this point of balance rest that will assure that "dynamic power?" Furthermore, is the new trend achieving the desired results in "dynamic" and purposeful living? Is there evidence of renewed interest and vitality in the lives of church members? These are questions for serious contemplation.

Richardson notes that Catholic apologists see this renewal of Word-and-Sacrament functions not just as a contemporary phenomenon but as a kind of "ecumenical continuity," a link with the medieval past.¹ So, while multitudes of ecumenists laud this contemporary phenomenon as a great achievement--the unity of worship in Christendom--Jones in his evangelical stance, decries the trend as not only harking back to the "medieval past" but also to the anti-Scriptural "medieval mass." With the Roman Catholics putting the altar in the midst of the people and the Protestants detaching their table from the people, they are exchanging places. "Protestants have taken over a medieval Catholic principle while Catholics have taken over a major Protestant principle."²

The strong preference in so much of Protestantism in recent years for the table-centered sanctuary and weekly communion is cause for serious concern. Sufficient evidence has been cited for the deep theological implications in the change from table to altar. But it may be argued: If the true nature of the table and its significance is maintained, why should it not occupy the central position in the sanctuary? Jones deplores the current tendency to minimize and sometimes belittle the pulpit-centered arrangement in preference to the divided chancel.³

¹Richardson, p. 176.

²Jones, p. 231.

³See Jones' nine "evangelical objections" to the divided chancel (Ibid., pp. 228-229).

The words and example of Jesus in regard to the nature and meaning of the Supper speak clearly: "He sat down with the twelve. And as they did eat . . ." (Mt 26:20,21). Obviously they sat, or perhaps reclined on couches, at a table such as was customary for meals in their time. The bread and wine given by Jesus to the disciples with the invitation to "eat" and to "drink" were clearly meant to serve as emblems then, and to the end of time, of His body to be broken and His blood to be shed in just a matter of hours. Certainly, it was not the "literal" or "actual" flesh and blood, for He Himself was there in person with them.

In the gospel of John, Jesus speaks very plainly concerning Himself as "the bread of God . . . which cometh down from heaven, and giveth life unto the world" (Jn 6:33). He is the One from heaven who gives life to this world. Man's eternal life is wholly dependent upon believing and receiving God's provision. "If any man eat of this bread, he shall live forever; and the bread that I will give is my flesh, which I will give for the life of the world" (Jn 6:51). The Jews raised the objection: "How can this man give us his flesh to eat?" (Jn 6:52). They were also rejecting His divine origin from heaven by referring to Him as merely the "son of Joseph" (v. 42). These murmurers were manifesting an attitude based on the crass materialism of the pagans, while Jesus was trying to show them that eternal life is the possession of those who have passed beyond reliance upon the physical senses into spiritual perception based on a living faith. Hence, the experience of "eating" Christ's flesh and "drinking" His blood is speaking of life in that higher sphere which must be sustained by spiritual food. This life, moreover, is maintained day by day by dwelling or abiding in Him (Jn 6:56; 15:5).

Only spirit gives life (Jn 6:63). Jesus' own words ought to forever settle two questions: first, that His "flesh" and "blood" given for the world can give life to the believer only if received in a deeply spiritual sense; and second, that the eucharist and the Word of God are inseparable. "The words that I speak unto you, they are spirit and they are life" (Jn. 6:63).

Saving faith is bound up with the Word. The Word must take pre-eminence because it is by and through the Word alone that true meaning can be ascertained concerning any doctrine. As preaching in medieval times diminished, false teachings and practices multiplied.

Hence, as already stated, the pulpit ought to occupy the central position, for "faith cometh by hearing and hearing by the Word of God" (Rom 10:17), "and how shall they hear without a preacher?" (Rom 10:14). It is through knowledge of the holy Scriptures that we are made wise unto salvation through faith in Jesus Christ (2 Tim 3:15). Through the written and proclaimed Word the Lord encounters us so that we may behold and fall down before Jesus Christ the Living Word. "And the Word was God . . . and the Word was made flesh and dwelt among us . . . full of grace and truth. . . . That was the true Light, which lighteth every man that cometh into the world" (Jn 1:1, 9, 14).

The written Word and the Incarnate Word constitute God's incomparable revelation of Himself to man. The Word is primary, preeminent, powerful, provocative, and eternal. The Word is God's vehicle to convey to man the knowledge of salvation. The prophets who were God's spokesmen, used words: "Holy men of God spake as they were moved by the Holy Ghost" (2 Pet 1:21). Kings, priests, and people received instruction in righteousness by the mouth of all His prophets. The prophetic word

ought to be proclaimed today in every Christian pulpit around the world. Only thus can His truth be known and His cause be vindicated. Only by receiving the Word can the true character of Christ and His sacrifice be understood by men in ignorance and superstition. After they have come to know Him, the emblems of His great sacrifice become intelligible and rich in meaning. But these symbols can witness only in a secondary sense, that is, after the Word bringing salvation is rightly understood. The position of the pulpit and table, therefore, is crucial if the right meanings are to be conveyed.

In the majority of Seventh-day Adventist churches the table is set directly in front of the pulpit--in "the midst of the people." Because of Christ's gift, the family of earth have fellowship with one another and have communion with the family of heaven through His Spirit.

When we consider the objects placed on the table, we begin to question the real function of the table. Some churches use it as a Bible stand and others as a flower stand. Still others collect offering plates on it, and some leave it wholly empty. One of the most effective arrangements may be seen in the Seventh-day Adventist church in Kitchener, Ontario, Canada. There are set out only the essential utensils of the communion service--a handcrafted ceramic jug, plate, and cup. They testify simply and eloquently to the table and its function.

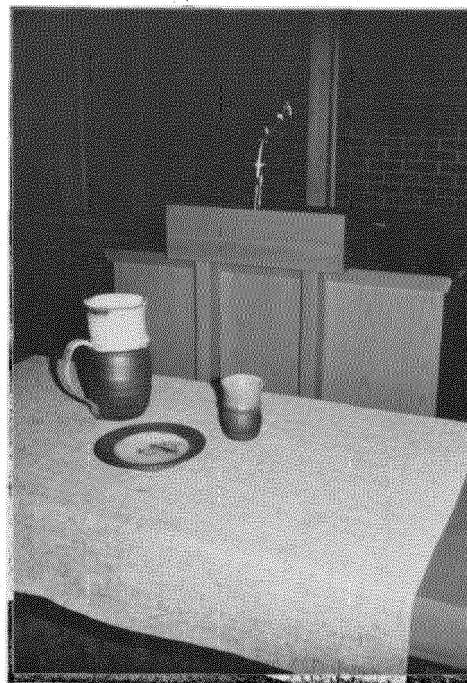


Fig. 18. This communion table in the Kitchener church was well planned by the pastor and set with the significant vessels of the Lord's Supper, executed in handcrafted pottery.

For convenience and conservation of time during communion, most newer churches are employing the simple, serviceable device of having retainers for communion glasses at the back of the pews. While this practice is common in North American Seventh-day Adventist churches, it is, unfortunately, noticeably absent in overseas churches.

Sovik offers four helpful suggestions summarizing the points we have made:

(1) The table must be located where it can be seen as belonging to the whole gathered community. It should be always accessible and visible.

(2) The celebrant should not be obscured by the table.

(3) It ought to be a table, with legs, simple in construction and not more than thirty inches high.

(4) Objects on the table should be limited to those used in the ritual--pitcher, cup, and plate--no more.¹

In some Seventh-day Adventist churches, particularly among young people's groups, as on the Andrews University campus, tables are sometimes set and communicants sit for the celebration as for a regular meal. While I have not attended any of these communions personally, feedback has indicated that a spirit of holy joy and good fellowship has pervaded such gatherings. Probably this arrangement will grow in popularity, though in large churches sheer logistics make it quite unfeasible. Perhaps flexibility in seating to enhance fellowship where this is possible could add to the blessings shared, one with another, as well as to further glorifying God.

¹Sovik, Architecture for Worship, pp. 86ff.

When our decision regarding the position of pulpit and table is made in strict keeping with our doctrinal views, architecturally these furnishings will become the strongest theological statements that a church building can make.

In close connection with communion, Seventh-day Adventists also practice footwashing every time the Lord's Supper is celebrated. While Jesus gave to His disciples the much-needed lesson of humility and loving service by bowing to wash their feet, the rite had even deeper overtones. In His words to Peter, the Lord made it clear that washing of the feet typified a higher and spiritual cleansing from sin's defilement. Adventists look on footwashing as a miniature baptism--a time for solemn self-examination and reconsecration to holy living.

Carl H. Droppers, a Christian church architect and author, chides Adventists for failing to give non-verbal communication in their churches of "this wonderful act of footwashing:"

Basins and towels . . . are closeted in some back cupboard. They are not permitted to speak of the act of Christ, nor permitted to tell the people of their churches of that act. . . . Adventists have an opportunity to make a strong statement at the entries of their churches . . . that would speak of love and humility of her members.¹

Some would think Droppers' suggestion bizarre, but is it really so "far out?" Could we not give careful study to somehow making a powerful non-verbal statement concerning this meaningful practice? Perhaps this is a case where a skillful sculptor could be engaged to fashion a work of art that would give its mute testimony every day.

¹Carl H. Droppers, "What Does Adventist Architecture Say?" Ministry, July, 1975, p. 11.

3. The Baptistry. Since initial membership into the Seventh-day Adventist church is through baptism by immersion, this rite holds deep theological significance for the church. While it is clearly taught that it is an outward ceremony to which no magical or esoteric powers are attributed, in its true nature it is indicative of an inward change of life and purpose. Says Paul: "For as many of you as have been baptized into Christ have put on Christ" (Gal 3:27). In his letter to the Romans, Paul likens baptism to death, burial, and resurrection to "walk in newness of life" (Rom 6:3-5). This deep spiritual truth is beautifully symbolized by baptism in its true form, but completely ruined when sprinkling is substituted in its place. Jesus, by His own example (Mt 3:16, 17), and the apostles in their practice, adhered to the rite by the mode of immersion. It would be meaningful, therefore, to place the baptistry in the church where it is visible at all times.

Some liturgists recommend the place of the font near the main entrance as a symbol of entry into membership of the church.¹ Baptism by immersion, however, with its primary theological significance of a death and a rebirth requires the more difficult solution in the placing of the baptistry. While the font may easily be placed "in the midst of the congregation," as contemporary writers repeatedly recommend, for Seventh-day Adventists getting the baptistry into the foreground poses a structural problem. It should not be more difficult, however, than our customary practice of cleverly concealing it behind panels. Too often at a baptismal service the drapes part, as in a "peep-show," the rite

¹For a sampling of non-Seventh-day Adventist contemporary thought on baptism see: John R. Scotford, "Baptism in the Church," Your Church, 15 (November/December, 1969), pp. 30, 35, 36-39; and V. P. McCorry, "Unseen in the Sign," America, 115 (July 9, 1966), pp. 42-43 (Catholic viewpoint).

is administered, and the veil is drawn again as if in embarrassed haste. From a theological standpoint, this secretiveness about baptism can only suggest some kind of furtive indecision about the whole thing. Or it could create the impression that an initiation rite is being enacted that we are afraid to share openly with all of the congregation. Verbally we extol baptism, but are we not diminishing it architecturally in most Adventist churches?

Our traditional central placement of the baptistry, whether it be open or closed, may have the advantage of being visible from all parts of the church, but since it is at the back of the platform, it is generally a great distance from the congregation. A few of the newer Seventh-day Adventist churches are using open pools projecting into the nave.¹ Thus the rite of baptism becomes a "family of God" experience for the church during the ceremony and a continual and intimately present symbol with the congregation at all times. It is not a distant scenario framed in stage curtains. If more Adventist churches would take up this laudable concept of making the baptistry an open, fully visible pool, they would be giving a more truthful architectural voice to their belief in the doctrine of baptism than do their carefully hidden baptistries.

The National Seventh-day Adventist Church in Canberra, Australia, has made interesting architectural use of the baptism symbol. The external profile of this controversial church is that of half an isosceles triangle. It is a standing witticism among the members to say that "It will look pretty good, don't you think, when we get the other half built?"

¹For comments on S.D.A. baptistries see the notations in the summarizing chart on p. 191.

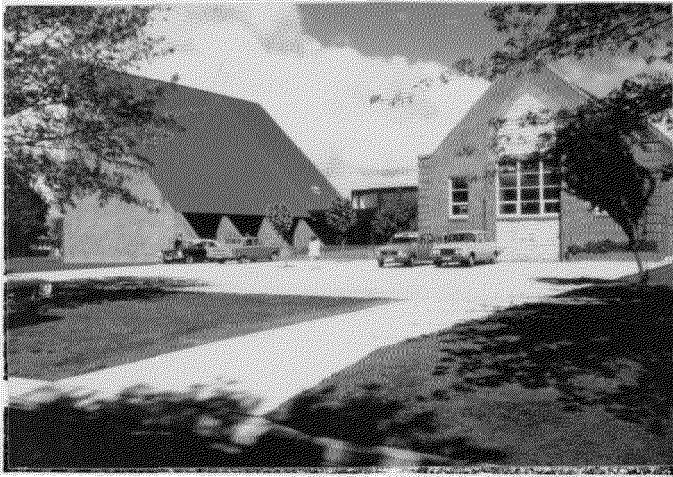


Fig. 19. The National Church, Canberra, Australia. The modern church (left) and the traditional old church (right). The latter is now a recreation hall. This contemporary church is well suited to its environment in the new-carefully planned seat of the Australian government.

Fig. 20. Entrance to the Canberra Church, showing the reflection pool which mirrors the church building in its waters. →

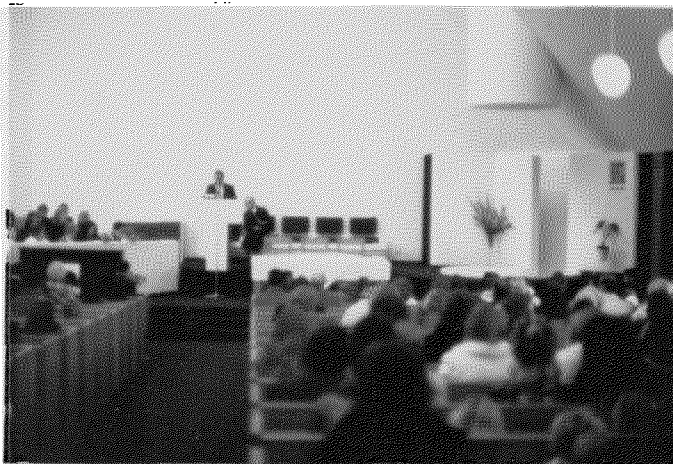
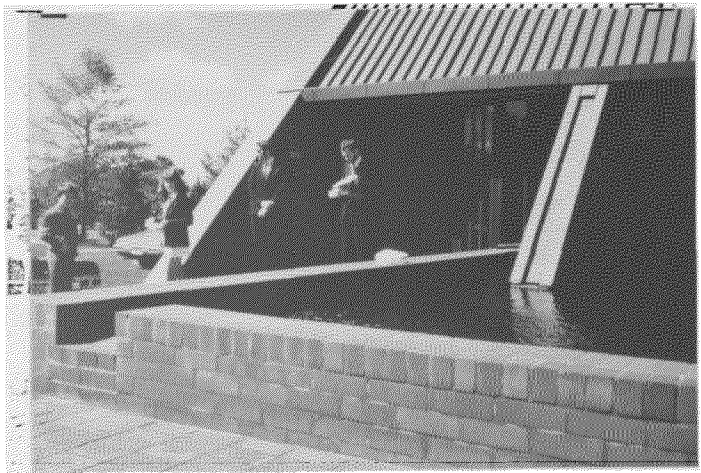


Fig. 21. Interior of the Canberra Church, showing the baptistry under the funneled skylight on the right. The choir is seated at the left, leaving the liturgical center exclusively to the three essentials--pulpit, table and baptistry. The organ is placed beside the choir, at extreme left, out of the picture.

church rising out of the waters of baptism. Inside, the liturgical center is isolated at the front, without the distracting backdrop of the choir. A skylight focuses a shaft of light upon the open baptistry below.

The intended symbolic message of the baptistry might be made even more complete by the use of flowing water. Some kind of filtering system, of course, would be required to keep the water fresh. Here is room for creativity, and every church faces the challenge of using to the best advantage fountains and flowing water as a symbol expressive not only of cleansing but also of life itself.¹

4. The Congregational Space. An increasing number of contemporary writers on church architecture prefer to call the space where the congregation meets for worship the centrum instead of the sanctuary or nave. With a flair for flexibility in arrangement as well as for the multi-purpose uses to be made of this space, they prefer a name free from ecclesiastical connotations. From the Adventist viewpoint some statements may be made concerning the use of congregational space in keeping with the new trends.

The room should be sufficiently large to seat comfortably the worshipping community for which it is designed. It will be wise to consider in the original plans the potential growth in members. The maximum number for effective fellowship and involvement should also be discussed. Additions and renovations are usually much more costly than inclusion of the necessary space in the original plans would be.

Providing for the large congregation can create large problems. Regarding size, Brenner deflates any "big church" idea which would tend

¹More will be said of the use of water as part of vital worship in the discussion of Burman's "Life Principle" (pp. 184-88). In the terminology of anthropology, baptism is seen as one of life's great "rites of passage." For an interesting exploration of this idea, see "Rites of Passage: Milestones on the Road of Life," Senior Scholastic, 101 (January 8, 1973), pp. 13-15.

to diminish the personal interrelationships so vital to fellowship. He recommends that the church group be no larger than the number who can know one another by name. Such a limitation makes it possible to "exchange ideas, exercise personal gifts, map strategy, uphold one another in prayer, encourage one another by word, touch, and embrace."¹ He points to Biblical precedents for trying to break down all barriers between Christians:

Dare we attach any significance to the fact that so long ago a man known in Nazareth and Jerusalem went about touching people with his hands and that it became a custom among early Christians to touch in baptism, in healing, in ordination, and in blessing? Can it be that in this respect the new ways of worship which are beginning to emerge will be strikingly like the ways of worship practices in the early church?²

What Brenner is saying gives reason for careful reflection concerning Adventist congregations. The problem could be largely one of logistics --simply the impossibility of getting to know even a major portion of the membership. This could tend toward an impersonal attitude toward fellow members generally. The other development closely related to this problem is the natural human tendency for cliques to form in large groups. The result can be only an unfortunate fragmentation instead of a drawing together in Christian fellowship.

Congregational space in the church is basic because worship is for people. In fact, some would go so far as to say that worship is

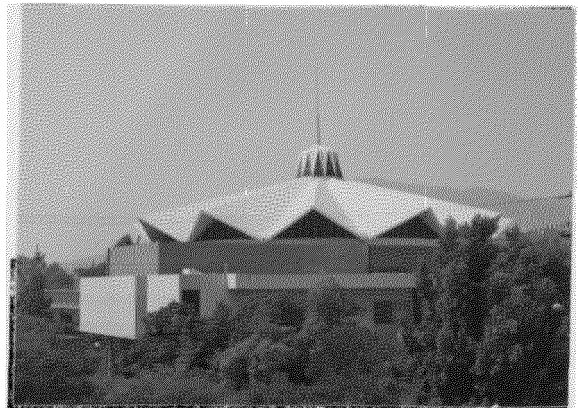


Fig. 22. The Vallejo Drive Church, Glendale, designed by Burman. The round church lends itself well to radial seating within, the pattern most favorable to the "gathering round" of the "Family of God".

¹Brenner, p. 37.

²Ibid., p. 11.

people. It has therefore come in for even more attention since in recent years worship has come to mean action, not just words. But purposeful action must be accompanied, if not superseded, by meaningful interaction. It is at this very point that the shape and arrangement of the liturgical space becomes extremely crucial. Sovik makes the interesting observation that whenever people gather informally for conversation or recreation they automatically form a circle for better communication. He adds that if a moderator is present, the shape is likely to be a half-circle.¹

A generalization to be deduced from the ideas about good liturgical space is that it should be one space. Its horizontal proportions should not be too much elongated (a length of two times the breadth as the upper limit is suggested). If there must be internal columns, they should be carefully located:

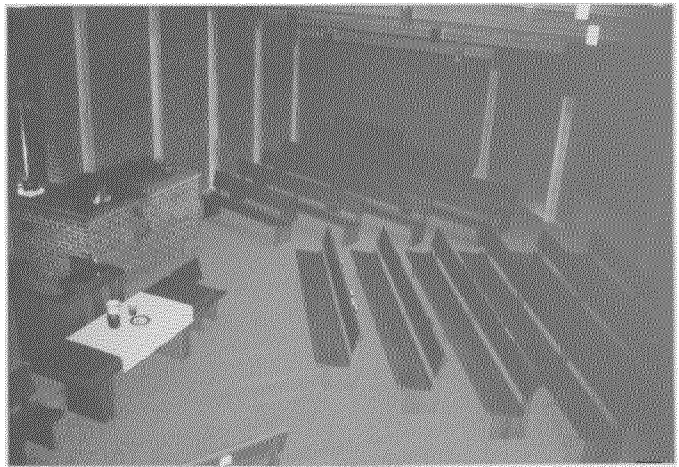


Fig. 23. The centrum of the Kitchener Church. The semi-circular arrangement provides seating for 300, all within seven rows from the pulpit. Note also the open baptistry on the right of the pulpit. This church has very little natural lighting.

While many things influence the shape of the spaces where Christians worship,² there is now a strong current among both Protestants and

¹Sovik, Architecture for Worship, p. 73.

²The shape of the church depends on "the size and shape of the property it is built on, the number of people it must shelter, the amount of money available to build it, the structural systems which are technically and economically reasonable and other matter-of-fact issues" (Sovik, "Portfolio," p. 52).

Catholics to recover this "one-space" concept because it seems best to represent Christian worship and the idea of the Body of Christ.¹ This means the removal of both theological and architectural divisions within the congregation. It is the responsibility of the planners for the housing of the "family of God" in a more intimate relationship to satisfy "the innate compulsion within many people which makes them seek 'togetherness' in corporate action."² That it is a personal and corporate experience at the same time is one of the great challenges of Christian worship. In the traditional "two cell" rectangular structure a speaker is "glimpsed through a sea of receding hairlines in a 'one-way' pattern."³ On the other hand, Bowman notes, there is also a "psychological requirement for a clear view and rich perspective" in a long view of the chancel.⁴ One wonders, however, how often Adventists choose back seats for the "long view." Is it not more often an excuse for just being a spectator?⁵

The church with radial seating has several good answers to the "spectator problem." More and more buildings (including a limited num-

¹Ibid., p. 53

²"How Does a Building Say?" p. 28.

³Ibid.

⁴Bowman, p. 136.

⁵Scotford makes an interesting comment on the current variety of seating arrangements: "For those who want to be anonymous, to be clear of personal involvement, to follow Christ from afar, we have large auditoriums in which they may scatter, long box naves in which one may see many backs but few faces, balconies in which one may maintain a safe distance from the pulpit. For gregarious souls there are places of worship so small that one must either 'accept the gospel or get out.' Here one finds curving pews set in semi-circles and, in recent years, round naves in which each individual can see all. For those with varying moods they have the choice between hiding in the back pews or testifying to their faith in the front ones" ("House of Encounter," p. 21).

ber in Seventh-day Adventist circles) are being planned to emphasize the place and function of the congregation as being "gathered round" instead of merely observing. Hence, the round building and fan-shaped seating patterns are beginning to replace the long, narrow church. We are also beginning to find that open space breaks down the physical barriers (railings and walls) as well as emotional blocks between minister and people and among the people themselves. Open-ended pews and kneelers also invite the worshipper into fellowship and participation.

Planning the narthex or foyer of the church to be an open space also says "Welcome! There is nothing here to keep you out." The narthex should be a human-sized room. Warmly furnished with growing plants and with pictures, it welcomes churchgoers as they arrive and encourages them to linger as



Fig. 24. The narthex of the Hollywood Church, designed by Robert Burman.

they leave. It contrasts with the centrum, the body of the church, with its imposing dimensions--the place where decorum and silence usually dominate.¹

A recognition of the need for people to be involved personally in worship has brought about an understanding of the relative unimportance of the "things" of the church in contrast to its people: "A house of worship is not a shelter for an altar; it is a shelter for people. It

¹Ibid.

is not assured by things or by symbols or by buildings, but by Christian people."¹ Scripture adds: "Where two or three are gathered together . . ." (Mt 18:20). This emphasis on the unity of the body of believers is especially appropriate in a society which is fractured in so many ways. Bruggink recalls the time when it was enough that the church offered the Christian community a place to assemble for service. Their lives, work, and family relations were all securely intertwined. Now, however, urbanization has mechanized, computerized, and dehumanized people--people who search desperately for a sense of community and self-worth.² A worshipper in the centrally-arranged Resurrection Reformed Church in Flint, Michigan, says: "It would be very hard for me to go to a church where I just looked at the backs of people's heads. I'm a single person, and more than any other group, this congregation is my family." Describing further the optimum arrangement of this same church, Bruggink says:

The participants in the baptism as well as the congregation appeared to feel very much at ease and just plain happy about the whole affair (quite in contrast to some churches where people smile only when heading for the door after the service).³

In view of this movement toward intimacy in corporate worship in the contemporary Christian world, Seventh-day Adventists can ill afford to retain houses of worship in coldness. Few people can be attracted into fellowship through purely intellectual and doctrinal means, leaving behind such church families as the one described above. The metaphor of the congregation as the "family of God" derives from a clear Scriptural con-

¹Sovik, Architecture for Worship, p. 33.

²Bruggink, "Community of Faith," p. 31.

³Ibid.

cept repeatedly taught by Jesus and His apostles (Jn 11:52; Eph 1:5, 3:15; Gal 4:5-6).

Our Adventist churches have been making a few modest experiments with flexibility, but most of the exciting possibilities of flexible arrangements remain untouched. The term, of course, is relative. The Lynwood Academy Church has been described as a flexible, dual-purpose building, serving as both church and school auditorium. Apart from the fact that the pulpit was mounted on wheels, however, everything else appeared fixed and conventional. The main impression of the room is much more that of an auditorium than that of a sanctuary.

The use of movable chairs in balconies and for circle-seating in classrooms is, of course, not new. Introducing the same concept into the main sanctuary, however, is something else. We are still tied to what Burman describes as our traditional "railroad-coach architecture," often complete with acoustically disastrous low ceilings. As has been shown, this arrangement militates against almost every tendency to fellowship and togetherness. A surprising number of our new, large churches cling to the long-narrow-nave pattern.

The matter of movable partitions has its positives and negatives.¹ The Kitchener Church claims success with the movable room-dividers used in its adult Sabbath School area. Camarillo, on the other hand, planned a

¹As early as 1957 flexible church furnishings were being recommended for matching the church to the changing needs of modern times. William Clark makes six suggestions: (1) take an inventory of available space; (2) carefully examine the mechanical aspects of movable partitions; (3) find out how they will affect both acoustical and heat insulation; (4) discover how much space they will occupy; (5) consider their weight, durability, and size; (6) select them on the basis of cost, attractiveness and maneuverability. One should also discover what accessories (bulletin boards, projection screens, etc.) are available with them. See "Movable Partitions in the Church," Your Church, 3 (January/February/March, 1957), pp. 25-28, 49-50.

large multi-purpose room. With the use of large folding walls it was expected that this space would serve the Junior, Youth, and Earliteen Sabbath School divisions. However, they were disappointed, \$7000 later, to find that the movable partitions were not sound-proof as promised. The middle section of this room, therefore, remains unoccupied on Sabbath. Here is a case where flexibility was not as functional as anticipated.

As has already been indicated, church buildings are liturgically incorrect when they make the congregation look upon itself as an audience. People watch a performance by the minister and the choir and miss the whole point of worship as a communal act and of the church as an intensely corporate body.¹

Worship is an amateur sport, not something left to professionals. We do it ourselves and for this reason need to be gathered as closely as possible around pulpit, altar-table, and font. . . . One of the dangers of large buildings is that we feel remote from the action; we are reduced to the role of spectators. . . . One of the appeals of the house-church in our day is that the quality of intimacy in a group gathered around the dining-room table is so obvious.²

Without this communal dimension to worship, one might with justification question the validity of attending church at all. At the same time, it must be remembered that the current stress on communal, intimate worship has a reverse side too. Scotford points out that there is a basic dichotomy in men's worship needs. On one hand, man is a solitary, autonomous individual, and on the other, he is a member of a social group seeking to share a common experience with his fellows.³ As has already been said, this dualism is the great challenge of Christian worship. The life and ministry of Jesus who lived between the "mountain" and the "multitude,"

¹White, "Historical Considerations," p. 61.

²White, "Guidelines," p. 27.

³Scotford, "House of Encounter," p. 21.

may well be our ideal of balance for which to strive.

5. The Choir Space. There is a growing opinion in many quarters that the choir and organ should be heard but not seen. In the Reformed churches the choir is viewed not as "an instrument of grace," as are the pulpit, table and baptistry, but as congregational leaders in certain phases of worship. Therefore, their normal (if not continuous) location should "support this intention." And for this they need no risers.¹

The actual disposition of the choir depends upon its function in each church, but it is generally agreed that there needs to be more flexibility in choir spaces than is usually available. In some churches the choir leaves its customary seats within the congregation (and preferably near the organ console) to take up other more prominent positions for those special parts of the liturgy where they act more as performers than congregational leaders. One might ask: What advantage does the congregation that listens to a liturgical performance almost completely dominated by minister and choir have over the medieval congregation that watched a liturgical performance almost completely dominated by priest and singers? The "reformed role" of the choir in worship is fully explored in Bruggink's chapter on "Choirolatry."² His conclusion is that

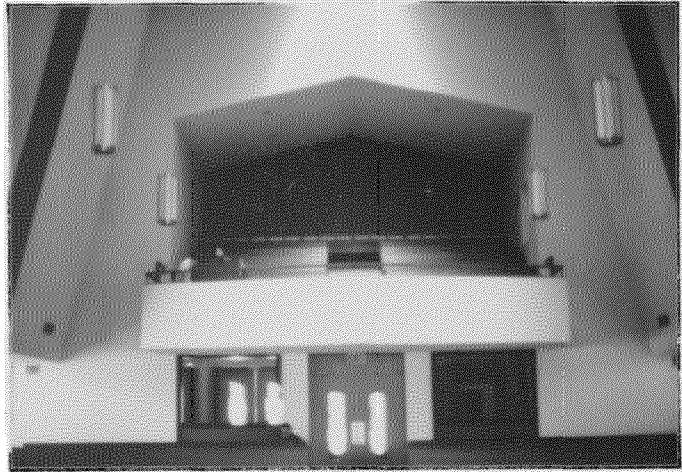
When the choir-organ unit is considered a part of the congregation, what better placement could there be than the rear gallery? From this vantage point, choir and organ can bolster the congregation. The fluidity of arrangement here possible, with movable chairs and/or risers for the singers who are backed by the organ itself, is from many standpoints the most ideal to be found for the projection of worship music.³

¹Sovik, Architecture in Worship, p. 106.

²Bruggink, Christ and Architecture, pp. 387-415. See also a discussion on the church organ, "The King of Instruments," pp. 417-445.

³Ibid., p. 415.

In an effort to avoid "choirolatry" several Seventh-day Adventist churches have situated the choirs and organs in the balconies, behind or beside the congregations.



There are several common criticisms of this arrangement. First, the organist

Fig. 25. The choir balcony (with organ) at the Anaheim church. It is accessible from the large choir room, at balcony level on the right.

must sometimes rush downstairs and up to the piano near the platform for the next number. Often the organist cannot communicate well with the pianist when both instruments are widely separated but both being used at the same time. Also, certain soloists wish to appear in the role of performer--an impossible stance when they are behind their audience.

One practical solution would be in placing both choir and organ to the side of the platform where they are still visible but not dominant in the liturgical center. Burman took a long step theologically from using the balcony in the Yucaipa church for the congregation to employing the Anaheim balcony for the choir. For reasons of congregational unity, however, he prefers not to build any balcony--unless he is coerced into it by the building committee.¹ Most of the newer churches are providing choir rooms for practice purposes and for music and robe storage. These are becoming an integral part of the church complex, to the great satisfaction of the musicians.

¹For another very feasible and favorable location for the choir and organ see the critique and floor plan of the Christ Memorial Reformed Church, Holland, Michigan (pp. 224-227).

The traditional central seating of the choir, balanced on either side by the piano and organ, continues to be in favor in the great majority of Seventh-day Adventist churches. We may do well, however, to consider well the pitfalls of "choirolatry."



Fig. 26. The small, railed balcony on the left side of the Kitchener church is for the choir and organ. While the position is satisfactory, the narrow circular, single-file staircase ascending to it can pose some difficulties.

Practical Considerations

1. Acoustics. While not strictly a part of the visual setting, the acoustical quality of the church is very much a part of the worship climate of the congregation. Acoustics, good or bad, rest ultimately on the basic facts of design and material. Thus, this concern is inseparable from architecture. There is a tragic irony in the case of a church rich in aesthetics but poverty-stricken in acoustical quality.

Music professor Robert Mitchell lists four symptoms of acoustical disease: (1) one is extremely conscious of the sound of his own singing voice--a disturbing discovery for most people; (2) the new organ sounds "less exciting" than the old; (3) the choir seems out of tune and is not as good as it used to be; and (4) the minister's voice is too soft. Indeed, the minister himself feels a detachment and remoteness from the persons in the congregation, as if his words were dropping into oblivion just over the edge of the pulpit. While each problem may have its own

peculiar cause, when all four difficulties occur together, it is quite likely that they are produced by the acoustical characteristics of the new church building.¹ The church building committee should consult a church-oriented acoustical engineer, not as a luxury but as a necessity. His suggestions will affect the worship experience of the entire congregation.

Reverberation increases when sounds are reflected from room surfaces and decreases when they are absorbed. When churches were built mainly of unadorned wood, stone or hard plaster, they were naturally reverberant. Today's building practices, however, call for soft, absorbent insulation materials and soft interior plaster. Generally congregations also want carpeting, drapes and cushioned pews. The result is an "acoustically dead" church, and nothing could be more frustrating and deadening to the alertness and spiritual vitality of a congregation.² Almost the only solution is re-enforcement of sound coming from all parts of the room. Ironically, churches will spend extra money for "acoustical treatment," which usually means sound-deadening. Then they spend still more for more powerful, super-sound amplifying systems and larger organs to compensate. Many Seventh-day Adventist churches have been trapped in this cycle.

There are several decisions a church can make regarding acoustics.

¹Robert H. Mitchell, "Acoustics and Worship," Your Church, 13 (July/August, 1967), p. 16.

²Ibid., p. 18. Reverberation is "the persistence of sound after the generating source has ceased to function." In an echo the initial sound is repeated. "There are several factors that affect reverberation such as the volume of air enclosed within a room, the shape of that room and of various surfaces within it, and the nature of the material of which these surfaces are made or with which they are covered" (Ibid., p. 17).

High ceilings promote good acoustics and should not be dismissed as an unnecessary architectural frill. Many congregations have an over-riding compulsion for complete carpeting, drapery, and fully upholstered plush pews. It takes high ceilings, hard wall surfaces, and super-sound systems to offset these acoustical disadvantages. The Kettering church, for instance, has a slate floor and only semi-padded pews. In this setting their new pipe organ equals and perhaps surpasses the one in Pioneer Memorial Church (Andrews University), despite the fact that the latter is larger and more expensive. Acoustical planning made the difference.

Congregational involvement demands that the building be acoustically:

People sing in the shower because it is acoustically satisfying. On the other hand, they keep quiet in the slumber rooms of a mortuary because that room is constructed and decorated and acoustically treated in such a manner as to induce silence. We would do well to avoid turning our churches into slumber rooms.¹

It is a direct contradiction of purpose to plan seating arrangements with care and then create an acoustical situation in which the worshipper still feels cut off, inhibited, isolated and restrained from taking his rightful place in active vocal participation in worship.

Mitchell gives helpful suggestions for remodelling, decorating, or building worship rooms that are acoustically sound:²

(1) The church has the unique purpose of enabling people to meet together, with emphasis on individual participation.

(2) The acoustical environment virtually controls the effectiveness of preaching, organ music, choral music, congregational singing, and "speaking out!"

¹Ibid., p. 19.

²This list is summarized from Mitchell's article.

(3) While acoustical requirements for speech and music may differ somewhat, they are not necessarily contradictory.

(4) It is easier to deaden a room after it is built and tested than it is to make it more alive. Hardening soft surfaces is difficult and expensive.

(5) Reverberation time (that is, the "dying away" time of a sound) is influenced not only by design and surface textures, but also by the level of background noise. Sound insulation may be needed.

Another aesthetic dimension of good acoustical control is based on the assumption that we humans delight in the contrast between silence and sound, perhaps because the first suggests rest and the second action. We want our churches not only to shield us from the noises of modern life but also to stir our hearts with the thunderous volume of the organ. They need to reflect the "elemental conflicts between darkness and light, the insignificance of man as against the immensity of the universe, the awesomeness of silence and the tempestuousness of sound."¹

Perhaps this is why the Lord speaks in contrasting tones to suit the occasion. At Mount Sinai it seems that it was necessary to descend in fire and shake the whole mountain in order to get Israel's attention (Ex 19:18) and to impress them with His authority and majesty. On the other hand, when Elijah was in the cave, the Lord spoke to him not in the tempest, the earthquake, or fire, but in a still small voice (1 Ki 19:11-13).

2. Lighting. Among the important "atmosphere-setters" for the liturgical space are windows and lighting. Lighting is one of the prime devices

¹Scotford, "House of Encounter," p. 20.

for creating the "sense of awe proper to a church."¹ The symbolism of light is as old as the history of man, and the dualism of darkness and light appears in many cultures. The Bible identifies God, Christ, truth, virtue, and salvation with light; godlessness and the Devil are associated with darkness. These symbolisms appear traditionally in church architecture through candles and the use of daylight. "Man has ever found the waxing and waning of light a stimulus to religious devotion. Both the natural and the artificial lighting of a place of worship can be so arranged and controlled as to sway the hearts of a congregation."²

From the time of the early church the important effects of lighting were recognized. The centralized church of S. Costanza, Rome, not only prefigured the more complex centralized architecture to come, but also demonstrated the drama of effective lighting. MacDonald describes the effect of "a central bright hollow hedged about by a circular screen which is in turn embraced by a darker, more intimate corridor."³ In the Romanesque period Bernard the Cistercian complained of the lighting arrangements at the abbey of Cluny as distractions of the Devil:

The church is adorned with gemmed crowns of light--nay, with lustres like cartwheels, girt all round with lamps, but no less brilliant with the precious stones that stud them. Moreover we see candelabra standing like trees of massive bronze, fashioned with marvellous subtlety of art, and glistening no less brightly with gems than with the lights they carry. What, think you, is the purpose of all this? The compunction of penitents, or the admiration of beholders?⁴

¹Cope, p. 257.

²Scotford, "House of Encounter," p. 18.

³MacDonald, pp. 22-23.

⁴From Bernard of Clairvaux, The Apologia, viii-xiii, trans. by Coulton, Life in the Middle Ages, p. 174.

Unquestionably the total effect of light arrangements in a church deserves serious study.

The use of stained glass has generally been recognized as a liturgical asset. Light fragmented into rainbow hues adds liveliness to any room. Although there is nothing intrinsically "religious" in stained glass of itself, church windows have consistently reflected the variety of Christian experience ever since Gothic glaziers first decorated with light to produce the "diaphanous architecture" of the great medieval cathedrals. Medieval stained glass was, of course, freighted with symbolic meanings.¹

In the matter of stained-glass windows, most of the newer Seventh-day Adventist churches now tend to modern, abstract designs. Pioneer Memorial Church at Andrews University, however, is an exception. The chancel windows treat symbolically: Christ the Judge (rose



Fig. 27. Abstract stained-glass windows in the Bellflower church. Burman installed these in his remodelling of the sanctuary.

¹For example, "the symbolism of the round rose window is . . . many-sided. On the one hand, it may be understood as the symbol of the new sun of the solar system and cosmos; on the other, it can be taken as the flower itself and thus a symbol of Mary" (Hofstätter, p. 50). To symbolize heavenly things still more, medieval windows were predominantly blue. The symbolic uses of stained glass, however, are not just a medieval phenomenon. The Jewish artist, Ahron Elvaiah, has demonstrated fresh and exciting ways of handling stained glass in his twelve circular windows for the Fresh Meadows Jewish Community Center in New York. They depict the twelve tribes of Israel, each based on an Old Testament quotation. Their modern, abstract designing effectively relates Israel's past and present. See "A Stained-Glass Dozen," Your Church, 18 (September/October, 1972), pp. 18-19.

window), the Law (tables of stone), the hour glass (eschatology), the dove and light rays (Holy Spirit), and the open tomb (the resurrection). In the fourteen panels of the nave it becomes somewhat more difficult to trace the symbols and their relation to the Seventh-day Adventist pioneers in education for whom the windows are named.¹ The general concept, however, reverts to the traditional use of representational art in stained-glass windows.

The Camarillo congregation achieved a kind of compromise when it took pains to construct a chancel window they could "understand" but which would also be contemporary. A window of faceted glass was made from a painting by Provonsha. Predominantly blue, it portrays the traditional Christ in the clouds (with crown, scepter, and sickle), presiding over a trio of more stylized angels flying above the earth. This panel is balanced at the back of the church by small, scattered colored windows.

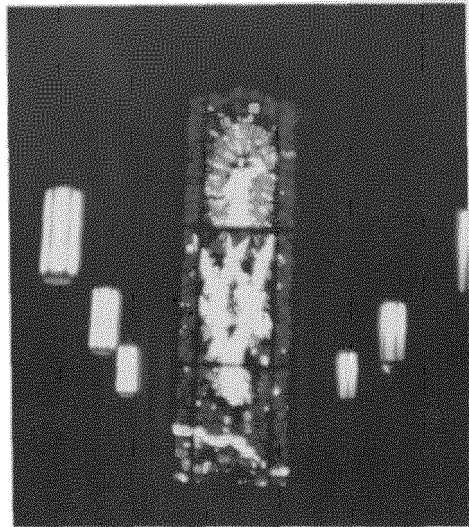


Fig. 28. The chancel window of the Camarillo church. It is a modernization of a Provonsha painting which hangs in the narthex.

Several churches have chosen to dispense with stained glass altogether in the sanctuary, selecting instead clear glass with a natural outlook. We might note here that there has always been a strain of thought in American Protestantism which is at odds with the traditional uses of stained glass:

¹For an account of Pioneer Memorial's nave windows see Vicki Williams, "Names on the Windows Tell Story of Andrews," Andrews University Focus, 8 (November/December, n.d.), pp. 21-24.

The white walls and the streaming daylight from the large windows of New England churches are symbolic of the Protestant desire to have everything clear and in the open without any possibility of reverting to magical tendencies and superstitious mysteries.¹

Then there are practical considerations for church windows in the modern context. While stained glass is one of several means of avoiding glare and external distractions, too frequently it has also harbored very bad art:

Stained glass is often in need of repair or releading. Frequently the cost of repair exceeds the original cost and the quality of art is often not worth saving. There is a great mixture of good and bad art in American stained glass. Symbolistic picture-like windows of the turn of the century no longer hold meaning for the more sophisticated American churchgoer.²

Recent technological advances in the field of illumination forecast great promise for capturing atmospheric qualities, perhaps even more effectively than has been done in the traditionally patterned church.³



Fig. 29. The narthex windows of Alhambra church, California, look out over a rock garden, pool, and fountain.

¹Richardson, p. 178.

²Benjamin P. Elliott, "Re-Master Planning the Existing Church," Your Church, 17 (May/June, 1971), p. 27.

³For practical counsel on contemporary church lighting, see James G. Rainey, "Lighting Your Church," Your Church, 3 (April/May/June, 1957), pp. 19-21, 37-40.

The mystical quality of trickling sunlight through a clerestory, the vitality of color of the western rose, the transparent intimacy of small clear panes of Colonial may some day be surpassed by the freedom of fenestration or absence of it that keynotes modern, and with the assistance of artificial light new dramatic stories may be told.¹

In keeping with the present "cult of flexibility," we might add that those who plan movable seating should also plan on using flexible lighting--such as adjustable spotlights. It is also advantageous to have all sanctuary lighting on dimmers,² but with controls at a convenient station, off the platform.

A cross-section of lighting arrangements in Seventh-day Adventist churches reveals almost as many problems and solutions as there are churches. Some contend with window glare,

and at the other end of the scale we find churches with virtually no windows at all because some pastors prefer controlled lighting. Without careful planning, however, this arrangement can lead to dark, dim halls and classrooms as well as poor ventilation. Lynwood, for instance, has tall nave windows (as do many of our churches), but without air-conditioning the climate becomes oppressive inside. Other churches have devised such elaborate and inconvenient lighting systems that they eat up the

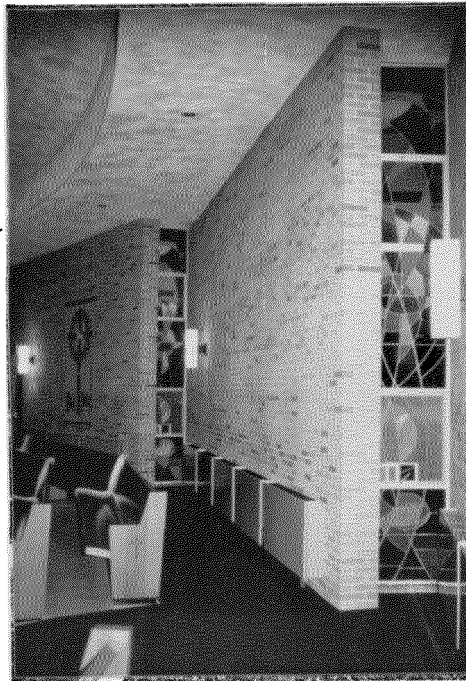


Fig. 30. Recessed, non-glare stained glass windows at the Christ Memorial Church, Holland, Michigan.

¹Dirlam, "Symbolism," p. 137.

²Wagoner, pp. 30-31.

maintenance budget. Indirect lighting, reflected off the ceiling, is satisfying and utilizes much more economical fixtures. At the time of his early work in southern California, Burman used skylights, as in the Hollywood church. Now, however, he has stopped using them, for two reasons: the dry California climate causes shrinkage and leakage problems, and they also render the church more vulnerable to vandalism.

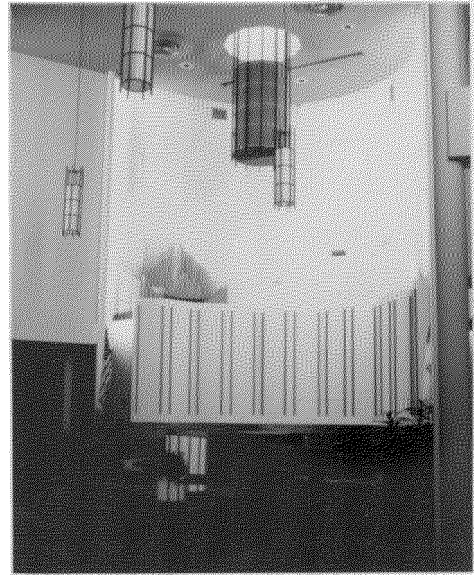


Fig. 31. Lighting effects in the chancel of the Hollywood church. Note Burman's acoustically-efficient screen behind the pulpit.

3. Functionalism. Almost every pastor can enumerate the simple (and not-so-simple) shortcomings of his church building: insufficient rest-rooms, too-narrow entrances and passages, inaccessible pastor's studies, too-small foyers, inadequate mothers' rooms, and so forth. Being subject to human error, the Seventh-day Adventist churches examined offered a wide variety of inconveniences, ranging from small annoyances to mistakes calling for expensive alterations.

Here we shall consider six problem-solution situations as seen in several different Adventist churches:

(1) Mothers' rooms range from no room at all to as many as three rooms in one church. Installation of closed-circuit television for children and/or overflow audiences is meeting with approval in some congregations. The Camarillo church has a unique innovation in the form of a

"family room" seating forty-two people behind a one-way glass wall. Being in line with the pews in the main sanctuary, children can get the feeling of sitting in church without disturbing the congregation should there be temporary lapses of proper decorum.

(2) In some buildings simple visibility has become a problem. At Riverside, large pillars cause a visual obstruction at the end of every fifth pew. The arches in Camarillo produce a similar effect. The walls at Ventura church, on the other hand, are clear and give a totally unimpeded view. Visibility in Pioneer Memorial Church is reduced by the sheer length of the nave, and one is tempted to think of mounting look-out telescopes in the balcony.

(3) Some churches are trying to rectify the problem of darkening tall, white windows for daytime screen projection in the sanctuary. The pastor of Hollywood says: "We are in theaterland here, and we want to be able to use more visual media." In this day of multi-media work, it would be wise to build with controlled lighting and avoid expensive alterations later.

(4) Alterations can be not only costly but they can also ruin major intentions of the original design as well. At Hollywood the educational wing added in 1972 was to have been behind the church in the area now used for parking. Its placement at the side, however, has blotted out the windows on the west side of the sanctuary which were to have looked out upon an ornamental garden. There is now virtually no greenery except for a lone palm tree asphalted into the middle of the parking lot. Surrounded as they are by concrete and pavement, worshipers here could have benefitted much from the relief which would come with life-oriented things such as plants, fountains, and a rock garden.

We can most profitably be more aware of these devices.¹ The late addition of the office complex at the Hollywood church has also been unhappy because the rooms are closed cubicles. And in the process of these alterations, the church has even lost the use of its original front door.

(5) Several of the newer churches are plagued with poor workmanship. Some corner-cutting and cheap construction at Alhambra will shortly call for the replacement of the roof. The flat roof on the Camarillo church needs a slope and has already required repairs, within one year. The white glazed bricks at Lynwood are shabbily peeling their paint. At Riverside more cheap paint is cracking after only two years.

(6) Every congregation undertaking the building of a church would do well to take seriously the sage advice of one experienced layman at Riverside: "If you have a competent and honest carpenter, a plumber, or an electrician in your congregation, be sure to have them on the building committee as counsellors. They can help protect you against poor workmanship and fraud." Beyond this, members can make other contributions to reduce the costs of building. Both Ventura and Camarillo, for example, have benefitted by much free labor from the members. Anaheim made excellent use of the talents of one of their laymen who knew how to lay tile. And Reinhold Bleck, a member, designed and built a large and beautiful stone-faced fireplace for Camarillo's multi-purpose room.

We shall now examine two churches in a little further detail. The approaches to the Riverside church somewhat resemble the grandeur

¹As part of its natural inheritance from a building which was originally a country club, the Azure Hills church, Colton, California, has a most attractive foyer with a large rock garden and fountain. It is to be hoped that when they build their new sanctuary, the congregation will not lose sight of an aesthetic advantage like this.

of St. Basil's Cathedral in Los Angeles with its massive walls and overwhelming sense of size and height. Huge statuary dominates that narthex, and high stained-glass windows in broken planes increase the sense of magnitude within the sanctuary. Since the Riverside Church was also designed by a Catholic architect, the similarities (and deficiencies) are perhaps not altogether accidental.¹ We cannot say, however, that the extra height of the Riverside church dehumanizes, for the overall effect of the church is very pleasing and aesthetically impressive. Beige walls, deep red carpets and pews, and dark woodwork give way to glass on either side, with four-foot planters inside and eight-foot outside. The garden effect is pleasant and the acoustics are excellent. But when one considers the financial burden of this building upon the membership of only four hundred and when one discovers some of the functional errors, the expenditure of \$650,000 seems excessive in comparison with other church complexes. Below are some specific points for consideration:

(1) This is not a church plant. It is a sanctuary only. The only available classrooms and recreational facilities are in the nearby church school. (One would like to think that perhaps an Adventist designer would not have been so remiss in caring for the needs of the church's youth.

(2) Unfortunately architects operating on a percentage-of-cost basis too often are more interested in bolstering their own profits than

¹In contrast to the magnificent setting of St. Basil's we noted the extreme casualness in the appearance of the congregation--ushers in blue jeans and shirt sleeves and women in hair curlers. This stance is typical of the new informality in worship. Many contemporary religious communities feel that "dressing for church" puts up a barrier between people. Clothes, especially formal ones, they say, become a mask.

considering as their first aim the needs of the congregation and building economy.

(3) Power panels were installed on the far end of the building, away from the street. This required unnecessary expense in running heavy electric cables to the heating, air-condition units, and the organ which are on the street end of the building.

(4) Although the light fixtures are attractive, they are very high, poorly constructed, and require special bulbs because the ceiling is dark. The cost for labor alone in changing all the bulbs is \$900.

(5) The pews are very long, seating about twenty people each. The underpinning has proved weak and broken cross-pieces have required costly repairs.

(6) An expensive lock was put on the door of the tiny, inadequate mothers' room. When it failed, the caretaker had to break a pane of glass to get out of the room.

(7) The balcony is too steep. The fourteen-inch rise between pews brings the knees of those sitting in one pew level with the heads of the people seated ahead, causing a modesty problem for the ladies.

(8) The pastor's study is small and its narrow window affords inadequate lighting and ventilation.

(9) There is no outside entrance to the baptismal rooms.

(10) The all-electric heating system runs the bill as high as \$800 per month. Covered air-ducts retard the free circulation of heat and air. There are no signal lights on the controls, and the sensing units are thirty feet above the platform. A temperature discrepancy of as much as eight degrees occurs between the sensing units and the controls.

(11) An open ledge near the roofline, high above the entrance,

facilitates a roosting place for pigeons and other birds and causes soiling of the walls. The facade is very high, as are the costs for cleaning it.

The Anaheim church rates high on nearly every point, its main drawback being the lack of a mothers' room. Some specific considerations are:

(1) Classrooms are grouped around a large courtyard, each with an outside entrance to prevent traffic jams between Sabbath School and church service.

(2) Air-conditioning and heating units are built into each room individually.

(3) There are large rooms for the Dorcas Society and the Pathfinders, each with ample storage space (cupboards, drawers, and walk-in closets).

(4) Both the sanctuary and the fellowship hall have large foyers.

(5) The parking lot has convenient access to the sanctuary.

(6) The kitchen adjoining the fellowship hall is adequate, well-lighted, and professionally equipped, as are the tiled restrooms.



Fig. 32. The Anaheim Church, viewed from the side rear, showing the open breezeways of the classroom area.

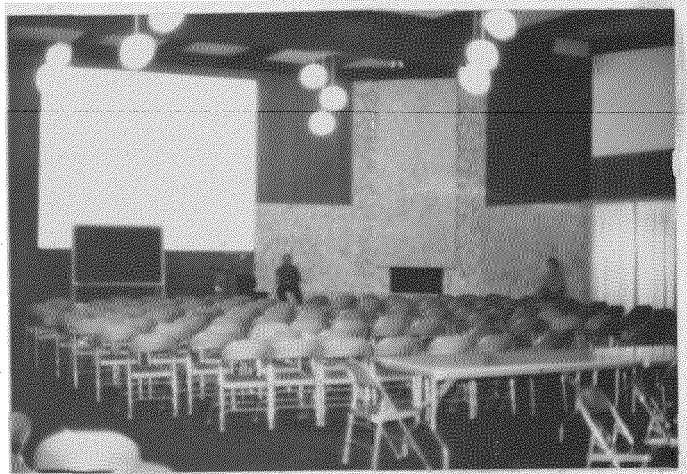


Fig. 33. Fellowship hall at Anaheim. Note the flexible seating and the fine, large fireplace.

(7) Both indoor and outdoor recreational facilities are provided.

(8) The fellowship hall is a completely finished room with full carpeting and a large fireplace faced with marble bricks. It can also serve as a sanctuary, as it is presently doing for the Los Angeles Adventist Korean congregation.

(9) High ceilings render the acoustics excellent.

(10) Outdoors is a floodlit patio off the courtyard for games.

Aesthetically, the glass walls of the sanctuary bring the garden-courtyards in to match the living plants on the inside. "City people," remarked the pastor, "especially enjoy this natural worship setting." The design of this sanctuary is a fine adventure in light and color.

The days of "just building a church" have passed--at least in America. The enterprise now means erecting a large church plant to serve the educational, recreational, and administrative as well as spiritual

needs of the congregation.

Although our new complexes

must, of course, be seen in their ethnic context, one begins to have some reservations after talking to debt-burdened pastors. Operating budgets for one of these churches sometimes run similar to that of an entire overseas mission. Behind the lovely worship setting of Alhambra, for instance, lurk painful problems. The high cost of upkeep and maintenance lays a constant burden on the pastor and congregation. Costs for the



Fig. 34. Anaheim church courtyard, with benches. At the center back is the outdoor recreation area.

"active" membership of about 400 run to about \$5000 per month.¹

Perhaps one of the most telling comments came from a pastor's wife who was an ex-missionary: "It seems to me that the people had a better spirit and more zeal when the church was not finished. Now that they have everything, they seem bored." This situation bears out Burman's idea that "work unfinished" savors of life while "work complete" may savor of stagnation and death. Should we not be considering the Laodicean implications of the church that says, "I have need of nothing?" Many Christian observers have pointed out that in the 1960's when the churches were investing more funds in new houses of worship they had proportionately less care for the ills of society.² Could this also be true of Seventh-day Adventist churches? Can we find a proper balance? We also need to ask ourselves the troublesome question: "In view of today's rising costs, can we afford to have all of these rooms idle 90% of the time?" Children's rooms, for instance, are usually used only a couple of hours a week. Aesthetically and theologically, of course, to keep the Sabbath School rooms unique would be ideal, but can we continue to face the high cost?

4. Economy. The Seventh-day Adventist church has ever been aware of the preeminence of the hard-to-come-by building dollar. To a large degree, in fact, we have been preoccupied with practical and financial matters--important as they are--to the neglect of theological and aesthetic considerations. Although we hear frequent complaints about the high cost of carrying out the "wild dreams" of some visionary architect, a gifted and

¹Costs at Anaheim include an operating budget for utilities, staff, supplies, etc. of \$24,000 for 1974. For 1975, \$28,500 has been budgeted.

²Sovik, Architecture for Worship, p. 41.

conscientious designer can work creatively within the budget given him.

Too often we invoke "evangelical poverty" to justify the absence or rejection of intelligent church art.¹ And church members will sigh, "It was only a low budget church," to excuse a building which was poorly conceived and proportioned, badly built and non-functional.² Traditionally, however, even the poorest churches have often shown an awareness of symbolic and aesthetic values, and "many a little mission or parish church has expressed its message with more dramatic and intimate appeal than does the lofty grandeur of certain cathedrals."³

We often make the mistake of believing that a dramatic site and a large budget are necessary as a basis for creating 'significant' church buildings. We often forget that a real confrontation with our beliefs, a small budget and well-conceived program, together with a reliable architect are much more important. It seems that when people of real conviction are faced with limiting factors in securing their building, they give much more thought to it and are more inclined to dispense with peripheral and unimportant items.⁴

The church has also been affected by the current philosophy of "scheduled obsolescence." Materials and mechanical electrical systems have too often determined the cost basis. In the rapid building pace following World War II the overwhelming need for space over-ruled the need for flexibility and longevity--and church programs demand as much space as possible for the least expenditure.⁵ Crosby Willet, a president of the American Society for Church Architecture and maker of stained

¹Titus Burckhardt, Sacred Art in East and West, trans. by Lord Northbourne (London: Perennial Books, 1967), p. 59.

²Bruggink, "Community of Faith," p. 10.

³Dirlam, "Symbolism," p. 134.

⁴"Bethel Orthodox Presbyterian Church," Your Church, 139 (September/October, 1967), p. 18.

⁵Elliott, p. 27.

glass, puts a pointed and searching footnote to the whole problem of church costs:

Most denominational leaders, professors and writers who propagandize that the church should give up all building and send the savings to fight poverty, very often work in beautiful buildings and have fine homes and apartments decorated with excellent examples of art. They travel first class, eat good food, and stay at the best hotels. They would no more give up their way of living than I would give up making stained glass and, frankly, I see no reason why they should. Likewise, the church should and will overcome this self-conscious image of the great benefactor of the downtrodden and reaffirm its obvious need for buildings as a place where men can gather together to worship God in conditions that are conducive to the purposes of worship.¹

It should ever be remembered, however, that God is not honored by ostentatious display and lavish spending. Beauty can be achieved in church architecture, just as in any other construction, through simplicity, good design, integrity, and the proper use of indigenous materials in keeping with the best taste of the community. Such a house of worship will be a constant witness to all beholders of the honesty and simplicity of the Christian message.

The changes which churches have been undergoing indicate that architecture must provide new services to the congregation, especially where it is thought of as a "community center." Obsolete buildings limit the effectiveness of the congregation, and churches built as recently as twenty years ago find themselves in a community completely different from that which they were intended to serve.² Difficulties in finding new sites and rising expenses have repeatedly called a moratorium on new buildings and have led congregations to make do with the existing struc-

¹Crosby Willet et al, "Dialogue on Worship Space," Your Church, 14 (March/April, 1968), pp. 16, 58.

²Elliott, pp. 26-27.

tures. Imaginative architects and interior designers have rendered many old churches excitingly serviceable. Robert Durham advises dropping the "little cathedrals and suburban country club churches . . . and making our existing city center churches useful for today's requirements."¹

Other reasons for remodelling rather than building include: the attachment many people feel for the structure on which much money and devotion have been spent; churches often outlasting the congregations that built them; and excess seating capacity being a handicap of some over-size old churches. Converting obsolete, dormant space into a living worship setting calls for even more resourcefulness than creating a new building.

Means must be found to reduce the bleakness of many old churches. In most parts of the Western world, for instance, air-conditioning is no longer considered a luxury. Elliott reminds us that young people are not going to come to "a hot, dingy little room" for Christian education when their secular educational environment is in a "spanking new building." Nor are adults "turned on" in a dark, obsolete sanctuary either.²

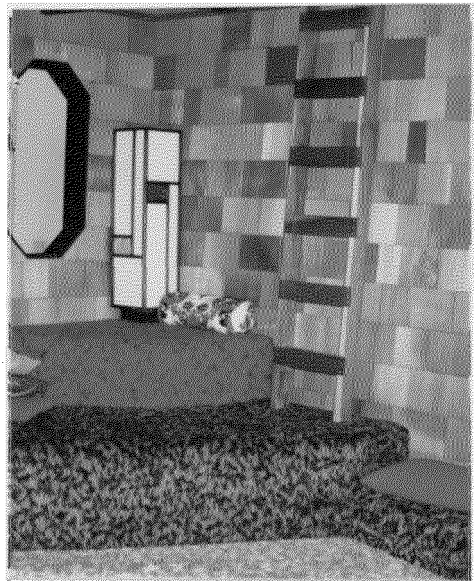


Fig. 35. Informal seating on carpeted risers, similar to those used in the Glendale City Church (Youth Chapel). This is the family room in the home of Dr. Reuben Jabola of Glendale, designed by Burman.

¹For insightful, well-illustrated articles on making over old churches see Sovik, "The Renewal of Church Buildings," Architecture for Worship, pp. 115-27. John R. Scotford, "Fitting Old Churches to New Needs," Your Church, 18 (January/February, 1972), pp. 13-17, 28; and "New Space from Old," Your Church, 17 (November/December, 1971), pp. 18-30.

²Elliott, p. 27.

Of several church remodellings by Burman, we here note three:

(1) The Youth Chapel at Glendale City Church became a true youth project, with Burman as designer. The teenagers themselves were on the plans committee, and they devised informal seating made with multi-colored, carpeted risers, tiered in irregular shapes and sizes. Posters and banners were used for the wall decor, and a curved counter with high chairs served in lieu of a lectern. Although the young people responded well, the effect of the chapel on the public was apparently not salubrious, and the room has been variously described as a hippie commune and a flopy house. Under new leadership it has now more or less reverted to traditional forms. It might be revealing, however, to interview the young people themselves on the subject of the chapel's effectiveness "before" and "after."¹

(2) The Loma Linda University Youth Chapel, a transformed traditional design, is decorated in non-ecclesiastical orange carpet, white globe overhead lights, and cream walls. With inter-locking green chairs and new movable platform blocks on one of the long walls under a valance box containing a projection screen, the room is truly flexible. This is in spite of the fact that it is a modification of Burman's original plan.² The old platform is now simply for extra seating space. Orange and white wooden grillwork covers the old pulpit-end of the chapel. The Sabbath School program of August 23, 1975, reflected the new atmosphere of informality and in-depth sincerity. There was no platform seating; leaders and

¹See appendix 2-A.

²Ibid.

participants sat in the congregation. A mini-drama production by some juniors replaced the promotional talk; an informal interview with a couple of medical student missionaries from Nepal was the mission story; and the group lesson was conducted by a young lawyer. Each exercise elicited active audience responses, both verbally and emotionally. And this was achieved under over-crowded conditions. Certainly the tiny orange-tile narthex was wholly inadequate for the heavy traffic. Nonetheless here was Seventh-day Adventist flexibility being demonstrated in successful action.

By way of comparison we should note that the majority of Seventh-day Adventist youth chapels, however, are still in traditional form, being in most respects tiny churches. The Bellflower chapel (seating 100), for instance, has twelve large, formal pews in traditional arrangement. The pastor maintains that from experience he finds that while young people like the circle seating for discussions and campfires, "they don't like looking at each other in worship." This same pastor, however, uses informal seating with good effect in his pastor's Sabbath School class which he meets in his spacious, well-appointed office. The Anaheim chapel was also formally arranged, but with chairs which permit circle seating for smaller gatherings. The pastor of the Hollywood church has furnished the youth room with red carpeting that glows under the skylight. There are no side windows. Seats are arranged in a three-quarter circle, with the lectern on the edge; the platform is ignored. "It's a disaster," he says. "We like the discussion potential we have here now."

(3) The Bellflower church (built in 1948 and remodelled in 1967) has been transformed from a "dated interior" with sculpted supporting beams and dull colors to a room with the sleek lines of clear-sweep arcs

and the visual stimulation of the blue, beige and cream color scheme. The "before" and "after" photographs of the sanctuary are impressive. Burman's skills, however, could not counter-balance certain basic shortcomings: the five-feet-too-low ceiling creates problems in both sound effects and ventilation. The poor acoustical quality, further dissipated by fully padded pews and complete carpeting, has necessitated the purchase of a large sound system at \$4800. Balcony temperature is uncontrollable, Sabbath School space is short, the narthex is small, the fellowship hall is missing, and the undersized, inadequately furnished Dorcas room has to serve a society that is the second largest in the Southern California Conference. The stonework of the church facade, the shrubbery-filled courtyard and grill work, however, have aesthetic appeal, and even classroom shortage has not convinced the congregation to give up their garden. Instead, plans are in the making for adding much-needed space elsewhere.

5. Choosing the Architect. Alwin L. Rubin, a Lutheran minister, speaks for the pastors who have built contemporary churches and who have had "the courage and faith to let their new buildings express a faith that is of today." He recommends four important steps:

1. Examine your own attitude. "Are you convinced that beauty can be achieved from simple basic things like light, space, color, texture? Or do you still believe that it takes a pompous monument to make beauty? Visit contemporary churches and study their devotional qualities. Read literature on the subject.

2. Condition your congregation. "Many of them have never thought in terms of a church designed differently from that which their grandfathers built."

3. Select the building committee as spokesmen for the congregation. Three is a good number. Although its members should be "strong and aggressive leaders," they should also be unbiased and fair-minded. The church is a matter of concern not only to the present congregation but

also to generations to come, and it is a disaster to build a church according to the whim of a pastor or some power-group within the membership.

4. Select an architect with utmost care.¹

Inasmuch as the Seventh-day Adventist church has not yet acquired any distinctive theology of architecture and since our pastors and building committees have to search out their own way individually in the world of architecture, the problem of choosing the right architect becomes a matter of prime importance. We shall, therefore, consider Rubin's fourth point in more detail.

Dirlam defines "Three C's" which are requisite for the church architect:²

Churchmanship. The church architect must be a firm believer in the fact that there is a God. In fact, one might mull over the academic question as to whether an atheist would be capable of creating a truly successful church building, for the task requires more than a knowledge of building materials, design, and construction. It calls for a knowledge of God and how people worship Him. Cope points out that "building a church is not just another architectural problem." He feels that an architect should not accept the commission to build a church unless he is a well-versed, practicing member of that same communion.³ Because the church building interprets the faith of the church and the character of the particular congregation for which it was built, most commentators stress that it is important that the artist who designs it "be a Christian living the

¹These four points are summarized from Alwin L. Rubin, "Would You Build Another Contemporary Church?" Religious Buildings for Today, ed. by John Knox Shear (n.p.: 1957), p. 34.

²Dirlam, "Ministry," pp. 15, 25.

³Cope, p. 258.

Church's life. . . . Then he can strive to express in brick and concrete the faith which he and the congregation share."¹

How shall Adventists fit into this situation? At first appearance, it might seem that there is an extreme shortage of Seventh-day Adventist architects--and in many places this is unquestionably true--but the fact remains that, as Burman says:

The church has fantastic talent of its own available that is bypassed because either no census has been taken of our resources, or because of other reasons like politics or ignorance. If we would try to build up our own qualified members, we would not have the fallout, and we could have saved much money also. . . . Strangely enough the church seems to go from the extreme of using no professionally trained advice to hiring huge multi-national corporations at big fees who are used to government budgets and are in the business of making money first.²

Speaking from the standpoint of a Seventh-day Adventist architect who has had limited opportunity for exchanging ideas with church leaders, Burman points out that he was born and reared as an Adventist and is therefore able to design "from a level of consciousness that no multi-national corporation would understand."³ Closely in touch with representatives of the planning and development of church architecture among the Lutherans, Presbyterians, Baptists, and others, he would like to share what he has learned. Moreover, he says that he could cut the cost of our houses of worship "about 20-30% across the board." Certainly we ought to be asking

¹"Considerations for the Building of a Church," p. 28.

²Robert J. Burman, Letter to Robert H. Pierson (unpublished first draft; Glendale, August 31, 1975), pp. 4-5.

³In answer to the charge that "good design is expensive," Burman points to three of his buildings which were constructed without volunteer labor, by general contractors through sealed bids: Vallejo Drive Church, Glendale, at \$15.68 per square foot; Loma Linda University Church Social Hall, plus offices and chapel addition, at \$9.80, air-conditioned; and Flaiz Hall at Loma Linda Academy, at \$10.00. "In poor design," he concludes, "all the money spent is wasted" (Ibid., p. 6).

ourselves seriously how we can develop and use more effectively this kind of human potential within our church.

Failing to secure the services of a competent Seventh-day Adventist architect, the church's second choice should be the search for a sincere, dedicated architect who understands the heavy responsibility he assumes when he takes upon himself the task of designing a church. And one, we might add, who will not be influenced by a percentage commission on the job.

Competence. During the church building boom of the 1960s many architects and draftsmen unskilled in church work produced a quantity of mediocre, even vulgar, churches, in answer to the demands of a mobile population requiring more and newer space in suburbia. While a "catchy cleverness of form" prevailed and while a great volume of buildings appeared, there remained a marked lack of "significant churches."¹ All-round men, of course, are hard to find. The architect who creates meaningful religious architecture is a skilled, multi-role individual. He must be a counselor, a designer, a co-ordinator, a business administrator, and a planner who can determine the best structure for a particular building site.²

Burman cites two additional "academic" criteria for choosing an architect. First, he should be a graduate of an accredited school of architecture (not engineering), preferably after World War II. Before the war, schooling was in the "beaux arts" tradition (copying historical styles); after the war most of the best schools taught the "Bauhaus" tra-

¹Dirlam, "Ministry," pp. 29-30.

²"The Architect and the Congregation," p. 14.

dition from Germany which stressed economy, problem-solving, creative use of indigenous materials and present-day technology, functionality, beauty, organic architecture, and the idea that "less is more."¹ Second, he should work personally on the plans and not relegate the work to a draftsman.

Creativity. One of God's greatest gifts to man is endowing him with the ability to create. This principle of creation is vital to theological aesthetics, and it is most meaningfully displayed in liturgical architecture. "Whoever builds creates."² Man reaches his highest peak of creativity when he is working to the glory of God. Seeing the church building as a symbol of the cosmos, Burckhardt conceives of the work of the liturgical artist and craftsman as actually being a rite: "Like the cosmos the temple is produced out of chaos, creatively of the building materials. Tools used to shape them symbolize the divine 'instruments' which fashion the world and men."³

The history of religious architecture is thus more than just a record of styles and engineering achievements. From the beginning of civilization, the construction of a temple or church has been an act of faith and gratitude performed by its builders--a joyful offering to a god from the living in return for his manifold gifts.⁴

This emotive quality of building caused Goethe to describe architecture as "frozen music."⁵ The well-known architect Le Corbusier says:

¹Burman, Letter, p. 6.

²Gerardus van der Leeuw, Sacred and Profane Beauty, trans. by David E. Green (New York: Holt, Rinehart, and Winston, 1963), p. 209.

³Burckhardt, p. 52.

⁴Albert Elsen, Purposes of Art (New York: Holt, Rinehart, and Winston, n.d.), p. 58.

⁵Cited by van der Leeuw, pp. 197-198.

You employ stone, wood, and concrete, and with these materials you build houses and palaces: that is construction. Ingenuity at work. But suddenly you touch my heart, by the use of inert materials and starting from conditions more or less utilitarian you have established certain relationships which have aroused my emotions. This is architecture.¹

There is no room in church architecture to incorporate "art for art's sake." The work must be done with fervor and faith that proclaims "art for God's sake."² Ralph Waldo Emerson's statement that "in art, the hand can never execute anything higher than the heart can inspire," might well apply to the church architect.³ Pierre de Chardin suggests an interesting footnote to spiritual creativity in his remark that, "We may, perhaps, imagine that the creation was finished long ago. But that would be quite wrong. . . . And we serve to complete it, even by the humblest work of our hands. That is, ultimately, the meaning and value of our acts."⁴

The "artistry of architecture," Bruggink says, begins at the point where the client-church has presented its fully developed theological and liturgical program to the architect and has retired to allow the creative artist freedom to work. The client, naturally, retains the final right to approve or disapprove of what the architect offers.⁵ Rubin suggests that when the architect presents the plot plan, the client

¹Elsen, p. 58.

²In the last two centuries the architect has had increasingly greater opportunity for self-expression. Hence there is the necessity of determining the quality of the "self" which is creating.

³Dirlam, "Ministry," p. 25. Robert Browning's poem, "Andrea del Sarto," is a poetic exploration of the tragic theme of the technically skilled artist who lacks spiritual capacity.

⁴In The Divine Milieu, cited by Cypriano, p. 466.

⁵Donald Bruggink, "Space for Worship: An Introduction," Your Church, 14 (March/April, 1968), p. 8.

"should accept it in toto or reject it in toto. The same holds for the final plan. If there are changes to be made--and there will be some--let the architect make them. In the measure that you or your committee or the congregation change the design it will be spoiled."¹

We need to examine here in more detail the respective roles of the architect and the client-church. The creation of a successful church, according to Bruggink, calls for an intelligent partnership between the client-church and the architect. He likens the liason to a parental relationship: "While one does not have children without a father, neither does one have children without a mother."² Though it would seem silly to labor this point, the fact remains that too often the communication between church committees and the architect has been limited to little more than a request to "build something for worship." And "it must seat X number of people and cost no more than X number of dollars."

The role of the client-church has been thoroughly spelled out by modern church counsellors. The church must evaluate itself and present a program that describes the worship needs of the congregation, both theologically and liturgically. Whom does it represent? What does it believe? What is its mission?

Failure to produce a careful program may result in a very inappropriate space for worship. . . . To turn an architect loose on a project uninformed . . . does not exclude the possibility of a great church, but it does greatly reduce it. . . . There must be the demand of the specific requirements of theology and liturgy to draw out the architect's best creative talents to form an exciting and worthy space for worship.³

¹Rubin, p. 34.

²Bruggink, "Introduction," p. 8.

³Ibid.

Actually most congregations have at their disposal capable architectural teams consisting of two essential parties: the client-church (represented by an informed building committee) and the architectural team (architect, artist, and craftsman).¹ All too often, however, the church fails to utilize these resources to their full potential. On one hand, the architectural team has not been given a clear directive on the theological shape of the building to be designed, and on the other the church authorities have not been informed on the possibilities of new materials and construction techniques.² While a talented architect working under such limitations may do tolerable work, the theological and liturgical insecurity he must feel will hamper his creativity. Faced with non-communication from the church, a breakdown in the dialogue between himself and the building committee, the architect has no choice but to fall back upon his own resources, which may be artistically brilliant and theologically ignorant at the same time.

If the building committee . . . are doing careless or fuzzy thinking, or even no thinking at all, about their problems, the architect is likely to suggest the arrangement now in vogue with his fellow architects instead of one that harmonizes best with evangelical principles and functions. It is the responsibility of building committees to know how a sanctuary for evangelical worship should be arranged, and why, and to make known their wishes to the architect when preliminary discussion begins. They should employ an architect only if he understands their needs and is willing to carry out their wishes.³

Only under these circumstances can a church building truly become the "voice of its congregation."

¹For a detailed discussion of the church-building team see Bruggink and Droppers, "Teamwork in Church Building," Christ and Architecture, pp. 489-513. Charles E. Stade's series, "An Architect's Notes: The Adventures of Misty, the Church Mouse," Your Church, 13 (1967) is a lighthearted but practical view of the world of architects and building committees.

²Cope, p. 249. See also case studies in appendix 1, pp. 220-222.

³Jones, p. 231.

Today's architects accept the principle that form should follow function, that the shape of a building should proclaim the purpose for which it exists. . . . Their immediate problem is to create a structure which will be acceptable to a particular group of people for fifty years or more. The more baffling assignment is to produce a building which will incarnate the convictions of the people who gather within it.¹

If client-churches must learn to "think architecturally," then church architects should try to "think liturgically."² Perhaps there is no more sophisticated group of lay theologians than church architects, for they have the responsibility to two important clients: the Congregation and God.

Good architects these days are raising philosophical (and theological) questions about the way buildings relate to the lives of those who use them. . . . A truly modern building . . . will grow out of its use in worship. . . . The failure of many a modern church is the fault of the congregation, not the architect. The church people have simply failed to do their homework carefully.³

In summary we may say that the architect must know the church's raison d'etre. Still, he is not the theologian of the church, just as the minister is not the architect. But he should continue saying "No" to the church until minister and congregation have discovered the church's purpose. His insistence may indeed be catalytic in prodding the church to the true discovery of the source of its life and faith.

6. Ethnic Suitability. Any designer knows and any congregation can quickly appreciate the fact that the church building must be suited not only to its site and environment but also to the cultural heritage of its people. In his book New Trends in Church Architecture, Justus Dahinden

¹Scotford, "House of Encounter," p. 18.

²Cope, p. 249.

³White, "Historical Considerations," p. 63.

explores from the Catholic viewpoint a number of innovative church buildings. Particularly interesting is his emphasis on the universality and world-view of the church. He shows how architecture and art forms can fit into various indigenous societies. These ideas are illustrated in his discussion of Afro-Asian mission needs and the following drawings:

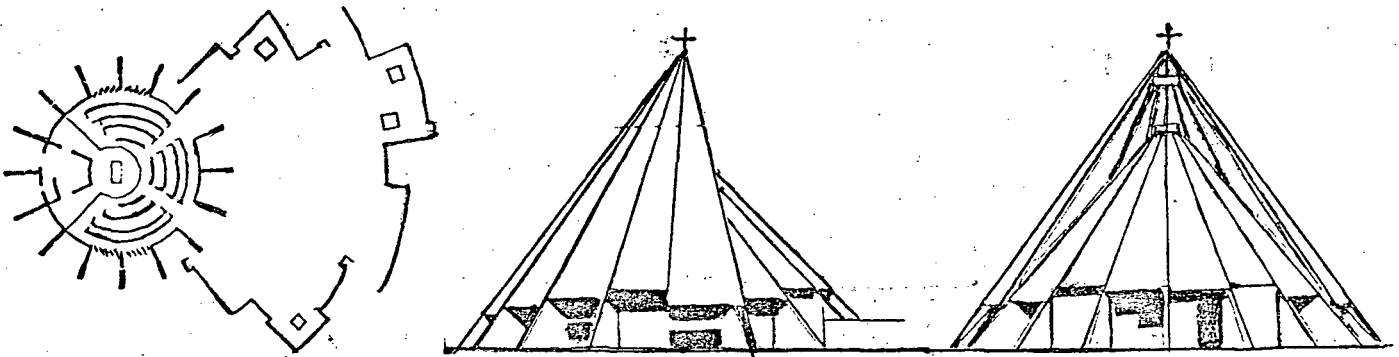


Fig. 36. A bush chapel in Africa: floor plan, profile, and front view¹

Within the design of this African church may be found clear traces of native patterns. With a membership explosion in non-Western countries, the Seventh-day Adventist church now faces a special problem in the area of ethnic suitability. As a beginning, could we not improve the designs of our jungle chapels and lamb shelters?

One of Burman's major churches is the United Armenian Congregational Church in Hollywood, California (1969).² It illustrates commend-

¹Dahinden, p. 114. See also the studies of three Japanese-American churches in *Religious Buildings Today*, pp. 67-76. Here the American architects have maintained a uniquely Japanese flavor in the buildings. Another church demonstrating a striking oneness with its locale is the Chapel of the Holy Cross for the Indians in Sedona, Arizona (*Ibid.*, pp. 109-118).

²The Armenian church is a total church plant, complete with an excellent gymnasium and fellowship hall. Broken-wall surfaces produce fine acoustics as well as create aesthetic interest. Tall, narrow, monochrome stained glass windows in varying colors are a typical Burman feature. The entire plant cost \$650,000. See appendix 2, p. 235.

ably the expression of Armenian cultural values in contemporary American architecture. Through a study of their history and theology, Burman was able to recall Byzantine elements--in the central dome and in the stained glass representation of the Christ in the spacious narthex with its open circular staircases. Conversation with one of the pastors who showed us the church revealed the deep satisfaction of the staff and congregation with their entire complex.

Ethnic suitability may be expressed in many creative details. For best results, however, client-congregations need to rely upon really knowledgeable artists, not simply on journeyman draftsmen. In effect, wherever we are, we must realize that we simply have no choice but to be of our own time and place.

The excellence of this simple formula . . . should also be applied to geography--to a conformity with the place we live in. Within the relative cohesion of our Western culture, there exist local nuances that the religious artist has no more right to bypass than he has to deny the larger problems raised by the kind of church art that will best fit Asia or Africa.¹

Several of our Seventh-day Adventist churches in America have achieved striking ethnic suitability to their surroundings. In its own way, the Hollywood church (by Burman) points up Los Angeles as the melting pot of nations with its membership of 437 quite evenly divided among three

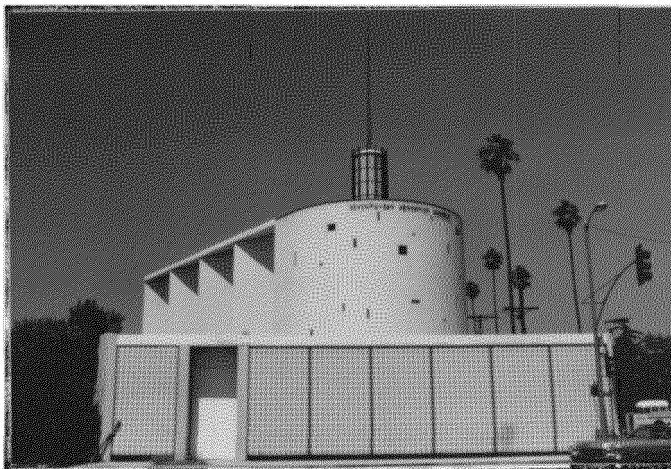


Fig. 37. The Hollywood church, California. Its monumental exterior dominates the free-ways and the "concrete jungle" which is Los Angeles.

¹Charlot, p. 546.

groups: Filipino, Latin and West Indian, and Caucasian. Its massive concrete exterior blends well with its urban milieu and boldly advertizes the Seventh-day Adventist name in the heart of city traffic--the sound of which has been happily reduced inside. To the north, in the arid landscape of southern Cali-

fornia, is the Camarillo church. Its dusty beige slump stone and tile roof are a perfect match with the environment. It is not too much to say that every



locale makes its own distinctive challenge to the

Fig. 38. The Camarillo church, California.

creativity and ethnic sense of the designer.

Aesthetic Considerations

1. Capturing the worship atmosphere. We may open a general discussion on the optimum use of church space with an illustration and commentary based on Fitzer's concepts of worship as a total visual experience:¹

¹The diagram and comments are based on Joseph Fitzer, "Liturgy as a Visual Experience," Worship, 48 (April, 1976), pp. 217-218, 226. The church may be seen also in the still larger context of its cultural milieu, but that is a study beyond the scope of this paper.

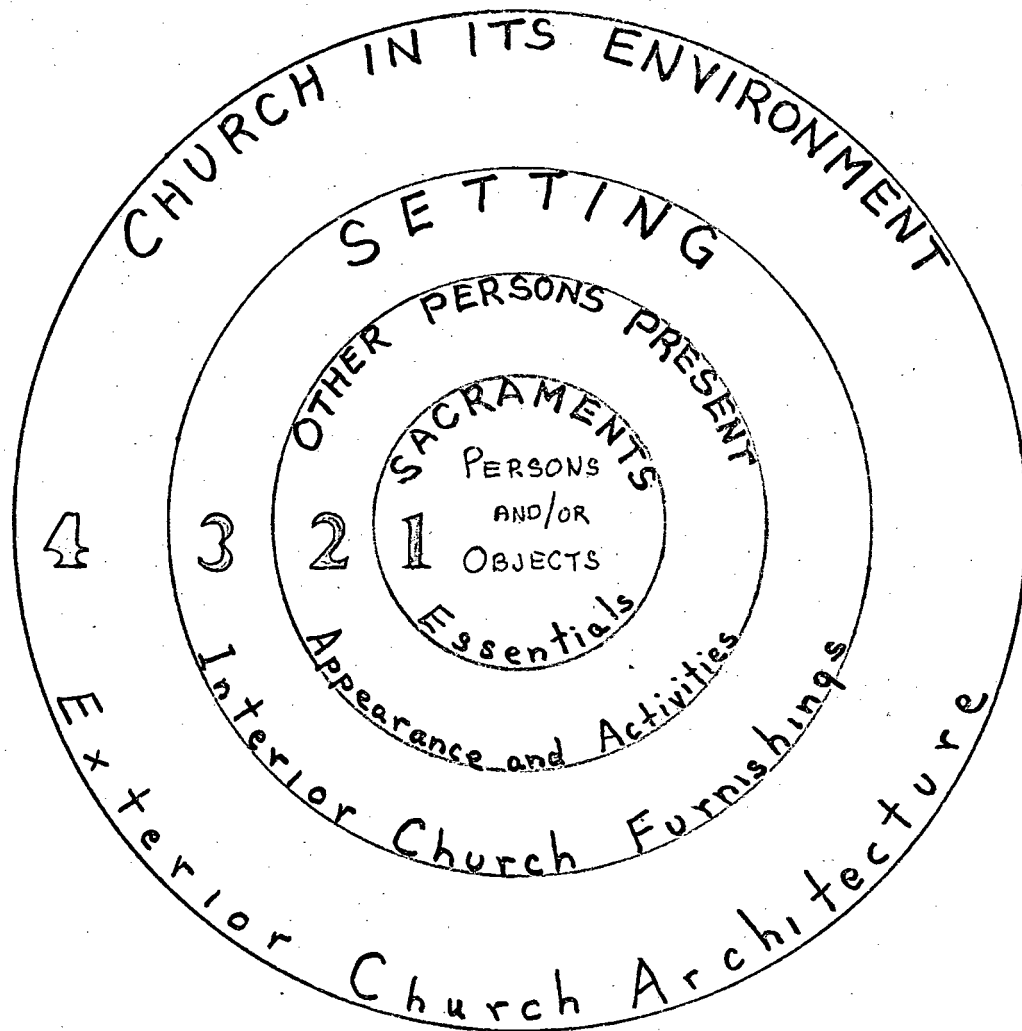


Fig. 39. The Visible Elements of Liturgy

Sphere 1. The center of liturgy, the actualization of Christ's gospel commands (The basic ingredients of this sphere are not subject to change)

Sphere 2. The gathering of persons to observe and/or participate in rites

Sphere 3. Interior architecture and decor with variety and flexibility

Sphere 4. Exterior architecture as a constant reminder of the group's worship practices

Sphere 5. The church's cultural milieu

The space within a church can be defined in many ways. Light, as we have seen, creates a sense of space and may be used to great advantage. While not yet extinct, the conventional use of enclosures and railings is finding less and less favor in the newer churches. The change of floor level and/or flooring materials can also define space.

Traditionally church space has been used to make men feel their insignificance in the universal scheme of things:

The smallness of our human stature against the immensity of space can be suggested in our churches in several ways. A dark ceiling pinpointed with tiny gleams of light simulates a starry night. Pillars and arches extending upward from a floor flooded with light into a forest of shadowy rafters awakens a sense of mystery. A gleaming dome bathed in light cuts the haughty down to size. Lines which have no visible end symbolize infinity. Such measures can make a small church seem large.¹

This diminishing of human stature, however, does not truly sustain most of the modern concepts of corporate worship, and contemporary churches are modifying it in several ways. The multiplication of church gardens, for example, reveals the increasing parallel between the home and the church-home. Gardens have a ministry to world-weary people who long for beauty and who need spiritual recreation. Certainly churches with adequate land should take advantage of the garden potential,² and, failing that, they should at least use interior greenery. Some youth camps recently have fashioned very effective outdoor chapels.

The function of a church building is not merely the housing of people. It must also help them to sense the presence of God and establish a relationship with Him. Our understanding of the worship of God is deeply affected by where and when we meet, hence the importance of preparing the

¹Scotford, "House of Encounter," pp. 18, 20.

²Clarice Bowman, Restoring Worship (New York: Abingdon-Cokesbury Press, 1951), p. 135.

liturgical setting. Living as we do in a world of permanent change, we find only two truly constant factors--God and the human person. In the crisis in faith Copeland suggests:

We are in need of experiencing moments in which the spiritual is as relevant and concrete for example as the aesthetic. Everyone has a sense of beauty . . . but we must also learn to be sensitive to the spirit. It is in the house of worship where we are to try to acquire such inwardness, such sensitivity.¹

To create such a place, a congregation must have the services of architects, engineers, artists, liturgists, educators and musicians. Many elements blend unobtrusively to help the worshipper meet the challenge of the worship act. On the one hand he feels quietly at home; on the other he becomes adventurous.

In view of the criticism which has been leveled at many traditional architectural-liturgical practices, perhaps at this point we should in all fairness pause to examine the possibility of good design successfully outliving its age. Not everything old must necessarily be rejected per se. Sovik makes the interesting point that good and poor architecture are both timeless: "If the architectural spaces and forms are of sufficiently high quality, they will not become archaic and obsolete."² A prime example of this theory comes to mind immediately in the form of the "new" Seventh-day Adventist Portuguese Church in Toronto, Canada. This delightful, century-old church is "new" not only because many of its architectural forms and qualities are timeless but because it was purchased from the Baptists by a "new" congregation in 1973. A Toronto landmark, the solid, two-to-three story brick structure has redeeming features

¹Copeland, p. 12.

²Sovik, Architecture for Worship, p. 70.

despite its fortress-like appearance.¹ It is in the best tradition of the 19th century with a square centrum, tall Romanesque windows, and a wide-sweeping curved balcony supported by twisted gilt pillars and edged with an intricately patterned bronze railing. Apart from the main sanctuary there are several chapels, offices, storage rooms, a gymnasium, and a large kitchen. It would be hard to find a congregation anywhere that takes a more intense interest and pleasure in their house of worship. Everywhere they look in

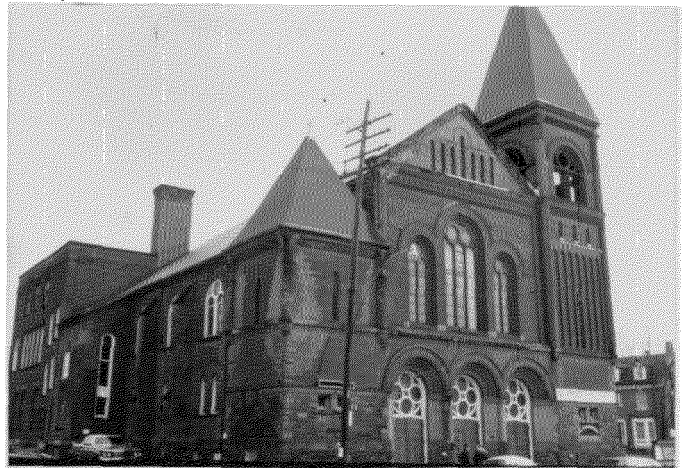


Fig. 40. The Portuguese Church, Toronto, Canada. A dated relic of the 19th century, it still incorporates some excellent ideas.

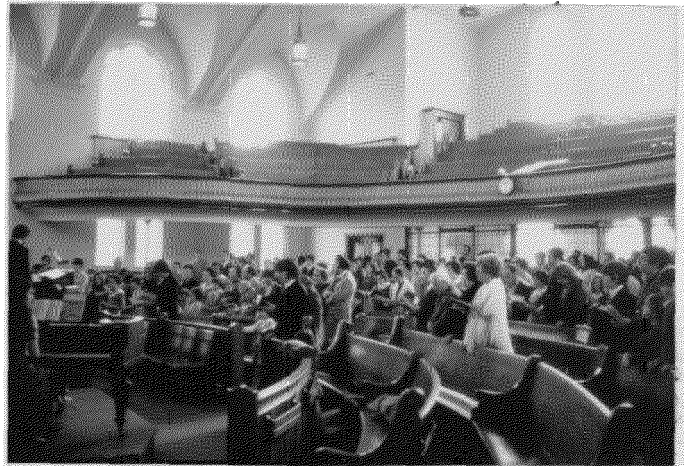


Fig. 41. Interior of the Portuguese Church. The square centrum allows for radial seating. Note the fine, century-old curved pews.

the church as well as in the community is the challenge of church remodel-

¹For the 180 members the church is at present greatly over-sized; it seats 1000. But if the phenomenal growth from 17 to 170 in two years is an indicator of the future, it could be filled to near-capacity in another five years. The Canadian pastor, Henry Feyerabend, speaks Portuguese as fluently as his mother tongue. He and the growing congregation are writing a modern version of the Book of Acts. Serving an immigrant constituency of 100,000 Portuguese in Toronto, the church also houses a printing press and a radio-TV broadcasting studio which is used not only for the Portuguese work but English as well.

ling and growth in membership. Undoubtedly their sensitivity to the urgency of the task has generated the spirit of fellowship, love and concern for one another and their brothers that is so markedly evident. Here is a church which, by modern standards, could undergo cer-



Fig. 42. The chancel area of the Portuguese Church. Although the heavily wooded barricades and closed pews are beautiful, they are in the old tradition and are not without their drawbacks.

tain renovations, but in its basic architectural forms it can still be a treasure and "a joy forever" to those who worship there. Indeed, its traditional and historic atmosphere seems to have a strong ethnic suitability to the congregation, most of whom still have roots back in "the old country."

We shall now consider some of the specific uses of art as an adjunct to the worship experience. It is the function of Christian art to create within the church building a decor which will be conducive to an atmosphere of worship. This must be its sole aim.

The sacred art of Christianity constitutes the normal setting of the liturgy, of which it is an amplification in the fields of sound and sight. Like the non-sacramental liturgy, its purpose is to prepare and to bring out the effects of the means of grace instituted by Christ Himself.¹

The liturgical artist, therefore, has responsibilities which equal those of the architect. Church art, according to Willet, should be didactic,

¹Burckhardt, p. 59.

lest it become mere decoration, sterile and without spiritual relationship to the building. Through his manipulation of color, line, and texture the artist must relate his art spiritually to the building.¹ Many churches, however, have fallen disastrously short of the ideal:

Very often, it seems to me, church architects have done better work than church decorators. Many a turn-of-the-century Neo-Gothic church, for example, has really graceful . . . lines--so why not simply paint over or take down the absurdities and let the building say what it has to say? There are walls and walls, arches and arches. Some walls are happy just to be part of the building; others cry out for adornment. In the latter case, money permitting, commission a serious person to adorn them; money not permitting, a simple banner will do. But in no case should anything appear in a church that does not have to be there.²

The visual aspects of worship have long included, in addition to architecture and stained glass, a great variety of furnishings--furnishings which should be employed with intelligence and discretion. These include not only the furniture but also vestments, sculpture, paintings, bells,³ flags,⁴ banners and wall hangings,⁵ ornaments, draperies and so on.

¹Willet, p. 58.

²Fitzer, p. 227.

³In essence bells are a call to prayer: "Church bells tell a certain something which strikes the ear and reverberates in the spirit. . . . This searching quality may reach us from the ringing of a simple, single bell in a country chapel; . . . from a chime of bells in a city church; or from a cathedral's mighty carillon. . . . And before the echoes have died away the atmosphere and the individual have been rarefied" (Smith, p. 22).

⁴The Christian flag originated in 1897 when Charles Overton, a Sunday School superintendent, substituted for a missing guest speaker. From the symbolism of the American flag he moved extemporaneously to a concept of the Christian flag (a red Latin cross on a blue field). See Joyce Seitzinger, "Flags in the Church," Your Church, 3 (October/November/December, 1957), pp. 38, 41. Burman objects to this use of flags: "We . . . put the U. S. flag up on the platform as though it were a means of grace. Perhaps that is why we have so much nationalism. . . . In the Dutch Reformed Church the flag is with the audience: listening to the gospel instead of giving it. We have something to learn from that." See Chuck Scriven, "Let Them Build Me a Railroad Coach," Insight, 4 (October 23, 1973), p. 14.

⁵For comments on the use of banners, tapestries and wall hangings, see "Renascence of Worship," Christianity Today, 17 (February 2, 1973), p. 25.

More and more modern church usages are integrating contemporary art in the liturgical decor. Eversole feels that a "marriage" between art and religion is now possible because of the characteristics of the modern arts which correlate well with religious purposes.

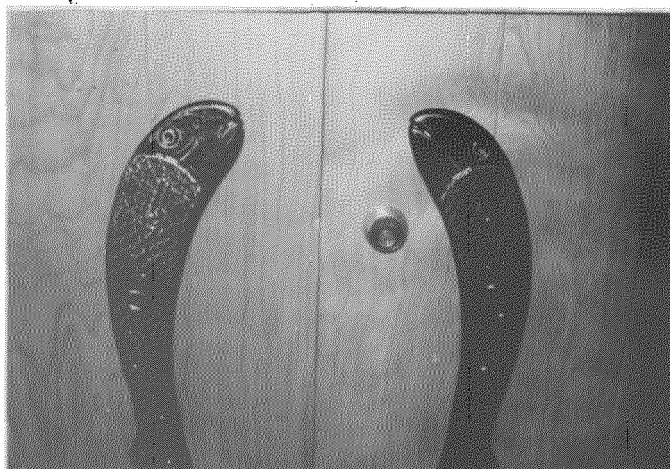


Fig. 43. Iron fish form the handles of the front door of the Kitchener church. This is a unique use of the early Christian symbol of the fish, retaining an old sign in a contemporary dress.

They have a sense of the

infinite, they reveal intense spirituality, they are preoccupied with the deep unconscious life of man, and their abstract expressionism is essentially an art of revelation.¹

Of the church's diverse architectural systems, none is more symbolic than the door. "Closing the door of the medieval church signified the passing away of earthly things and entry of the elect, upon judgment day, into the kingdom of heaven."² Certainly the artists of the Gothic era understood the significance of church entrances thoroughly. The three bays at Chartres, for example, reveal different aspects of the Christ with images of God the Judge and of the Virgin presiding over the doors.

A sanctuary is like a door opening on the beyond, on the Kingdom of God. That being so, the door of the sanctuary must itself recapitu-

¹Finley Eversole, "Art and Sacrament," Christian Century, 81 (March 25, 1964), p. 396.

²Thomas L. Spalding, "The Challenge of Church Doors," Your Church, 17 (November/December, 1971), p. 22.

late the nature of the sanctuary as a whole, and its symbolical relationships must be the same. . . . This idea is expressed in the traditional iconography of the church portal.¹

Today church doors still pose a challenge to the architect because of their large size and weight. In their design "aesthetics, reliability, exceptional longevity and ease of maintenance are vital selection factors."² Today also approaching and entering the church still gives the worshipper a sequence of varied spatial experiences.

We must never overlook the uses of color in the creating of the worship atmosphere. Our reluctance to adventure into exciting new color contrasts has produced a number of modern, refined Seventh-day Adventist churches which, restful as they may be, say only "blah." Lynwood's padded gold theater seats, gold carpet and wide expanse of wood panelling in the chancel area, for example, produce a tranquil blend, but it is peculiarly lacking in vitality. In daily use by the academy, this sanctuary has (not surprisingly) a worn and used look. The exterior is much more impressive with square white pillars and a rectangular facade in multi-brown glazed bricks. A fine office unit is one of the bonuses for Lynwood, however.

Burman has succeeded well in capturing liveliness in his churches. Anaheim's gold-blue-and-white decor with six abstract stained-glass windows in the chancel and glass walls with the "natural garden look" on the sides, is a major example. "Theology must precede architecture," Burman insists. "You have to think about what you are making so that it will express a mean-

¹Burckhardt, p. 75.

²Spalding, p. 31. Spalding's article gives practical advice on planning the church doors and cites illustrations of various churches in America which have artistically treated doors.

ing. If you try to cram what you believe into an object already built, that's doing it backwards."¹ Having an admirable record of building and remodelling churches and other religious structures,²



Fig. 44. The chancel of the Anaheim church. Note the open, gold-tiled baptismal font on the left and the matching gold bases of the six tall stained-glass chancel windows.

Burman has addressed himself to the task of making buildings say "faith." This has been his chief purpose ever

since he graduated from the University of Washington School of Architecture (1952). He believes that we can build churches that express the nature of God, but he is apprehensive about the future of Seventh-day Adventist architecture lest we make our church "a tomb for a dead (or death-oriented) religion."³

In his analysis of the Seventh-day Adventist theology of architecture, he uncovers a shocking amount of idolatry. "They used to call the idol's name Beelzebub, but nowadays we spell it b-l-a-h." In other words, when we are tied to static forms in our places of worship, we are not moved and experience is dead. Far too many of our churches proclaim

¹Scriven, p. 13. (Unless otherwise documented, statements by Burman are taken from personal interviews.)

²Burman's work includes more than thirty Seventh-day Adventist churches, six other churches, sixteen schools, thirty-six hospitals and medical facilities, and miscellaneous other projects.

³Burman to Pierson, p. 6. See Burman's listing of life and death principles, pp. 186-188.

by their architecture that the church and its methods are wholly "unchanged by the currents of time."¹ On the contrary, Burman declares, the church is contemporary--in our own time and culture. It has more than a past and a future. It must have a very vital present.

Our Seventh-day Adventist church buildings then tell much more about us than the majority of us realize:

People get the kind of architecture they are ready for, and tendencies in education which foster either creative habits or imitative habits are decisive in forming their attitude. When plans are drawn, every line is the result of a conscious decision, an attitude, therefore indicative not only of the values we hold but also of the concepts of truth we hold.²

Burman has coined the phrase "railroad coach architecture" to describe our traditional worship setting where people sit in parallel straight rows looking at the backs of other people's heads. "We should prefer eye contact with one another as much as possible, for God says that we (not a building) are the temple of the living God."³ Burman argues that the rending of the veil in the Jerusalem Temple ushered in a new era in which there are no more secret holy places. "If you want to see God, you have to look to people, not things. If you really believe that man was created in God's image . . . then you have to look to the individual person to see God."⁴ Moreover, the concept of "God with us" should not transplant us into overwhelming, unfamiliar surroundings where we feel un-

¹Scriven, p. 15.

²Robert Burman, "Christian Architecture for the Child" (unpublished manuscript; Glendale, 1975), p. 1.

³Robert Burman, "Do our Church Buildings Represent our Real Beliefs?" Ministry, April, 1974, p. 19.

⁴Scriven, p. 13.

comfortable and not "at home." The "churchy" atmosphere we strive after can too often foster an environment "where things instead of people become holy and sacred."¹

We shall now examine five of the main tenets of Burman's architectural faith.

2. Elements of Christian Architecture

Concern and care. Burman defines an artist as "anyone who does anything well." Relating his principle of "caring" to Genesis 1, he shows God to be a creative artist:

The earth was without form and void. Out of this condition God created forms with built-in genetic systems to avoid repetition, monotony, and staleness. He built in the possibility for newness, novelty, surprise, and delight. The church is the real body of Christ sent into the world to carry on the work of creation.²

Burman finds great theological significance in God's saying on the first day of creation, "Let there be light." Citing Walt Whitman's description of the poet and artist's view of the miracle of space,³ he deeply regrets that theologians cannot see the world about them in a similar manner. Seventh-day Adventist church architecture has shown, he believes, a lack of sensitivity to anything that is not verbal.

Our poor record in the creation of beauty as a denomination shows our complete ignorance of the meaning of the creation in which we claim to believe. . . . On every day of creation God looked on what He had made and He said "It is good." When He was done, He said, "It is very good (beautiful)." To be godly we would have to emulate this attitude toward our schools, churches, factories, or gas stations--whenever we impose our handiwork upon the miracle of space.⁴

¹Burman, "Do Our Churches," p. 19. ²Burman, Letter, p. 2.

³From Walt Whitman, Leaves of Grass (1855): "The light and the dark are a miracle to me,/ Every square inch of space is a miracle."

⁴Burman, Letter, p. 3.

We will make our building truly Christian only when we strive for this same degree of excellence, even through the humblest materials. What does it mean theologically to realize that God has produced some of His most fanciful, colorful designs for the home of the simple slug--the sea-shell?

Burman cites the Neighborhood Church of Pasadena and its surroundings as a prime example of "caring." The church describes itself as "a liberal religious community affiliated with the Unitarian-Universalist Association."¹ The old church which had been in use for eighty-four years



Fig. 45. The Neighborhood Church, Pasadena, California. Through the media of modern technology, this church recaptures the elements of the Greene and Greene tradition, established in Pasadena at the turn of the century

was sold in 1970, and a very contemporary one replaced it on a 2½-acre lot which it shares with two old-time homes of the Greene and Greene era (1893-1923). The new church uses modern forms but fits in perfectly with the turn-of-the-century landscape. Like the Greene and Greene homes, it is characterized by the use of heavy timbers, projecting rafters (originally hewn, but now sawed for the church), broad sloping roof lines with overhanging eaves, stained and weathered shingle siding and wood joints

¹The constitutional by-laws of the Neighborhood Church say: "Membership in this church shall not be conditional on the acceptance of any sectarian creed or dogma. Membership in this church does not preclude membership in any other church or religious organization" (publicity brochure; Pasadena, 1971).

which are works of sculpture. The garden is incorporated into the total design. The Gamble House has intricately laid brick pavement, stained glass, and contour stone walls built over natural boulders. Vines creep out over the trellises and rock gardens make the architecture, landscaping, and nature become one.¹ Burman



Fig. 46. The Gamble House, Pasadena, by Greene and Greene. The principle of "caring" is demonstrated in handcrafted beams and joints, meticulously laid brick walkways, and exquisite detail in both the house and the gardens. With its accent on the natural excellence of wood, the house blends into the landscape.

comments: "This demonstrates a sound principle of good design and maximum effectiveness. You can't see it all in one glance--everywhere you look, you see that someone has planned and worked on every inch of space."²

¹The Greene and Greene Architectural Firm practiced an indigenous American architecture in the Pasadena area. It derives its distinctive character from a deep, rich study of wood, a love of nature and natural materials, and Japanese and Swiss influences. The surrounding Arroyo Drive neighborhood became known as "Little Switzerland." The Greene brothers' contribution to California architecture was first recognized in 1948 with AIA citations. Their work blossomed out of the past with new post-war interest in expressing the qualities of wood. The Gamble House and the Blacker House are well preserved examples of the genre. See Ranel L. Makinson, "Greene and Greene," Five California Architects, ed. by Esther McCoy (New York, 1960); and Janann Strand, A Greene and Greene Guide (Pasadena, 1974).

²A contemporary described the work of Charles Sumner Greene as "among the best there is in this country. . . . He took us to his workshops where they were making without exception the best and most characteristic furniture I have seen in this country. . . . Here things were really alive . . . and the 'Arts and Crafts' that all the others were screaming and hustling about are here actually being produced by a young architect, this quiet, dreamy, nervous, tenacious little man, fighting single-handed until recently against tremendous odds." See C. R. Ashbee, Memoirs: Three Notes (Los Angeles, 1909), p. 106, cited by Strand, p. 26.

Meaningful church architecture must also be based on this same principle of "caring." This meticulous attention to detail and the giving of aesthetic pleasure will give the worshipper not only an awareness of the "beauty of holiness" but also a sense of caring which will transfer to a spiritual awareness of God's protective caring for man. The great slabs of concrete, steel and glass, the freeways, monumental design, mass production of merchandise, and the computerization of society have dehumanized man. He is robbed of his self worth and his channels of reaching out to God are clogged. Without intelligent awareness among us, this dehumanization can enter the sanctuary in a kind of technological degradation--necessary as modern inventions are. Burman, therefore, favors a church architecture which is modest, natural, freely open, and cut-down-to-size. Like the Greene and Greene homes, Burman recommends that the church be based on the idea of "non-architecture" which enables the building to become one with its surroundings and one with the congregation which uses it.

The Pasadena Neighborhood Church has a large square centrum with flexible seating and movable liturgical center. A square narthex in a garden setting opens into a corner entrance. On the Sunday we visited the church, folk-dancing was the basis for the "divine service." It was described in the bulletin as "Celebration with Music and Movement." While the liberal intentions of this congregation¹ may not parallel the needs

¹The "creed" of the Neighborhood Church is: "Being in a human community, becoming ourselves; by deepening our sources of personal hope and our responsiveness to human needs; building a whole church for ourselves, our children, our neighbors in the larger community, and for generations to come . . . to come together with love and respect--worshipping, working, playing, wondering, sharing" (Publicity brochure, 1971).

and purposes of a Seventh-day Adventist congregation, we can learn much from their colorful, joyful sense of exuberance in worship, their excellent provisions for their children's religious education, the flexibility of the facilities, and the friendly sense of "caring," not only through the warmth of the members but also the "concern" expressed in the design of the building itself.

Integrity. Integrity is closely related to the "humanization" discussed above. Buildings are being treated more and more as a wrapping thrown around people gathered within the church. The Japanese artist Yamasaki believes that "a building should embrace man rather than awe him, that it should draw man to it with a desire to relate to it, to touch it."¹ Indeed, this function of architecture results in integrity of the highest sort:

Honest religious buildings are simply the result of frankly, pleasantly, and aesthetically placing walls around their worshippers' activities rather than clinging to outmoded architectural forms which can be varied in detail but remain the same in principle.²

All materials used in the church building should "speak in their own character." Burman points out that each material--glass, stone, brick, wood--has a unique quality which is its "isness." Because God Himself is real, nothing in the church should be phoney. This concept brings up the issue of using imitation wood, brick, and stone, as well as decorating with imitation plants. We may recall here again the Greene and Greene principle of making a wooden structure "express the identity of each contributing member."³ Of course, nurturing live greenery in the

¹Cited in Bartlett, "Signs and Symbols," p. 11.

²Wagoner, p. 28.

³Makinson, p. 135.

church takes a lot of care and effort, but the problem of keeping plants in the sanctuary has been solved in various ways. All such issues must be faced. If every inch of space is "a miracle," then, as Burman points out, "designing an impressive entrance and ignoring the other sides of a building tells another story!"

Integrity and unity in the church decor is as important as it is in the basic church structure. Whatever symbolism we use, it will be more meaningful when it "isn't lost in a mass of confusing details and extravagant use of ornament."¹

It seems to me that stained glass, for example, can be much more effective when it is surrounded by an expanse of otherwise unadorned brickwork than when it has to compete with a whole multitude of meaningless architectural details in plaster, wood and stone for the visual attention of the worshippers.²

In the absence of "ecclesiastic details" and motifs then, one may question how the church can perform its ministry of witnessing. Sovik sees ornaments as being only labels, not substance. "They have no more to do with the matter than wearing a cross in the lapel has to do with Christian character."³ The church's commitment to truth and authenticity, without deceits or illusions or artificialities--this is the best witness. This authenticity does not come easily since our civilization is abundantly supplied with substitutes and artifices of all kinds. "If we surround ourselves with environments of clever artifice, we cannot avoid being affected by them. We ourselves become artificial, and our capacity to live lives of authenticity is diminished."⁴

¹Willet, p. 63. Some of the better new churches in Europe are cited as examples of "decoration with empty space."

²Ibid., pp. 63-64.

³Sovik, Architecture for Worship, p. 55.

⁴Ibid., p. 57.

In the quest for integrity, however, many have begun to feel that "honesty" has resulted in an unnecessary barrenness. The new search for enrichment in architecture and a return to the decorative arts is a counter movement being pioneered by Catholic liturgical artists:

One of the tenets of modern architecture as it began to emerge in the first quarter of the twentieth century, was a stripping of applied decoration from the new buildings. . . . Ornament became almost a forbidden concept. . . . This reduction of the building to its basic essentials was doubtless a necessary step in freeing architecture from anachronism: the masquerade of structurally modern buildings behind a frosting of past styles.¹

Aspects of the integrity question crop up constantly. As mentioned already, one clear demonstration is the use of live versus plastic plants in the church as well as the use of imitation wood panelling. Several of the Seventh-day Adventist churches examined made extensive use of live plants, inside and out, with a most refreshing effect. Others used potted plants set in window planters for easier care. Others resorted to plastic greenery on the platform. Then at the far end of the spectrum we have the Ventura church² which is dominated by unadorned Palos Verdes stonework. Combined with grillwork at the entrance and lavish greenery indoors, the result is a visual impression which is dramatic and memorable. The heavy carved doors constitute the only other decoration in the sanctuary. All of the stonework and plants, however, are imitation. While this fact is readily discernible in the case of the ferns which decorate the narthex, halls and platform, the "genuineness" of the stonework appears very convincing.

¹Christ-Janer, p. 45.

²The Ventura church, along with those in Sacramento and Santa Rosa, was designed by a pastor-builder, William Henry. These Seventh-day Adventist churches have been described as the "most functional" in California because of the economies brought about by the work of the pastor and the free labor of the members. (Approximate cost: \$200,000)

One is left, therefore, with the question: "Shall we insist on live plants or none at all?" "How dogmatic a stand should we take on the question--and others like it?" Burman declares that "that which is false does not belong in church. If you can't have live plants concentrate on other materials in the building for effect." On the other hand, he has used Palos Verdes stone in one of his own churches with good effect. In any case, we cannot dismiss this basic theological principle of integrity too lightly. It would seem that the issue goes much deeper, for we emphasize that the Christian life must be genuine and free from all pretense and sham. The use of imitation materials then falls into the category of "cosmetic church architecture." Every church building committee will have to settle for itself on the basis of what it wants to project to the beholders.

Movement. Movement is a key word both in church structures and in liturgical practices today. Burman likes to quote the following poem by Sophia Lyon Fahs:

Some beliefs are like walled gardens. They encourage exclusiveness, and the feeling of being privileged. Other beliefs are expansive and lead the way into wider and deeper sympathies.

Some beliefs are like shadows, darkening children's days with fears of unknown calamities. Other beliefs are like the sunshine, blessing children with the warmth of happiness.

Some beliefs are divisive, separating the saved from the unsaved, friends from enemies. Other beliefs are bonds in a universal brotherhood, where sincere differences beautify the pattern.

Some beliefs are like blinders, shutting off the power to choose one's own direction. Other beliefs are like gateways opening wide vistas for exploration.

Some beliefs weaken a person's selfhood. They blight the growth of resourcefulness. Other beliefs nurture self-confidence and enrich the feeling of personal worth.

Some beliefs are rigid, like the body of death, impotent in a changing world. Other beliefs are pliable, like the young sapling, ever growing with the upward thrust of life.¹

Static architecture is non-Christian, Burman believes. The gospel calls for movement; our church is referred to as a "movement."

Buildings can express this idea through the play of light and shade, non-parallel roof planes, recessed surfaces, and so forth.

The concept of 'grace' (gracefulness) is better portrayed by the use of curved lines, for example, than straight lines. Unfortunately, curved lines cost more to build. However, we ought to find some way to at least soften some of the hard edges.²

In commenting on the curved walk in a well-landscaped church garden,

Burman remarked:

The shortest distance between two points is not a straight line. When we walk a path that changes direction, we have pleasure which more than compensates for the extra length. We get tired on a straight line. Man is first of all a lyrical being. He responds to rhythm in music, poetry, art, and architecture. Church planning committees seldom consider this.

He further illustrates our static attitudes in the theology of our pictures of heaven as a place of high walls, guard towers, pagan Greek temples, long staircases, all-white clothing, regulation haircuts, and "stenciled-on smiles."

A prisoner would feel right at home here. And have you noticed that our military schools rely on parallel lines, geometric and symmetrical patterns, avoiding all soft edges or sign of elasticity and fluidity (grace)? It helps when they are teaching men to kill.³

¹Cited in Burman, Letter, pp. 1-2.

²Burman, "Do Our Churches?" p. 19.

³Burman makes an interesting comment on the needs for the day school: "Children prefer a variety of spatial experiences--tunnels, lofts, nooks, crannies, light and dark, large and small, caves, peekholes--colored windows, textures, unfinished spaces they can complete--not thirty-foot square, fluorescent-tubed, acoustic-ceilinged boxes, nor open spaces with no visual stimulation." See "Christian Architecture" (unpublished manuscript; Glendale, 1975), p. 1.

Burman calls for a search for the "compassion-aesthetic," That is, a "space that heals." God has taken us out of "the house of bondage" (Ex 13:3, 13), and our worship spaces must emphasize this deliverance by removing barriers and boundaries.

Take the ends off the pews, remove railings, let the light in. The eye should be given the opportunity to see spaces beyond--infinity. Create transcendence. Create light. Give freedom. . . . When four walls are closed and rigid you have created bondage. If you want to get a feeling of freedom, you create spaces that are open and flowing. You break up space in such a way that you don't have a feeling of restriction.¹

He also suggests that the walls of church lobbies be places where temporary art can be hung. Members, even children, could express themselves here. And, since the art would change, there would be the implication of the church as moving through time rather than standing still.²

Many Seventh-day Adventists, however, fear innovativeness--particularly those of the over-thirty generation and beyond. They find any deviation from the traditional architectural forms and worship practices consistently "way out." We must, of course, study to keep our churches and worship practices solidly within our theological beliefs. We may, nonetheless, raise a pertinent question: "Are we equating passivity with worship and slumber with reverence?"

The importance of the impact of movement cannot be overestimated. Allen points out that

Contemporary man communicates with his eyes. . . . As Marshall McLuhan has instructed us, the oral and aural have given way to the visual. However important to the Jewish and Christian communities is the Word of God, it is going to have to be seen and felt and experienced, if, as the Christians say, it is to be "flesh."³

¹Scriven, p. 14.

²Ibid.

³Allen, p. 23.

In this same vein, Burman recommends getting the children out of their seats because "the child will remember about 30% of what he hears, 70% of what he says, 80% of what he sees, and 90% of what he does."¹ To a great degree this same ratio no doubt applies to adults as well. He illustrates the concept in a diagram of the process of retention:

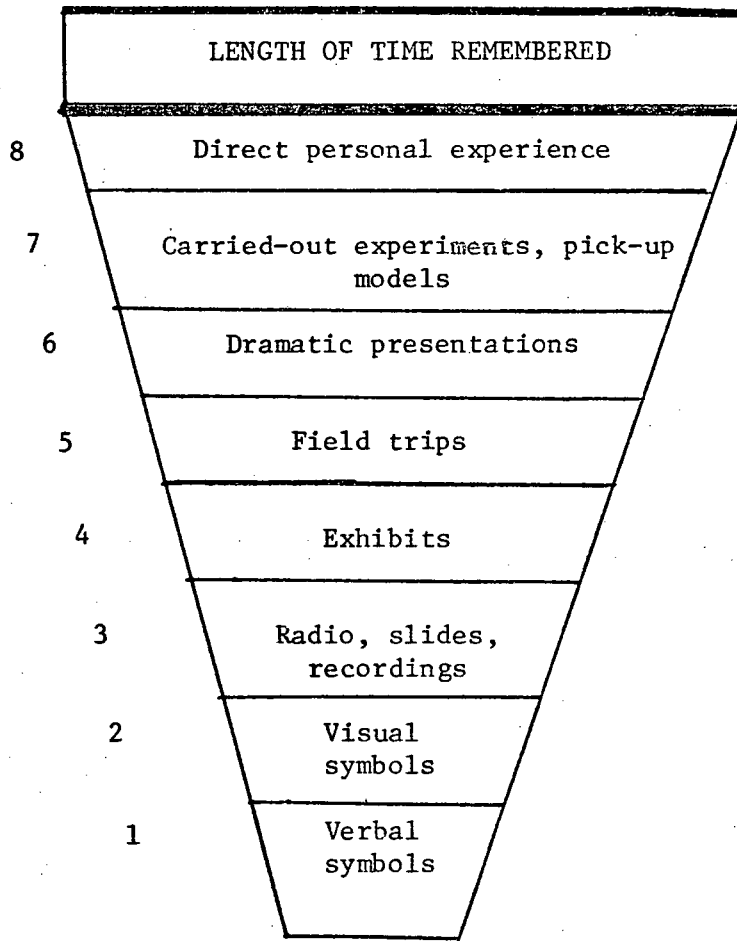


Fig. 47. Diagram of Retention Levels²

Although Burman has not documented the above diagram, the idea clearly has far-reaching implications when applied to the worship experience, and it is a subject that merits further research. Considering that the church has long been stalled on the first level and is only now reaching out into

¹Burman, "Christian Architecture," p. 4.

²Ibid.

the second and third, we have much substance here for thought as we consider the possibilities of the next five levels beyond. Contemporary education is taking this route, and the church is going to be challenged to broaden the forms of its ministry too.

Innovation. Burman finds many Scriptural precedents for "newness" and the innovations he recommends. Our traditional conservatism and unwillingness to accept new ideas negates, he feels, the Christian concept of newness (Rom 6:4; 7:6; Rev 21:5). "Faith has an adventurous character. . . . It is a willingness to confront uncertainty."¹ The church should not employ repetitious architecture, but rather it should choose plans based on thoughtful, creative, and spiritual preparation. Burman regards the use of stock plans for church building as a denial of faith:

Too often nostalgia and sentimentality become primary criteria for the design of a church. We are in danger of producing a cosmetic Christianity that fails because it lacks content and substance. Before we produce a work of architecture there must be a re-examination of what we believe and then an attempt to make the building a visible expression of these beliefs.²



Fig. 48. The controversial new Presbyterian church, Pasadena. It is highly innovative but also very expensive

¹Ibid., p. 15.

²Burman, "Do Our Churches?" p. 18.

He also maintains that trade plans promote mediocrity:

Stock plans are programmed alienation. Alienation is another word for sin. It is another way of saying "God is dead." It is an admission that either God has nothing new to reveal to us or else we are just too lazy to do any more thinking! To stand still is to go backwards. . . . The most unfortunate myth is the belief that stock plans save money! Even if they did, that is not the purpose of the church. Stock plans do not work because we are not stock people!¹

The church's business is not to save dollars but rather to make the spending of those that we have more meaningful.

Burman subscribes strongly to the idea that "churches, like people, are all different. There is no reason why they should all look alike." He has several practical arguments against standardization.²

(1) Each church and its community has its own needs and personality as well as financial capabilities.

(2) The availability of materials, skilled labor, and technological resources varies from one area to another.

(3) Each location has construction demands depending on fire zones, land-use laws, yard areas, area of building, capacity, and use.

(4) Codes vary for geological, earthquake, climatic, and aesthetic reasons.

(5) Each piece of property has varying configurations, access, availability to services, topography, existing covenants and restrictions, as well as orientation and security problems.

(6) Each community will interpret the codes differently. In the past ten years new agencies and regulations have come into existence that make sometimes very arbitrary and unforeseen demands.³ Some retirement centers have over twenty such modifiers to preconceived hopes and plans.

(7) Stock plans guarantee little if any attention from the designer.⁴

¹Burman, Letter, pp. 3-4.

²Based on Ibid., p. 4.

³Among these agencies are: the Architectural Review Board, Planning Commission, the Fire Marshall, the Health Department, Title 19 and 21, O. A. C., O. S. H. A., etc.

⁴In the case of one church we visited, we found that the "stock planner" had never even come to see the finished building.

With the drastic changes of the past five years, Burman fears that "99% of the churches we are building are obsolete before the shovel turns the first sod." And this is because we "have standardized our concepts about how they should be built."¹

He pleads for creativeness: "We can't complete God's creation, but what a privilege it is to participate in it--what an exciting thing it is to help it happen."² To the congregation about to build a church he says:

Next time you are tempted to buy a stock plan or copy a church that has already been built, pause and think about your very reason for being. . . . Unless you really think that the assembly-line church glorifies God, don't be afraid to embark on a new adventure. God always has something new to reveal to His children. God set His example by taking the supreme risk.³

The life principle. Effective religious architecture must impart a sense of life and vitality, and art achieves this through the uses of light, water, air, movement, plants, and so forth. Long ago commercial enterprises discovered the "life principle" in their architecture, and modern shopping centers utilize light, air, water, and greenery lavishly. Burman, however, points to the traditional church, still with



Fig. 49. A lighted fountain in front of picture window in the entrance hall of the Jabola home illustrates the use of light, air, and water and the incorporation of Burman's "life principle" even in domestic architecture.

¹Burman, Letter, pp. 5-6.

²Burman, "Christian Architecture," p. 5.

³Burman, "Do Our Churches?" p. 19.

long flights of stairs, fortress-like walls and monumental designs.

"And you may get shot down as you climb up to the door. The very architecture implies that salvation is work."

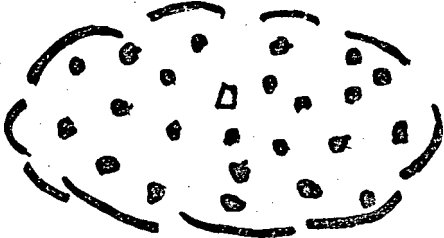
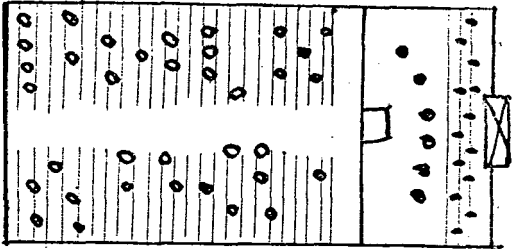
Burman defines true worship as the "celebration of life." Our concepts of worship, therefore, should represent the attributes of life rather than death. He believes that there is only one design criterion for Christian architecture--whether it be school, factory, granary, or church. It must have the attributes of real LIFE. "For God so



Fig. 50. Gardens along the side of the Riverside Church. The clear glass windows separate the outdoor gardens from the planters inside. The effect is one of a "total natural" setting for worship.

loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life" (Jn 3:16). By way of introducing this theme, he challenges us to examine in detail the state of any creature in death and contrast it with its appearance in life. Below is his list of these contrasting attributes, along with some abstract applications. While they should not be considered as always mutually exclusive, they demonstrate important directions which architecture--and the conduct of life as a whole--may take.¹

¹This list is compiled from Burman's "Christian Architecture," pp. 2-3, and miscellaneous notes taken in interview.

THE LIFE/DEATH PRINCIPLES	
TENDING TO LIFE	TENDING TO DEATH
<p>Goodness, Truth, and Beauty</p> <p>Integrated uni-cameral space:</p>  <p>Forming community, people-oriented, eye contact, one body, priesthood of all believers</p> <p>People holy</p> <p>Mutuality, no barriers, closeness</p> <p>Giving, outreach to others</p> <p>Imagination, the compassion aesthetic</p> <p>Variety</p> <p>Movement, action-oriented, flowing</p> <p>Dynamic, developmental</p> <p>Flexible, relaxed, changing</p> <p>Spontaneity, action, giving and response</p> <p>Capable of growth, progressive</p> <p>Work to do, unfinished</p> <p>Unconditional love, accepting</p> <p>Uniqueness</p>	<p>Evil, falseness, and ugliness</p> <p>Segregated multi-cameral spaces:</p>  <p>Railroad-coach architecture, House of Bondage, Prison of the Grid, fear of community, people secondary</p> <p>Things holy</p> <p>Aloneness, solitude, alienation, separation, distance</p> <p>Receiving, keeping, pietism, personal, inward pre-occupation</p> <p>Non-imagination</p> <p>Uniformity</p> <p>Stillness, word-oriented, immovability</p> <p>Static</p> <p>Fixed, rigid, dogmatic, "either-or" and "love-it-or-leave it"</p> <p>Structured emphasis on silence, be quiet, sit still, listen in your place</p> <p>Standing still, regressive</p> <p>Work finished, complete, formed</p> <p>Conditional love, rejecting</p> <p>Conformity</p>

Tending to Life	Tending to Death
Adventure, unlimited	No surprises, limited, utilitarian practical, standard, pre-packaged curriculum
Temporary, personal art	Permanent, mass art
Present emphasized, Incarnation, God creating <u>here</u> and <u>now</u>	Past emphasized, God creating in past only, glory only in celebration of future hope only
God omnipresent, all space sacred	God "up there," in one place (pulpit/platform?), contained in a "God box"
Natural	Unnatural, artificial
Intimate, belonging, sharing, inclusive	Exclusive
Emotional joy, caring, celebration	Intellectual, transmission of information only
Harvest, fullness	Famine
Supreme worth of individual	Regimentation, compulsion
Democratic, freewill, equality independence, autonomy	Authoritarian, monarchical, episcopal, autocratic, pontifical
Cooperation, yielding, fluidity "you <u>and</u> me," both <u>and</u> . . . , "more <u>and</u> less," "greater <u>and</u> more great"	Custodial, manipulative, fascist-totalitarian, hierarchical, "Diplomatiasis"
Non-competitive	Status achievement, win-lose, you-me
Redemptive faith	Oppressive materialism
Amateur	Professional elitism
Exciting, risky	Monotonous, predictable, automatic
Beginning	Ending
Light	Subdued light, darkness
Warmth and softness	Coldness and hardness
Playful, humorous	Sober

Tending to Life	Tending to Death
Sensitive	Insensitive
Continuity, rhythmic	Disruption, erratic
Color, brightness	Dullness
Elastic, pliable	Brittle
Dancing, spontaneous joy	Marching, regimentation
Fresh, moist, growing	Stagnant, dry, wilted, stifled
Courage	Fear
Newness	Oldness
Informality	Formality
Curves	Straight lines
CREATIVITY (Jesus' gift)	DESTRUCTION (Satan's legacy)

A careful study of the above list opens up almost limitless avenues whereby the church can utilize the all-important life principle.¹

Albert Einstein once said that "imagination is more important than knowledge." Burman believes that the church lacks imagination, not money. "Everyone seems to imitate everyone else. The imitator never rises above what he imitates, and he usually imitates the mistakes instead of the vital elements. Don't forget that our young men shall dream dreams . . ." ² He appeals to us "to come alive."

Monotonous, repetitious, similar, uniform, parallel, static spaces produce similar-type persons who rate high on the passive-dependency scale. Seventh-day Adventist schools should not be producing "Adventoids." The Church as the body of Christ was sent into the world to

¹In further research interesting comparisons might be made between Burman's life/death principles and the ancient basis of Oriental philosophy, the dichotomy of Yang and Yin.

²Burman, Letter, p. 7.

continue the work of creation. . . . In order to accomplish this objective of developing the full potential of each member, we must overcome the "cost-per-square-foot" mentality.¹

There is something infectious and exhilarating about meeting an independent, creative mind like Robert Burman and sharing his faith that "every cubic inch of space is a miracle." We are only touching the edges of this "ministry of architecture" in our church, a ministry which should speak for God in this generation.

We may now summarize and make some specific applications to the Adventist situation. While stock plans may be helpful to the building committee up to a point, pastor and congregation need to consider seriously their raison d'etre and come up with clear thinking if their new church is actually going to serve them to its full potential. They must know their needs and through a small committee be able to express to the architect their desires and the budget he has to work with in meeting their requirements. And, unless the architect is a practicing communicant of the faith who understands the group's theology, he really is not qualified to take on the responsibility of designing a church for that congregation. The conscientious architect will want to study the theological beliefs of the congregation he serves. It was with intention that considerable space in this chapter was devoted to the crucial matter of choosing an architect. Technical training and competency are important, but the designer's theological resources and concepts are vital also.

The major objective in this chapter then has been an attempt to discover basic principles that are fundamental for any country and culture.

¹Burman, "Christian Architecture," p. 1.

The simple comparative outline which follows may be suggestive of the relationship between basic Seventh-day Adventist teachings and possible expressions in architecture and art:

SEVENTH-DAY ADVENTIST DOCTRINES	EXPRESSION THROUGH ARCHITECTURE AND/OR ART
1. The Word of God	1. Central pulpit
2. Salvation by Grace through Faith	2. More graceful, curved, softened lines
3. The Law of God's government	3. Solid pulpit, adding authority to proclamation of minister
4. The Sabbath	4. Restful, reverent setting (garden, water, etc.)
5. The Second Coming	5. Stained glass, painting, sculpture
6. The Resurrection	6. Growing plants speak of life
7. Heaven	7. Overall atmosphere of beauty (color, high ceiling, good taste)
8. Sanctuary and Judgment	8. The three angels
9. Baptism	9. Open baptistry, always visible
10. The Lord's Supper	10. Communion table in right location, set with essential symbolic items
11. The Incarnation	11. Newness, freshness, movement, variety
12. The Immanence of God	12. God's presence not localized
13. The Transcendence of God	13. Use of space, lines moving into infinity
14. Stewardship	14. Economy, simplicity
15. Integrity	15. Non-cosmetic, honest use of materials
16. Reverence and Holiness	16. Acoustics and quality of sound
17. The Body Temple	17. Unity and functionalism
18. Modesty	18. Simplicity and good taste
19. Place of Music	19. Avoidance of "choirolatry"
20. Function of Beauty	20. Perfection of workmanship, materials and design
21. Priesthood of believers (laity)	21. Fellowship, treatment of congregational space, no barriers

CHURCHES	T H E O L O G I C A L			
	PULPIT	TABLE	BAPTISTRY	CONGREGATIONAL SPACE
1. ALHAMBRA	Satisfactory, modest height & size, central	Conventionally placed in front of pulpit, Bible stand	Hidden in front screen	Seats 800 Traditional, good narthex, library
2. ANAHEIM	Satisfactory, but set far behind the pulpit	Modern type table used as flower stand	Open pool projecting into nave on the left	Seats 600 Traditional, open-end pews
3. BELLFLOWER	Satisfactory	Placed against against side wall and used as flower stand	Open, center-front, not visible from all parts of nave	Seats 320 Traditional no fellowship hall
4. CAMARILLO	Satisfactory	Empty, but shaped like an altar	Invisible, sunk into platform floor	Seats 343 Traditional, Excellent narthex space
5. CANBERRA	Simple, T-shape, Centrally placed	Modern table, at right of nave	Open, on right of pulpit, under skylight	Traditional
6. HOLLYWOOD	Satisfactory Flower stand built into front	Not readily visible	Hidden in front screen	Seats 600 Slightly radial seating, open-end pews
7. KITCHENER	Satisfactory size, placement at a low level	Table set with ceramic jug, cup and plate	Open pool projecting into nave on right	Seats 300 Radial seating only 7 rows deep
8. LOMA LINDA HILL CHURCH	High, monumental piece, set in a barricade, feels distant	Within the solidly enclosed chancel area	Hidden in front screen	Traditional T-shape, very long nave
9. LOMA LINDA UNIVERSITY CHURCH	No pulpit--all liturgical furniture is absent	No visible table	Hidden in front screen	Radial seating, balcony
10. LYNWOOD	Portable pulpit on wheels	No visible table	Hidden in front screen	Seats 750 Slightly radial, Large, light nar.
11. PIONEER MEMORIAL	Large, step-up pulpit, 2 lecterns, heavily wooded chancel	Table behind pulpit, altar-like, Bible stand	Hidden below organ pipes and draped	Traditional, very long nave
12. RIVERSIDE	Originally high & distant, now placed lower	Conventional placement	Open, center-front, but distant	Seats 1000 Traditional
13. PORTUGUESE	Low, forward, but heavily wooded chancel area	Conventional placement	Hidden in front screen	Seats 1000 Radial seating in square nave, curved balcony
14. VENTURA	Very high, 6 steps up, one lectern, feels distant	Not readily visible	Open, side-front but high behind pulpit, distant	Seats 400 Traditional, open end pews with kneelers
15. YUCAIPA	Satisfactory an open platform	Conventional placement, a flower stand	Open, central front	Seats 350 Radial seating, 15 rows deep, balcony

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O F F I F T E E N S E V E N T H - D A Y

P R A C T I C A L

CHOIR SPACE	ACOUSTICS	LIGHTING	FUNCTIONALISM	ECONOMY
Choir in balcony	Good Carpeting only in aisles	Clear glass, no chancel window, stained glass in Youth Chapel only	Good	High-cost maintenance, some poor workmanship showing up
Choir and organ in rear balcony	Good High ceiling	Clear glass in nave, 6 stained glass chancel windows	Excellent, except for lck of mothers' rom	Free labor by members; high-cost of drapes (many windows)
Choir and organ in rear balcony, piano in front	Poor Low ceiling, large sound-system required	Stained glass, abstract blues & reds	Poor ventilation Little classroom space, no fellowship hall	Remodelled, original cut too many corners
Choir and organ on left of platform	Very good	Traditional stained glass in chancel, nave quite dark	Very good, foyer family room, poor multi-purpose room	Free labor by members, modest budget
Choir & organ alcove to left of platform, not dominant	Good High sloped ceiling, hard surfaces	Skylight, clear glass on one side, Stark white decor	Good Fully flexible Youth Chapel	?
Choir behind pulpit (traditional placement)	Very good Many irregular wall surfaces	St. glass, narthex Scattered panes in chancel screen, dark nave	Skylights not burglar- or leak-proof, flexible Youth Chapel	Average
Choir and organ in side balcony	Good High ceiling	Only two windows dark, with artificial lighting	Good, movable dividers in adult classrooms	Average
Conventional placement	Good High ceiling	Traditional stained glass, in clerestory	Average	Remodelling, costly
Conventional placement	Very good	Clear glass	Good Large balcony, a complete plant	?
Conventional placement	Very good High ceiling	Tall nave windows well-lighted narthex	Poor ventilation inconvenient lighting controls	Excellent office area, high cost maintenance, doubles as school aud.
Chancel choir divided on two	Good sound system but over-carpeted	Traditional stained glass	Poor visibility long nave, too-small restrooms	High-cost maintenance
Conventional placement	Excellent Very high ceiling	Clear glass in nave, but a glare from chancel window	Poor (See detailed analysis, pp. 139-141)	High-cost maintenance
Conventional placement	Good	Well lighted nave with large opaque Romanesque windows	Much space	Bargain priced, free labor by members
Choir and organ on right of platform	Good	Indirect lighting but dark classrooms and halls	Good, narthex & built-in seats, no visual obstructions	Free labor by members, design by pastor
Conventional placement	Good Floating balcony	Chancel glare abstract stained glass	Good, flexible balcony space	Average

A D V E N T I S T

C H U R C H E S

A E S T H E T I C

ETHNIC SUITABILITY	DECOR	INTEGRITY	CREATIVITY, MOVEMENT	THE LIFE PRINCIPLE
Good, A-frame Complete church plant, large courtyard	Excellent layout but centrum is in dull colors	Plastic greenery on platform	Centrum is too dead visually	Garden, fountain pool with fish
Good, complete church plant, Indoor/outdoor recreation	Gold, blue, white dominate centrum	Live plants, inside and out	Lively use of color, light, air & texture	Natural garden setting
Pleasant Stone facade	Cool blue, beige & cream; good stonework	Genuine materials	Youth Chapel, a static, mini-church; good modernization	Garden, trees, on an old street
Good blend with southwestern landscape	Pleasing, but rather dark	Fine fireplace in multipurpose room	Good educational facilities	Garden (as yet incomplete)
Fits into the style of modern federal capital	Dominant white	Good	Freshness, highly innovative	Reflection pool
Monumental concrete facade, good in Los Angeles	White with black accents	Very good	Vertical movement in lines	Lacks greenery except narthex (part of asphalt jungle)
Conservative congregation, but happy with new design	Pleasing, in rich colors	Very good	Highly innovative	Limited use of greenery, landscaping incomplete
Colonial Spanish suited to Southern California	Fine wood screens in chancel	Good	Interior is somewhat static	Good landscaping
Matches other buildings on LLU campus	Wood screen in chancel, subdued greens and browns	Live plants inside and out	Pleasing but a little secular in impact	Built-in garden
Academic needs dominate those of the church	Impressive exterior, dull interior	Satisfactory.	Finely executed staircases in narthex	Below average
Is it an attempt at a "university style" (??)	Blonde wood with reds, unfinished cement block	Unfinished cement block walls	Static, straight lines dominate	Exterior gardens, little interior life
Satisfactory	Rich use of color Good "atmosphere"	Live plants inside and out	Vertical lines dominate	Natural garden
19th c. traditional, enjoyed by immigrant urban congregation	Fine curved pews, bronze accents, good woodwork	2000-pipe organ, woodcrafting	Traditional	Lacks "life-elements" (the people themselves make up for it)
Satisfactory, a complete church plant	Olive & gold with stonework	Questionable Imitation stone, plastic plants	Vivid use of color and greenery	Lack of true life elements
Satisfactory, a retirement community church	White & gold, dark beams, glass in black, beige, red, yellow	Plastic plants on platform	Vivid use of color	Minimal garden, only edging for parking lot

The fold-out chart on the preceding page is a study of fifteen Seventh-day Adventist churches with a view to applying criteria for houses of worship in the three main areas of discussion: the theological, the practical and the aesthetic. The comments represent only a sampling and are in no way exhaustive.

The following Guidelines are essentially the result of all that has gone before in this chapter and are intended for the consideration of church building committees.

Guidelines for Planning Seventh-day Adventist Church Buildings

1. Theological

(1) Because of the preeminence of the Word of God in Seventh-day Adventist theology, the pulpit should occupy the central position in platform arrangement. Let it be of modest size so as not to overwhelm the rest of the liturgical furniture or dwarf the man behind it.

(2) The communion table should be visible "in the midst of the people." It should look like a table, not an altar, and it should have legs and not be more than thirty inches high. It may be empty or hold the symbolic instruments of communion (a cup, plate, and jug), but it should not serve as a book rest, flower stand, or offering depository. The table occupies a secondary position, usually directly in front of the pulpit. With smaller groups and flexible seating other more innovative communion arrangements are possible.

(3) The baptistry as a symbol of the ceremony initiating new believers into church membership, should be open and visible at all times. Thus the rite can be performed in the midst of the people and the baptistry itself be a constant witness of acceptance into God's family.

(4) An open chancel that is only moderately elevated above the congregational level is recommended. Rails and barricades only tend to divide the people into clergy and laity and the space into sacred and secular. Closer fellowship and oneness of the minister and people is one of our greatest needs.

(5) Seating arrangement in radial or fan-shaped order will be more conducive to eye contact and fellowship, as against the "railroad coach" arrangement which tends toward separation and exclusiveness.

(6) The choir and musical instruments are present to assist and lead in certain parts of the service but not to occupy the center of focus. Various choir seating arrangements are currently under experimentation.

2. Practical

(1) An overall satisfying church building or complex pre-supposes diligent study by the congregation of its present and future needs and expectations. The study should include not only the building costs but also the custodial and maintenance expense against the financial potential of the congregation to meet the demands.

(2) A competent and dedicated architect who thoroughly understands the theology of the church is invaluable. He should be given freedom to work out his plan according to the needs and the budget available.

(3) Use of the talent of competent members to the best advantage will save much money.

(4) Good acoustics are a vital part of worship, and careful planning will pay off a thousandfold. Too often the lavish use of plush, deadening materials has to be overcome by overly expensive amplifying systems.

(5) Adequate lighting properly controlled to avoid glare and discomfort is important. Stained glass versus the clear can be an "atmosphere setter." Cheap stained glass, however, will be a disappointment and is a poor investment.

(6) Trends toward flexibility should cause churches to consider the use being made of their congregational space and to give thoughtful study to the type of seating that will best meet all of their needs.

(7) Functionalism is the avoidance of cheap workmanship, poor materials, the lack of planning. Reliable consultants are indispensable. Too many churches have inadequate restroom facilities, narrow passages, too-small narthexes, pillars and arches blocking visibility, poor ventilation, inadequate classroom space, leaking roofs, poor sound-proofing, badly placed lighting and heating controls, and so forth.

(8) Economy, of course, must always be a prime consideration. The fees for a good architect, however, will be a wise investment. The optimum use of materials and space is vital. Too-expensive fixtures can easily be money wasted. "Evangelical poverty" is too often cited as an excuse for poor workmanship and lack of good planning. Intelligent re-modelling can help withstand high costs. Ostentatious display and lavish spending dishonor God and rob the needy.

(9) The church building must be "the voice of its congregation" and be suited to the cultural heritage of the people. It should also fit well into its external environment.

3. Aesthetic

(1) Churches of "human size" rather than monumental proportions will make for a greater feeling of intimacy, the idea of "gathering round," and the "at home" feeling.

(2) Art can serve effectively to help create the proper worship atmosphere.

(3) Color, light, line and texture should be utilized to add variety, gracefulness and beauty.

(4) The "life principle" applied through the use of light, air, plants, water and other media will help create movement.

(5) Simplicity, dignity and beauty befit every truly Christian church. With careful planning these ideas can be achieved even in humble circumstances and with modest means,

(6) Genuine materials and good workmanship are basic for aesthetic and economic reasons. Ugly buildings created by slipshod workmanship do not promote reverence or tend to make worshippers humble. Most people despise poor workmanship. Men are not led to revere the handiwork of God through the bungling, imperfect works of men. Building, then, to the glory of God is a noble and glorious ideal.

(7) Seventh-day Adventist congregations should always give pre-eminence to the spoken Word, but they should also remember that the visual symbol bears its testimony. The Spoken Word and the Visual Word (in architecture and art) should both proclaim the same gospel.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

Like every other Christian church, the Seventh-day Adventist church is a place for people. Indeed, the church is people, but it is also a place. People are of infinitely more value and importance than the place, and beyond the people worshipping is the Infinite God, the Supreme Person who is worshipped. Evangelical faith believes that true worship is "in spirit and in truth." The "beauty of holiness" is in the first place exemplified in the meek and lowly attitude of the worshipper. While no place is intrinsically holy, the manifestation of the holy occurs in a specific time and place. Moreover, while God can be encountered at any time and in every place by true worshippers, sacred history bears out the fact that God has been pleased to meet with His people in places especially prepared and set aside for worship. God is honored when His people give Him their best. He is not honored, however, by lavish, ostentatious spending. Adventist architecture, therefore, should convey simplicity, strength, perfection in design and overall unity, balance and order--all of which will give a satisfying effect of beauty and good taste. Structures and people are interrelated, for environment helps to shape religious attitudes.

Protestant worship has undergone considerable changes in the past two decades and will undoubtedly continue to change in the future. Seventh-day Adventists need to consider seriously what they stand to gain or to lose in the new trends, and they must study them closely. Those who

build structures which are taken to be symbols of the Christian, and specifically the Seventh-day Adventist, community must commit themselves to the forms which are faithful to their own unique vision. And those forms should communicate their message as clearly and impressively as possible.

History helps us understand the uniqueness of our times and of our doctrines. We learn that the forms which shelter worship change as the worship patterns themselves change. Good Christian architecture, however, will always be in keeping with the faith and therefore will be both contemporary and timeless. "Fighting a building" is a stressful task. It is, therefore, our business to understand our doctrines and our own peculiar liturgical needs so that we can make sound judgments for the most direct and simple house of worship or for the more elaborate city church, as the need may be. And we must learn to apply these principles in any ethnic context anywhere in the world. Only by intelligent planning can our church architecture become a clear witness to the faith.

Of the seventeen denominational sources¹ queried about the guidelines, recommendations and building practices they employed for the building of new churches within their territories, only half responded, and here is a brief summary of their contributions. From the General Conference came a manual, Suggestions to Building Planners.² A collection entitled "The Growing Church in Inter-America" contained some preliminary

¹Questionnaires were sent to eleven North American Unions, five Divisions (Far Eastern, Inter-American, South American, Northern Europe-West African, and Australasian), and the General Conference.

²Suggestions for Building Planners (1953, rev. 1972). The North Pacific Union Conference sent the earlier edition of this General Conference booklet as their only contribution.

practical suggestions for building committees, followed by sketches and photographs of church facades. No floor plans were included. The Southern Union forwarded a set of stock plans. Most of the other respondents said that they had nothing to offer or that they advised building committees to rely upon the counsel of the architect. Whether the latter suggestion is wise or not would, of course, depend wholly upon the knowledgeability and integrity of the architect hired. Typical observations made by respondents were:

We have never set up guidelines for church buildings except in one area--that of provision for children's Sabbath School rooms.

Most . . . local congregations are rather independent in their attitudes toward the development of church buildings. Thus currently we are not getting involved in this type of detail . . . from the Union Conference level.

I realised before I commenced my enquiry that we had little or nothing on paper by way of guidelines, but I was hopeful that one of the practical men in this area could have prepared something that would have been of value to you. As inferred I have come up quite negative, and for this I apologise.

Since several have expressed an interest in the outcome of the project, however, this study should serve to open up a new area to which Seventh-day Adventists have given relatively little thought.¹

As evidenced by the General Conference publication, Suggestions to Building Planners, our almost total concern has been with practical and economic problems facing the building committee. Decisions relating to architectural theology and many of those relating to aesthetics have been seriously neglected. It might well be said of our work along this line: "These ought ye to have done, and not to have left the other undone."

¹For a comprehensive church-building check list prepared by the Anglican Church Building Committee, see appendix 4, "Considerations for Building a Church," pp. 241-243. See also a sample self-evaluation program for churches, pp. 244-245.

The prominence given to the creative work of our artists at the 1975 General Conference Session in Vienna, however, would indicate a new interest in the role of art and symbolism in the witness of our church. Of special note too, is a request printed in our official church organ in December, 1975, requesting "artists of the church . . . to submit designs" to the Communications Department at the General Conference. An award of \$150 was offered for the best symbol which would "be modern, clean, and [would] not duplicate existing symbols or trademarks" and which would "best represent the faith and mission of the church."¹

With a view to stimulating further study of the function of the arts in Seventh-day Adventist worship, I would like to submit for thoughtful consideration the following recommendations.

Recommendations

1. Appoint to the General Conference an architectural commission made up of Seventh-day Adventist architects, artists, theologians and businessmen. This committee should draw up a check list of theological and aesthetic considerations to parallel the practical instructions which we already have. This set of principles would, on one hand, ensure the "Seventh-day Adventistness" of the church building, and, on the other, it would open up new ways to building creative and enriching worship settings that would greatly enhance the ministry of the church.

2. Conduct weekend seminars (15-20 hours of instruction and discussion) which would bring together architects, artists, pastors, teachers, and laymen to study the role of the arts in proclaiming our theology.

¹M. Carol Hetzell, "Church Symbol is Sought," Review, 152 (December 25, 1975), p. 32.

Initiated by the General Conference, these workshops in North America could set precedents for later studies in the ethnic differences in church needs worldwide. Such gatherings would give our highly trained visual artists a hearing so that they might enjoy at least some of the means of communication which have for some time been open to our musicians.¹

3. Include at least one course in church planning and architecture in the Master of Divinity program at Andrews University. Every pastor at some time is called upon to make decisions or to counsel in church building or remodelling. (Former graduates should get such a course as a refresher at an accredited institution or in a field school.)

4. Study the following questions at both committee level and in informal discussions.

(1) A theology of worship--the meaning of worship in the Bible and in the writings of Ellen G. White.

(2) A theology of aesthetics--the "beauty of holiness" versus "holiness of beauty."

(3) What are the functions and uses of the arts in worship?

(4) Can we achieve an "architecture of total ministry?"

(5) Should there be anything distinctive about Seventh-day Adventist churches? Should a visitor entering one of our churches immediately recognize it as such or should we conform more or less to other Protestant churches?

(6) Does our understanding of worship influence us extensively in planning our church buildings? What are we doing by way of intelligent thinking in advance with regard to the form and appointments of our church buildings? Are our church buildings exposing our lack of a studied-through theology of architecture?

¹A recent example of a workshop/seminar for church musicians is recorded in the Review. Kenneth Logan, "Church Musicians Meet at Andrews," Review, 153 (September 9, 1976), p. 15. Previously there have been meetings of English teachers to study standards of literature. The church has a responsibility to extend these studies into all of the arts.

(7) Why do we erect church buildings in the first place? (This is a deceptively simple but very basic question.)

(8) Sacred space--are certain areas of the worship space to be confined to the clergy only?

(9) What is the rationale behind having communion four times a year? Protestant churches are now moving toward a weekly communion.

(10) What are the pros and cons of organ and choir placement?

(11) What is the case for the open baptistry versus the hidden?

(12) Have we determined the "place" of the congregation? The treatment of congregational space has been handled in a variety of ways. Have we decided on our aims for the function of the congregation? Of the choir?

(13) How is youth fellowship best promoted? Should we have teenagers on the planning committee for the designing of the Youth Chapel?

(14) Have we studied our religious education classroom space thoroughly?

(15) What are the points for and against flexibility and multi-purpose rooms?

(16) What specific measures can we take to enable our congregations to hear, see, and participate in the church service?

(17) What are the pros and cons of various seating arrangements in the centrum?

(18) With contemporary churches achieving real "togetherness" in worship, can Seventh-day Adventists attract people to Christ by cold, doctrinal intellectualism any more? Specifically, what can we do about it?

(19) Do we have adequate, practical check lists to assure functionalism and economy in church building?

(20) How can we provide denominational consultants to assist pastor and building committees?

(21) How shall we finance the operation of a complete church plant?

(22) How may we achieve integrity in the use of materials? Are there circumstances where we may compromise this point?

(23) Do we make the best possible use of indigenous materials and talent?

(24) Do we consistently use Seventh-day Adventist talent where available, in both the artistic and practical aspects of our church building? Or, all things being equal, do we still bypass these for "big-name" firms?

(25) Do we present the architects of our churches with a full, written program explaining the theological and liturgical needs of Seventh-day Adventists? Do we then leave the architect freedom, without interference, to be creative?

(26) What are the material essentials for the small congregation? The medium? The large?

(27) Will the remodelling of certain Seventh-day Adventist churches open up new opportunities for a wider, more meaningful ministry? Is the financial potential of the church able to exploit these possibilities fully?

(28) The church's power structure will increasingly be called into question, for the activism which has invaded the schools will not exempt the church. What will be our attitude to the new ways of worship?

(29) How many cues can we take from the younger generation? Can we find here some clues to the problem of youth apostasy?

(30) Is it possible for the Seventh-day Adventist church (through a commission on arts and worship) to draw up guidelines for a total church planning program for the guidance of pastors and building committees? Could it be one flexible enough to allow for ethnic and financial differences, for individual preferences, and for creativity?

5. Appoint a "fine arts committee" in each of the churches to assist in educating congregational taste. This would come as an outgrowth of leadership interest in the function of the arts in worship. We have been urged to "educate, educate, educate, pleasantly and intelligently."¹ Most pastors report that while conservative congregations may register some resistance to innovative design at first, they are soon well satisfied when they see the new functionalism and fellowship that can come through the adopting of new ideas.

¹Ellen G. White, Medical Ministry (Mountain View: Pacific Press Pub. Assn., 1963), p. 262.

The presentation of this project is at best only introductory and suggestive, but it is the sincere hope of the author that it will stimulate new interest and discussion on the vital role of the visual arts in worship. God is best honored when the creative talent among His people is used to its fullest potential for His glory.

A P P E N D I X

APPENDIX 1

I. SOME CASE STUDIES IN LITURGICAL ARCHITECTURE

The following selection of case studies in church planning has been chosen to demonstrate a variety of ways in which Christians of various faiths have solved God's housing problems, within the limits of their budgets and within the context of their various beliefs. Most of these architectural studies have been accompanied by theological critiques. One particularly well done group is in "Worship Space in Five New Buildings,"¹ which covers the American church-building scene nation-wide. The five churches are: (1) Faith United Presbyterian Church, Medford, New Jersey; (2) Christ the Savior Lutheran Church, Aurora, Colorado; (3) Pacific Beach Congregational Church, San Diego, California; (4) Peace United Church of Christ, Minnesota Lake, Minnesota, and (5) Mountain Rise United Church of Christ, Perinton, New York.

The format for each report is the same--a statement by the architects as to their aims and a critique of the church by a pastor of the same faith but not the same parish. Each building is examined as a statement of belief and theological integrity. Both the liturgical arrangements and verbal descriptions of all five churches reiterate the same theme: "Family of God . . . To Actualize the Fellowship . . . To Gather in a Circle . . . There is no Apartness . . . Members One of Another."

¹Your Church, 14 (March/April, 1968), 18-56.

To make a similar diligent, searching examination of Seventh-day Adventist church building could well be one of the most productive efforts we could undertake in behalf of worship improvement.

A. FLOOR PLANS FOR FIVE NEW PROTESTANT CHURCHES

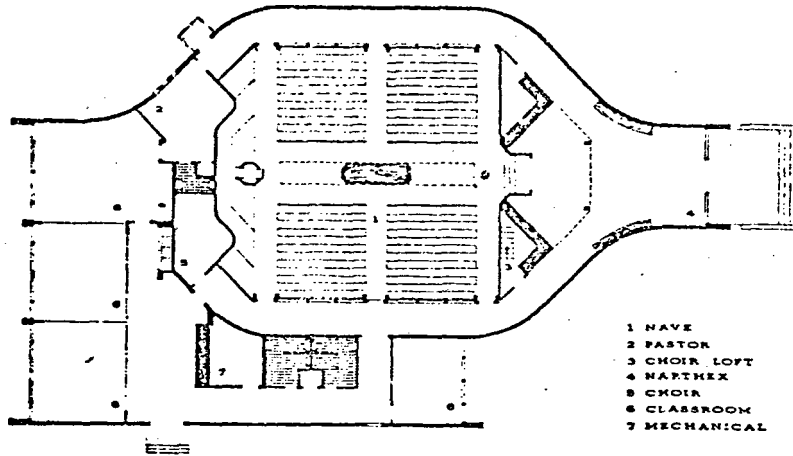


Fig. 51. Faith United Presbyterian Church, Medford, New Jersey

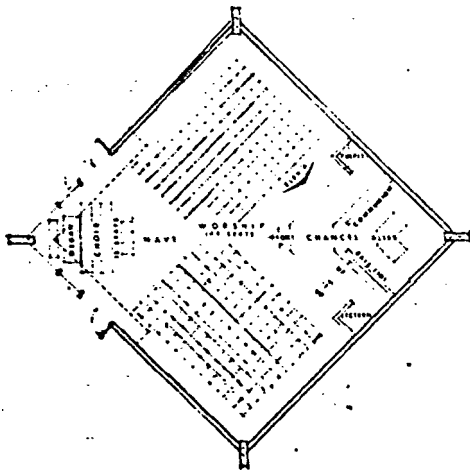


Fig. 52. Christ the Savior Lutheran Church, Aurora, Colorado

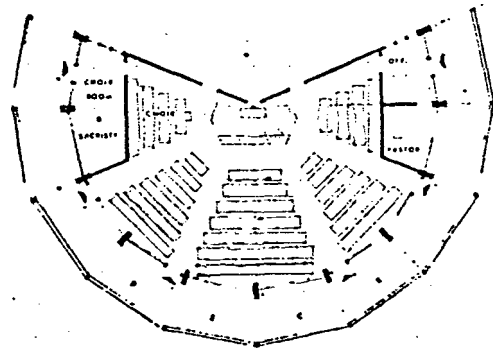


Fig. 53. Pacific Beach Congregational Church, San Diego, California

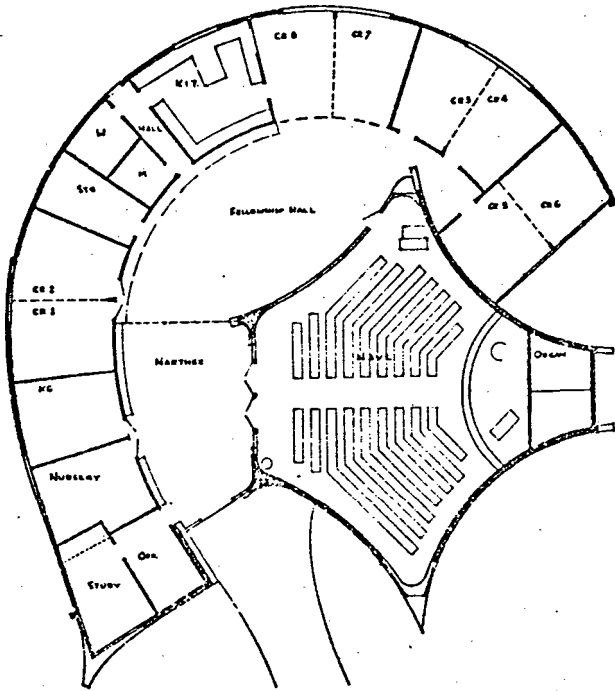
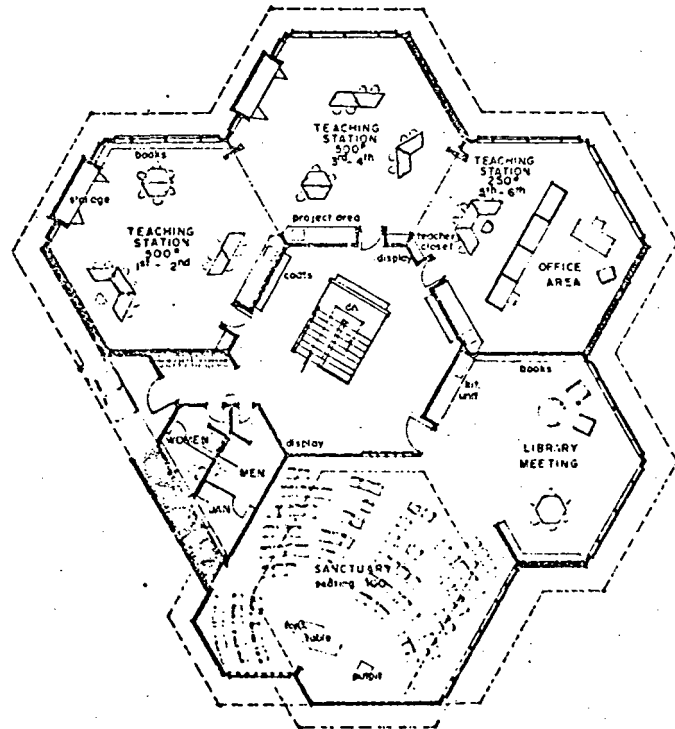


Fig. 54. Peace United Church of Christ, Minnesota Lake, Minnesota

Fig. 55. Mountain Rise United Church of Christ, Perinton, New York



B. FLOOR PLANS FOR ADDITIONAL NEW CHURCHES

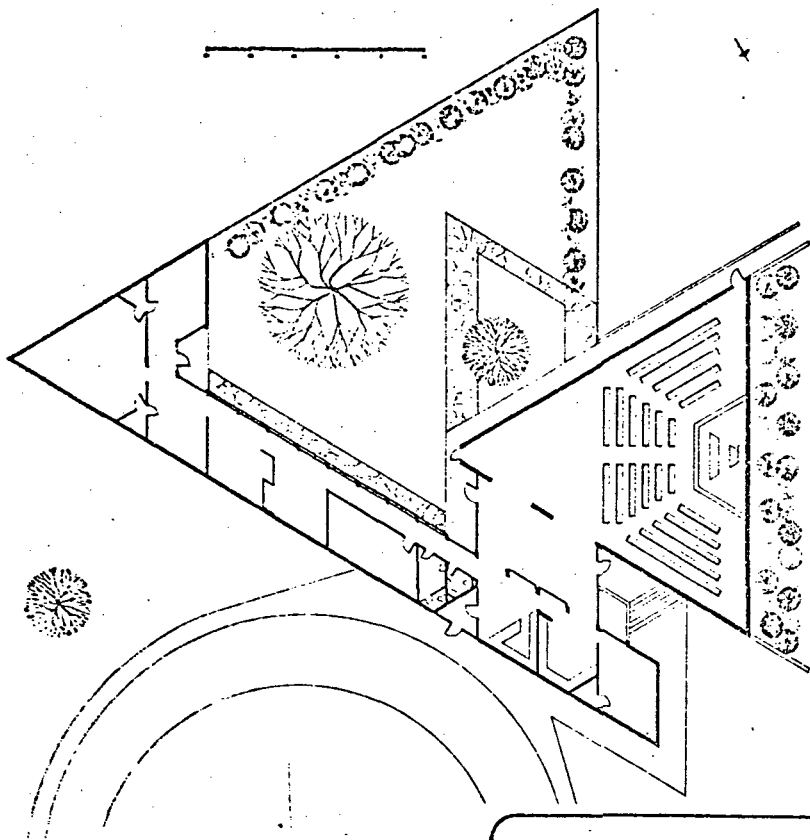
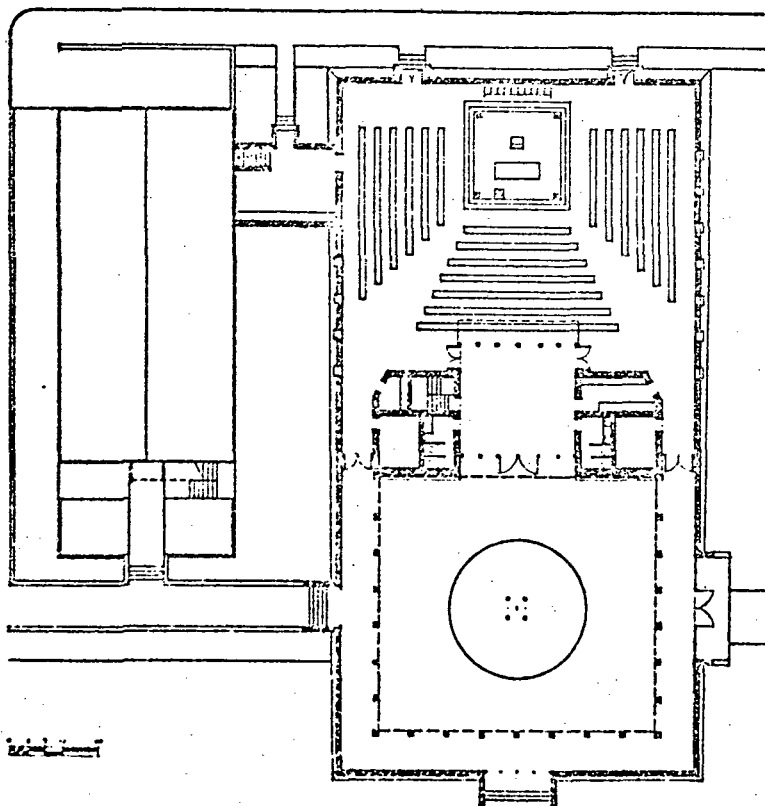


Fig. 56. Covenant
United Presbyterian
Church, Danville,
Illinois¹

Fig. 57. John Knox
Presbyterian Church,
Marietta, Georgia²



¹See critique in
Donald Bruggink and Carl
H. Droppers, When Faith
Takes Form (Grand Rapids:
Wm. B. Eerdmans, 1971),
pp. 33-43.

²Ibid., pp. 18-25.

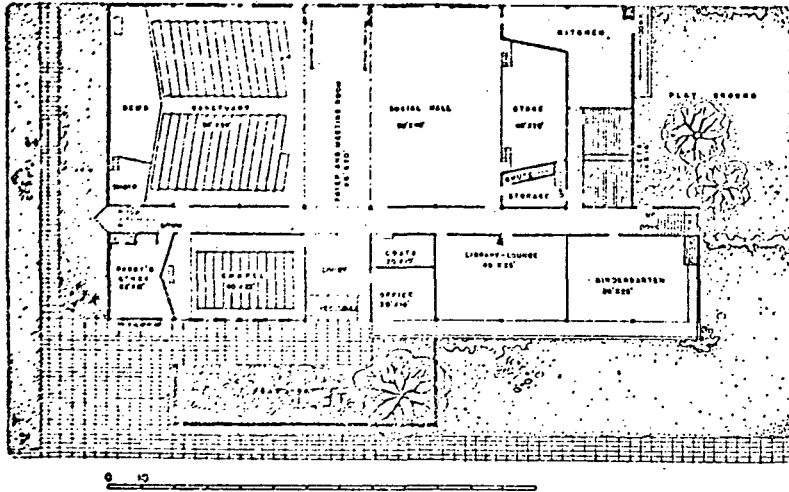


Fig. 58. Temple Beth El, Gary, Indiana¹

C. A UNIVERSITY CHAPEL²

This inter-faith religious center on a university campus won one of the twelve honor awards from the National Conference on Religious Architecture in 1971. The architects were asked to design a chapel, with a seating capacity of 120, to be used by "students of the healing arts." The total complex "was to include a lounge, study, seminar and multipurpose spaces, as well as offices for the chaplains of the various faiths. They were asked to provide an environment conducive to reverence, study, mutual understanding and respect, stimulating instead of sedative."

Features of the chapel are:

1. A low rectangular mass with the irregular, hexagonal chapel form rising as the dominant element
2. The building is approached by a paved concourse flanked by walled courtyards
3. Interior: continuous carpeted space; rough, textured concrete walls, framed with steel beams; radial arrangement of individual seats; a textile collage on the wall is titled "Joy;" a triangular skylight in gold mirror glass
4. Flexibility: with simple alterations the chapel accommodates Catholic, Protestant and Jewish services. Custom-made ceramic communion vessels.

¹In Religious Buildings for Today, ed. John Knox Shear (n.p.: F. W. Dodge Co., 1957), p. 23.

²"A Center for the University Interfaith Association," Your Church, 17 (July/August, 1971), pp. 10-11. Prepared for the University of Tennessee Medical Units, Memphis, Tennessee, by architects Grassner, Nathan, & Browne of Memphis.

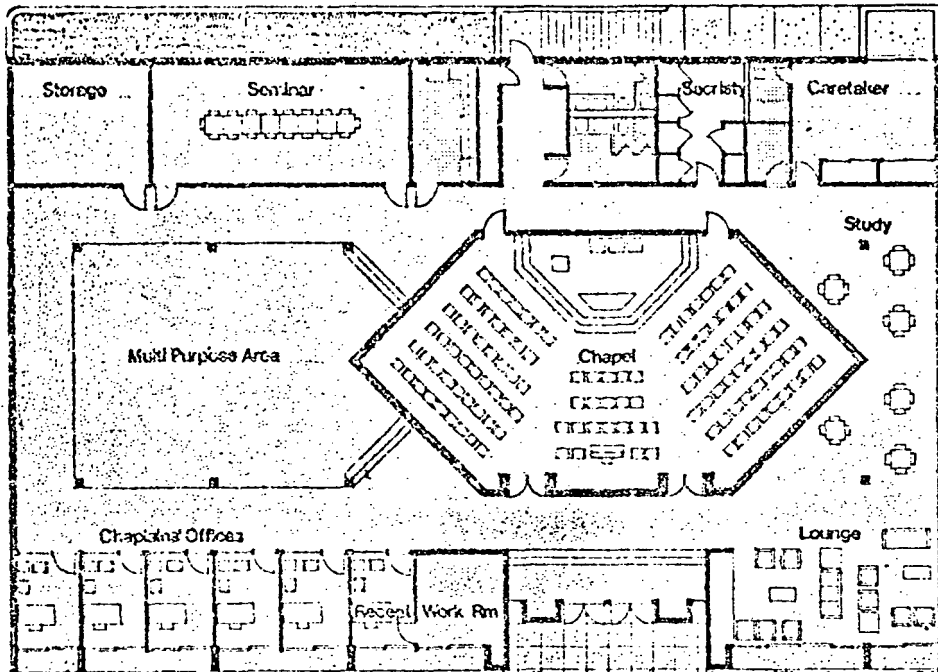


Fig. 59. Plan for the Center for the University Inter-faith Association, University of Tennessee Medical Units

D. AN ARCHITECTURAL THEOLOGY (A Sample)

Because of some basic similarities between the Methodist and Seventh-day Adventist churches, we may profitably examine one Methodist statement concerning the theological aspects of one of their churches, the Northfield United Methodist Church, Minnesota. Architect Edward A. Sovik, president of the Guild of Religious Architecture, defends the theology of the church under twelve headings which define his purposes in his design of the church.¹

1. What Does a Church Look Like? "The church building ought to be the appropriate visual symbol of the Christian community it shelters. It ought to be a faithful and if possible lucid image or reflection of the faith which brings the congregation of believers together: it ought to serve their purposes both by sheltering their activities, and by witnessing to their theology and their piety" (p. 46).

¹Edward A. Sovik, "A Portfolio of Reflections on the Design of the Northfield Methodist Church," Your Church, 13 (September/October, 1967), pp. 16-17, 40-59.

2. Why Are Church Buildings So Modern? "Christianity is a faith which spans both ends of eternity. . . . We are Christian not because the faith is old or because it is new, but because we believe it is true, and we live in the present. Though the Word of God is unchangeable and constant, the forms and languages through which the church must speak are continuously changing" (pp. 46-47).

3. The Presence of God. "We often call a church 'the house of God,' . . . [but] it is more accurate to call the church 'the house of God's people' since it is really they who need the shelter from the elements and the place to gather, and not God himself. . . . The presence of God is brought into the church in a special way because the people of God gather there. . . . The most important things in a church are not the communion table, the font, the cross, or the pulpit, but the people. . . . Buildings which imply by their architecture that God is locatable [are badly designed]" (pp. 48-49).

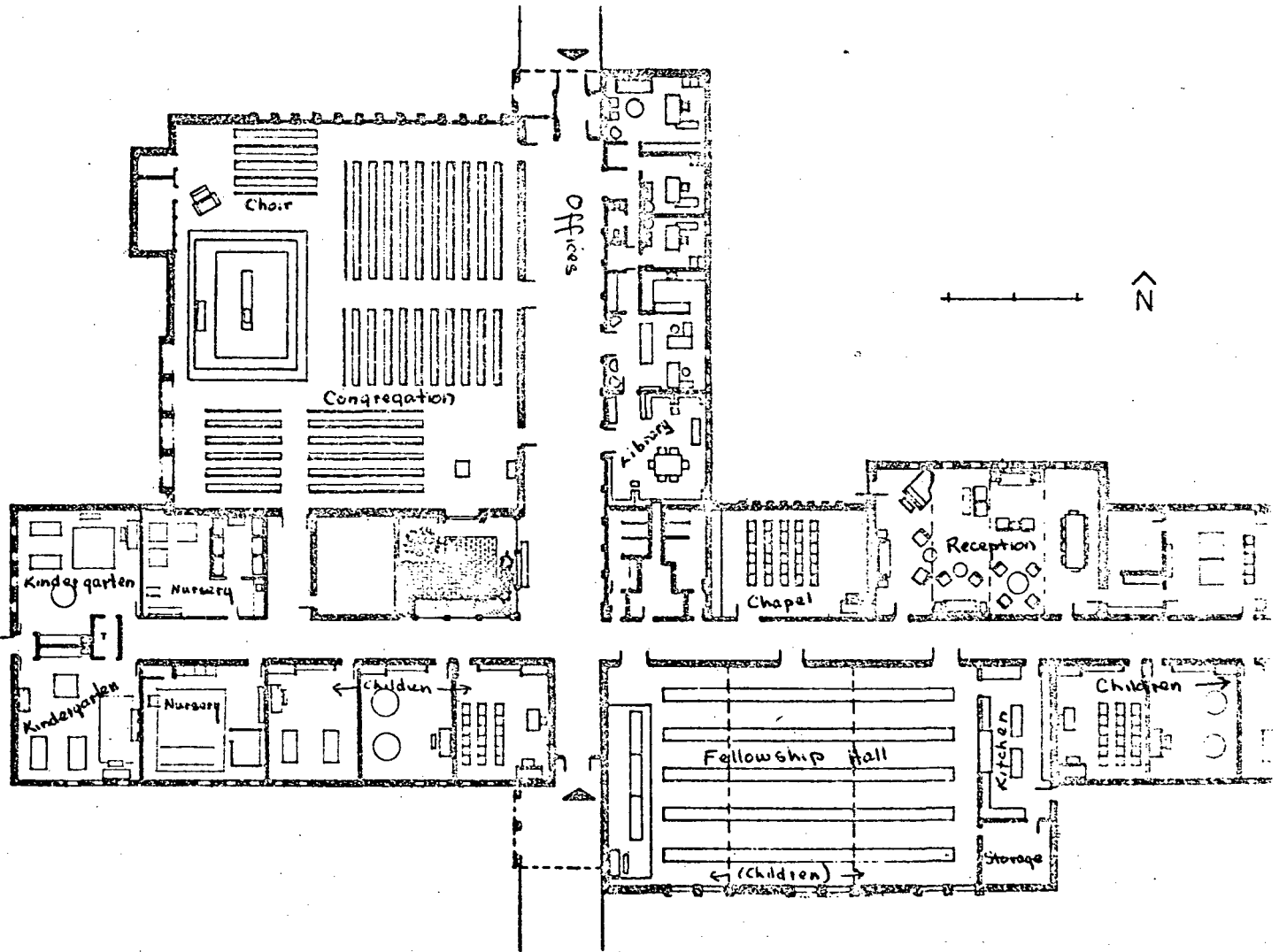


Fig. 60. Floor-plan of the United Methodist Church, Northfield, Minnesota

4. Aspiration and Condescension. "The core and essence [of Christianity] is not human aspiration but divine condescension. . . . It is not based on man's search and God's response, but on God's search and man's response. And man's response does not take the form of aspiration but of service. . . . Even now God visits men, and . . . He visits them not because they have magnificent aspirations but because He regards their low estate" (p. 49).¹

5. The Mystery, the Mystic, and the Mysterious. The Mystic-Medieval: "There are some churches which in their architectural forms suggest the mystic rather than the mystery . . . [that] one can commune directly with God, as in no ordinary building . . . and personal piety is expressed in devotional formulas and acts" (p. 50). The Mysterious: "There are other churches where the buildings are concerned with the mysterious half-concealed spaces, indirect lighting, optical illusions, exotic, elaborately dramatic spaces, shapes, and surfaces, twilight darkness with flickering lights, and so forth. . . . The mysterious depends upon artifice, the expression of mystery upon art" (pp. 50-51). The Mystery: "In a true mystery the wonder and the unknown cannot be rationally resolved; it is permanent. The expression of the mysterious depends upon artifice, the expression of the mystery upon art. . . . A good work of art is the expression of reality, even if it is an incomprehensible reality, and one which cannot be dissected, analyzed, or formulated" (p. 51).

6. The Axial and Central Church. In the axial ("processional") arrangement the "congregation is seen as confronting or confronted by the 'presence of God' objectified in furniture or symbol. This scheme had its best representations in the medieval times when pilgrimages and processions were characteristic cultic activity." Nowadays, however, the validity of the axial plan as a symbolic shape is being everywhere questioned. The central scheme is the oldest form and utilizes a room which is very broad in relation to its depth, sometimes being even broader than deep. "The natural focus of the architectural void is not on an end wall or any object on the periphery, but within the space itself. The congregation is here seen as a family gathered in the presence of the Word and sacrament (pp. 52, 53). For these reasons Northfield chose the central plan.

7. The Single-Space Church. To reflect the nature of the Christian community best and its activities, the single-space format serves best, denoting a "family gathered for a common service of worship in which all are participants." "It is not two sharply distinguished groups of people--the priests and the laity, but a priesthood of all believers. The Word and sacraments belong to the whole community" (p. 53). In keeping with a structure marked by humbleness and serviceability, Northfield avoided a situation with the "chancel for the priests and the nave for the people."

8. The Place of the Communion Table. The communion table was not placed remotely against the wall. "Just as . . . the dining table at home is our strongest symbol of being one when we are gathered at meal time . . . [so] the meal we have together about the communion table provides us with our strongest sense of unity as the family of the Lord."

In most of Protestantism and Roman Catholicism "the officiant or celebrant of the eucharist . . . has faced the people across the communion table during the eucharistic liturgy. The logic of this is that the pastor's voice can be heard better and his actions seen. Furthermore he is seen not so much as a priest standing between the people and holy things, but as one of the community gathered about the Lord's table, ministering to the others" (pp. 53-54). The openness of the pews contributes to the sense of freedom and movement within the church at this time.

9. The Shape of the Communion Table. The table was designed to look like a table in contrast to other forms which carry meanings contrary to Methodist theology. The table should not be a "sacrificial altar . . . because it implies that the essential nature of what happens at the altar is that men offer something to God, and that this is the core of worship. The reverse is true. The eucharistic rite focuses not on our bringing our offerings to God but on the sacramental gift which God gives His people." The "sacrificial altar" also becomes the object of focus for prayers and a place to bring the offering plates, but this implies that "our prayers and offerings are more central to our worship than the sacrament itself through which God gives His grace. In other words we are magnifying the importance of our human response at the expense of that act of God's grace which elicits the response." It also indicates that God is somehow located on the altar and thus it becomes a shrine--which it is not. Many old altars were designed as tombs and actually contained the bodies or relics of martyrs in the Roman Catholic tradition. Hence a table in the shape of a tomb is highly unsuitable in evangelical worship (pp. 54-55).

10. The Cross in the Midst of You. The Greek cross symbol was used on a standard situated within the body of the congregation. In this way it was intended "to avoid the sense that the cross is something toward which we direct our adoration or veneration," and it becomes "a sort of standard about and under which [the people] gather." Of the three main types of crosses which Christians have used, the Greek cross was chosen as a general symbol because of its association with "a sort of explosive joy" rather than the tragedy of the crucifix and its suggestion of universality through the points of the compass (p. 56).

11. Architecture as a Servant. Aiming to make the building take the attitude of servant rather than ruler, Sovik says that the church says in effect: "I offer you shelter within my powerful structure; but I will not impose my forms upon you or make myself the demanding object of your attention. . . . I will not be simply a neutral environment for you but will, through my potentials for expressiveness, reinforce, reflect, echo and assert those facts, values, ideals and concepts which are the reason for your gathering as the congregation. In this way I will be your servant" (p. 57).

12. Notes on the Varieties of Beauty. Northfield achieved ingenuousness through simple, straightforward and unaffected quality. Simple and everyday materials as brick, concrete, plaster, oak, and steel were used and the roof was inexpensive and flat. "This is not an exotic build-

ing because Christianity is not an exotic religion." The beauty of elaborateness, over-refinement, and decoration "does not fit." Strict integrity was preserved.

E. TWO MULTI-PURPOSE CHURCHES

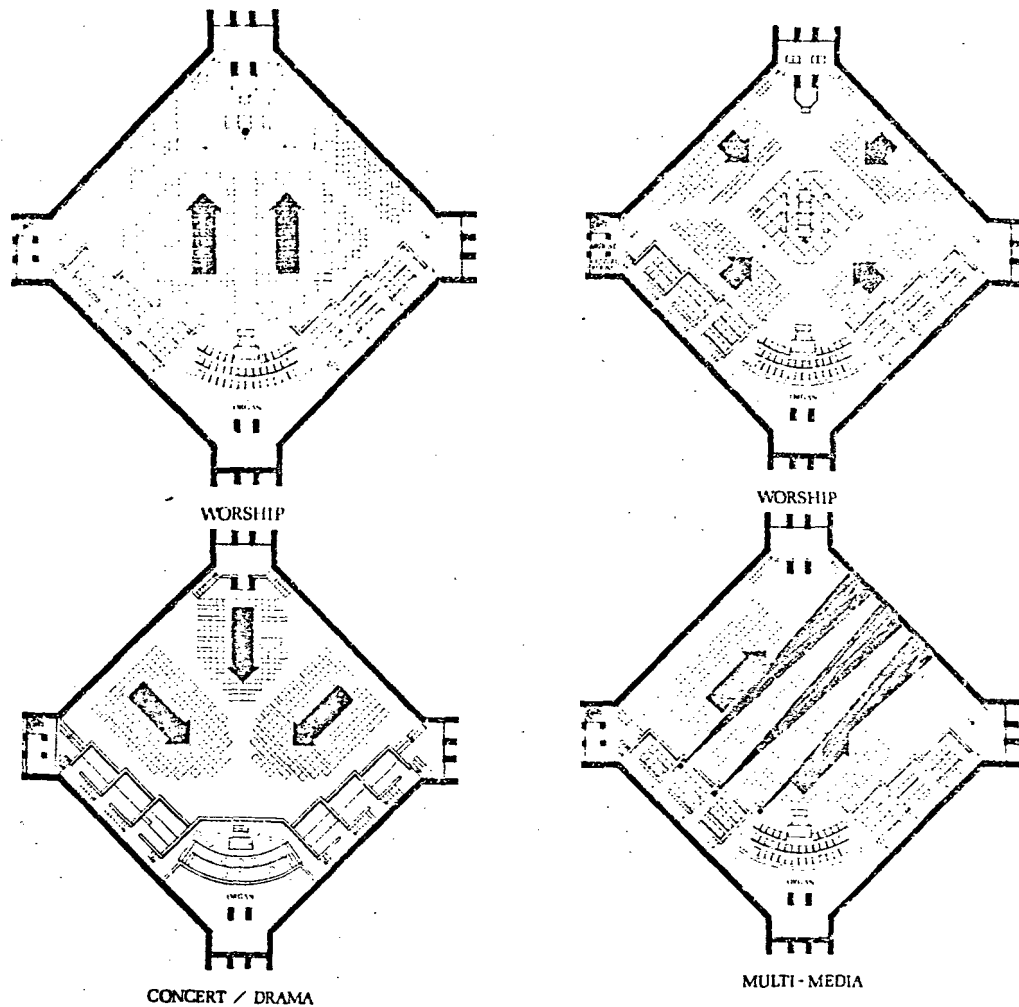


Fig. 61. First Wayne St. United Methodist Church (1963), Fort Wayne, Indiana. The floor-plans demonstrate four seating arrangements of the centrum for the flexible use of space.¹

¹In Harold E. Wagoner and John D. Wolf, "Building: The Architect's Viewpoint [and] the Pastor's Viewpoint," *Your Church*, 20 (January/February, 1974), pp. 28-35, 38. This article is well illustrated.

1. The First Wayne St. Methodist Church, Fort Wayne, Indiana. The building committee sought maximum flexibility in worship space, trying to provide for experimental forms of worship and to avoid a structure "worn thin by custom and no longer capable of surprise." And the people determined "to utilize this million-dollar facility . . . seven days a week." In a two-week period these four seating plans were used as follows: "in-the-round" (worship); clear floor (church bazaar); center-aisle (wedding); "in-the-round" (communion service); reversed seating (dramatic production); grouped chairs (discussion groups).

The morocco-red chairs on the nave floor can easily be rearranged so that the entire congregation can face the choir-loge area for concerts and drama. The basic plan is square with the choir in a gallery (12 feet above the main floor) at one of the corners. This V location is ideal for musical projection and has excellent acoustical results. The three loges flanking each side of the choir gallery permit easy choir processions from the worship area to the gallery space.

The acoustics in the building are alive and are augmented by many built-in outlets where participatory worship is practiced with laypersons in various locations.

The Fort Wayne congregation has a particular interest in the fine arts with annual competitions for art works among the members. A shiny brass collage of French horn bells assembled in rosette fashion hangs in the narthex, and it is entitled "Gabriel's Trumpets." This is an art object of special interest.

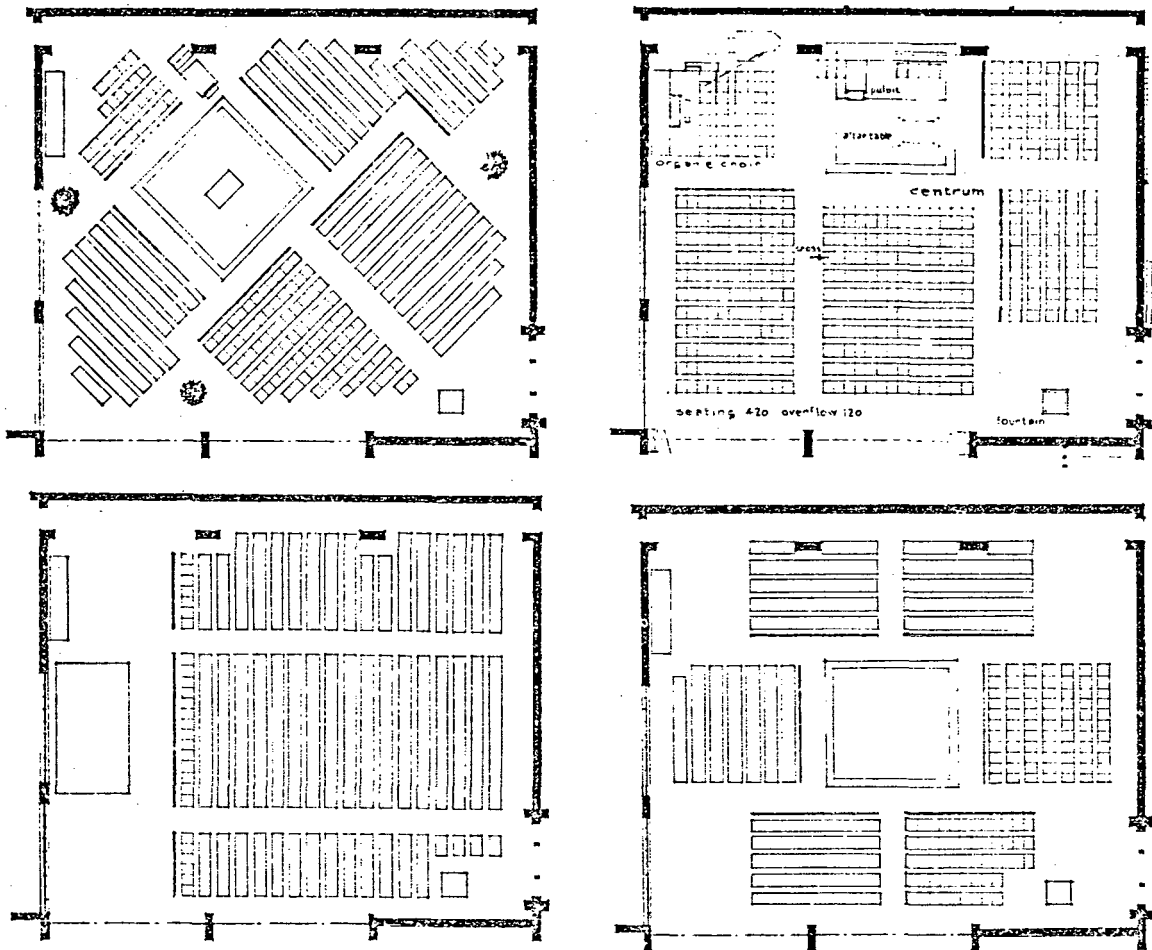
2. The United Methodist Church, Charles City, Iowa

Fig. 62. The United Methodist Church, Charles City, Iowa. The alternate seating arrangements for this centrum also show high versatility.¹

F. TWO LOW BUDGET CHURCHES

1. The Bethel Orthodox Presbyterian Church, Grand Junction, Colorado²
 Because the Bethel congregation was limited to a budget of only \$25,000, they gave prime attention to precisely what was essential to their worship. Financial limitations may well lead a congregation into an integrity of architecture which more lavish funding might corrupt. In their

¹Illustrated in Sovik, Architecture for Worship, p. 80.

²"Bethel Orthodox Presbyterian Church, Grand Junction, Colorado," Your Church, 13 (September/October, 1967), pp. 18-19, 20.

preoccupation with function this congregation received as an end product "the beauty and atmosphere appropriate to the form." Their architect provided them with "a straightforward theological statement and a well-conceived program of worship and Christian education.

Several architectural features are noteworthy:

1. The pulpit was centrally located with the seating arrangement such that all faced it directly, in keeping with the Orthodox Presbyterian view on the primacy of the Word.

2. The skylight was placed above the pulpit to "functionally provide more light upon it and, at the same time, to emphasize further its significance.

3. Communion vessels were accommodated on a shelf space on the front of the pulpit, so that the elements could be served directly to the members in their seats (chairs), according to their practices.

4. The single-material exterior of the church is expressed again in the simplicity of the interior--cedar shakes outside and plasterboard inside.

2. The Resurrection Reformed Church, Flint, Michigan.¹ Although this is strictly a low-budget church (built in a high-cost area), Bruggink describes it as a "magnificent little building." Its unmistakable form of a Greek cross "distinguishes it both from churches of the little bankrupt pseudo-Colonial variety, as well as from the various suburban commercial emporia."

The high area of the Greek cross is clearly seen from the exterior and covers all the seating in the sanctuary (for 250 persons). There are open aisles under the low roof sections, and they form a perimeter around the sanctuary. These aisles give horizontal breadth to the church, making the ceiling seem even higher than it is, and they render a feeling of openness and spaciousness.

Despite this feeling of lavish space, no one is further than seven pews from the liturgical center. The pulpit, font and table are in the "midst of the congregation, and they are furniture of modest proportions and simple lines. Hence the architectural/theological statement is forceful. The question may be raised as to how it works having people sitting behind the minister, but there are only three pews in that position. Also the proximity to the pulpit does much to compensate for the angle of the view. The arrangement is most efficacious for the children's sermon with the youngsters unself-consciously gathered in the midst of the congregation.

¹Donald J. Bruggink, "A Community of Faith," Your Church, 18 (January/February, 1972), 10-11, 29-31.

Bruggink sees the baptismal font as being in a position of "good theology," that is, "with the child surrounded by his immediate family,

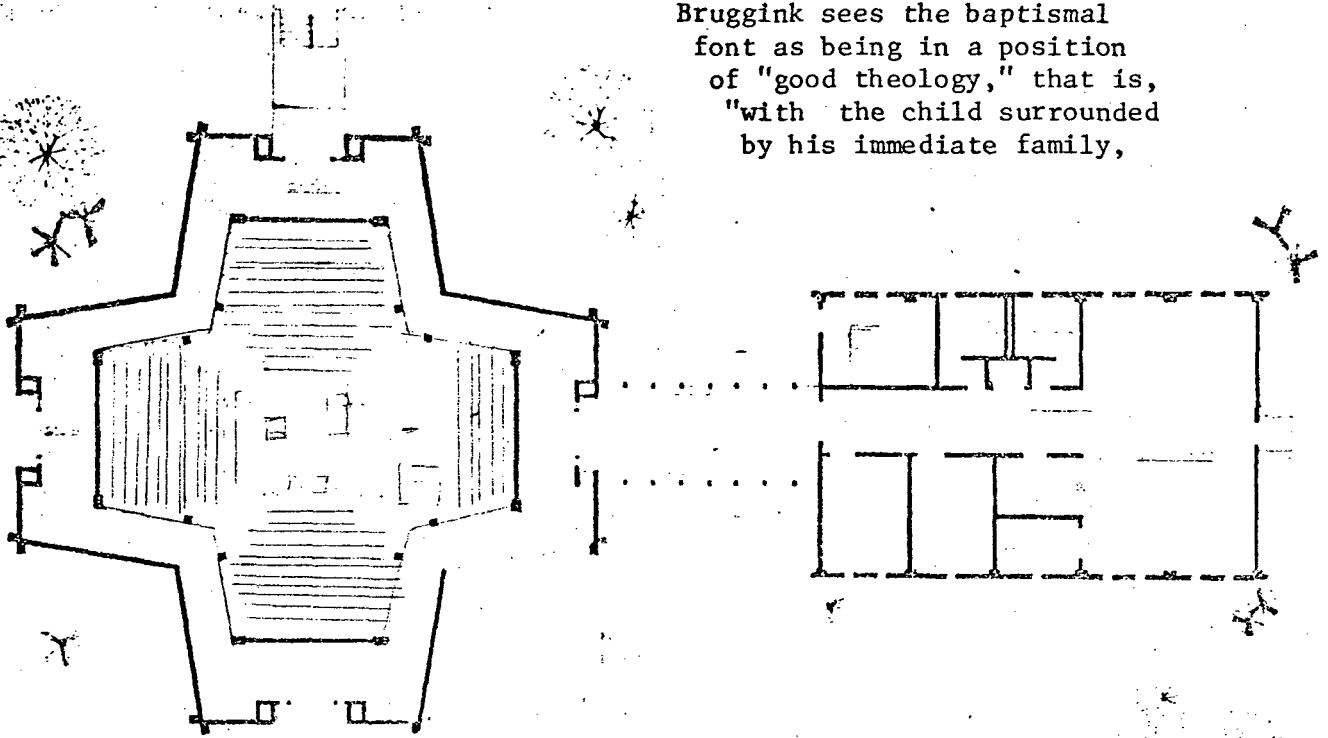


Fig. 63. The Resurrection Reformed Church, Flint, Michigan
(with classroom building)

surrounded by the larger family of the church, all of them representing the totality of faith in the midst of which the child will grow in Christ." The choir occupies three pews which are identical in appearance and are on the same level as all the other pews.

G. CHURCHES-IN-THE-ROUND

1. World Mission House, American Baptist Convention, Green Lake, Wisconsin¹
Planners for the Green Lake World Mission House chose the totally circular form, despite its inherent disadvantages because "psychological studies have shown that when group discussions are desired, humans instinctively arrange themselves in a circle."

¹"How Does a Building Say?" Your Church, 17 (November/December, 1971), pp. 16-17, 28-29. One of the most dramatic adventures in circular church structures is the Cathedral of Brasilia, Brazil. For a description of this strikingly graceful "crown of thorns" design, see Albert Christ-Janer, and Mary Mix Foley, Modern Church Architecture (New York: McGraw-Hill Book Co., n.d.), pp. 118-121. Another Catholic modernization of the crown-of-thorns motif is shown in the Eucharistic World Congress building in Munich, Germany (1950, Dahinden, p. 19).

The builders envisioned in the floor plan a spiritual quality that "was intended to symbolize the hub of a wheel from which spokes of Christian Action could be planned on a world-wide basis." Thus they felt that God is involved in His whole creation, that man is his partner in mission, especially in the now generation." The architects intended the space as a "contemplative atmosphere, non-stylistic, non-geographic, of this world and yet something apart, revealing God's handiwork in nature." Out of these design factors, however, many have seen the building as a "space-capsule," especially at dusk when the interior lights are on.

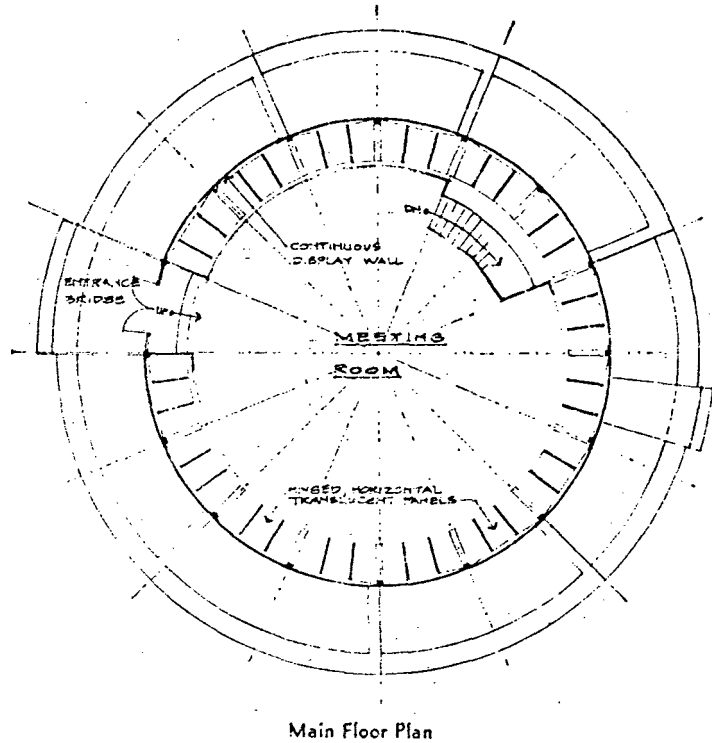


Fig. 64. Plan of the World Mission House, American Baptist Convention, Green Lake, Wisconsin

Architectural features:

1. The main floor does not touch the outside walls and is reached by a small bridge. It "literally floats in a perimeter of plexiglas," and gives people a "sense of stepping off the earth into space," "so they get a new perspective of God and Man.
2. Unpainted structure through the natural setting of surrounding trees makes intriguing and changing shadow patterns on the translucent material.
3. High flexibility in seating arrangements with individual chairs.
4. From the ceiling hangs a mobile, symbolizing "the living, redeeming creativity of God."
5. The platform floats "in light--to the infinity of sky and horizon--to the exhibit of man's humanity to man."

2. St. Paul Lutheran Church, Warren, Pennsylvania. Extreme flexibility is the basic feature of the St. Paul Lutheran Church. "It is possible to remove the chancel platform, altar, pulpit, font and front screens for multi-purpose use. To provide easy removal of the seating, interlocking cathedral chairs are used so that the only fixed items remaining in the sanctuary are the organ pipes and the cross hanging from the center skylight."

Architectural features:

1. The proximity of the worshippers to the altar promotes "a strong feeling of intimacy" between the celebrant and congregation.

2. An elongated skylight runs along the roofline. It is glazed and decorative with faceted glass panels.

3. The exterior has a rustic finish.

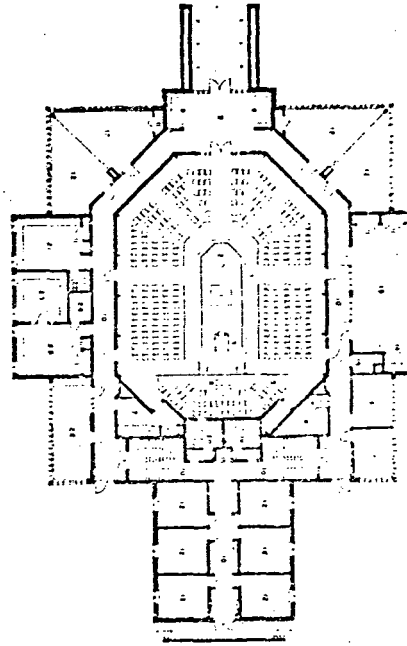


Fig. 65. St. Paul Lutheran Church, Warren, Pennsylvania¹

3. Raleigh Baptist Church, Raleigh, Tennessee.² The pastor of the Raleigh Baptist church reiterates the common viewpoint of congregations in centrally planned churches: "We feel a sense of closeness to the center of worship."

Architectural features:

1. Seating for 1000 persons, with balcony.

2. A domed roof and spire. The cramped size of the building lot influenced the shape of this church.

3. An exterior of brick and reinforced concrete, and redwood paneling, pierced brick walls and a green-and-gold color scheme with gold theater-type seats for the interior.

Although there are inherent disadvantages in the circular church, as we have already noted, conservative modifications of it have been successful for many years. The fan-shape with moderately arced pewing ap-

¹See Your Church, 16 (May/June, 1970), pp. 16-17.

²Your Church, 13 (May/June, 1967), p. 18.

pears in many older churches. The old Boston Seventh-day Adventist church, for instance, utilized this seating arrangement.¹ The present Portuguese Seventh-day Adventist church in Toronto, Canada, is housed in a century-old Baptist church and has a similar plan which features a wide-sweeping balcony and handsome curved pews. (See pp. 163-165.)

H. CHURCHES BASED ON THE NEW TECHNOLOGY

1. The Pre-Engineered Metal Building²

There has been an increasing use of metal building systems in church construction. In the past fifteen years there has been a general swing away from conventional building methods to metal building systems in single-story, non-residential construction. The new techniques in pre-fabricated building design have already been tried, proven, and adopted by government and education. Churches (especially those on limited budgets) are following suit. David Murphy acquaints us with the new vocabulary of the building industry with an introduction to systems design, performance specifications, fast track scheduling, and construction management. He advises those who choose to ignore them simply because they are new that they "may be throwing away a lot of money."³

There are several advantages to using pre-engineered metal systems for church building:

1. The cost is reduced through pre-fabrication techniques. The design engineering has already been done by the manufacturer.

2. Construction is fast because (a) the engineering has been done in advance, (b) the building components arrive at the site cut to size and usually pre-finished, and (c) delivery can be better controlled because most of the components come from a single supplier, often a local dealer.

3. Metal buildings are adaptable to enlargement. A church can be expanded simply by partially disassembling and adding more units.

¹Review and Herald, 100 (March 15, 1923), p. 19. Purchased in 1923, the Boston church was originally the Warren Avenue Baptist Church.

²"A New Church in the Vale," Your Church, 18 (September/October, 1972), pp. 20-23, 37.

³David B. Murphy, "The New Building Jargon," Your Church, 18 (September/October, 1972), pp. 26-27, 52-54.

4. Aesthetic appeals are not absent, and metal construction can produce both traditional forms and the latest styles. Father Lewandowski of St. Mary Czestochow, Hawkins, Wisconsin, had very limited resources, so he chose pre-engineered construction as the most economical mode. "We put economy before appearance, but when we were through, we found we got both."

Other outstanding churches which are also illustrative of the new metal building systems are: Air Force Academy Chapel, Colorado Springs, Colorado (aluminum); Zion Lutheran Church, Garretson, South Dakota (metal systems added to an existing structure); Sacred Heart Church, Wausaw, Wisconsin; Arizona Lutheran Church, Phoenix, Arizona (high profile with a rigid frame); and Texas Methodist Church, Houston, Texas.

2. The Pre-Fabricated Dome Church¹

The Geodesic Dome² is a network of spherical triangles formed by intercrossing great circles. Employing "nature's own geometry," Fuller perceived God as being at the center of all things. His great arced domes are working a revolution in church construction. They have several advantages:

1. Cost is about half of that of the conventional dome.
2. Building materials may vary (steel, wood, plexiglas, fiberglass, aluminum).
3. Construction time is short. Six men can erect a typical 144' clear-span, prefabricated dome in about four weeks. It requires no special skill.
4. It requires virtually no upkeep or maintenance.
5. It is fire-resistant and highly earthquake-proof.
6. It encloses the most space with the least surface area.
7. It is aesthetically sound and can often be spectacularly beautiful.

Three illustrative churches of this type are:

1. Divine Mercy Catholic Church (Manufactured by Temcor Spanning). It has 122 feet of unobstructed floor area (11,600 square feet); seats for

¹Jean S. Kovach, "Geodesic Domes for Churches," Your Church, 20 (January/February, 1974), pp. 14-15.

²Buckminster Fuller pioneered the geodesic dome in 1927. See more on dome and "curtain wall" construction in Christ-Janer, pp. 135-136.

900; and a social hall, two offices, restrooms, and a kitchen. Folding doors between the church and social hall can be opened to accommodate an additional 300 people.

2. St. Paul's Episcopal Church (Manufactured by Butler Mfg. Co.) The triodetic dome covers 14,000 square feet. The system of hubs and tubes eliminates all welding and most of the bolting.

3. Double-domed Church, Holland, Michigan (Manufactured by Geodesic Mfg. Co.) It seats 450-500 persons. The total cost of \$100,000 includes not only the church but also brick classrooms and other facilities

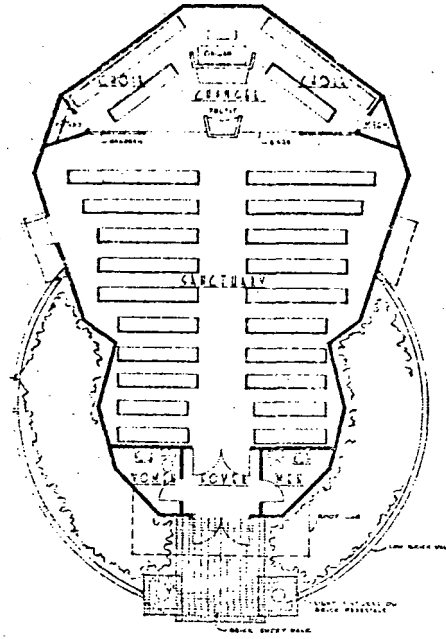


Fig. 66. The seating plan for the Geodesic-domed church, Holland, Michigan

I. RENEWING OLD CHURCHES

Many congregations housed in old churches face the problem of "re-master planning" old structures in accordance with new worship trends. Renewing old churches may take the form of an ambitious program which requires complete rehabilitation. Or it may be scheduled in segments and accomplished in several phases. In no case, however, should it be approached piecemeal and without carefully studied long-range planning. To do this is a gross waste of effort and money for the congregation. Instead, the church needs to re-evaluate its mission, its economic resources and its environmental realities. Benjamin Elliott says that "most large denominations have prepared literature specifically designed to assist churches in exploring their mission." One wonders uneasily, however, how well the Seventh-day Adventist church measures up to this kind of in-depth self-evaluation. Elliott has diagrammed the three major

inputs for the renewal of existing churches, along with their many sub-influences:

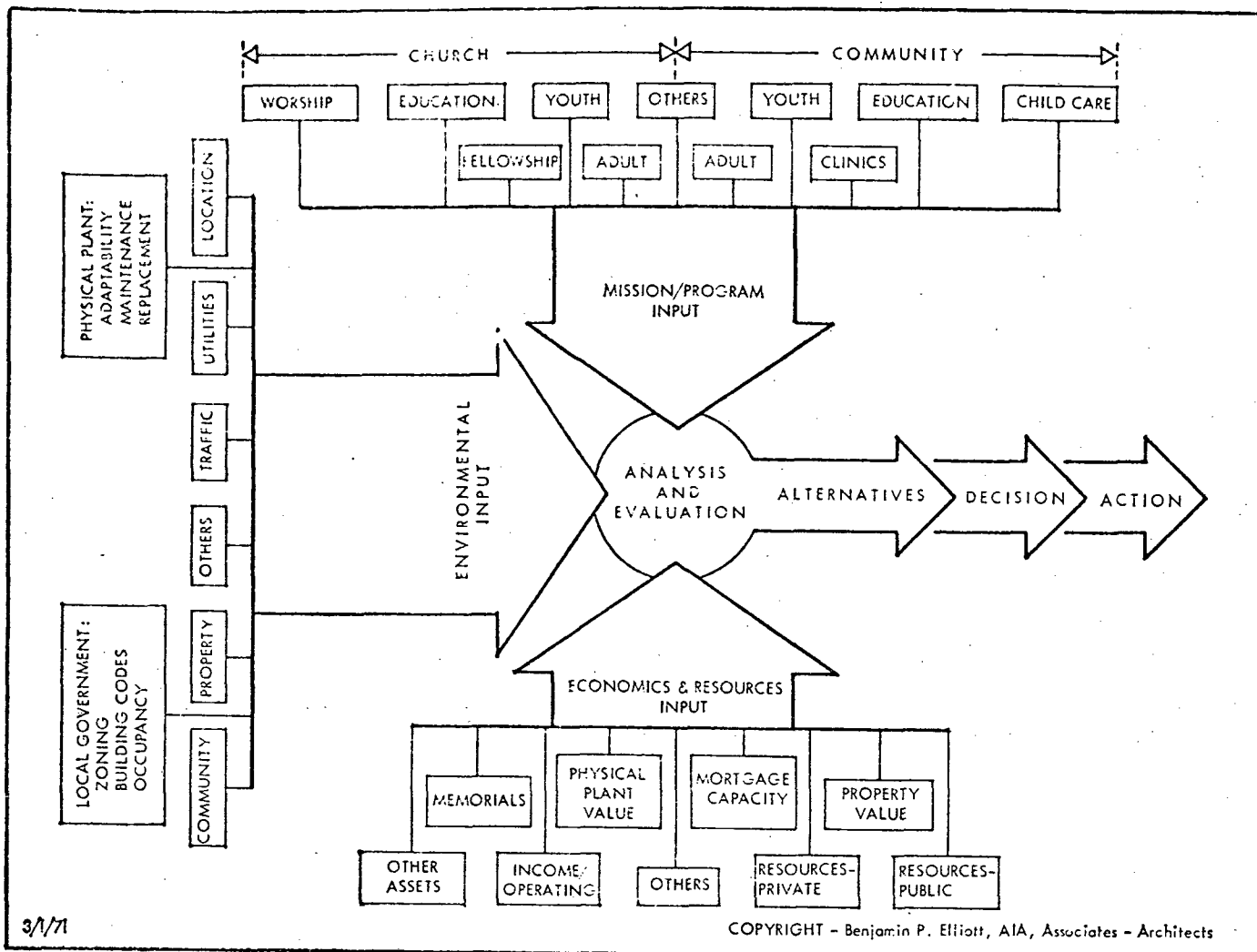


Fig. 67. Diagram for Planning Church Renewal¹

Elliott lists six important aspects of the church program which must be considered in master-planning for renewal:

1. Assess attitudes to multi-purpose space for sacred and secular activities. Whatever decision is made on this point, designed flexibility should be considered.

¹"Re-Master Planning the Existing Church," *Your Church*, 17 (May/June, 1971), -p. 26-29, 32-34.

2. Study the fellowship needs of the congregation.

3. Analyse community service needs, including senior citizen programs, family planning, legal aid organizations, health emphasis programs, and youth ministry.

4. Plan on the handling of the educational program. It is economically difficult to justify facilities used only for Sunday School, and multi-use of space is becoming increasingly essential.

5. Arrange for convenient administrative facilities.

6. Evaluate the physical plant and property. This calls for expert opinions which need to be carefully studied and synthesized. Although space is in itself an asset, its condition and arrangement may turn it into a liability.

J. A SANCTUARY THEOLOGY

Views of Christ Memorial Church
Holland, Michigan

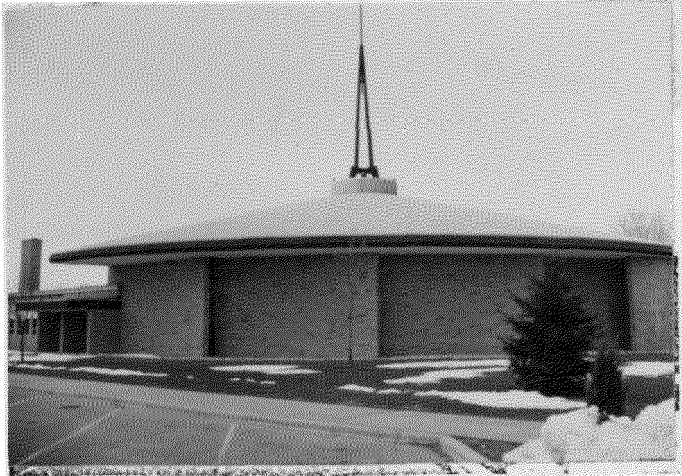


Fig. 68. Christ Memorial Reformed Church is built on the circular plan. Education/fellowship and children's buildings are grouped around a courtyard at the back, some still under construction

Fig. 69. The long communion table around which the communicants gather stands in the entrance way, fully visible from the nave. The steps on the right lead up to an elevated pulpit.



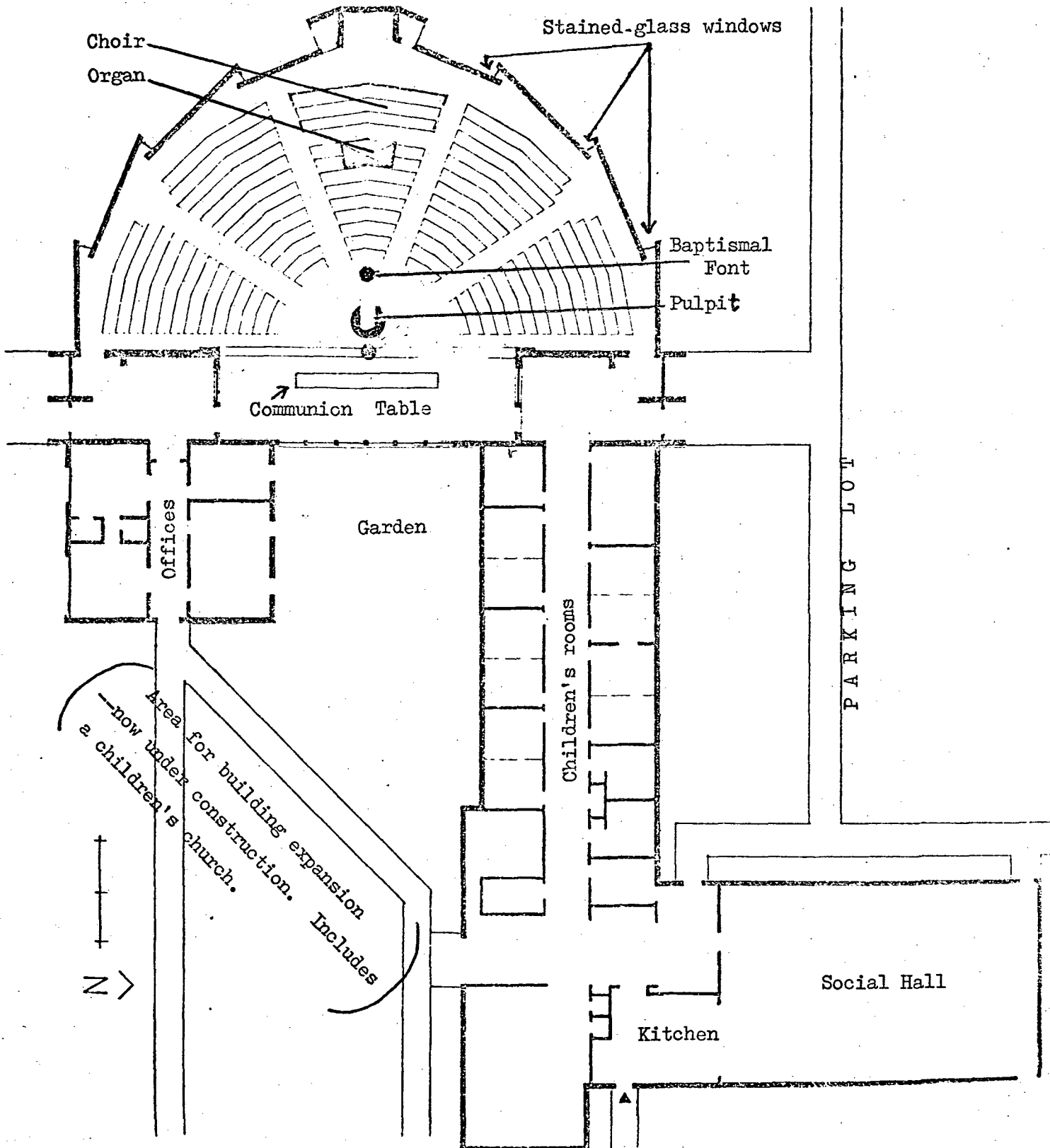


Fig. 70. Floor-plan of Christ Memorial Reformed Church (1968)¹

¹In Bruggink and Droppers, When Faith Takes Form, p. 84 (labels mine).



Fig. 71. The baptismal font stands in front of the pulpit. Note the radial seating plan. The choir and organ are situated at the center back, "in the midst of the congregation." The floor is slightly sloped for better visibility

Under the leadership of their pastors, the rapidly growing congregation of Christ Memorial Reformed Church have had the theology of their church set clearly before them.¹ They describe the visual expression of the "God-ordained means of grace" as follows:

1. The Pulpit. "The importance of the Word of God is unmistakable with the pulpit standing in the focus of attention. Since the Word is primary, the pulpit, as the architectural manifestation of the Word, makes its primacy architecturally clear."

2. The Baptistry. "Baptism involves a continuing participation, both in the atoning work of Christ . . . and in the Resurrection of Christ; the Baptismal Font therefore stands in the midst of the congregation." With a seating capacity of 675, the arc-seating arrangement truly gathers the people around the Font to receive the children into fellowship.

3. The Table. "The Lord's Table is designed to look like a table, being directly visible to the congregation, and containing only those articles commensurate with the celebration of the Lord's Supper. To project a more visual meaning into this sacrament, the table is located in a room behind the pulpit, elevated three steps above the Nave floor. . . . The scale of the table and the room are designed to represent the relationship to the Upper Room in which Christ celebrated His Supper with the Disciples."

4. The Choir and Organ. They are located in the "midst of the congregation" also to assist "the entire congregation's response to the means of grace. In addition to song, prayer and public profession are other responses.

5. The Setting. "Building materials, glass, color, and other architectural necessities, were selected to provide a peaceful setting

¹"Consecration of the Sanctuary," a brochure prepared for the Act of Dedication, October 13, 1968.

(the peace between God and man that we have in Christ) and an attempt is made not to detract from the message of Christ. . . . All distractions are minimized: therefore, flags, plants and other material things are not located in the Nave or Chancel, but rather immediately adjacent to these areas in the Narthex."

K. FLEXIBILITY: THE SACRED AND SECULAR

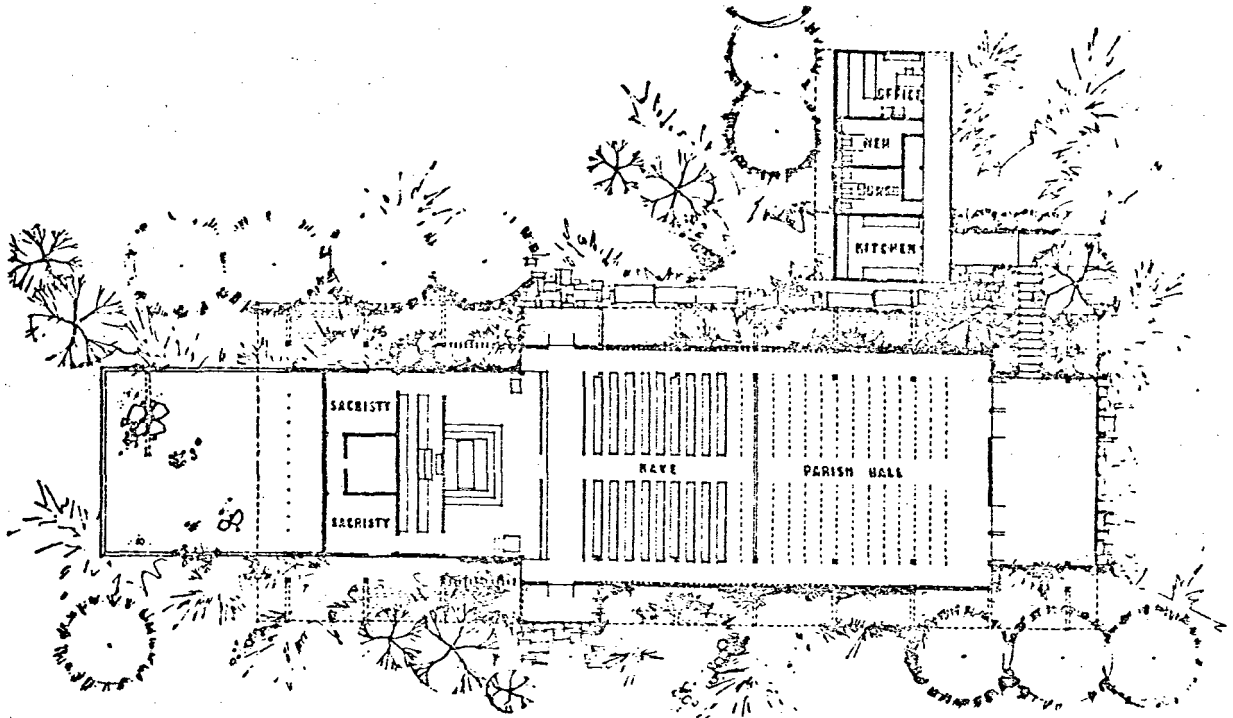


Fig. 72. St. Martha's Mission, West Covina, California.¹ A single-space area (church nave and parish hall) with movable divider

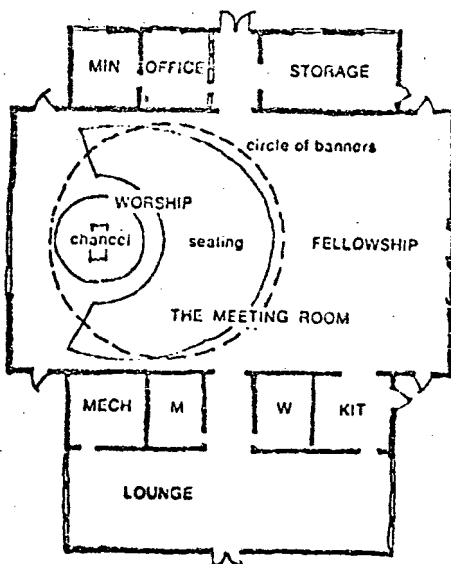


Fig. 73. This floor plan shows how a single major space serves a great variety of purposes. It is divided by a colorful circle of banners.²

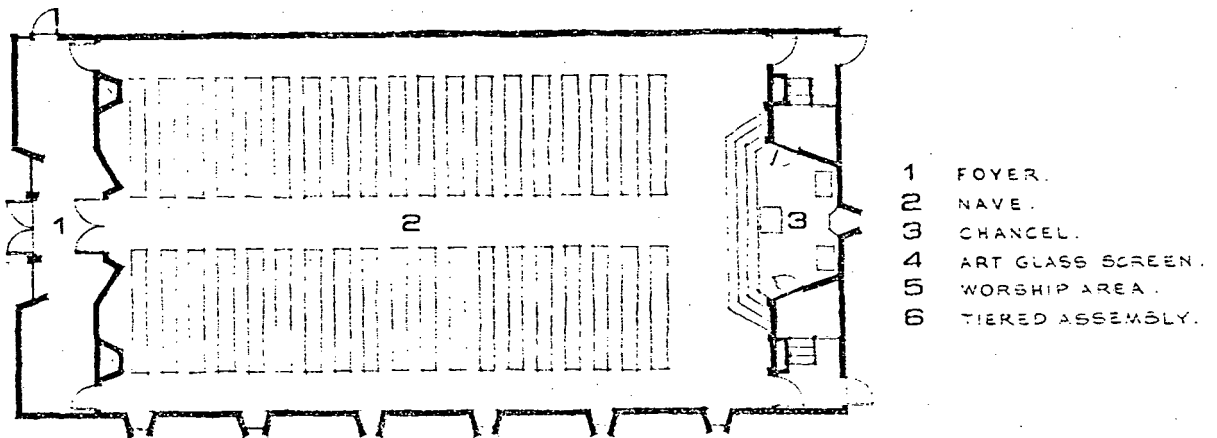
¹In Religious Buildings for Today, p. 31.

²In Sovik, Architecture for Worship, p. 73.

APPENDIX 2

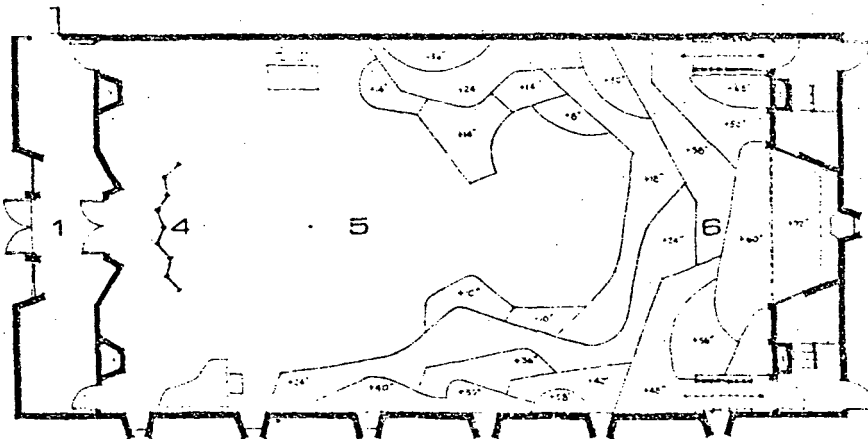
CHURCH DESIGNS BY ROBERT J. BURMAN, A.I.A.¹

A. Two Remodelled Chapels



BEFORE

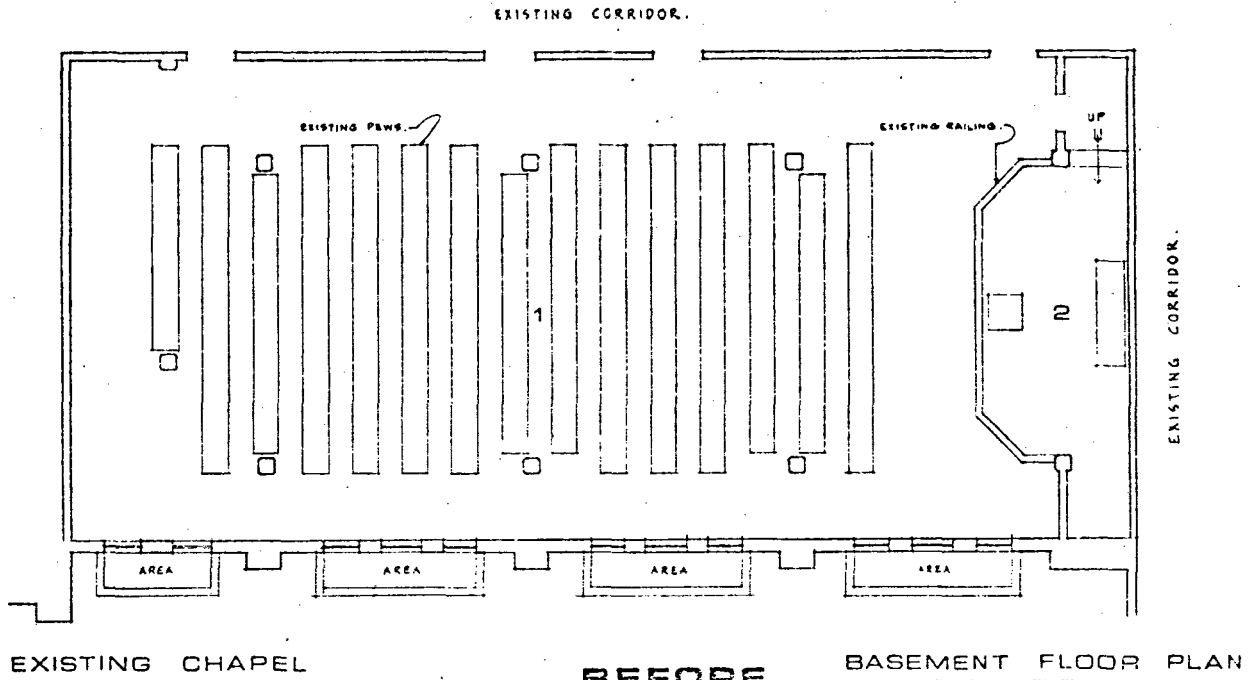
PLAN
0 1 2 3 4 5 6



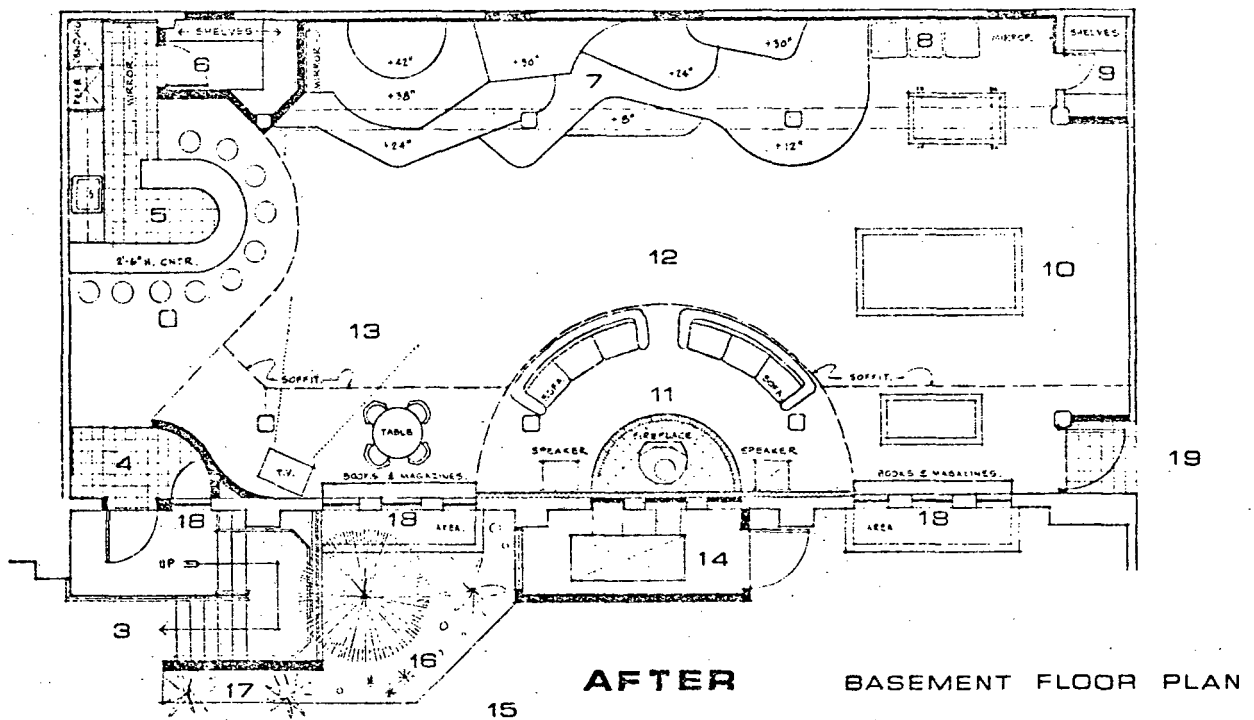
AFTER

Fig. 74. The Youth Chapel (Educational Unit), University Church, Loma Linda, California. A proposed remodelling

¹All of the plans in Appendix 2 are from the offices of Burman & Rasmussen, Architects, 1441 E. Chevy Chase Drive, Glendale, California, 91206.



EXISTING CHAPEL BEFORE BASEMENT FLOOR PLAN

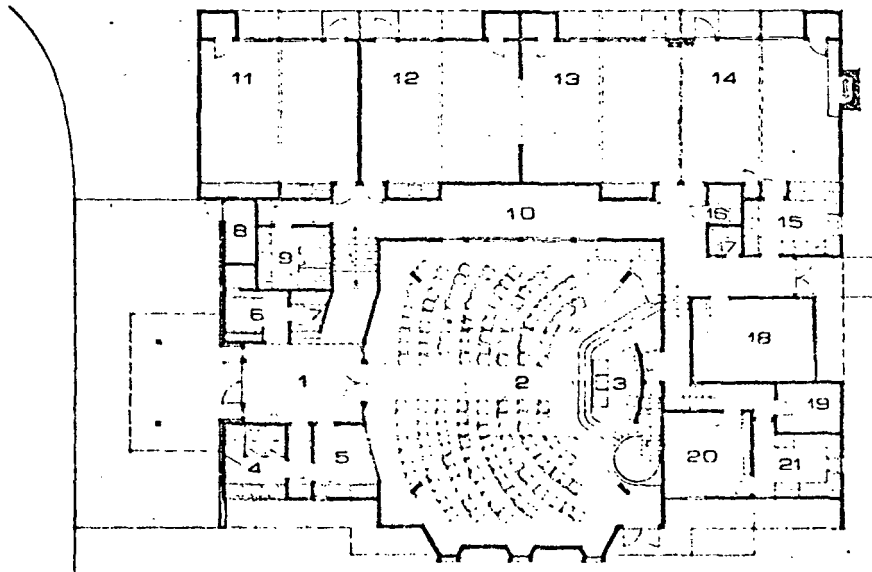
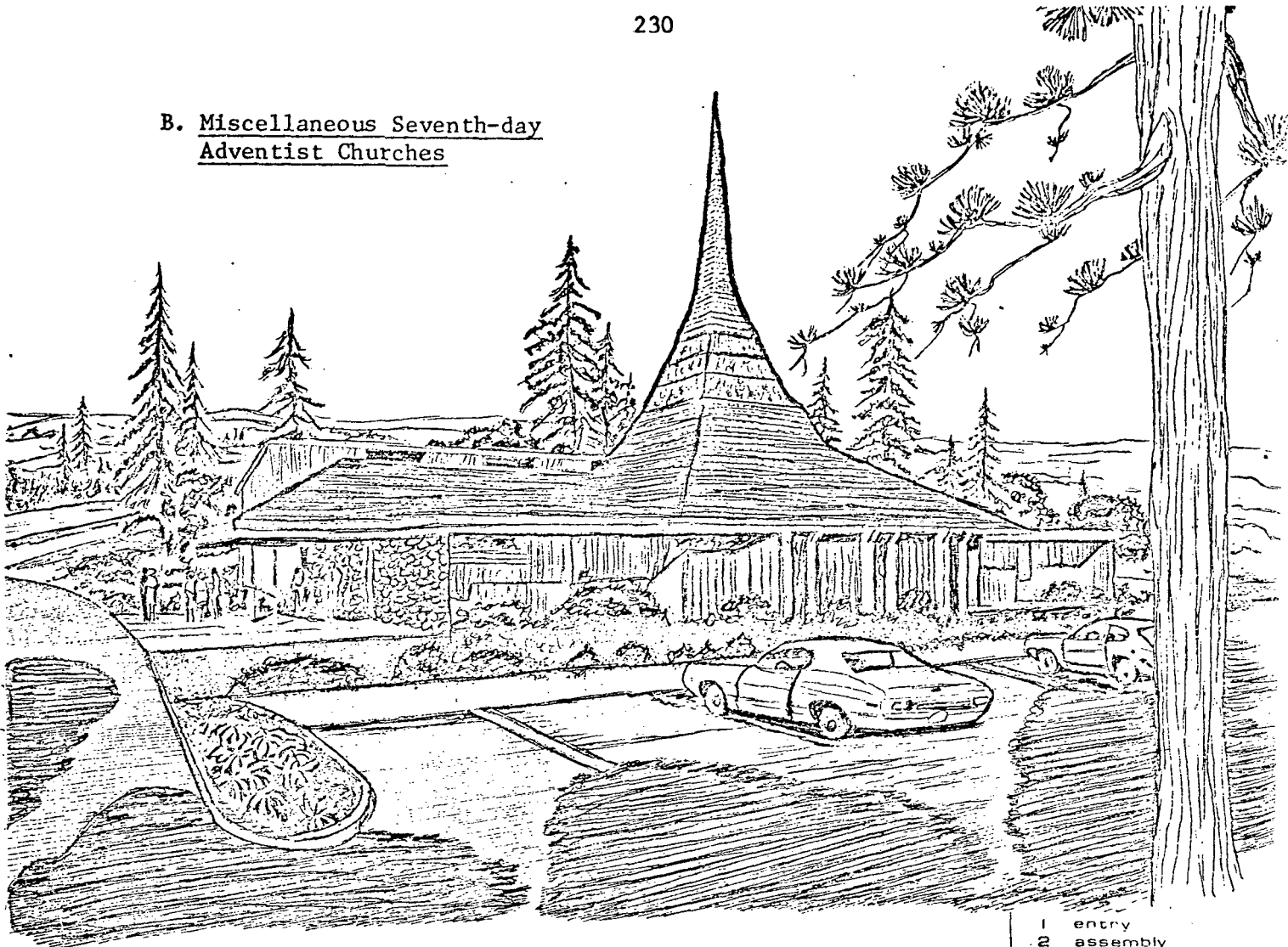


AFTER BASEMENT FLOOR PLAN

Fig. 75. The Russel Lemmon Youth Center, Glendale Central Seventh-day Adventist Church, Glendale, California

- | | | | |
|----|--------------------------|----|----------------------------|
| 1 | BASEMENT CHAPEL. | 11 | FIRESIDE AREA. |
| 2 | PLATFORM. | 12 | PERFORMANCE & DIALOGUE. |
| 3 | OUTDOOR ENTRANCE STAIRS. | 13 | TELEVISION VIEWING. |
| 4 | ENTRY. | 14 | HEATING & AIR CONDITIONING |
| 5 | REFRESHMENTS. | 15 | EXISTING COURTYARD. |
| 6 | STORAGE. | 16 | PLANTING AREA. |
| 7 | TIERED SEATING. | 17 | FREESTANDING WALL. |
| 8 | PILLOW STORAGE. | 18 | ART GLASS. |
| 9 | SOUND CONTROL & STORAGE. | 19 | EXIT TO EXISTING TOILETS. |
| 10 | GAMES. | | |

B. Miscellaneous Seventh-day
Adventist Churches



- 1 entry
- 2 assembly
- 3 platform
- 4 women's toilet
- 5 cry room
- 6 coat storage
- 7 booth
- 8 tool storage
- 9 men's toilet
- 10 gallery
- 11-14 classrooms
- 13,14 fellowship
- 15 kitchen
- 16 janitor
- 17 toilet
- 18 conference
- 19 storage
- 20 office
- 21 work room

area - 6707 s.f.
capacity - 150

Fig. 76. University Seventh-day Adventist Church, Moscow, Idaho

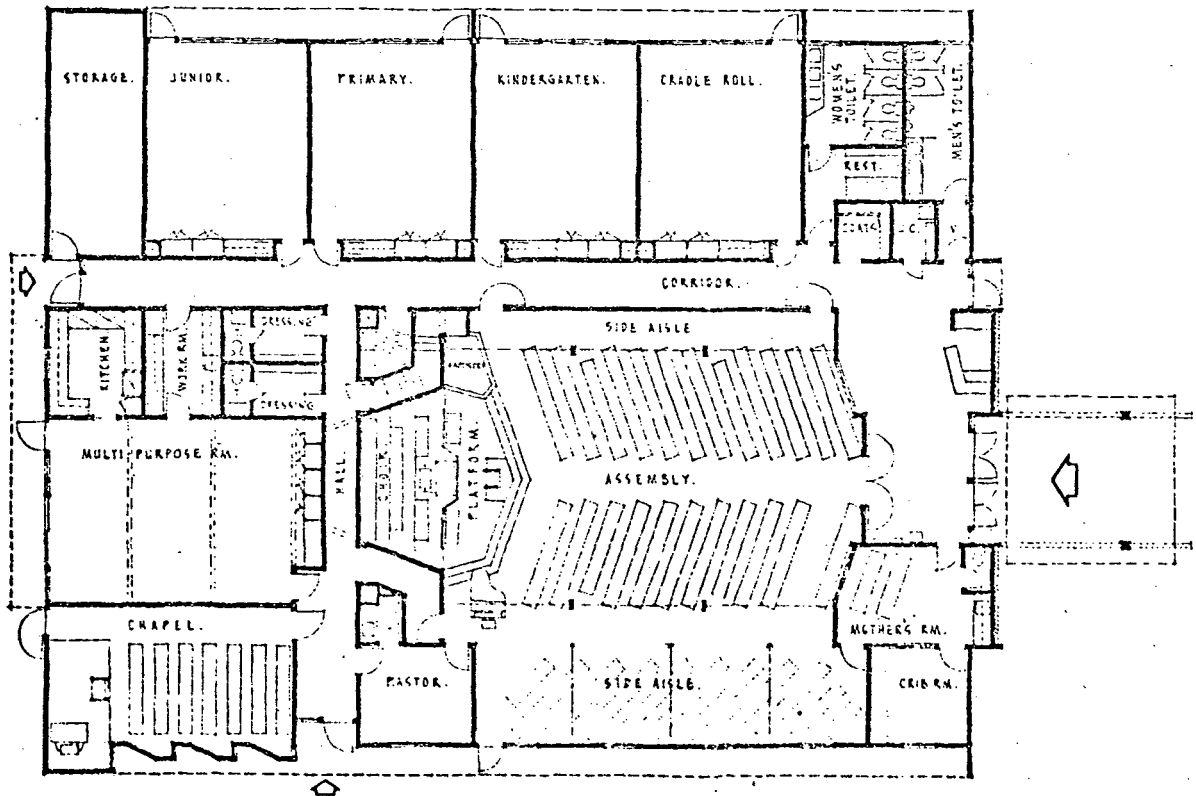
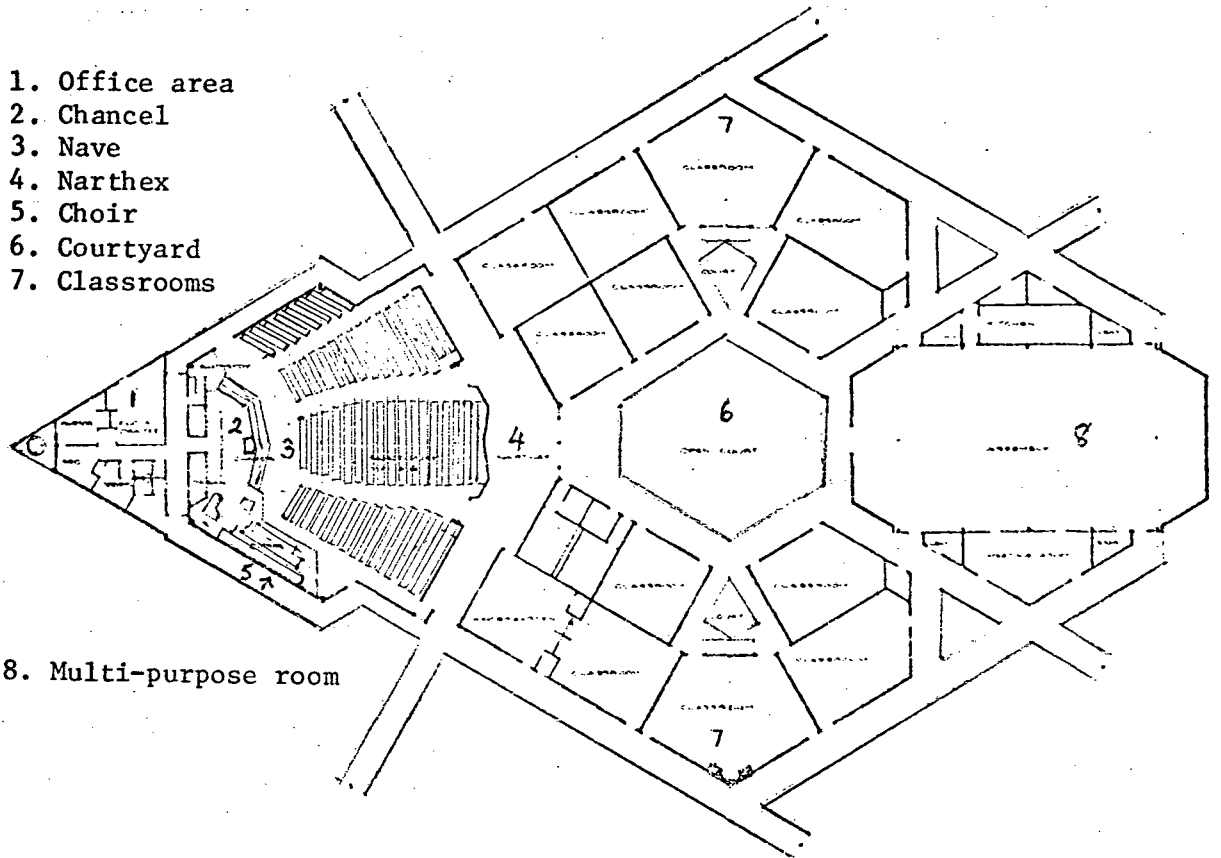


Fig. 77. Eagle Seventh-day Adventist Church, Eagle, Idaho

- 1. Office area
- 2. Chancel
- 3. Nave
- 4. Narthex
- 5. Choir
- 6. Courtyard
- 7. Classrooms



- 8. Multi-purpose room

Fig. 78. Seventh-day Adventist Church, Westminster, California (proposed)

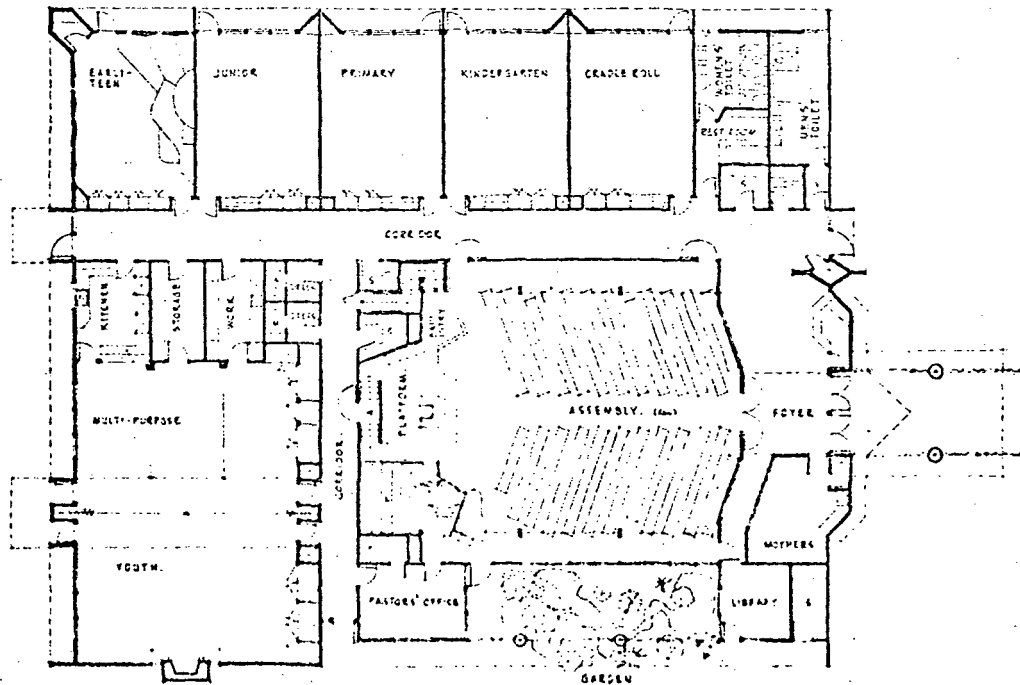
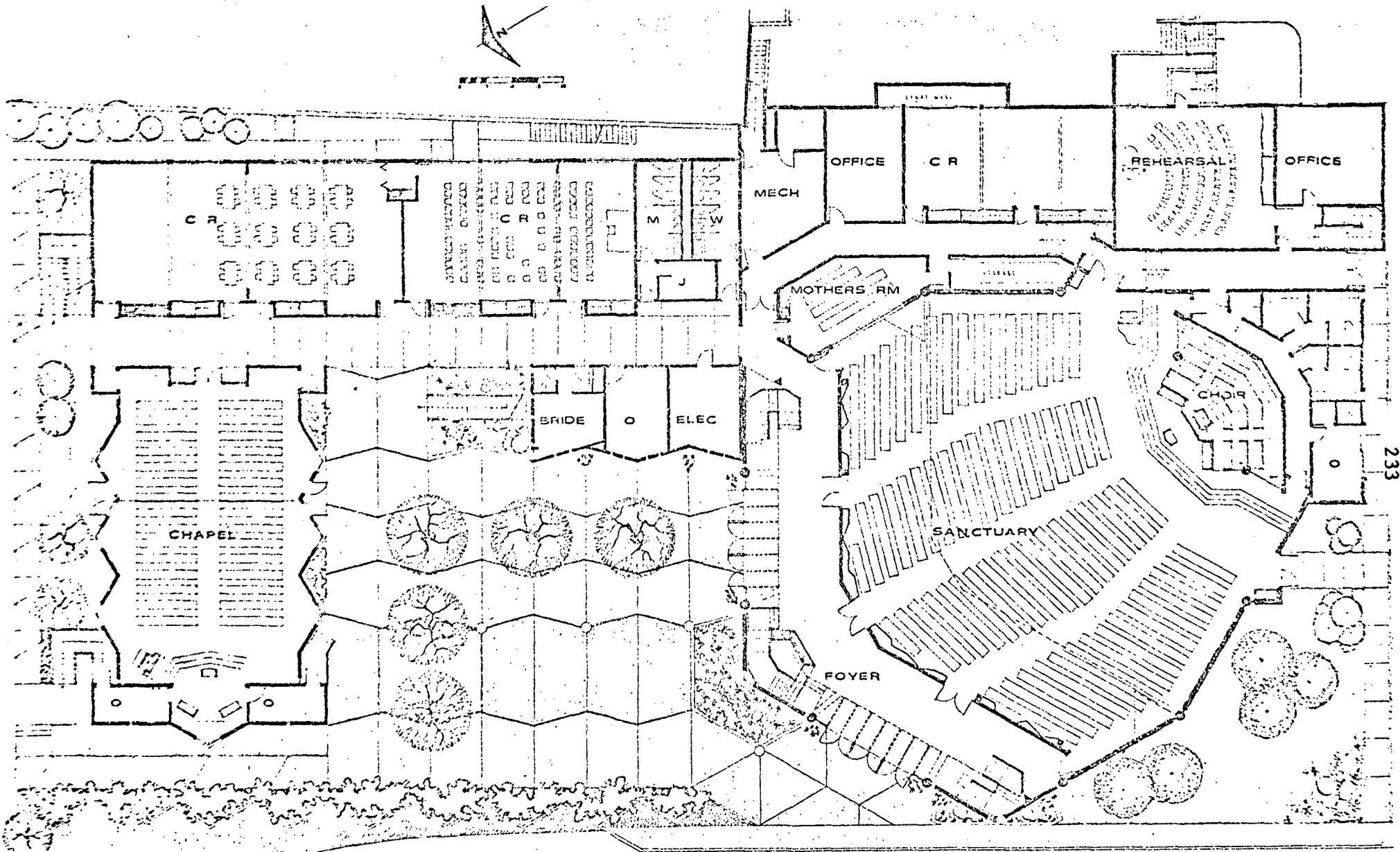


Fig. 79. Seventh-day Adventist Church, Anderson, California



LOWER LEVEL

Fig. 80. The Vallejo Drive Seventh-day Adventist Church, Glendale, California

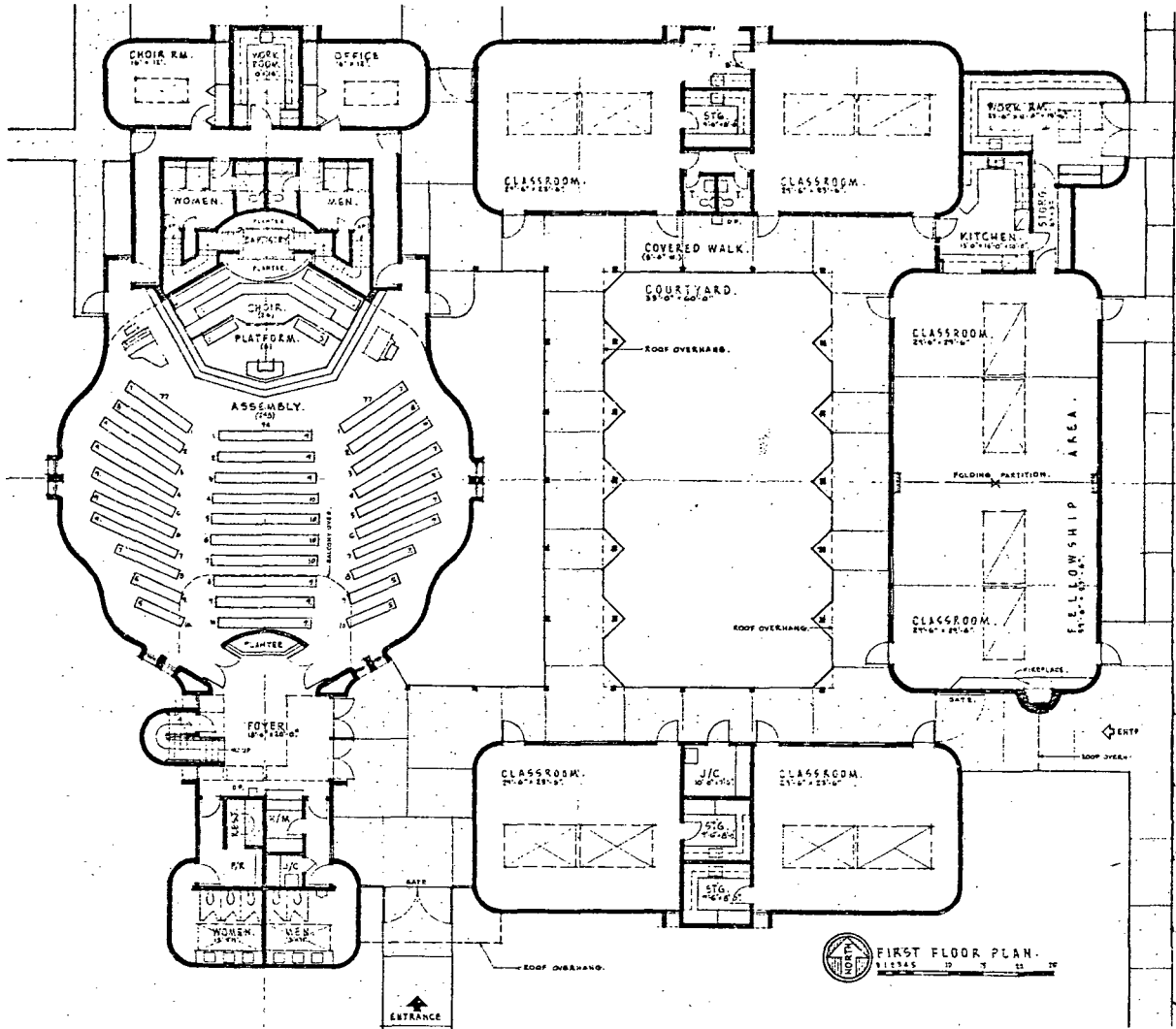


Fig. 81. Oakwood College Church, Huntsville, Alabama (proposed)

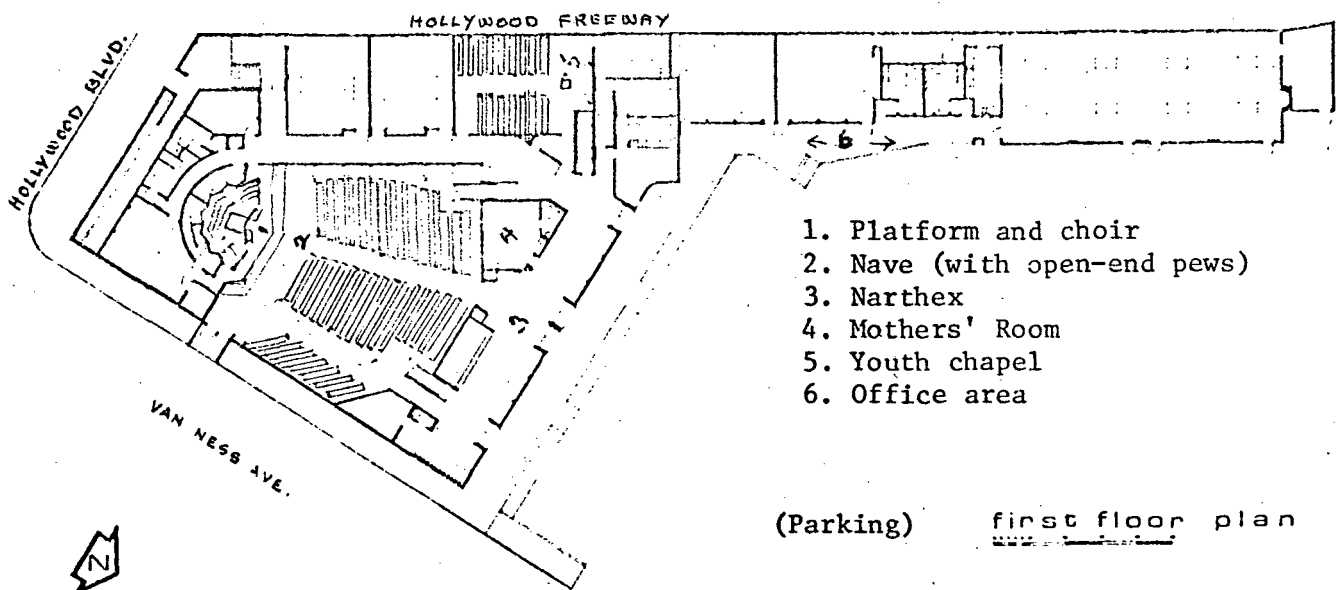


Fig. 82. Seventh-day Adventist Church, Hollywood, California

C. A Church as Ethnic and Theological Statement

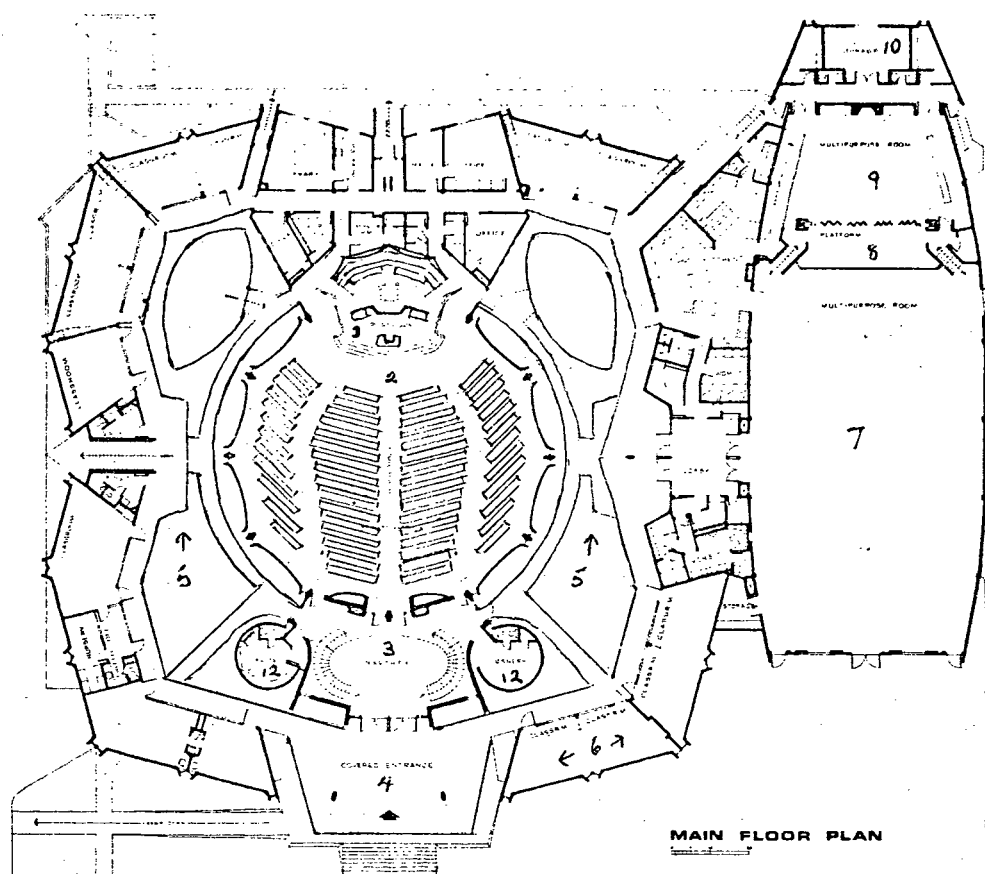


Fig. 83. The United Armenian Congregational Church, Hollywood, California

1. Platform and choir
2. Assembly/nave
3. Narthex (with curved stairways to balcony)
4. Covered entrance
5. Courtyard
6. Classrooms (encircling sanctuary)
7. Multi-purpose room
8. Platform
9. Fellowship lounge (with fireplace)
10. Storage
11. Office area
12. Bridal rooms

APPENDIX 3

OTHER SEVENTH-DAY ADVENTIST CHURCH PLANS

A. Stock Plans by Don Kirkman¹

Seating Capacity 480
 No. Square Feet 9,865
 Approx. Cost \$115,000-\$120,000

LEGEND

- | | |
|----------------------|--------------------|
| 1. Foyer | 6. Mothers' Room |
| 2. Rest Room—Men | 7. Nave |
| 3. Rest Room—Women | 8. Rostrum |
| 4. Stairs to Balcony | 9. Ministers' Room |
| 5. Stairs to Balcony | 10. Choir Room |

(lower floor plan available on request!)

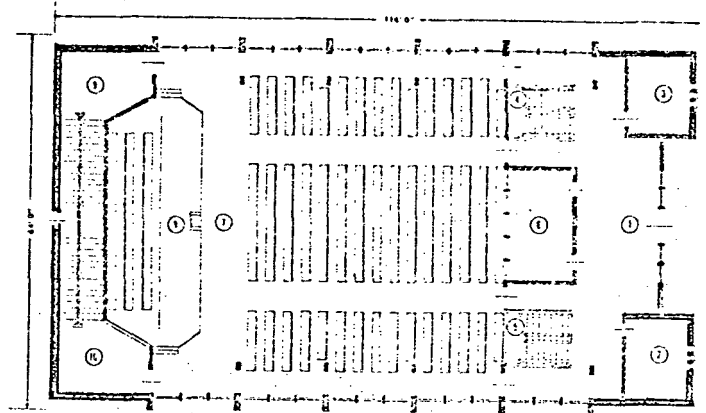


Fig. 84. A large church, without classrooms

Seating Capacity 120
 No. Square Feet 1,920
 Approx. Cost \$15,000-\$18,000

LEGEND

- | | |
|------------------------|---------------------|
| 1. Entrance and Lobby | 7. Nave |
| 2. Cloak Rooms | 8. Rostrum |
| 3. Rest Room—Men | 9. Baptistry |
| 4. Janitor and Storage | 10. Ministers' Room |
| 5. Rest Room—Women | 11. Choir Room |
| 6. Mothers' Room | |

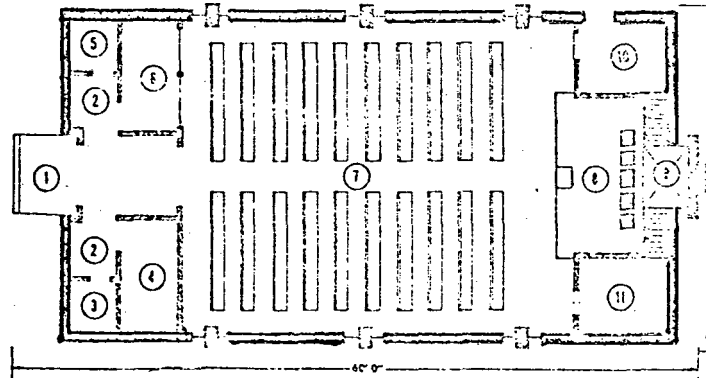


Fig. 85. A small church, without classrooms

¹The Don Kirkman plans were supplied by the Southern Union Conference of Seventh-day Adventists, Decatur, Georgia (July 24, 1975).

No. Square Feet	8,000
Lower Floor	4,000
Main Floor	4,000
Approx. Cost	\$75,000-\$80,000

LEGEND

- | | |
|-------------------------------|---------------------|
| 1. Foyer | 13. Corridor |
| 2. Mothers' Room | 14. Janitor |
| 3. Rest Room—Women | 15. Men's Lounge |
| 4. Rest Room—Men | 16. Rest Room—Men |
| 5. Youth Room | 17. Women's Lounge |
| 6. Storage | 18. Rest Room—Women |
| 7. Sanctuary | 19. Youth Room |
| 8. Choir | 20. Boiler |
| 9. Rostrium | 21. Cradle Roll |
| 10. Minister | 22. Kindergarten |
| 11. Baptistry Tank | 23. Primary |
| 12. Stair Well to Lower Floor | 24. Junior Room |
| | 25. Dorcas Room |

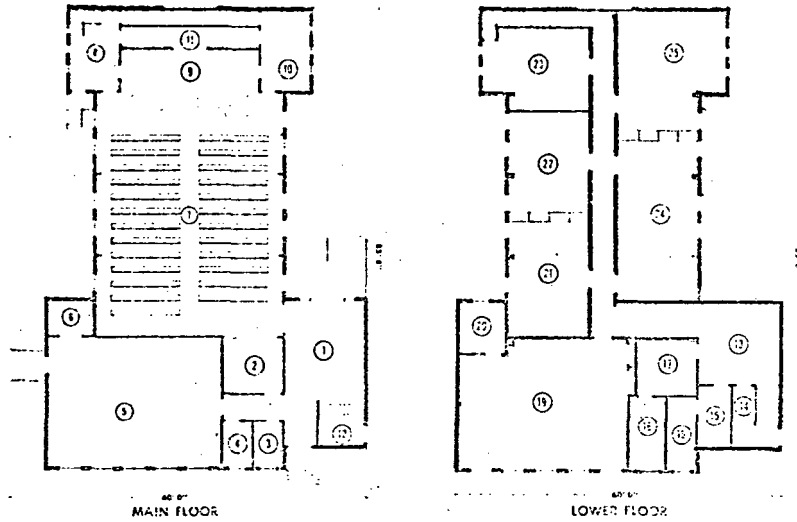


Fig. 86. A church with basement classrooms

B. A Case Study of the Denver, Colorado Church¹

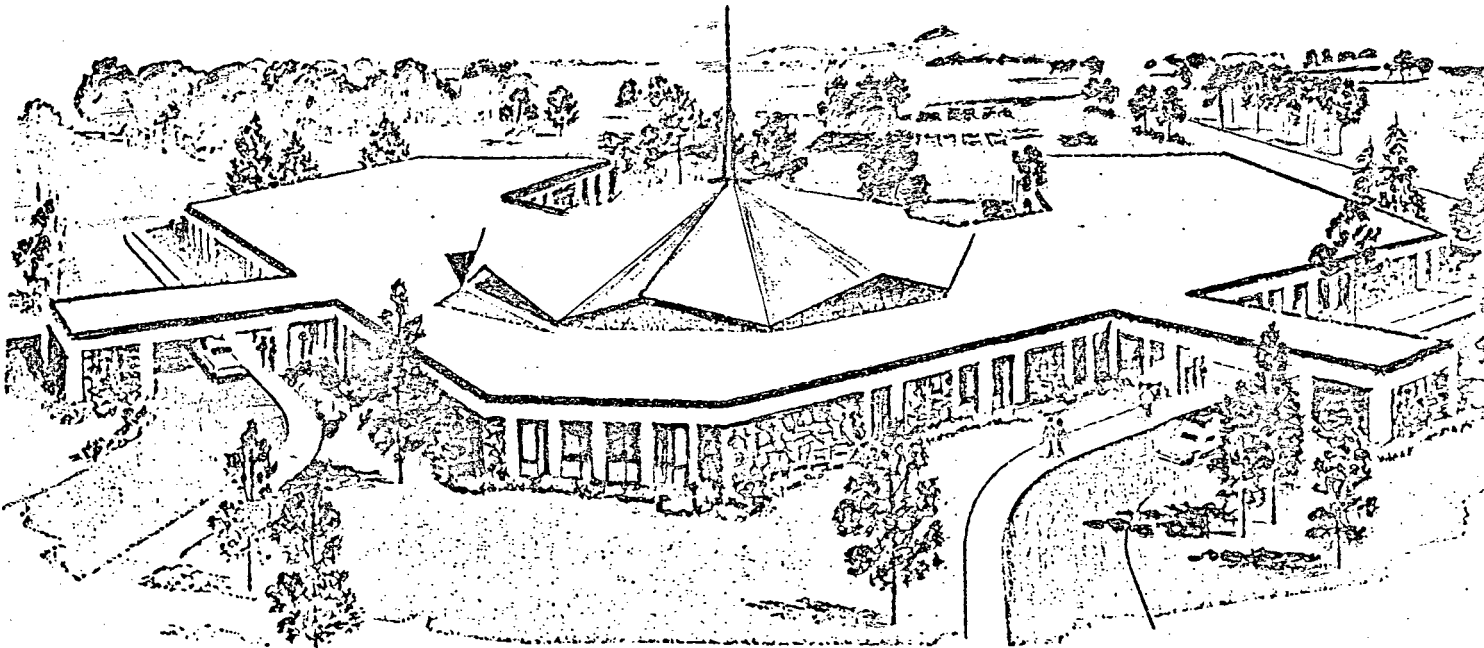


Fig. 87. A bird's eye view of the proposed Seventh-day Adventist church, Denver, Colorado

¹At W. Hampden Avenue, Denver, Colorado, under the pastorship of C. E. Bishop. Plans and financial information received from Hugh J. Campbell, Chaplain, Shawnee Mission Hospital, Kansas City (July 6, 1975).

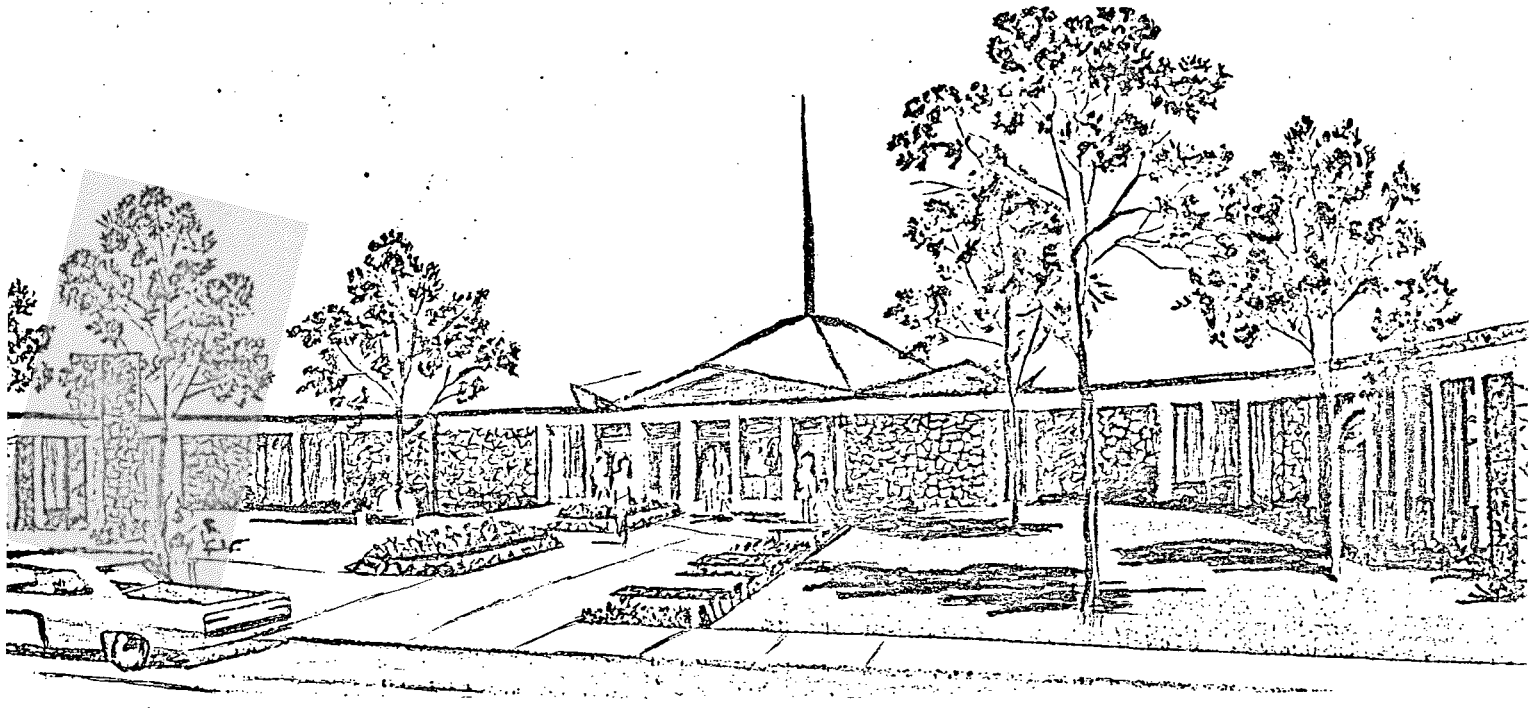


Fig. 88. Eye-level view from parking lot through courtyard into south entrance

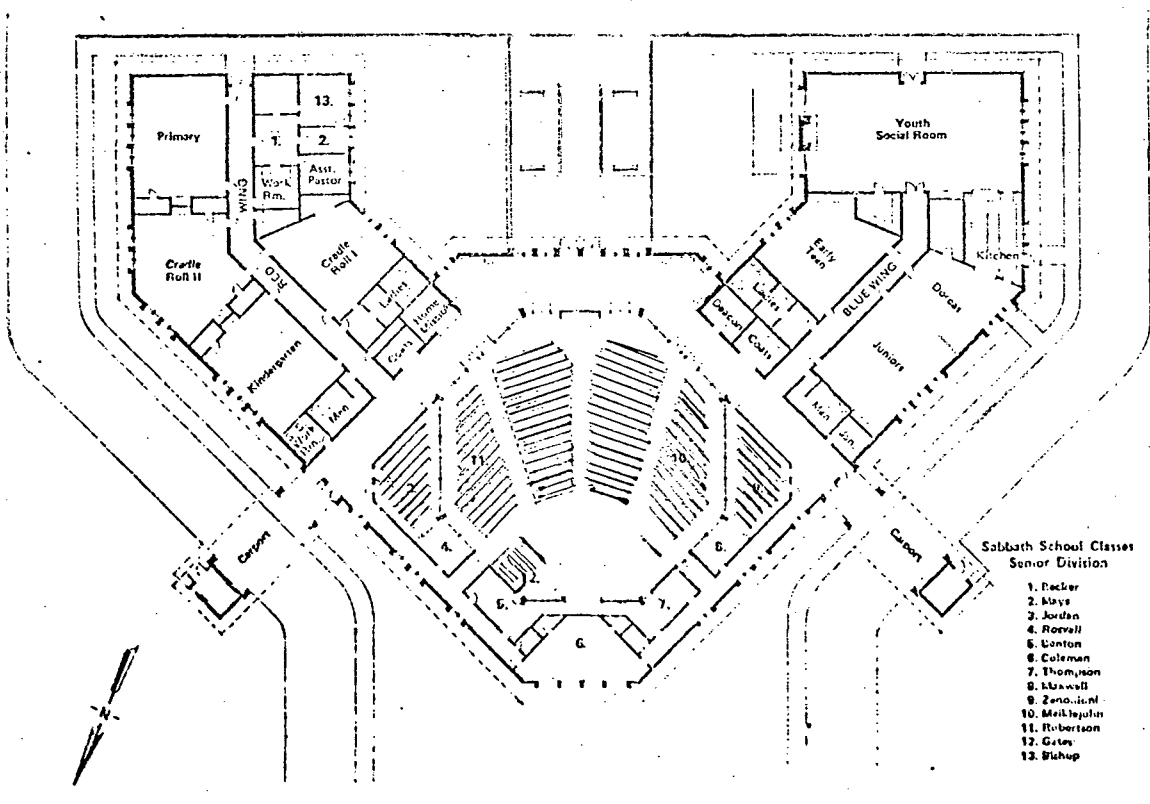


Fig. 88. Building floor plans for the Denver church

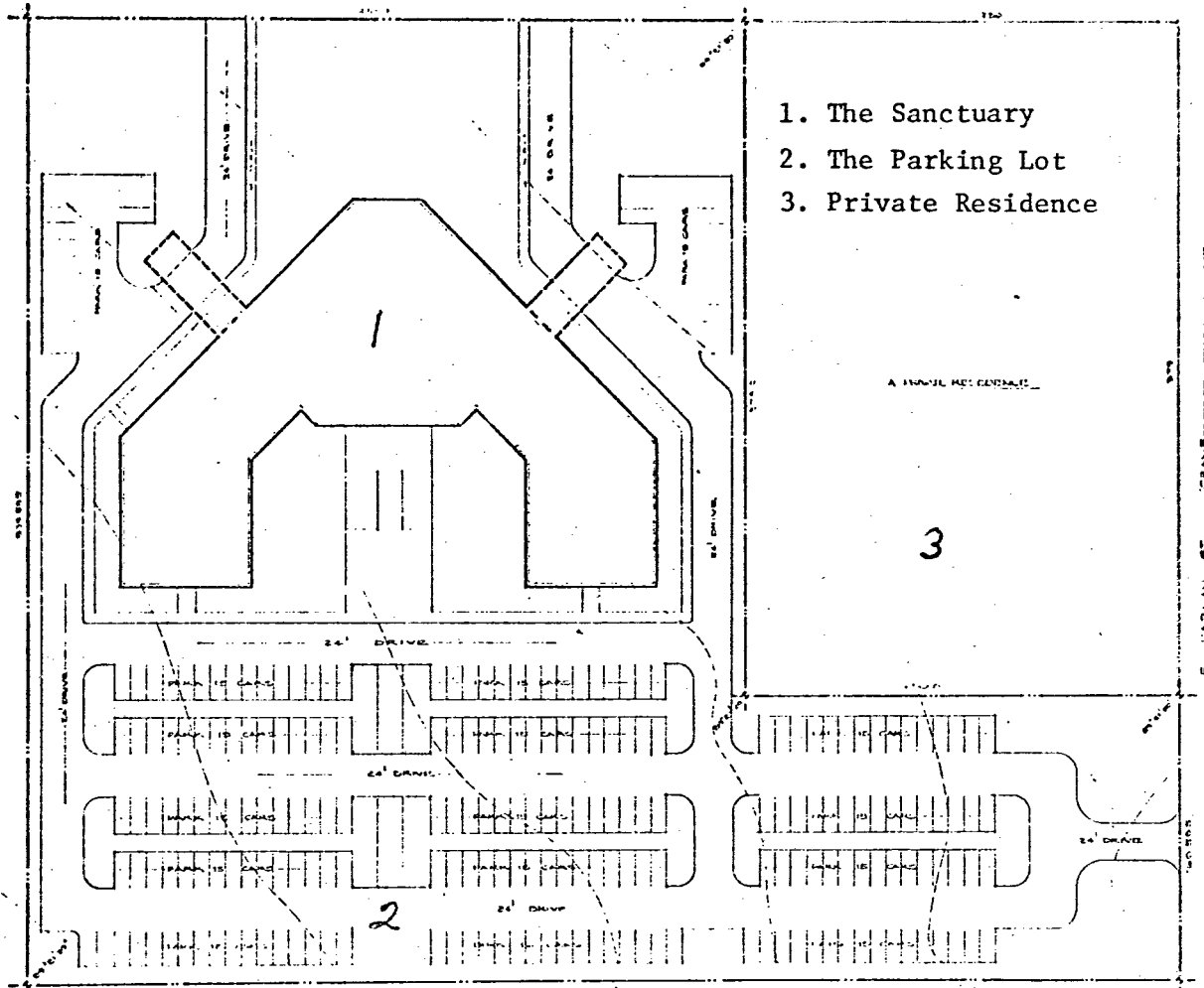


Fig. 89. Site plans for Denver church

Financing the Church

(1) Cost Estimates

Land (paid for)		\$ 50,000.00
Building, including site development:		
General Requirements (permits, fees, utilities, etc.)	\$ 87,900.00	
Site work (excavation, grading pavements, sidewalks, underground)	63,711.00	
Concrete work	108,126.00	
Masonry work	57,200.00	
Metals	38,059.00	
Carpentry	19,193.00	
Moisture, elemental protection	31,963.00	
Doors and glass	33,535.00	
Finishes	56,642.00	
Specialties (cabinets, baptistry etc.)	38,059.00	
Furnishings	32,000.00	
Mechanical	105,950.00	
Electrical	55,000.00	
Land and Building, complete		\$778,004.00

(2) Sources of Funds

Land for building, 6 acres free and clear	\$ 50,000.00
Cash in hand	
Continental National Bank (checking)	2,840.09
Colorado Federal Savings (certificates)	20,432.70
Columbia Savings (certificates)	21,384.88
Empire Savings (certificates)	21,063.12
Midland Federal Savings (certificates)	21,577.55
Western Federal Savings (certificates)	10,187.06
Key Savings (certificates)	10,000.00
Majestic Savings (certificates)	20,150.00
Colorado Conference (trusts)	2,500.00
Balance Due from Apartments' Note	<u>950.82</u>
Total Assets (April 1, 1972)	\$131,086.22
Proposed Income from Sale of Properties	<u>200,000.00</u>
Budgeted Appropriations from Conference	<u>84,000.00</u>
	\$415,086.22
To be raised by the Central Church	\$312,917.78

APPENDIX 4

A. CONSIDERATIONS FOR THE BUILDING OF A CHURCH

Conclusions Suggested by Directives for the Building of a Church by the Bishops of Germany

1. The church, rectory, parish house, and other buildings ought not to be separated if possible. The ideal is that the various buildings ought to form a parish center.

2. Churches ought to be located in "a zone of quiet" away from the noise of street and traffic.

3. The exterior structure ought not to conform to the style of secular architecture, so that the divine character of the worship within should be expressed by the design outside.

4. The doors of the church, if possible, should be expressive of the People of God going in and going out.

5. The interior should be designed primarily for the Holy Eucharist and secondarily for the other sacraments.

6. The altar should never serve as a centerpiece for paintings, sculpture or ecclesiastical bric-a-brac.

Check List

The following is a check list for the guidance of Rectors, Vestries, Building Committees, and Architects.

A. General Considerations

1. Can the parish afford the total cost?

2. Is the seating space in nave and chapel satisfactory? (Seating space for 400 persons should be adequate for a communicant strength of 900 with three services on Sundays.)

3. Is the seating space of the parish house satisfactory?

4. Are there enough class rooms for the projected Church School?

5. Has the effect of possible shallow water table or poor foundations been considered?

6. Is the general appearance satisfactory for the neighborhood? Will its appearance be as pleasant ten to fifteen years from now?

7. Have you given consideration to legal setbacks, easements and restriction requirements?

8. If there are porches, patios, and cloisters, is their expense justified?

9. Is the size of the site sufficiently large for the building, future expansion, parking areas?

B. Site Considerations

1. Is the parking area layout practical and efficient?

2. Has access to the building from the parking lot and street been carefully studied in regard to safety and travel distance?

3. Has attention been given to a pleasing landscaping plan?

C. Traffic--Circulation--Arrangement

1. Are the entrances and exits to all buildings properly located?

2. Are classrooms arranged for maximum efficiency?

3. Are there restrooms near kindergarten and primary Church school areas?

¹By the Architectural Commission of the Episcopal Diocese of South Florida, Your Church, 13 (March/April, 1967), pp. 29-31, 52-54.

4. Are restrooms located a proper distance from kitchens and from the nave of the Church?

5. Is there a parish or church school library space provided?

6. Are the offices of the rector and his assistants properly located to insure privacy and accessibility?

7. Is the secretary's office properly located in relation to the clergy offices?

D. Code and Safety Requirements

1. Are the required number of exits provided?

2. Are the width of hallways and cloisters sufficient?

3. Are lighting facilities adequate? Ventilating facilities?

4. Does the type of construction provide the desired fire rating?

5. Are handrails and inclined walks provided where needed?

6. Does the use of glass in church, parish house, and classrooms present a source of danger or injury?

E. Heating and Ventilating

1. Is the system the proper type for the area?

2. Have heating, cooling, and electrical costs been evaluated?

3. Can the system be operated with unskilled help?

4. If necessary, are vents supplied in classroom doors?

5. Is the heating plant properly located in respect to the water table?

6. If folding partitions are used in class rooms, do they block off areas from heating and cooling systems?

7. Will the air-conditioning system be noisy or cause objectionable vibration?

8. Is there proper zoning of the heating system?

9. Are the controls properly located?

F. Church and Sacristy

1. Is the seating layout for the nave and chancel such that it provides for the desired number of communicants and choristers.

2. Is there enough space in the sanctuary to provide for festival celebrations, sacred ministers, and acolytes?

3. Are altar and footpace properly designed for the free movement of celebrant and assistants?

4. Is there easy access to the priest's sacristy, and is it spacious enough for a vestment cabinet and still provide freedom of movement for the celebrant and his assistants?

5. Is there a working sacristy provided with running water, cabinets, piscina, and heating units for hot water?

6. Is there a vesting room for acolytes?

7. Is there proper space provided for the installation of a pipe organ? Is there free access to the organ chamber?

8. Is there an unobstructed view of the altar and chancel from all parts of the nave?

9. Do windows or glass panels present a glare problem?

- 10. Has the cost of chanced furniture and woodwork been evaluated?
- 11. Has the building been properly engineered to provide proper acoustics?
- 12. If there is a baptistry, is it properly located for public baptisms?

G. Parish House and Stage

- 1. Is there a single location for the main light panel, dimmer, and sound control?
- 2. Is there access to the stage from the front?
- 3. Is there sufficient storage for tables, chairs, and other parish house equipment?
- 4. Are there dressing room facilities for stage productions?
- 5. Are the lights properly located and adequate?
- 6. Are there sufficient electrical outlets for plug-in appliances?

H. Kitchen

- 1. Evaluate the facilities for garbage disposal.
- 2. Will dishwashers be installed?
- 3. Is adequate refrigeration provided?
- 4. Will the kitchen be adequate for serving large groups of people?

I. Storage Space

- 1. Is it properly designed for janitorial space?
- 2. Is there space for garden tools and repair equipment?
- 3. Is the storage space located so that it is not blocked off or inaccessible?

J. Rest Rooms and Dressing Rooms

- 1. Are they properly located in parish house and church building?
- 2. Are they properly ventilated and sight shielded?
- 3. Are urinals of the floor mounted type?
- 4. Are the toilet stalls adequate?
- 5. Are window areas kept to a minimum and placed properly to insure privacy?

K. Library

- 1. Is there sufficient space?
- 2. Is there proper arrangement for storage of various items needed?
- 3. Is there water available?
- 4. Is there work space available?
- 5. Is there a proper system for checking out and receiving books?
- 6. Will the library be properly catalogued? (Dewey Decimal or Library of Congress).

L. Class Rooms

- 1. Are there sufficient class rooms?
- 2. Are they properly located?
- 3. Are they of satisfactory size?
- 4. Consider advantages of chairs and tables rather than combination desk-chairs.
- 5. Evaluate location of blackboards in relation to source of light and glare. Green blackboards are recommended.
- 6. Evaluate the floor surface, walls and ceilings.

M. Stairs and Steps

- 1. Are the wearing qualities suitable?
- 2. Are the slopes satisfactory?

3. Are the widths of treads satisfactory?

4. Are hand rails provided where needed?

5. Has understair space been utilized?

6. Are stairs properly lighted and do they meet code requirements?

N. Doors

1. Has the proper type of material been specified?

2. Have replacement frequency and maintenance costs been evaluated?

3. Are vents provided through doors where required for proper circulation?

4. Will rain and water enter the building under the doors?

5. Is the hardware of good quality and satisfactory without any hazard?

6. Do the doors have the proper swings for exit door, toilet room facility, traffic flow?

7. Avoid outer doors with jalousies. They present temptations to prowlers.

O. Windows—Glass

1. Is there an adequate amount of light without excessive use of glass or skylights?

2. Do the windows or hardware project into the room or onto a nearby walkway?

3. Can the windows be securely locked?

4. Are windows of standard size and easily obtainable?

5. Is the ease of cleaning evaluated?

6. Is there distraction because of window installation?

7. Is there danger because of window (glass panel) installations?

8. Are window sills of a suitable and satisfactory type?

9. Will the splash from roofs or downspouts dirty glass or enter the windows?

10. Are there extensive clear glass areas easily smudged by children's fingers?

11. Will sand or dust clog the window operating mechanism?

12. Avoid excessive glass installations when rooms are to be air-conditioned. Heat radiation from glass exposed to the sun taxes both the cooling system and the parish treasurer.

P. Roofs

1. Is it a satisfactory type for climate, wind, length of life, etc.?

2. Have the guarantees been evaluated?

3. Where does the drainage fall?

4. Evaluate the initial cost of the roof.

5. Evaluate the cost and frequency of replacement.

6. Evaluate gutters, downspouts, if they are needed.

7. Evaluate the anchorage of the roof in relation to high winds.

8. Evaluate flashing details.

9. Consult applicable building codes for wind load requirements.

Q. Floors

1. Evaluate initial cost, wearing qualities, appearance and maintenance.

2. Evaluate designated areas for carpets.

3. Evaluate details where floor meets wall and where floor finishes change type.

4. Evaluate floor finishes under drinking fountains where splashes and water may cause deterioration of some materials.

R. Ceiling Finishes

1. Evaluate initial cost.

2. Evaluate ceiling finish as to use, susceptibility to damage, ease of cleaning, frequency of replacement.

3. Evaluate ceiling finish as to availability, acoustical qualities.

4. If acoustical tile is indicated, does it have proper backup?

S. Wall Finishes

1. Evaluate durability, susceptibility to damage, replacement and maintenance cost.

2. Evaluate initial cost, appearance, structural strength in relation to use.

3. Evaluate sound qualities.

T. Lighting

1. Evaluate lighting of nave, chancel and porch.

2. Avoid lights above blackboards.

3. Evaluate location of switches and controls in relation to accessibility.

4. Are key switches provided where necessary?

5. Evaluate the number and location of outlets.

6. Evaluate lighting of parking lots, access walks, and stairs.

U. Structural

1. Has the effect of the weight and mass of the tower been properly evaluated?

2. Are the details simple and strong?

3. Has the distance to the water table been evaluated?

4. Evaluate the bearing capacity of the foundation.

5. If fill is necessary, be sure that it is properly placed.

6. Evaluate wind loads, etc.

7. Are expansion joints provided where needed?

8. Has building area been termite treated?

9. Have soil borings been made?

V. Cost Review

1. Is the area shown within the budgeted allowances?

2. Is the cost per square foot satisfactory?

3. Is the total cost satisfactory?

4. Evaluate the expense of the outside finish.

5. Is the structural system too expensive?

6. Evaluate the expense of the interior treatment.

7. Evaluate expense of lighting system, plumbing.

8. Evaluate the cost of the roof.

9. Is the building functional?

W. Site Layout

The architect should carefully study the building plan in order to give it the proper orientation for sun, wind, topography of the land, etc. He should be sure that parking areas are laid out so that traffic flow into the building will be orderly, safe and efficient. Thought should be given to proper surface drainage, ease of parking and access to all buildings. ■

B. A SAMPLE SELF-EVALUATION PROGRAM FOR THE CHURCH¹

	Yes	No
1. Has your congregation prepared a written Statement of Purpose or Aim to use as a guide in its choices and on-going life?		
2. Is your congregation a true fellowship--supporting, affirming and reclaiming its members to authentic life and personhood by constructing and adopting a viable relevant program of activities?		
3. Does your program of activities provide opportunity and strong incentive for every person in the congregation to become directly involved, according to his/her needs and abilities?		
4. Is there a vigorous and meaningful (to the participants) groups program functioning in your congregation?		
5. Would you characterize your congregation as definitely forward-looking rather than tradition-oriented?		
6. Is leadership shared between clergy and lay persons in your church?		
7. Does the sense of ownership (of program, goals, ministry) extend to most members of your congregation?		
8. Is your congregation's nurture of its young people aimed more at enhancing their self-valuation as persons than at developing good church members for the future?		
9. Is your congregation wide open to the acceptance of new members?		
10. Are your people members because they have chosen this church as their own kind rather than because of family connections?		
11. Is your church willing to change program schedules, traditions and organizations, rather than try to change people to fit into "our way of doing things?"		
12. Is your congregation generally optimistic, affirmative and expectant rather than gloomy, apathetic?		

¹Outlined from Lyle E. Schaller, "How Contemporary is Your Church?" Your Church, 20 (May/June, 1974), pp. 43-48.

	Yes	No
13. Is there a predominant and pervasive spirit of joy abroad in your church as it goes about its work and worship?		
14. Are women treated as fully equal with men in your church?		
15. Is your church's posture in its community one of concern for the larger and still open issues, and for constructive change, rather than for politics and for issues on which polarization has already occurred?		
16. Are significant numbers of your people active in ministry to the "world" rather than just in inter-church circles?		
17. Is your congregation significantly involved in cooperative effort with other congregations, near or far?		
18. Does your church exhibit to any marked degree the ability to accommodate to all the diverse needs and diversity of its own people and its community?		
19. Does your church provide a real diversity of active "growth-enhancing" opportunities for its people?		
20. Does your church practice regular, objective evaluation of its program and ministry?		
21. Does your church strongly affirm the Holy Spirit at work rather than rely too heavily upon the authority of the Scripture?		

RATINGS

- 0 - 10 yes responses = an obsolete church
- 10 - 14 yes responses = a traditional church
- 14 - 16 yes responses = a changing church
- 17 - 20 yes responses = a contemporary church

APPENDIX 5

SOME COUNSEL FROM ELLEN G. WHITE¹

When Ellen White says that our houses of worship should be "perfect in design" (Ev 317), she has comprehended the entire task of building a church. Perfection in visual design will require satisfying experiences of space, masses and volumes, color (light and dark, value), line, texture--all the elements of visual art. These must work together harmoniously, but with contrasts and emphases. Sequences and balances

¹For further study of the guidelines laid down in the writings of Ellen G. White, see Robert Carr's "The Archi-Liturgical Movement and the Seventh-day Adventist Church" (unpublished Master of Arts thesis; Michigan State University: College of Human Ecology, 1975). From his review of literature Carr establishes nine criteria for judging Seventh-day Adventist churches in terms of their theology. They are as follows:

- (1) Because of the sacredness of the sanctuary, it should be designed for worship services only.
- (2) The pulpit is the most important part of a Seventh-day Adventist church interior, and should be centrally located.
- (3) The communion table, secondary to the pulpit, should be in a prominent place as an important reminder of Christ our intercessor.
- (4) The baptistry should be revealed at all times as an important reminder of one's entering the faith.
- (5) Instruments and choir should be placed so that they are not in any way centers of attraction, for they augment the worship service.
- (6) The structure should be economical in relation to the socio-economic strata of its environment.
- (7) The structure should be designed to represent the life of Christ by simplicity, solidness and perfection of construction without extravagant ornamentation.
- (8) Secondary rooms should be provided for classwork, social gatherings, and functions of a more secular nature.
- (9) Beauty should be second to the functionality of the design and should be an integral part of an effective design and choice of materials.

Carr critiques three Seventh-day Adventist churches: The Tabernacle, Battle Creek, Michigan; Seventh-day Adventist Church, Allegan, Michigan; and Pioneer Memorial Church, Andrews University, Michigan.

are also important. Many of the counsels applying to home builders also apply to churches. Below is an outline of subject matter:¹

Criteria for Church Building²

I. ART AND BEAUTY

A. Artistic Considerations

1. Love of artistic display may replace character building (PK 565-566)
2. Beauty of art is inferior to beauty of character (COL 298)
3. God uses art and His created works to speak to man (Ed 41; SpM, II, 319-320)
4. Art is not an end in itself (CT 19)
5. Art cannot be condemned (CSt 348)
6. Knowledge in arts and trades is secondary to experimental knowledge of God (CT 19)

B. Attractiveness of Church Buildings (Beauty)

1. God the author of all beauty (MH 292)
2. Relationship between design and human life (Ed 198, 215; CT 314; SC 99-100).
3. Beauty is not an end in itself (MB 97)
4. Love of beauty implanted in human heart (MYP 365; Ed 249; CT 178)
5. God pleased with the beautiful (2T 258).
6. House erected for God should be beautiful (2T 257)
7. Only Christian has capacity for appreciating true beauty (SC 87)
8. To love and desire beauty is right (Ed 249)
9. Life is essential; all nature alive (DA 20; Ed 119-120)

II. A BUILDING SUITED TO THE USE FOR WHICH IT IS INTENDED

A. Plans Should Insure Perfection in Design (Ev 377; 4T 71; 4SG 7)

1. Express S.D.A. philosophy and beliefs (7T 91; CH 276; 3T 117)
2. Be in accordance with God's character and majesty (5T 268-269)
3. Care for house of worship as the Lord's property (9T 248)

¹Assistance in compiling this outline on church-building criteria was given by Dr. Mabel Bartlett, Professor (Emeritus) of Art, Atlantic Union College, Massachusetts.

²Abbreviations for the Ellen G. White books used are as follows:

CH	<u>Counsels on Health</u>	Ed	<u>Education</u>	PK	<u>Prophets & Kings</u>
COL	<u>Christ's Object Lessons</u>	Ev	<u>Evangelism</u>	SC	<u>Steps to Christ</u>
CSt	<u>Christian Stewardship</u>	MB	<u>Thoughts from the</u>	4SG	<u>Spiritual Gifts,</u>
CT	<u>Counsels to Parents,</u>		<u>Mount of Blessing</u>	IV	
	<u>Teachers and Students</u>	MH	<u>Ministry of Healing</u>	SpM	<u>Special Messages</u>
DA	<u>Desire of Ages</u>	MM	<u>Medical Ministry</u>	2T-7T,9T	<u>Testimonies</u>
		MYP	<u>Messages to Young</u>		<u>to the Church II-</u>
			<u>People</u>		<u>VII, IX</u>

4. Avoid extravagance and desire to impress by appearance (7T 60; 6T 101).
5. Should be convenient and comfortable (2T 258; 7T 93; Ev 380)
6. Simplicity in harmony with truth (MM 309)
7. Be of adequate size (4T 67; 5T 268-269)

B. Structures That are Inappropriate to Worship

1. Barn is not suitable (5T 269)
2. Cheap apartment not suitable (5T 269)
3. Not a place where worldly business is transacted (5T 496)
4. Large churches (colonizing) not encouraged (5T 185, 184; 6T 198; 2T 633; MH 147)

III. A BUILDING SUITED TO LOCAL GEOGRAPHIC CONDITIONS

A. Climate Must be Taken into Consideration

1. Different styles appropriate to different locations (Ev 379)
2. Light, good ventilation without heat and glare (MYP 274)
3. Ventilation not to be sacrificed to colored windows (Ev 380)

B. Selection of Site and Place of Building Important

1. Build churches in the cities (5T 382)
2. Large buildings not to be erected in the cities (7T 115)

C. Counsels to Home Builders (See Ellen G. White Index)

IV. A BUILDING SUITED TO ITS ENVIRONMENT (Regional & Ethnic Differences)

1. Simplicity and neatness regardless of style (Ev 317)
2. Different styles appropriate to different locations (Ev 379)

V. MATERIALS AND WORKMANSHIP

A. Choice of Materials

1. Cost considerations
 - a. Brick and stone, costly, cold and damp (7T 83)
 - b. Economy needed (6T 101-102)
 - c. Cheap materials not to be used (Ev 373)
2. Be appropriate to congregational and environmental needs
 - a. Humble building if believers are few (5T 269; 6T 363)
 - b. Best workmanship and taste needed (2T 257)
3. Floors of well-seasoned wood (Ev 378)
4. Superficial and unreal belong to "Satan's ground" (integrity) (MYP 253)

B. Workmanship

1. No faulty building construction (Ev 378)
2. Frame well matched and put together (Ev 378)
3. Best workmanship and taste (2T 257)
4. Permanent, not transient, buildings (6T 102)
5. Man's creative endowment akin to God's (Ed 17)
6. Individuality prized among Christians (7T 171)

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VITA

WALTER ORVIN COMM was born in Leduc, Alberta, Canada, on May 15, 1923. The rigors of farm life were blended with his elementary education in the public school system. High school training was received at Peace River Junior Academy and Canadian Union College Academy. Several years in his educational pursuits were forfeited mainly due to World War II, but he received his bachelor's degree in theology (B.Th.) from Canadian Union College in 1951. Shortly after graduation he was married to Dorothy Minchin, and together they took up service in the Newfoundland Mission of Seventh-day Adventists. He was ordained to the gospel ministry there in 1954, on the eve of his first overseas mission appointment. He served as pastor-evangelist and president of the Cayman Islands Mission until 1957, at which time he entered the teaching ministry as a professor of religion at West Indies College, Jamaica. During his first furlough period (1959-1960) he earned his M.A. (Church History) from Potomac University, Washington, D. C.

After three more years of teaching at West Indies College, he returned to Andrews University to qualify for the Master of Divinity degree with a major in Systematic Theology. For the next five years he taught in the theology department of Canadian Union College, serving one year as acting chairman. His special interest in the true potential of health evangelism took him to Loma Linda University in 1969, and he received the M. P. H. degree in 1970 from the School of Health.

Immediately after graduation another term of overseas mission service began in the Seventh-day Adventist Theological Seminary (Far East) at Philippine Union College, Manila. He is presently serving in that institution as Co-ordinator of the Department of Applied Religion and Co-ordinator of the new Master of Health Science degree in the Graduate School of Philippine Union College. Course requirements and field research for the Doctor of Ministry degree were fitted into the one-year furlough period spent at Andrews University, 1974-75.



THE GUILD FOR RELIGIOUS ARCHITECTURE
AN AFFILIATE OF THE AMERICAN INSTITUTE OF ARCHITECTS

February 8, 1978

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	Odell & Associates		St. Luke's Episcopal, San Antonio, Henry Steinbomer
721-24	North Congregational, Detroit	901-03	Elysian Fields Methodist, New Orleans Lawrence Saunders Cologne
	Hewlett		St. Luke's Episcopal, San Antonio Henry Steinbomer
727-28	Covenant Presbyterian, Spartanburg, S.C., Charles Robinson	904-05	St. Raphael's, New Orleans, La. Kohler
730	Broadview Memorial Lutheran, Seattle Steinhart, Stanley & Theriault	906-09	Trinity Lutheran, Tacoma, Wa. Lea, Pearson & Richards
731-32	Grace Evan. Lutheran, Waynesboro, Va. Milton Grigg	910	Episcopal, Dallas, Tx. William H. Hidell, Jr.
737-38	Calvary Baptist, Little Rock, Ark. B. Anderson	911-13	St. Michael's Episcopal, Richmond, Va. C.W. Huff Jr.
740	First Methodist, No. Little Rock	914-15	Claremont Community, Claremont, Ca. Theodore Criley, Jr.
	Bruggeman, Swain & Allen	916-18	Lutheran, Salem, Or. Harold E. Wagoner
741-42	First Presbyterian, Niles, Oh. Bostwick	919-20	Holman Methodist, Los Angeles K. Lind
744-45	R.C. Mexico - Felix Candela	921-23	Bethel Lutheran, Seattle, Wash. Durham, Anderson & Freed
746-48	First Lutheran, Kennewick, Wa. Durham, Anderson & Freed	924-25	Chapel of the Transfiguration, Eugene, Or. Stafford & Marin
750	St. Paul's Methodist Episcopal, Detroit - Earl Pellerin	926-28	San Bernardino, Ca. Orr, Strange & Inslee
751-60	First Presbyterian, Stamford, Conn	929-30	Temple City Community Methodist Los Angeles Culver Heaton
	Harrison & Abramovitz	931-33	Jefferson Methodist, San Antonio Henry Steinbomer
766	Synagogue, Cleveland, O. Percival Goodman	940-45	Religious Education Space
768-73	Synagogue, Cleveland, O. Percival Goodman	946-48	Navaho Chapel, Arizona Ettore de Grazia, Artist
774-75	Synagogue, Port Chester, N.Y. Percival Goodman	949-50	St. Paul's Lutheran, Fort Worth William Lane
776-80	Bothell Methodist, Bothell, Wa. Durham, Anderson & Freed	951-52	St. Mark's School, Christ Chapel Philadelphia Vincent Kling
784	Sculpture, Cleveland, O.	953-55	Faith Lutheran, Bellingham, Wa. Durham, Anderson & Freed
786-91	Mo. Synod College Chapel, Valparaiso, In. Chas. Edward Stade	956-59	Church of St. Peter & St. Paul (RC) Los Angeles Chaix & Johnson
802-03	Chapel of the Holy Cross, Sedona, Ariz. Anshen & Allen		
805	Chapel of the Holy Cross, as above		
807-09	St. Mary's Episcopal, Tacoma, Wa. Robert Price		
816-17	Christ Methodist, Memphis, Tenn. Walk Jones		
819	Christ Methodist - as above		
820	Synagogue, Cleveland, O. Eric Mendelson		

- 960 First Congregational, Palo Alto, Ca. Bolton White
- 961-62 Westchester Christian, Los Angeles, Ca. Chaix & Johnson
- 963-65 First Presbyterian, Fort Worth. Flore, Geren, Wagoner
- 966-67 St. Barnabas, Portland
- 968-69 Gretna Methodist, Gretna, La. Lawrence, Saunders & Colongne
- 970 Temple of Hirsch, Seattle, Wa. Detlie, Peck, Priteca
- 971-75 Concordia Chapel, Ft. Wayne, In. Saarinen
- 976-77 St. Paul's Lutheran, Dallas, Tx. Eugene Wukasch
- 978-79 Grace Episcopal, New Orleans, La. Perez
- 980 St. Paul's Episcopal, Mt. Vernon, Wa. Durham, Anderson & Freed
- 981-82 First Baptist, Everett, Wa. Durham, Anderson & Freed
- 983-85 Lutheran Church, Chester, Pa. T. Norman Mansell
- 986-90 St. Paul's Episcopal, Peoria, Ill. Dunn, Emil Frei Glass
- 991-93 Kehilath Israel, Kansas City. Morris Emil Frei Glass
- 994 Hopperstad Stave Church near Vik, Norway
- 995 Trinity Lutheran, Walnut Creek, Ca. Belluschi, Skidmore, Owings & Merrill
- 996 Augustana Lutheran, Washington DC McLeod & Ferrara
- 997-99 Washington Memorial Christian, DC McLeod & Ferrara
- 1000 Augustana Lutheran, D.C. McLeod & Ferrara
- 1001-02 Christ Methodist, Memphis, Tenn. Walk Jones, Jr.
- 1003-05 Temple Emmanuel, Dallas, Tx. Meyer & Wurster
- 1006-08 Bethany Presbyterian, Portland, Or.
- 1009 First Methodist, Jamestown, N.Y. Harold E. Wagoner
- 1010 Lutheran, Salt Lake City, Utah Ashton, Evans, Brazier
- 1011-12 Temple Beth Shalom, Philadelphia Frank Lloyd Wright
- 1013-14 Immaculate Conception, New Orleans, La. Curtis & Davis
- 1015 Mariner's Chapel, San Pedro, Ca. Winslow & Waltz
- 1016-19 First Methodist, Phoenix, Ariz. Harold E. Wagoner
- 1020 Church of the Holy Communion, Memphis, Tenn. Walk Jones Jr.
- 1021-25 Queen Anne Lutheran, Seattle, Wa. Durham, Anderson & Freed
- 1026-27 Trinity Lutheran, Ft. Worth, Tx. Fehri & Granger
- 1028 Adath Israel Synagogue, Philadelphia Belluschi, Willet, Glass
- 1029-30 Faith Lutheran, Dallas, Tx. Fischer & Jarvis
- 1031-33 Wittenberg College Chapel, Springfield, Mo. Norman Mansell
- 1034-35 Congregational, Sunnyvale, Ca. Blessing
- 1036-40 Congregation Beth El, Davis, Brady & Wisniewski
- 1041-43 Jewish Center of West Orange, Davis, Brady & Wisniewski
- 1044-45 Brentwood Methodist, W. C. Muchow
- 1046-48 St. James the Fisherman, Wellfleet, Mass. Olav Hammerstrom
- 1049 The Edward Church, Northampton, Mass. Harold E. Wagoner
- 1050 Brentwood Methodist, W. C. Muchow
- 1101 St. Clement's Episcopal, Alexandria, Va. Joe Saunders
- 1102-03 Lutheran, Perkasi, Pa. T. Norman Mansell
- 1104-05 First Methodist, Giddings, Tx. Eugene Wukasch
- 1106-08 Messiah Lutheran, Austin, Tx. Eugene Wukasch
- 1109-10 St. Peter's (RC), Saugatuck, Mi.
- 1111-13 Holy Name
- 1114-15 St. Peter's Lutheran, Pearsall, Tx. Eugene Wukasch
- 1116-18 Fairlawn Lutheran, Akron, O. Wefel & Wefel
- 1119-20 Church of the Redeemer, Baltimore Belluschi, Rogers, Taliferro Lamb
- 1121-22 St. Luke's Lutheran, San Antonio Eugene Wukasch
- 1123-25 St. John's Episcopal, Royal Oak, Mi. Odell, Hewlett, Luckenback
- 1151-54 St. Mary's (RC), Sioux Falls SD Harold Spitznagel
- 1155 Immanuel Lutheran, Long Beach, CA Judson Studios/Glass
- (1156-60) Our Savior's Lutheran, Sioux Falls Harold Spitznagel
- 1161-63 First Presbyterian, Sioux Falls, S.D. Harold Spitznagel
- 1164-65 First Presbyterian, Minot, N.D. Lang and Rougland
- 1166-69 Prince of Peace Lutheran, Scottsdale, Ariz. E. D. Davies

- 1170 Chapel, University Christian, Seattle, Naramore, Bain, Brady & Johanson
- 1171-74 First Lutheran, Virginia, Mn. Jyring & Whiteman
- 1175 Chapter House, St. Mark's Cathedral, Seattle, Young, Richardson & Carleton
- 1176-77 Christ Church, Portola Valley, Ca. Clark & Beattler
- 1178-80 Redeemer Lutheran, Vancouver, BC Thompson, Berwick & Pratt
- 1181-83 St. David's, United, Vancouver, BC George Peck
- 1184-85 St. John's, Abbey, Collegeville, Mn. Marcel Breuer
- 1186-88 St. Mark's, College Chapel, Univ. of B.C., Vancouver Gardner, Thornton & Gathell
- 1189-90 St. John (the Apostle) (RC), Vancouver Sharp & Anderson
- 1191-93 First Presbyterian, Hayward, Ca. Culver, Heaton
- 1194-95 St. Patrick's, (RC), Colfax, Wa. John O'Neill
- 1196-97 Dutch Reformed, Potgietersrust, Transvaal, Africa
- 1198 Dutch Reformed, Pary's, Orange Free State, Africa
- 1199-1200 St. Andrew's, College, Vancouver Thompson, Berwick & Pratt
- 1201-02 Chapel, John Kane Hospital, Pittsburgh Button & MacLean
- 1203-05 St. George's, Episcopal, Seattle Grant, Copeland & Chervenak
- 1206-09 Augustana, Evang. Lutheran, St. Paul Haarstick, Lundgren & Assoc.
- 1210 St. Augustin's, Gary, Ind. Edward Dart
- 1211-14 St. George's, Episcopal, Minneapolis Magney, Setter, Leach, Lindstrom & Erickson
- 1215 Emmanuel, Episcopal, Mercer Island, Wa. Waldron & Dietz
- 1216-17 Prince of Peace Lutheran Church for the Deaf, St. Paul, Mn. Ralph Rappone
- 1218 Church of the Resurrection (RC), Minneapolis Thorshov & Cerny
- 1219 All Saints, Episcopal, Phoenix Emerson & Scholar
- 1220 Church of the Good Shepherd, Seattle T. Norman Mansell
- 1221-22 Hope Lutheran, Minnesota Graffunder, Nagles & Associates
- 1223-24 Richfield Lutheran, Richfield, Mn Bergstedt, Hirsch, Wahlberg & Wold
- 1225 First Presbyterian, Bellevue, Wa. Mithun, Ridenour & Cochran
- 1226-27 University Lutheran Church of Hope, Mn. Sobvik, Mathre & Madson
- 1228-29 Salem Lutheran, Mn. Lang & Raugland
- 1230 First Methodist, San Leandro, Ca. Donald Powers (Smith)
- 1231-32 St. Columbia, Mn. Barry Byrne
- 1233-35 St. Mary's Greek Orthodox, Mn. Thorshov & Cerny
- 1236-37 St. Thomas Episcopal, Ketchum, Id. Nat Adams
- 1238-39 Gustavus Adolphus Lutheran, St. Paul Bergstedt, Hirsch, Wahlberg & Wold
- 1240-44 First Congregational, Santa Cruz, Ca. Leslie Nichols & Associates
- 1245 First Lutheran, Boston, Ma. Pietro Belluschi
- 1246-48 Temple de Hirsch, Seattle, Wa. Detlie, Peck & Priteca
- 1249-50 Church of the Redeemer, Baltimore Belluschi
- 1251-52 San Marion Congregational, San Marion, Ca. Smith, Powell & Morgridge
- 1253-55 First Christian, Alhambra, Ca. Smith, Powell & Morgridge
- 1256-59 Unitarian Church, Concord, N.H. Hugh Stubbins
- 1260 First Presbyterian, Pompano Beach, Fla. Robert Fitch Smith
- 1261-63 Pilgrim Congregational, Birmingham, Ala. Fritz Woehle
- 1265-65 St. Paul's Episcopal, Mt. Vernon, Wa. Durham, Anderson & Freed
- 1266-70 Zion E. G. R., Milwaukee, Wis. William P. Wenzler
- 1271-75 St. Edmund's Episcopal, Elm Grove, Wis. William P. Wenzler
- 1276-77 Good Shepherd Lutheran, Des Plaines, Ill. William Cooley
- 1278-80 Northwest Covenant, Mt. Prospect, Ill. William Cooley
- 1281 Mt. Morris Christian, Mt. Morris, Ill. William Cooley
- 1282 Grace Protestant, Park Forest, Ill. William Cooley
- 1283 Trinity Covenant, Oak Lawn, Ill. William Cooley
- 1284-85 Bethlehem Lutheran, St. Charles, Ill. William Cooley

- 1286-87 Hillside Church, Rose Hills, Ca.
Albert C. Martin & Associates
- 1288 First Congregational, Sheboygan,
Wi. Stegner, Hendrickson McNutt
- 1289-90 St. Mary's Rumanian, Cleveland, O.
Art by Thelma & Ed White
- 1291-94 Christ Chapel, Overbrook, Pa.
Vincent Kling
- 1295 Chapel of Our Savior, Ga. Episco-
pal Conference Center
Blake Ellis
- 1296-98 Antioch Evang. Lutheran, Farming-
ton, Mi. Begrow & Brown
- 1299-1300 R.C., Washington, D.C.
Johnson & Boutin
- 1301 Episcopal, Princeton, N.J.
- 1302-05 Unity Church of Truth, Seattle, Wa
Young, Richardson & Carleton
- 1306-07 Trinity Lutheran, Richmond, Va.
Milton Grigg
- 1308-10 Unitarian Church, Evanston, Il.
Schweikher, Elting & Bennett
- 1311-15 Mason Methodist, Tacoma, Wa.
Durham, Anderson & Freed
- 1316-17 First Methodist, Boise, Id.
Harold E. Wagoner
- 1318 St. Anthony's (RC), Vancouver, BC
Gardner, Thornton & Gathe
- 1319-20 Lincoln Heights Congregational
Spokane, Wa.
- 1321-25 Miramar Community Church
San Leandro, Ca.
- 1326-28 Latter Day Saints, San Jose, Ca.
- 1329-30 First Methodist, Mt. Vernon, Wa.
Durham, Anderson & Freed
- 1331-32 M.I.T. Chapel, Cambridge, Ma.
Saarinen
- 1333-34 Kerrisdale Presbyterian, Vancouver
Wilding
- 1335 R.C. Village Church, Thayngen,
Switzerland Joseph Schultz
- 1336-37 St. Charles (R.C.), Spokane, Wa.
Funk, Murray & Johnson
- 1338-40 McPherson Memorial Chapel, Fort
Lewis A&M College, Durango, Colo.
James M. Hunter
- 1341-45 University Unitarian, Seattle, Wa.
Paul Kirk
- 1346-50 First Congregational, Milwaukee
William Weber

- 1288-37 Inland Church, Rose Hills, Ca.
- 1288 Albert C. Martin & Associates
- 1288 First Congregational, Spenoyan,
- 1288-90 St. Mary's Roman Catholic, Cleveland, O.
- 1288-94 Christ Church, Overbrook, Pa.
- 1288 Vincent King
- 1288 Chapel of Our Savior, Ga. Episco-
- 1288-98 Antioch Evangelical Lutheran, Farming-
- 1288-1300 R.C. Washington, D.C.
- 1288-1301 Episcopal, Princeton, N.J.
- 1288-95 Unity Church of Christ, Seattle, Wa
- 1288-97 Trinity Lutheran, Richmond, Va.
- 1288-10 Unitarian Church, Evanston, Ill.
- 1288-11 Mason Methodist, Tacoma, Wa.
- 1288-17 First Methodist, Boise, Id.
- 1288 St. Anthony's (RC), Vancouver, BC
- 1288-20 Lincoln Heights Congregational
- 1288-22 Lutheran Community Church
- 1288-23 Latter Day Saints, San Jose, Ca.
- 1288-24 First Methodist, Mt. Vernon, Ga.
- 1288-32 M.I.T. Chapel, Cambridge, Ma.
- 1288-34 Knox Presbyterian, Vancouver
- 1288 R.C. Village Church, Vancouver,
- 1288-37 St. Charles (R.C.), Spokane, Wa.
- 1288-40 Ephraim Memorial Chapel, Fort
- 1288-45 University Unitarian, Seattle, Wa.
- 1288-50 First Congregational, Milwaukee
- 1288 William Weber

EUROPEAN SLIDES 1961 GUILD WORKSHOP

1351-52	MARIENKIRCHE, EMMENBRÜKE, LUCERNE, SWITZERLAND	1418-19	LIEBRAUEN, KÖLN MÜLHEIM, SCHWARZ
1353-55	BROMMA BAPTIST, SWEDEN ORJAN LUNING	1420	CHURCH AT LEVES, NEAR CHARTRES. PICHON & REDREAU. GLASS BY LOIRE
1356-58	IMMANUELKERK REFORMED, ROTTERDAM. E. SCHAUIER	1421-22	ST. ELIZABETH, OPLADEN, GER. EMIL STEFFAN
1359-60	EV. LUDWIGSKIRCHE, FREIBURG. HORST LINDE	1425-25	SACRE-COEUR, MULHOUSE, FRANCE. LE DONNE
1361-62	ST. CHRISTOPHER, COVENTRY	1426-28	EVANGELICAL CHURCH, DUREN, GERMANY
1363	CHURCH OF ST. OSWALD, COVENTRY. COCHEMAILLE	1429-30	HENTRICH & HEUSER GENEVA
1364-65	BRUDERKLAUS, BASLE, SWITZ. HERMANN BAUR	1431-34	R.C., INNSBRUCK
1366-69	ST. ALBAN, KÖLN BRAUNSFELD & H. SCHILLING	1435	CHURCH AT LEVES, NEAR CHARTRES. GLASS BY LOIRE
1370	LUTHERAN, COPENHAGEN HOLGER JENSEN	1436-37	DUSSELDORF
1371-74	LEVERKUSEN, GERMANY	1438-40	PAUL GERHARDT CHURCH, LUBECK. LANGMAACK
1375	ST. REINHOLD, DUSSELDORT JOSEF LEHMBROCK	1441-45	R.C., BRUDERHOLZALLE, BASEL. KARL HIGI
1376-77	ST. ANNA, KÖLN EHRENFELD, GOTTFRIED BÖHM	1446-48	EGLISE DE MASSY, PARIS PIERRE PINSARD
1378-79	ST. STEPHEN, KÖLN LINDENTHAL, J. SCHURMAN	1449-50	BRUDERKLAUS KIRCHE, KÖLN NEURATH, FRITZ SCHALLER
1380-82	TRINITY CHURCH, MANNHEIM HELMUT STRIFFLER	1451-55	NOTRE DAME DE LA PAIX, PARIS. DEBRE, SERRAZ & SMALL
1383	BROMMA BAPTIST, STOCKHOLM	1456-59	THOMAS KIRCHE, KIEL OTTO ANDERSON
1384-85	VÄSTERORT SKYRKAN VÄLLIGBY, CARL NYREN	1460	CHILDREN'S CHAPEL, COPENHAGEN. HOLGER JENSEN
1386-87	CHAPEL, LIEBENFELS CEM., BADEN. RES WAHLEN, EDI & RUTH LANNERS	1461-65	EGLISE DE BAGATELLE, PARIS. COULON & DAVILLET
1388-90	CHATELAINE CHURCH, GENEVA ANDRE GAILLARD	1466-69	GLASS BY CHERALLERY EGLISE D'ISSY LES MOU- LINEAU, PARIS. ZACK GLASS DUVERDIER & LOMBARD
1391-93	CHURCH OF THE SACRED HEART, AUDINCOURT MAURICE NOVARINA	1470-75	ST. JOHANN CAPISTRAN, MUNICH
1394-95	NOTONMASTER, COPENHAGEN HOLGER JENSEN	1476-77	CHAPEL, ZERMATT, SWITZ.
1396-98	NOTRE DAME DE TOUTE GRACE, PLATEAU D'ASSY. NOVARINA	1478-80	R.C., LIESTAL, NEAR BASEL FRITZ METZGER
1399-1400	ANTONIUS CHURCH, ZURICH KARL HIGI	1481-84	EGLISE DE NOTRE DAME, PARIS. A.G. PERRET
1401-04	LEVERKUSEN	1485&90	MARTIN LUTHER KIRCHE, ZURICH.
1405	ST. MARIE-MEDIATRICE, PARIS. GLASS BY LOIRE	1486-89	FRANZ STEINBRECHEL REFORMED CHURCH
1406-08	ST. MARIA KÜNIGAN, KÖLN DOMINIKUS BÖHM	1491-95	OPFIKON-GLATTBRUGG REFORMED CHURCH OF ZOLLI- KERBER. HANS HUBACHER
1409-10	ST. WENDEL, FRANKFURT PROF. KNAHN	1496-98	DANISH SEAMEN'S CHAPEL, LONDON. HOLGER JENSEN
1411-12	METHODIST CHURCH, MITCHAM ED MILLS	1499-1500	STATE CHURCH AT LESEBO
1413-15	PFARRKIRCHE, MUNICH FRIEDRICH HAINDL	1501-03	ST. THERISIA, KÖLN GOTTFRIED BÖHM
1416-17	ST. CHRISTOPHERUS, KÖLN RUDOLF SCHWARZ		

1504-05	STEPHAN CHURCH, STUTTGART. RULL AND RÜPER	1579-80	LEE MEMORIAL METHODIST, NORWICH, CONN.
1506-08	ST. PAUL'S AT BOW COMMON, LONDON. R. McQUIRE	1581-83	HELLMAN & WILSON SYNAGOGUE ADATH ISRAEL BELLUSCHI. (WILLET GLASS)
1509-10	CHAPEL OF THE AUTOBAHN, VIENNA	1584-85	ST. ANDREW'S LUTHERAN, PERKASIE, PA. MANSELL
1511-15	PARISH CHURCH OF THE HOLY BLOOD, SALZBURG. HOLZBAUER, KURRENT & SPALT	1586-88	HOLY TRINITY METHODIST, DANVERS, MASS. CARTER & WOODRUFF. (SOWERS WINDOW)
1516-19	PAULUSKERK, ROTTERDAM. B. VAN VEEN	1589-90	COLTON METHODIST, COLTON CAL. CULVER HEATON
1520	ST. GERMAINE DES PRES.	1591-93	SWAMP LUTHERAN, REINHOLDS PA. MANSELL
1521-25	REFORMED CHURCH, EFFRETI- KON. ERNST GISEL	1594	IMMACULATE CONCEPTION, PITTSBURGH. BELLI & BELLI
1526-33	REFORMED CHURCH, ARDENHOUT KAREL L. SIJMONS	1595	WEST COVINA, CAL. HEATON
1534-35	ST. JOHN THE BAPTIST, LEVERKUSEN. FRITZ SCHALLER	1596-1600	FIRST PRESBYTERIAN, HOUSTON. HAMILTON BROWN
1536-39	ST. ANNA, DUREN RUDOLF SCHWARZ	1601-03	LUTHER MEMORIAL, SACRA- MENTO, CAL.
1540	ST. KNUD LAVARD, COPENHAGEN CARL FREDERIKSEN	1604-05	SATTERLEE & TOMICH FIRST LUTHERAN, LONG BEACH, CAL. ORR, STRANGE INSLEE & SENEFELD
1541-43	ST. ALBERT THE GRAND, LEVERKUSEN. J. LEHMBROCK	1606-08	ST. THOMAS IN THE FIELDS, GIBSONIA, PA. J. PEKRUHN
1544-45	VANTOR, STOCKHOLM. ALFRED LARSEN	1609	ALL SAINTS CHAPEL, VALLEY COLLEGE, N.Y. GEORGE SCHOFIELD & JOHN COLGAN
1546-50	ANDREA KIRCHE, FRANKFURT	1610	RANCHO SANTA FE VILLAGE, CAL. CULVER HEATON

NEW SLIDES ADDED IN 1962

1551-53	FIRST METHODIST CHURCH, CORINTH, MISS. WALK JONES	1611-15	ST. LUKE'S LUTHERAN, CUMBERLAND, MD. MANSELL
1554	ST. ALBAN'S EPIS. M. GRIGG	1616-20	TEMPLE BETH ABRAHAM, NASHUA, N.H.
1555	ST. PAUL'S, ODESSA, TEX. TAYLOR & DEVLIN	1621-23	CARTER & WOODRUFF TRINITY LUTHERAN, MINNEAPOLIS
1556-57	JOHN J. KANE HOSPITAL CHAPEL, PITTSBURGH	1624-25	SØVIK, MATHRE & MADSON LUCK LUTHERAN, LUCK, WIS. BERGSTEDT, HIRSCH, WAHLBERG & WOLD
1558-60	MITCHELL & RITCHEY ST. SEBASTIAN R.C., PITTSBURGH.	1626-28	FIRST CONGREGATIONAL, ELKHART, IND. WAGONER, WILEY & MILLER
1561-62	GERARD & McDONALD BETHEL EVAN. LUTHERAN, EVERGREEN PARK, ILL.	1629	UNIVERSITY CHRIST CHURCH SEATTLE, WASH. NARAMORE, BAIN, BRADY & JOHANSON
1563-65	COOLEY & BORRE HOLY FAMILY, ORANGE, CAL.	1630-31	LUTHERAN CHURCH OF OUR REDEEMER, MONTGOMERY, ALA.
1566-68	THEODORE CRILEY CHRIST METHODIST, PITTS- BURGH. HAROLD WAGONER	1632	PEARSON, TITTLE & NARROWS MANHATTAN BEACH CONGRE- GATIONAL, CAL. HEATON
1569-70	FIRST METHODIST, BOULDER, COLO. HAROLD WAGONER	1633-34	FIRST CHURCH OF CHRIST SCIENTIST, RIVERTON, N. J.
1571-74	EPISCOPAL CHURCH OF OUR SAVIOR, ELMHURST, ILL.	1635-36	PETTY & CROFT HIGHLAND COVENANT, BELLEVUE, WASH.
1575	COOLEY & BORRE FIRST PRESBYTERIAN, ELKHART, IND.		DURHAM, ANDERSON, FREED
1576-78	WAGONER, WILEY & MILLER TRINITY PRESBYTERIAN, TOPEKA. BROWN & SLEMMONS		

- 1637-38 FIRST CONGREGATIONAL,
VANCOUVER, WASH. WEBER
- 1639 UNIVERSITY CHRISTIAN,
SEATTLE, WASH. NARANORE,
BAIN, BRADY & JOHANSON
- 1640-41 ST. ANDREW'S LUTHERAN,
BELLEVUE, WASH. GRANT,
COPELAND & CHERVENAK
- 1642 EMMANUEL EPISCOPAL, MERCER
ISL., WASH. WALDRON & DIETZ
- 1643 TRINITY EPIS., CLEVELAND
- 1644-46 CHURCH & MONASTERY,
PORTSMOUTH, R.I. BELLUSCHI,
ANDERSON, BECKWITH, HOIBLE
- 1647 CHURCH OF THE GOOD
SHEPHERD, COVINA, CAL. ORR,
STRANGE, INSLEE, SENEFELD
- 1648-50 WEST SEATTLE CONGREGA-
TIONAL, SEATTLE, WASH.
KIRK, WALLACE & MCKINLEY

NEW SLIDES ADDED IN 1963

- 1651-55 WESTMINSTER PRESBYTERIAN,
EUGENE, ORE.
STEWART & RICHARDSON
- 1656-57 REDEEMER LUTHERAN,
ALEXANDRIA, LA.
GLAUKLER & BRADWELL
- 1658-60 FIRST CONGREGATIONAL,
BEACH, N.D. GUSTAFSON
- 1661-62 MOUNT CALVARY LUTHERAN,
CLEVELAND. LESKO ASSOC.
- 1663 FIRST CONGREGATIONAL,
MUKWANAGO, WIS. WENZLER
- 1664-65 HIGHLAND'S UNITED CHURCH
OF CHRIST, PEARL CITY,
HAWAII. FROST & FROST
- 1666-69 TRINITY UNITED PRESBY-
TERIAN, EAST LIVERPOOL, O.
PAUL SCHWEIKHER
- 1670 UNITED CHURCH OF CHRIST,
MOSES LAKE, WASH.
KENNETH BROOKS
- 1671-74 ST. JOHN'S ABBEY,
COLLEGEVILLE, MINN.
BREUER
- 1675 ST. PIUS R.C., QUINCY, WASH.
GOTTELAND & KOCZARSKI
- 1676-77 CHRIST THE KING EPISCOPAL,
ORLANDO, FLA. SCHWEIZER
- 1678-80 CHAPEL, FIRST LUTHERAN,
SIOUX FALLS, S.D.
HAROLD SPITZNAGEL
- 1681-83 COMMUNITY CHURCH, CLEVELAND
GAEDE & VISNAPUU
- 1684-85 12TH ST. PRESBYTERIAN,
ALTON, ILL.
- 1686-94 FROESE, MAACK & BECKER
ST. MARK'S EPISCOPAL,
STAMFORD, CONN.
SHERWOOD & MILLS
- 1695 LITURGICAL ARTS, STAMFORD
CONN. FRANK PININNO
- 1696 MOSES, WALL HANGING
LILI ROWHIN
- 1697 MADONNA & INFANT
BUZELLI
- 1698 ST. FRANCIS. BUZELLI
- 1699 CRUCIFIX. BUZZELLI
- 1700 ARK DOORS.
M. CADY RUBENSTEIN
- 1701-02 FIRST METHODIST,
CLAREMONT, CAL. NEUTRA
- 1703-05 FIRST METHODIST,
STAMFORD, CONN. DIRLAM
- 1706-08 SEVENTH DAY ADVENTIST,
LOS ANGELES.
ROBERT BURMAN
- 1709-10 FIRST CONGREGATIONAL,
COLFAX, WASH.
- 1711-13 UNITED CHURCH OF
ROWAYTON, CONN.
J. SALERNO
- 1714-16 INDEPENDENT CONGREGA-
TIONAL, ST. LOUIS, MO.
MANSKE & DIECKMANN
- 1717-20 CHRIST CHAPEL, GUSTAVUS
ADOLPHUS COLLEGE,
ST. PAUL. SETTER, LEACH
& LINDSTROM
- 1721-22 ZION EVAN. LUTHERAN,
WILMINGTON, DEL. WAGONER
- 1723-25 ORATORY, THE GRAIL
LOVELAND, O. GARBER,
TWEDDELL & WHEELER
- 1726-29 OUR SAVIOUR'S LUTHERAN,
AUSTIN, MINN. SUBVIK,
MATHRE & MADSON
- 1730 ST. PETER & ST. PAUL,
TULSA, OKLA. MURRAY,
JONES & MURRAY
- 1731-33 LUTHERAN, SIOUX FALLS,
S.D. SPITZNAGEL
- 1734-35 ZION LUTHERAN,
PENN HILLS, PA. MANSELL,
FUGATE & McGETTIGAN
- 1736-39 ST. JOHN'S LUTHERAN,
LAKEWOOD, WASH.
AUSTIN, JOHNSON
- 1740 ZION LUTHERAN, LAKEWOOD,
WASH. AUSTIN, JOHNSON
- 1741-45 AIR FORCE CHAPEL, COLORADO
SPRINGS. SKIDMORE,
OWINGS & MERRILL

1746-48	FAIRMOUNT PRES. CHAPEL, CLEVELAND. GARFIELD, HARRIS, SCHAFF, FLYNN & WILLIAMS. (FREI GLASS)	1819-20	TREVOSE METHODIST, TREVOSE, PA. A.B. EASTWOOD
1749	IMMANUEL LUTHERAN, TULSA. WM. HENRY RYAN	1821-22	FIRST METHODIST, LAVERNE, CAL. LADD & KELSEY
1750	AIR FORCE CHAPEL, COLORADO SPRINGS. SKIDMORE, OWINGS & MERRILL	1823-24	FIRST PRESBYTERIAN, SANTA MONICA. ORR, STRANGE, INSLEE & SENEFELD
1751-52	CHRISTIAN CATHOLIC, ZION, ILL. E.R. FIRANT	1825	ST. PIUS R.C., QUINCY, WASH. GOTTELAND & KOCZARSKI
1753-54	FIRST CHURCH OF CHRIST, NEW BRITAIN, CONN. DIRLAM	1826-27	TRINITY METHODIST, HUNTSVILLE, ALA. NORTHINGTON, SMITH & KRONERT
1755-58	SECOND PRESBYTERIAN, FT. LAUDERDALE, FLA. HAROLD WAGONER	1828-29	R.C., GRANDVIEW, WASH. THOMAS HARGIS
1759-60	CHRIST EPISCOPAL, ADRIAN, MICH. ALDEN DOW	1830	CHRIST METHODIST, LANSING MICH. MANSON, JACKSON & KANE
1761-68	BROADVIEW COMMUNITY, COLORADO SPRINGS, COLO. LUSK & WALLACE	1831-32	LUTHERAN CHURCH OF THE HOLY COMFORTER, BELMONT, N.C. ODELL & ASSOC.
1769-70	ST. MATHEW'S EPISCOPAL, CHARLESTON, W.VA. GARBER, TWEDDELL & WHEELER	1833-35	ST. MICHAEL & ALL ANGELS, GALETA, CAL. WINSLOW
1771-72	ST. JOHN'S LUTHERAN, GRANITE CITY, ILL. FLIPPO	1836-38	TEMPLE LUTHERAN, PHILA- DELPHIA. H. WAGONER
1773-74	CHRIST MEM. LUTHERAN, ST. LOUIS. MANSKE & DIECKMANN	1839-40	METHODIST, BIRMINGHAM, MICH. YAMASAKI
1775	ST. PETER & ST. PAUL, ERIE, PA. LESKO ASSOC.	1841-43	GARDEN GROVE OPEN AIR CHURCH, CAL. NEUTRA
1776-79	ST. CHARLES R.C., SPOKANE. FUNK, MURRY & JOHNSON	1844	SUN PRAIRIE METHODIST, SUN PRAIRIE, WIS. WEILER, STRANG & ASSOC.
1780	CHURCH OF THE REDEEMER, BALTIMORE. BELLUSCHI	1845	HOLY CROSS LUTHERAN, MADISON, WIS. WEILER, STRANG & ASSOC.
1781-85	EPISCOPAL CHURCH OF THE GOOD SHEPHERD CLEVELAND. HAYS & RUTH	1846-48	ST. JOHN EV. LUTHERAN, PHOENIXVILLE, PA. WM. H. THOMPSON & L. DRAKE
1786-89	UNITED CHURCH OF CHRIST, NEW CANAAN, CONN. VICTOR CHRIST-JANER	1849	FIRST BAPTIST, PELLA, IA. SAVAGE & VER PLOEG
1790-94	LUTHERAN, COLORADO SPRINGS BUNTS & KELSEY	1850	UNITED CHURCH OF CHRIST, SCHLESWIG, IA. SAVAGE & VER PLOEG
1795-96	PORTLAND, ORE. DAVID R. HARKNESS		
1797-1800	FIRST BAPTIST, MONROE, MICH. SANBORN, STEKETA, OTIS & EVANS		
1801-04	GREEK ORTHODOX, OAKLAND, CAL. JOHN L. REID		
1805-08	HOLY CROSS EVAN. LUTHERAN, MENOMINEE FALLS, WIS. G.A.D. SCHWETT		
1809-15	CHAPEL, COLORADO WOMEN'S COLLEGE, DENVER. MORSE		
1816-18	WOODSIDE CHURCH, WOODSIDE, CAL. WURSTER, BERNARDI & EMMONS		

NEW SLIDES ADDED IN 1964

1901-07	TRINITY LUTHERAN OF MINNEHAHA FALLS, MINNEAPOLIS. SÖVIK, MATHRE & MADSON	1972	TEMPLE EMANUEL, WACO. MACKIE & KAMRATH
1908-10	GOOD SHEPHERD COMMUNITY SWEDENBORGIAN, CHICAGO LLOYD WRIGHT	1973-74	BETHLEHEM LUTHERAN, SEDRO WOOLLEY, WASH. HENRY KLEIN
1911-13	OUR SAVIOR'S LUTHERAN, AUSTIN, MINN. SÖVIK, MATHRE & MADSON	1975	CHAPEL, COLORADO WOMENS COLLEGE, DENVER. MORSE
1914-16	SHEPHERD OF THE HILLS LUTHERAN, MINNEAPOLIS SÖVIK, MATHRE & MADSON	1976-78	CHAPEL, U.N. CHURCH CENTER, NEW YORK. LESCAZE & WAGONER (WILLET GLASS)
1917-19	BETHANY EVAN. LUTHERAN, INDIANAPOLIS, IND. EDWARD JAMES & ASSOC.	1979-80	KING OF KINGS' LUTHERAN RENTON, WASH. GRANT, COPELAND & CHERVENAK
1920	INCARNATION EVAN. LUTH. CHICAGO. COOLEY & BORRE	1981-82	CITY TEMPLE UNITED PRESBYTERIAN, DALLAS BROAD & NELSON
1921-23	ST. JOHN'S LUTHERAN, CHICAGO. STADE & DOLAN	1983-84	SOUTHWOOD METHODIST, DALLAS. JARVIS, PUTTY & JARVIS
1924-25	METHODIST, OWANTONNA, MINN. SÖVIK, MATHRE & MADSON	1985	KLEIBAUER CHAPEL, HOLLY- WOOD, CAL. CARLETON
1926-29	QUEEN OF ANGELS R.C. AUSTIN, MINN.	1986-88	WINSLOW & WARREN WALTZ OAK CLIFF CHRISTIAN, DALLAS. FISHER & JARVIS
1930	DRAKE UNIV. CHAPEL, DES MOINES, IA. SAARINEN	1989-91	WYNNEWOOD PRES., DALLAS FISHER, JARVIS, PUTTY
1931-35	ST. JOHN'S ABBEY, COLLEGEVILLE, MINN. BREUER	1992-93	ROSEMONT CHRISTIAN, DALLAS, TEX. FISHER, JARVIS, PUTTY
1936-38	UNITARIAN CHURCH, NORWALK, CONN. V. LUNDY	1994-95	CHRIST LUTHERAN, SAN LORENZO, CAL. RATCLIFF, SLAMA & CADWAHLDER
1939-40	TEMPLE BETH EL, GLENCOE, ILL. PERCIVAL GOODMAN	1996-2000	TEMPLE EMMAN-EL, DALLAS MEYER & SANDFIELD
1941-43	WESTWOOD LUTHERAN, MINNEAPOLIS, MINN. SÖVIK, MATHRE & MADSON	2001-06	CONVENT OF THE ANNUNCIA- TION, BISMARK, N.D. MARCEL BREUER
1944-45	VALPARAISO COLLEGE CHAPEL, VALPARAISO, IND. STADE & DOLAN	2007-08	LUTHERAN CHURCH OF THE ATONEMENT, BARRINGTON, ILL. EDWARD DART
1946-50	FIRST CHRISTIAN, COLUMBUS, IND. SAARINEN	2009	ST. TIMOTHY LUTHERAN, ALLENTOWN, PA. WOLF & HAHN
1951-54	ST. STEPHENS METHODIST, DALLAS, TEX. PRATT, BOX & HENDERSON	2010	ROMAN CATHOLIC, HONOLULU
1955-60	ST. MICHAEL & ALL ANGELS, DALLAS. HARWOOD K. SMITH	2011-14	UNKNOWN
1961-62	TRINITY LUTHERAN, DALLAS. KOETLER & THORPE	2015	AIR FORCE ACADEMY CHAPEL, COLORADO SPRINGS COLORADO. SKIDMORE, OWINGS & MERRILL
1963-64	ST. LUKE EPISCOPAL, DALLAS. WILLIAM H. HIDELL, JR.	2016-17	GRACE LUTHERAN, PALO ALTO, CAL. LESLIE NICHOLS
1965	INGLEWOOD PRESBYTERIAN, KIRKLAND, WASH. CUMMINGS & MARTINSON	2018-19	PALO ALTO PRESBYTERIAN LESLIE NICHOLS
1966-68	KEY BISCAIYNE PRESBYTERIAN, MIAMI. JOSEPH N. SMITH	2020	UNKNOWN
1969-71	WALNUT HILL LUTHERAN, DALLAS. EUGENE WUKASCH		

2021-23	TRINITY LUTHERAN, SAN RAFAEL, CAL. DONALD POWERS SMITH	2078-79	ST. TIMOTHY LUTHERAN, ALLENTOWN, PA. WOLF & HAHN
2024-25	EMMANUEL LUTHERAN, BETHESDA, MD. VOSBECK & WARD	2080	CHRISTIAN UNION UNITARIAN, ROCKFORD, ILL BELLUSCHI & WARE
2026-30	FIRST PRES. OF HAWAII, HONOLULU. LEMMAN, FREETH, HAINES & JONES	2081-83	FIRST PRESBYTERIAN, GASTONIA, N.C. WAGONER
2031	LUTHERAN SYNOD VILLAGE, MILWAUKEE. VON GROSSMANN, BURROUGHS & VAN LANEN	2084-85	ST. MARK'S LUTHERAN, CHARLOTTE. WAGONER
2032-34	COVENANT LUTHERAN, MILWAUKEE. VON GROSSMANN, BURROUGHS & VAN LANEN	2086-87	TENTH WARD, LATER DAY SAINTS, SEATTLE. NELSON & SABIN
2035	TABOR CHURCH, MILWAUKEE. VON GROSSMANN, BURROUGHS & VAN LANEN	2088 2089	METHODIST, SAN MATEO, CAL ST. PAUL'S EPIS., SEATTLE GRANT, COPELAND & CHERVENAK
2036-37	LAKE VISTA METHODIST, NEW ORLEANS. PEREZ & ASSOC.	2090	BIRCHWOOD PRESBYTERIAN BELLINGHAM, WASH.
2038-40	ALL SOULS UNITARIAN, SCHNECTADY, N.Y. EDWARD D. STONE	2091	DURHAM, ANDERSON & FREED CENTRAL UNITED PROTES- TANT, RICHLAND, WASH. DURHAM, ANDERSON & FREED
2041-45	FIRST BAPTIST, BLOOMINGTON, IND. SØVIK, MATHRE & MADSON	2092-93	PRESBYTERIAN, EUGENE, ORE. JOHN STAFFORD
2046-50	ST. JOHN THE BAPTIST EPISCOPAL, SEATTLE, WASH. DURHAM, ANDERSON & FREED	2094-95	R.C., PURDUE, LAFAYETTE, IND.
2051-52	CHRIST LUTHERAN, SAN ANTONIO. H. STEINBOMER	2096-98	FIRST PRESBYTERIAN, LANSING, ILL. DART
2053	FIRST METHODIST, CRYSTAL CITY, TEX. H. STEINBOMER	2099	UNKNOWN, WASHINGTON, D.C. LOIRE GLASS
2054-55	ST. PAUL LUTHERAN, MCALLEN, TEX. STEINBOMER	2100	CHRIST LUTHERAN, MINNEAPOLIS. SAARINEN
2056-58	SACRED HEART R.C., SAN ANGELO, TEX. STEINBOMER	2101-03	ANNUNCIATION CHURCH, MILWAUKEE. LLOYD WRIGHT
2059-60	ST. MARK'S PRES., SAN ANGELO, TEX. STEINBOMER	2104-05	HOLY NAME R.C., MINNEAPOLIS. MILO THOMPSON
2061-63	ST. PATRICK'S R.C., OKLAHOMA CITY, OKLA. MURRAY-JONES-MURRAY	2106-07	OUR SAVIOR'S LUTHERAN, MILWAUKEE. WENZLER
2064-66	ST. PETER & PAUL R.C. TULSA, OKLA. MURRAY-JONES-MURRAY	2108-10 2111-13	UNKNOWN, MILWAUKEE FIRST METHODIST, EAST LIVERPOOL, O. SCHWEIKHER
2067-70	PARKROSE METHODIST, PORTLAND, ORE. WARREN WEBER	2114-15 2116-18	NAKOMIS LUTH. MINNEAPOLIS HARRIS MEM. METHODIST, HONOLULU. ROBERT LAW
2071-75	FIRST PRESBYTERIAN, PULLMAN, WASH. WILLIAM TRAGDON	2119-20 2121-27	NORTH CHRISTIAN, COLUMBUS, IND. SAARINEN UNITED CHURCH OF CHRIST, ROWAYTON, CONN. SALERNO
2076	RIVERTON METHODIST, RIVERTON, WYO. DRAKE & GUSTAFSON	2128-30 2131-33	HOLY CROSS LUTHERAN, MILWAUKEE ST. MICHAEL'S EPISCOPAL BARRINGTON, ILL. DART
2077	FIRST METHODIST, RIVERTON, WYO. DRAKE & GUSTAFSON	2134-35 2136	ST. ANSELM'S EPIS. PARK RIDGE, ILL. COOLEY & BORRE FREE CHURCH, VALLINGBY, SWEDEN. CARL NSREN

- 2137 ST. THOMAS, VALLINGBY, SWEDEN. PETER CELSING
- 2138-40 ARIVESI CHURCH, FINLAND H. SIREN
- 2141-44 UUKSENNISKA CHURCH, FINLAND. ALVAR AALTO
- 2145 ST. THOMAS, VALLINBY, SWEDEN. PETER CELSING
- 2146-48 BAKKEHAUGENS CHURCH, OSLO. ERLING VIKSO
- 2149 BJORKHAGEN, STOCKHOLM. S. LEWERENTZ
- 2150 CHURCH, HYVINKAA, FINLAND A. RUUSUVORI
- 2151-55 CHAPEL OF LOS LAMAS, CUERNAVACA. CANDELA
- 2156-60 CHAPEL OF MISSIONARIES OF HOLY SPIRIT, MEXICO CITY ENRIQUE DE LA MORA & FELIX CANDELA
- 2161-64 CHAPEL OF CONVENT OF ST. VINCENT DE PAUL, MEXICO-CITY. FELIX CANDELA
- 2165-71 CHURCH OF THE VIRGIN, MEXICO CITY. CANDELA
- 2172-74 CHRIST THE WORKER, MERIDA
- 2175-76 OUR LADY OF DIVINE PIETY, MEXICO CITY. LANGENSCHNEIDER
- 2177-80 SAN CAYATANA, MEXICO CITY. SERRANO
- 2181-88 SACRED HEART CHURCH, GUATEMALA CITY
- 2189-90 JEWISH SYNAGOGUE, GUATEMALA CITY
- 2191-97 CHAPEL OF THE HOLY CROSS, SEDONA, ARIZ. ANSHEN & ALLEN
- 2198-2200 CHRIST UNITY TEMPLE, CHICAGO. COOLEY & BARRE
- 2216-18 GETHSEMANE LUTHERAN, HOPKINS, MINN. ARMSTRONG, SCHLICHTING, TORSETH & SKOLD
- 2219 JOHN D. HOLLAND
- 2220 ST. ANNE'S R.C., SEATTLE WASH. JOHN MALONEY (RAMBUSCH GLASS)
- 2221-22 LORD OF LIFE ALC, WAUKEGAN, ILL. J.D. HOLLAND
- 2223-25 TRINITY LUTHERAN, ASHLAND, O. MARTH WALTHER U. WEFEL, JR.
- 2226-27 MASONIC H & S CHAPEL, FT. WORTH, TEX. BROAD & NELSON
- 2228-30 CHURCH OF THE INCARNATION, STICKNEY, ILL. COOLEY & BORRE
- 2231-36 GOOD SHEPHERD, DULUTH. ARMSTRONG, SCHLICHTING, TORSETH & SKOLD
- 2237 ST. PAUL'S LUTHERAN, WISCONSIN RAPIDS, WIS. DONALD HAUGAN
- 2238-39 MT. OLIVE LUTHERAN, SANTA MONICA. HEATON
- 2240 CALVARY LUTHERAN, SEATTLE DURHAM, ANDERSON, FREED
- 2241-42 CHRIST LUTHERAN, SAN LORENZO, CAL. RATCLIFF, SLAMA & CADWALADER
- 2243-44 BELLE MEADE METHODIST, NASHVILLE. WHEELER & ASSOC.
- 2245-49 CHURCH OF THE VIRGIN OF THE ROADSIDE, PORTUGAL FRANCISCO COELLO
- 2250 DOM. THEOLOGICAL CHAPEL, MADRID. MIGUEL FISAC
- 2251-55 BETHANY LUTH., DUTTON, MONT. DAVIDSON & KUHR
- 2256-57 FIRST BAPTIST, POMONA, CAL. EDWARD TOZIER
- 2258-59 FAITH LUTHERAN, CORSACANA, TEX. WUKASCH
- 2260 FIRST BAPTIST, POMONA, CAL. EDWARD L. TOZIER
- 2261-62 ST. MICHAEL'S. DALLAS. HARWOOD K. SMITH
- 2263-64 ST. MARY'S GREEK ORTH., MINN. CERNEY ASSOC.
- 2265 INGLEWOOD PRES., SEATTLE CUMMINGS & MARTANSON
- 2266-67 JOHN CALVIN PRESB. CLUTTS & PARKER
- 2268 CARP ROAD BAPTIST, IRVING, TEX. GROGAN & SCOGGINS

SLIDES ADDED IN 1965

- 2201-04 FIRST CHRISTIAN, SULPHUR SPRINGS, TEX. BROWN & KELLER
- 2205 OAK CLIFF
- 2206-07 WINDSOR PARK PRESBYTERIAN AUSTIN, TEX. EUGENE WUKASCH
- 2208 EVAN UNITED CHURCH OF CHRIST, HIGHLAND, ILL.
- 2209-10 COMMUNITY PRES., WHEELING, ILL. COOLEY & BORRE
- 2211-12 PRESENTATION OF THE BLESSED VIRGIN MARY, MIDLAND, PA. BONTEMP
- 2213-15 GETHSEMANE LUTHERAN, AUSTIN, TEX. EUGENE WUKASCH

2269-70	CORPUS CHRISTI, AACHEN, GERMANY. RUDOLF SCHWARTZ	2326-27	FIRST BAPTIST, BREMERTON, WASH.
2271-75	VENCE CHAPEL, VENCE MATISSE	2328-29	DURHAM, ANDERSON, FREED EPISCOPAL, WEBSTER GROVES
2276-77	SERMIZELLE CHAPEL, FRANCE MARC RENARD	2330	FIRST CHURCH OF CHRIST, NEW BRITAIN, CONN. DIRLAM
2278	GRUNDTVIGSKIRKE, COPEN- HAGEN. JENSEN KLINT	2331-35	UNITARIAN, EUGENE, ORE. BALHIZER
2279-80	LISIEUX MONASTERY CHAPEL, FRANCE	2336-38	FIRST METH., TEMPE, ARIZ. HAROLD WAGONER
2281-84	ST. JOHN'S LUTHERAN, PALM SPRINGS, CAL. MAUL & PULVER	2339-40	ASCENSION LUTHERAN, SCOTTSDALE, ARIZ. LLOYD WRIGHT
2285	CHRIST LUTHERAN, LAS VEGAS MAUL & PULVER	2341-43	INSTITUTE DER ENGLISH FRAULEIN, MUNICH JAMES WIEDEMAN
2286	OLD ST. MARY'S CHAPEL, CHICAGO	2344-45	ALL SAINTS EPISCOPAL, PHOENIX. E.C. SCHOLER
2287	DAPHN CHURCH, GREECE	2346-49	SHRINE CHAPEL OF OUR LADY OF ORCHARD LAKE, WALTER ROZYCKI
2288-90	CHRIST LUTHERAN, LAS VEGAS MAUL & PULVER	2350	UNITARIAN, LAKE FOREST, ILL. JOHN D. HOLLAND
2291-93	PRINCE OF PEACE LUTHERAN, BOULDER CITY, NEV. MAUL & PULVER	2351-55	FIRST METHODIST, PUYALLUP, WASH. DURHAM, ANDERSON, FREED
2294-95	LAKE HILLS COMMUNITY, BELLEVUE, WASH. MITHUM & ASSOC.	2356-62	KIRKWOOD METH., KIRKWOOD MO. SCHMIDT, PERLSEE & BLACK
2296-99	VINJE LUTHERAN, WILLMAR, MINN. SÖVIK, MATHRE, MADSON	2363	CHAPEL, ARLINGTON WARD, LATTER DAY SAINTS, ARLINGTON, WASH.
2300	CHRIST THE KING LUTHERAN, CHICAGO	2364-65	NELSON, SABIN & VAREY CHURCH OF THE HOLY SPIRIT, VASHON ISL, WASH.
2301-02	ST. JOHN'S EV. LUTHERAN, BLENHEIM, MD. WAGONER	2366-69	DURHAM, ANDERSON, FREED STEVENS COLLEGE CHAPEL, COLUMBIA, MO. SAARINEN
2303	EV. UNITED CHURCH OF CHRIST, HIGHLAND, ILL.	2370	ST. LUKE'S EPIS., DALLAS WILLIAM HIDELL
2304-05	ST. LUKE'S EPISCOPAL, BOWMAN, N.D. GILBERT R. HARTON	2371-74	AIR FORCE CHAPEL, COLORADO SPRINGS. SKIDMORE, OWINGS, MERRILL
2306-08	PARADISE VALLEY METHODIST PHOENIX. RALPH HAVER	2375	FIRST METHODIST, BILLINGS, MONT. CENTRAL UNITED PROT., RICHLAND, WASH.
2309-10	FAITH LUTHERAN, HASTINGS RANCH, CAL. C. HEATON	2376-77	DURHAM, ANDERSON, FREED PROVIDENCE HOSPITAL CHAPEL, PORTLAND, ORE.
2311	WEST COVINA METHODIST, W. COVINA, CAL. C. HEATON	2378-80	SKIDMORE, OWINGS, MERRILL LUTHERAN, LAUREL, MONT. FIRST PRESBYTERIAN, BILLINGS, MONT. WAGONER
2312	OUR SAVIOR LUTHERAN, RIDGE CREST, CAL. HEATON	2381	
2313	ELKO NEV. PRESBYTERIAN CULVER HEATON	2382-85	
2314-15	MT. OLIVE LUTHERAN, SANTA MONICA, CAL. C. HEATON		
2316	ST. MATHEW LUTHERAN, GLENDALE, CAL. C. HEATON		
2317-20	FIRST CHURCH OF CHRIST, NEW BRITAIN, CONN. ARLAND DIRLAM		
2321-22	TRINITY CHURCH		
2323-25	GRACE METHODIST, DENVER. JAMES M. HUNTER		

2386-90	MAYFLOWER UNITED CHURCH OF CHRIST, BILLINGS. DRAKE & GUSTAFSON	2441-42	ST. JAMES, IRVING-ON- THE-HUDSON. LAUDERS & ASSOC.
2391-94	PRIORY, ST. LOUIS, MO. HELLMUTH, OBATA & KASSABAUM	2443	ST. ANTHONY R.C., SUPERIOR, WIS. CERNY ASSOC.
2395	CALVARY LUTHERAN, SEATTLE. DURHAM, ANDERSON & FREED	2444-45	UNION BAPTIST, LANSING, MICH. MANSON, JACKSON & KANE
2396-97	FIRST UNITARIAN, DALLAS. HARRELL, HAMILTON, HARRIS, BERAN & SHELMIER	2446-48	MESSIAH LUTHERAN, SANTA CRUZ ROBT. BENNIGHOF & ASSOC
2398-99	REDEEMER LUTHERAN, QUINCY, WASH.	2449	REDEEMER LUTHERAN, PLACENTA, CAL. FRED. HODGDON
2400	PRINCE OF PEACE LUTHERAN, PHOENIX		
2401-03	SECOND CONGREGATIONAL, BENNINGTON, VT. ANTONIN RAYMOND & RADO	2450	SOUTH BAY CHRISTIAN, REDONDO BEACH, CAL. FREDERICK HODGDON
2404-05	HOLY FAMILY, BARCELONA ANTONIO GAUDI		
2406-08	WALDFRIEDHOF CEM., MUNICH. HELMUT SCHÖNER		
2409-10	ALL SAINTS LUTHERAN, LIVONIA, MICH. ROY MURPHY		
2411-14	ST. VITUS, NEW CASTLE, PA. P. ARTHUR D'ORAZIO		
2415	WOODLAND PARK CHURCH OF GOD, SEATTLE. KIRK, WALLACE & MCKINLEY		
2416-17	FIRST METHODIST, PHOENIX. HAROLD E. WAGONER		
2418-19	CENTRAL PARK, CEDAR RAPIDS. KOHLMANN, ECKMAN & HUKILL		
2420	WILSHIRE PRESBYTERIAN, SANTA ANA, CAL. FRED. HODGDON		
2421-23	FIRST BAPTIST, POMONA, CAL. EVERETT L. TOZIER		
2424-25	CHRIST LUTHERAN, PRESTON, MINN. CERNY ASSOC.		
2426-28	UNIV. PRESBYTERIAN CHAPEL, ROCHESTER, MICH. L. SMITH		
2429-30	ST. PAUL'S PRESBYTERIAN, JOHNSTON, IA. CHARLES. HERBERT & ASSOC.		
2431	ST. JOHN THE BAPTIST R.C. WEBSTER, WIS. CERNY ASSOC.		
2432-35	OUR SAVIOR LUTHERAN, CUPERTINO, CAL. ROBERT BENNIGHOF		
2436-38	WESTWOOD LUTHERAN, ST. LOUIS PK., MINN. SÖVIK, MATHRE & MADSON		
2439-40	HOUSE OF PRAYER LUTHERAN, RICHFIELD, MINN. CERNY ASSOC.		

NEW SLIDES ADDED IN 1966:

2451-52	FOREST HILLS CHRISTIAN --	2511-14	1ST METHODIST - GLENDALE, CA. FLEWELLING & MOODY
2453-54	SAN FRANCISCO - N. GADDIS		GREEK ORTHODOX - SAN FRANCISCO - JOHN REID
2455	CHURCH OF THE HOLY NAME OF JESUS - SAN FRANCISCO	2515	ST. COLUMBO'S - FRESNO, CA
2456-57	BETH SHOLEM - SAN FRANCISCO	2516-17	R.W. STEVENS
	LEONARD MICHAELS		MEMORIAL METHODIST, FRESNO, HAULMAN & FALLER
2458-60	CORPUS CHRISTI (RC) - SAN FRANCISCO - MARIO CIAMPI	2518-19	BELMONT CHRISTIAN, FRESNO
	ST. ANDREW'S LUTHERAN - SAN MATEO - ALFRED JOHNSON	2520	DAVID HARKNESS
2461-62	HOPE EVANGELICAL LUTHERAN - SAN MATEO	2521-22	ST. BARNABAS, GREENWICH, CONN. PHILIP IVES
2463-64		2523-24	HOLY NAME (RC) - MINN. CERNY & ASSOCIATES
2465	UNITED CHURCH OF CHRIST - HILLSDALE, CA. CAMPBELL & WONG	2525	LUTHERAN - POMONA, CA.
		2526-28	1ST PRESBYTERIAN, ENFIELD CONN. GALLIHER & SCHOENHART
2466-67	PENINSULA COVENANT - DONALD POWERS SMITH		SEE ABOVE
2468-69	WOODSIDE COMMUNITY - WOODSIDE, CA. WURSTER, BERNARDI & EMMONS	2529	HOLY TRINITY LUTHERAN - LAFAYETTE, IND. - COOLEY & BORRE
		2530	CENTRAL METHODIST - STOCKTON, CA. - ANSHEN & ALLEN
2470	PILGRIM LUTHERAN - OAKLAND, CA. - ROBERT BENNIGHOF	2531-33	ST. MATTHEW'S LUTHERAN - PHILADELPHIA - GANGEWERE - (WILLET GLASS)
2471-72	BETHEL LUTHERAN - CAL. ALFRED JOHNSON		1ST EVANGELICAL COVENANT - ROCKFORD, ILL. C.E. WARE
2473-74	FIRST METHODIST - SUNNYDALE CA. - DONALD P. SMITH	2534-35	LUTHERAN CHURCH OF THE GOOD SHEPHERD, VA. BEACH, VA. MILTON L. GRIGG
2475			NORTH CHRISTIAN CHURCH - COLUMBUS, IND. SAARTNEN
2476-78	GOOD SHEPHERD EPISCOPAL - BELMONT, CA. CLARK & BUETTLER	2536-38	ST. LUKE'S LUTHERAN - ILL. COOLEY & BORRE
		2539-40	HOLY TRINITY LUTHERAN - LAFAYETTE, IND. COOLEY & BORRE
2479-80	BAPTIST - CHICAGO, ILL.		KAISER WILHELM MEMORIAL - BERLIN - WILLY WILDER
2481-83	FIRST METHODIST - PALO ALTO CA. - STEINER	2541-47	ST. HELENA (RC) MUNICH
2484-85	ST. BEDES - MENLO PARK, CA. JOHN HILL	2548-49	INSTITUTE DEN ENGLISHER FRAULEIN (RC)
2486-90	ST. AIDANS EPISCOPAL - SAN FRANCISCO, SKIDMORE, OWINGS & MERRILL	2550	ST. LIOBA (RC) MANNHEIM - WALDORF
2491-93	ST. LUKE'S LUTHERAN - CHGO.		MEMORIAL CONCENTRATION CAMP - DACHAU
2494-95	UNITY CHURCH OF CHRISTIANITY, CHGO. MORGAN YOST	2551-55	ST. HUBERTUS, AACHEN JANSSEN
2496-99	ST. JOHN'S LUTHERAN-CHGO. STADE, DOLAN & ANDERSON	2556-57	MEMORIAL CONCENTRATION CAMP - DACHAU
		2558-60	KIRCHE ZU DEN HEILIGEN ENGELN (RC) MUNICH- HANS JACOB LILL
2500	LUTHERAN CHURCH OF OUR SAVIOR - CUPERTINO, CA. - BENNIGHOF & ASSOCIATES	2561-62	
2501-04	OLIVET LUTHERAN -- FARGO, ND SÖVIK, MATHRE & MADSON	2563-65	
2505	ST. MARY'S UKRAINIAN ORTH. JOHN MICHAEL	2566-69	
2506	HOLY CROSS GREEK ORTHODOX - SAN FRAN. REID & TARICS	2570	
2507-10	GRACE EPIS. ELLESBURG, WA. DURHAM, ANDERSON & FREED (WILLET WINDOW)	2571-73	

2574	ST. NIKOLAUS AM HASENBERGL (RC) - MUNICH	2631-35	OUR LADY OF FLORIDA MONASTERY, N. PALM BEACH - BRO. C.J.B. BAUMANN
2575	BRUDERKLAUSEN KIRCHE (RC)	2636-38	ST. JOHN'S LUTHERAN - CHERRYVILLE, N.C. - HARLAN McCLURE
2576-78	EVANGELICAL LUTHERAN - MUNICH	2639	ST. LEONARD'S HOUSE OF THEOLOGY, CENTERVILLE, O. BAUMANN
2579	ST. HELENA (RC) MUNICH	2640	ST. MARY'S GREEK CATHOLIC NEW YORK - BAUMANN
2580-82	ST. JOSEPH (RC) BOBSTAADT E. VAN HAKEN	2641-46	NORTH SHORE CONGREGATION ISRAEL, GLENCOE, ILL. - YAMASAKI
2583-85	EVANGELICAL LUTHERAN - KARLSFELD	2647-49	GOOD SHEPHERD METHODIST - CHICAGO, STADE, DOLAN & ANDERSON
2586-88	KARMEI NUNNERY CONCENTRATION CAMP, DACHAU - WIEDERMANN	2650	R.C. - GRECE, NEW YORK
2589-90	ST. IGNATIUS (RC) FRANKFORT GOTTFRIED BOHM	2651-55	1ST BAPTIST, COLUMBUS, IND.. HARRY WEESE
2591-92	HEILIG KREUZKIRCHE (RC) DACHAU	2656-60	CENTRAL LUTHERAN, ANCHORAGE SOVIK, MATHRE & MADSON
2593-94	HEILIG HARTHEILIGDOM (RC) HASSELT, BELGIUM	2661-65	GRACE LUTHERAN, STATE COLLEGE, PA. WAGONER
2595-98	EVANGELICAL BUDAHEIM, BINDEN AM RHEIM - HAUS	2666-69	JAPANESE BAPTIST, SEATTLE, WA. KIRK, WALLACE & MCKINLEY
2599-600	ST. AGNES, FONTAINE LESGRES	2670	FIRST CONG. SALT LAKE CITY
2601-02	1ST PRESBYTERIAN, ANNISTON, ALA. WAGONER	2671-73	PRINCE OF PEACE LUTHERAN - SEATTLE, WA. DURHAM, ANDERSON & FREED
2603-04	CHRIST UNITED CHURCH OF CHRIST, VENICE, FLA. FRANK FOLSOM SMITH	2674-75	ST. MATTHEW PRESBYTERIAN - SALT LAKE CITY
2605	CHAPEL OF CHURCH CENTER, UNITED NATIONS - LESCAZE - INTERIORS BY WAGONER	2676-77	MT. TABOR LUTHERAN - SALT LAKE CITY
2606	CHURCH OF THE CROSS, HOFFMAN ESTATES, ILL. COOLEY & BORRE	2678-80	1ST PRESBYTERIAN, DENVER W.C. MUCHOW (DUVAL GLASS)
2607	ST. JOSEPH CATHOLIC, COLFAX, ILL. BAKER & LINK	2681-82	1ST METHODIST, FULTON, NY HAROLD E. WAGONER
2608	UNITED COMMUNITY CHURCH - SUN CITY CENTER, FLA. - FRANK FOLSOM SMITH	2683	UNIVERSITY LUTHERAN CENTER, BOULDER, COL. ROWLAND
2609-10	CHRIST CHURCH METHODIST - NORWALK, CA. WEBER & KAISER	2684-85	DANFORTH CHURCH FLORIDA SOUTHERN, LAKELAND, FLA. FRANK LLOYD WRIGHT
2611-12	ST. STEPHENS LUTHERAN - NORTHGLENN, COL. CHARLES HAERTLING	2686-88	NORMANDY PARK UNITED CHURCH OF CHRIST, SEATTLE DURHAM, ANDERSON & FREED
2613-15	12 CORNERS PRESBYTERIAN - ROCHESTER, NY - WAGONER	2689-90	SHEPHERD OF THE LAKES - BUDERUS & SUNSHINE
2616-18	EVANGELICAL CHURCH OF THE REDEEMER, ALLENTOWN, PA. - WOLF & HAHN	2691-92	FORBST HILL PRESBYTERIAN, CHARLOTTE, N.C. - CHARLES M. GRIER & ASSOCIATES
2619-20	HENRY KINGMAN CHAPEL, CLAREMONT, CA. CRILEY & McDOWELL	2693-94	ROSE HILLS, CORPUS CHRISTI ALBERT C. MARTIN
2621-23	1ST PRESBYTERIAN, KENNEDIC, WA. DURHAM, ANDERSON & FREED	2695	UNITED COMMUNITY, SUN CITY CENTER, FLA. FRANKSMITH
2624-25	HOPE LUTHERAN, MIAMI, FLA. ALFRED B. PARKER		
2626-29	JEHOVAH EVANG. LUTHERAN - MINN. - SPITZNAGEL		
2630	LDS - SALT LAKE CITY		

2696 TRINITY LUTH. - TOWANDA, 2748
 PA. -- DONALD DUNCKLEE
 2697-98 CHRIST EPISCORAL, ADRIAN,
 MI. - ALDEN DOW 2749
 2699-700 UNITARIAN - NORWALK, CONN.
 VICTOR LUNDY 2750
 2701-05 BETHANY BIBLICAL SEM. -
 CHGO. STADE, DOLAN &
 ANDERSON
 2706-08 ST. MARY'S GREEK CATHOLIC
 NEW YORK CITY, BAUMANN
 2709-10 LUTHERAN - MINNESOTA
 2711-13 FIRCREST METHODIST, TACOMA
 WA. DURHAM, ANDERSON &
 FREED
 2714-15 AUGUSTANA LUTH. - DENVER
 SÖVIK, MATHRE & MADSON
 2716-17 CONGREGATIONAL, HUNTINGTON
 L.I. GORDON WIBDENKELLER
 2718-19 HOLY TRINITY LUTHERAN -
 FALLS CHURCH, VA. MILTON
 GRIGG (WILLET GLASS)
 2720 MARQUIS MEMORIAL METHODIST
 STAUNTON, VA. - GRIGG
 2721-24 WESTMINSTER UNITED PRES. -
 WASHINGTON, D.C. WAGONER
 2725 WESTCHESTER LUTHERAN, LOS
 ANGELES, CA. STRANGE,
 INSLEE & SENEFFELD
 2726-27 CHRIST METHODIST, WASH-
 INGTON, DC, HENSEL FINK
 (MOAIC BY ODELL PRATHER)
 2728 LUTHERAN - WASHINGTON, D.C.
 2729-30 ST. JOHN'S EVANG. LUTHERAN
 PHOENIXVILLE, PA. - THOMP-
 SON & DRAKE
 2731-33 TRINITY LUTHERAN - DENVER
 2734 IMMANUEL LUTHERAN, PHILA.
 2735 ST. PETER LUTHERAN, CHGO.
 STADE, DOLAN & ANDERSON
~~2736-37~~ METHODIST CHURCH OF THE
 DUNES, GRANDHAVEN, MI.
 ALDEN DOW
 2738-39 LUTHERAN, LAKE GENEVA, WI.
 STADE, DOLAN & ASSOCIATES
 2740 IMMANUEL LUTHERAN, PHILA.
 (WILLET GLASS)
 2741 CHURCH OF THE CROSS, HOFF-
 MAN ESTATES, ILL. COOLEY &
 BORRE
 2742-43 ST. JOHN'S LUTHERAN, KASSAN,
 MINN. GJELTEN & SCHELLBERG
 2744-45 1ST UNITARIAN, BERKELEY, CA
 WURSTER, BERNARDI & EMMONS
 2746 VENICE UNITED CHURCH OF
 CHRIST, VENICE, FLA.
 FRANK FOLSOM SMITH
~~2747~~ WESTCHESTER LUTHERAN, L.A.
 STRANGE, INSLEE & SENEFFELD

FIRST LUTHERAN, NORTH-
 RIDGE, CA. STRANGE, INSLEE
 & SENEFFELD
 BELMONT CHRISTIAN, FRESNO,
 CA. DAVID HARKNESS
 FAITH LUTHERAN, VALDERS,
 WI. COOLEY & BORRE

1967 Additions to Guild Slide Collection

2751-55	United Nations Chapel, NYC Wm. Lescaze - Willet glass	2814-15	Newberry Coll. Chapel, Newberry, SC, Harold E. Wagoner
2756-57	Hebrew Synagogue - Portland, Ore.	2816-18	St. Francis Church, Palos Verdes, Cal. George Ver- non Russell
2758-59	First Lutheran, Colorado Springs, Col. James M. Hunter	2819-20	St. Mary's (R.C.) Salina, Kans. Shaver & Co.
2760		2821-22	American Lutheran Church- Oslo, Sövik Mathre Madson
2761-62	St. Mark's Methodist, Bloomington, Ind. - James Associates	2823	Holy Eucharist Chapel, Theills, NY, Luders Assoc.
2763-64	--- Lyons & Mather Chapel, Boulder, Colo.	2824-25	St. James Apostle (R.C.) Carmel, NY (as above)
2765		2826-29	Trinity Lutheran, Lisbon, ND; Sövik, Mathre & Madson
2766-68	Vinje Lutheran, Willmer, Minn. Sövik, Mathre Madson	2830	Temple Beth Zion, Buffalo, NY, Harrison & Abramovitz
2769-72	Methodist, Northfield, Minn. (as above)	2831-33	Westminster Presbyterian, Youngstown, O. Wagoner - Willet glass
2773-74	St. Luke's Lutheran, Atlan- ta, Ga. Schweizer Asso.	2834-35	Temple Beth Zion, Buffalo NY, Harrison & Abramovitz
2775	Our Savior Lutheran, Free- port, Grand Bahamas (above)	2836-37	Epworth Memorial, Council Bluffs, Ia. Strange, Inslee & Senefeld
2776-78	--- Harlem, Victor Lundy	2838	Grace Lutheran, Melbourne Beach, Fla. Schweizer Asso.
2779-80	B'nai Jacob, Flushing, NY- Bertram L. Bassuk	2839-40	Christ Lutheran, Engle- wood, Fla. (as above)
2781-82	Beth Shalom, Flushing, N.Y. Bertram L. Bassuk	2841-42	Episcopal, Lincoln Beach, Ore. Jack Broome
2783	Sephardic Synagogue, Cedar- hurst, NY - (above)	2843-45	Holy Trinity, Chester, Pa. Mansell, McGettigan, Fugate
2784	Holy Cross Greek Orth., Belmont, Cal. Reid & Tarics	2846-50	St. Mark's Lutheran, Williams Park, Pa. (above)
2785	Newman Center - M. Ciampi	2851-52	Unitarian Universalist, Marin County, Cal. Steve Heller-
2786-88	Westminster Cong., R. I. Wm. Warner	2853	Community Congregational, Tiburon, Cal. Bolton White
2789-90	Christ Church Parish Hall, Sausalito, Cal. H. Bull	2854-55	Trinity Lutheran, Marin County, Cal. Donald Powers Smith
2791-92	St. Leo's (R.C.), San Diego, Cal. DeLawie & Macy	2856-60	Episcopal, Phoenixville- Wm. Thompson-
2793-95	---New Harmony, Ind. Phil- ip Johnson (Sculptor - Jacques Lipschitz)	2861-62	Holy Trinity Lutheran, Ft. Walden Beach, Fla. Schweizer Associates
2796-97	St. Paul's Lutheran, Anna- polis - Mansell, McGettigan & Fugate	2863	Zion Lutheran, Sunbury Pa Mansell, McGettigan Fugate
2798-800	St. Andrew's (R.C.) Drexel Hills, Pa. (as above)	2864	Greek Orthdox, Reid & Tar.
2801-04	Mt. Olive Lutheran, Miami, Okla. Murray-Jones-Murray	2865	--- Anelel, N.J.
2805	Church of St. Charles, Dover Plains, NY - Luders & Associates	2866-67	Christ Lutheran, Cary, O. Mansell McGettigan Fugate
2806-10	River Road Unitarian, Washington, DC, Keyes, Lethbridge & Condon		
2811-13	Our Lady Queen of Heaven, Lake Charles, La. Curtis & Davis		

1969 ADDITIONS TO GUILD SLIDE COLLECTION

- | | | | |
|---------|---|----------|--|
| 3001 | ST. PETER'S, MT. DESERT ISL,
ME. WILLOUGHBY MARSHALL | 3056-59 | UNIVERSITY CHRISTIAN,
LOS ANGELES, CAL. |
| 3002-05 | KINGSWOOD METHODIST, CLOVIS
N.M. JAMES A. BURRAN, JR. | 3060 | DEASY & BOLLING
"CATHEDRAL" BATIK ON |
| 3006-07 | VALLEY PRESBYTERIAN,
SCOTTSDALE, ARIZ. HAROLD E. | 3061-63 | SILK. ARTIST: RUTH J. BARDIN
ST. ANDREW'S PRESBYTERIAN,
ST. LOUIS, MO. H. ARMSTRONG |
| 3008-10 | WAGONER & KEMPER GOODWIN
ST. LUKE'S, CAMILLUS, N.Y. | 3064-65 | LAFAYETTE-ORINDA PRES-
BYTERIAN, LAFAYETTE, CAL. |
| 3011-15 | MORTON & BENNETT
ST. JOHN THE BAPTIST,
NAPA, CAL. GERMANO MILANO | 3066-67 | ROCKWELL & BANWELL
CALVARY CHURCH, SANTA ANA
CAL. FREDERICK HODGDON |
| 3016-17 | PLEASANT VALLEY HOME,
W. ORANGE, N.J. KELLEY &
GRUZEN. ARTIST, SAMUEL
WIENER | 3068-69 | S. BAY CHRISTIAN, REDONDO
BEACH, CAL. F. HODGDON
MURAL, "TREE OF LIFE"
ARTIST A. RAYMOND KATZ |
| 3018 | TEMPLE BETH EL, ROCHESTER,
N.Y. PERCIVAL GOODMAN | 3070 | TRINITY LUTHERAN, ST. LOUIS
MO. SMITH & ENTZEROTH |
| 3019-20 | BETH SHALOM, FLUSHING, N.Y.
BERTRAM L. BASSUK | 3071-75 | TEMPLE EMANUEL, ST. LOUIS,
MO. EDOUARD J. MERTRUX |
| 3021-23 | LOVING SHEPHERD LUTHERAN,
LOS ANGELES, CAL.
MAUL & PULVER | 3076-78 | RIVER FRONT CHURCH
CENTER, ST. LOUIS, MO.
SCHWARTZ & HENMI |
| 3024 | ST. MARTIN DE PARRES,
HAZELWOOD, MO.
JOHN C. McEWEN | 3079-80 | SECOND BAPTIST, LITTLE
ROCK, ARK. BRUCE ANDERSON |
| 3025 | HAUKKA LAMP. ARTIST:
RUTH JONAS BARDIN | 3081-82 | FERGUSON MEMORIAL CHAPEL
CONWAY, ARK. B. ANDERSON |
| 3026-35 | ABBAY OF GETHSEMANI,
TRAPPIST, KY. JONES,
McCORMACK, PEACOCK, TILLER
& GARN. WM. SCHICKE. DESIGNER | 3083-84 | ARK CURTAIN, SYNAGOGUE,
FT. WAYNE, IND.
ARTIST: SAMUEL WIENER |
| 3036-37 | FIRST METHODIST, KNOX CITY
TENN. ENSLIE O. OGLESBY | 3085 | HOPE UNITED, PRESBYTERIAN
ST. LOUIS, MO.
BURKS & LANDBERG |
| 3038-40 | HILLSIDE CONGREGATION,
WHITTIER, CAL.
BECKHAR & MILL | 3086-87 | OLIVET UNITED CHURCH OF
CHRIST, NORRISTOWN, PA.
F. R. SHENK & LEE V. SEIBERT |
| 3041-44 | MEMORIAL TO SIX MILLION
JEWS, ATLANTA, GA.
BENJAMIN HIRSCH | 3088-89 | GRACE BAPTIST, PHILADELPHIA
MANSELL, LEWIS & FUGATE |
| 3045 | "THE SIX DAYS" ARTIST:
A. RAYMOND KATZ | 3090-96 | W. PATERSON COMMUNITY
METHODIST, W. PATERSON, N. J.
HARSON & JOHNS |
| 3046-47 | FIRST PRESBYTERIAN,
ST. PETERSBURG, FLA.
HAROLD E. WAGONER & ASSOC. | 3097-100 | ST. STEPHEN'S, COLOGNE,
GERMANY. JOACHIM SCHURMANN |
| 3048-50 | LUTHERAN CHURCH OF THE
MASTER, BROOKLYN CENTER,
MINN. BERGSTEDT, WAHLBERG
& BERGQUIST | 3100-03 | ST. THOMAS MARUS, COLOGNE,
GERMANY. FRITZ SCHALLER |
| 3051-53 | COVENANT UNITED PRESBY-
TERIAN, IOWA.
CRITES & McCONNELL | 3104-05 | ST. HILDEGARDIS, COLOGNE
STEPHEN, LEVER & JANSSEN |
| 3054 | CAMP CHAPEL, VALDOSTA, GA.
ELLIS, INGRAM & ASSOC. | 3106-07 | ST. COLUMBA, COLOGNE, GER.
GOTTFRIED BÖHM |
| 3055 | CANDELABRA. ARTIST:
HANA GEBER | 3108-09 | RENAISSANCE BATIK. ARTIST
RUTH JONAS BARDIN |
| | | 3110 | HOLY TRINITY LUTHERAN,
FT. WALDEN BEACH, FLA.
SCHWEIZER ASSOCIATES |
| | | 3111 | CHRIST LUTHERAN, ENGLEWOOD
FLA. SCHWEIZER ASSOC. |
| | | 3112-13 | |

- 3114 "PROPHET" ARTIST HANA GEBER
3115 MENORA TO BE CAST IN
CONCRETE. ARTIST UNA HANBURY
3116-18 ASSYRIAN JACOBITE APOSTOLIS
PARAMUS, N. J. HARSEN & JOHNS
3119-20 HACKENSACK METHODIST,
HACKENSACK, N. J.
HARSEN & JOHNS
3121-24 ST. ANNE'S EPISCOPAL, FORT
WORTH, TEX. WM. H. HIDELL
3125 ST. THOMAS MORUS, COLOGNE
FRITZ SCHALLER
3126-28 CHURCH OF THE PILGRIMAGE,
PLYMOUTH, MASS. R. ABBOTT
3129-30 ST. ANTHONY R.C., NEW ORLEANS,
LA. GIMINI & MERIC
3131-35 TEMPLE BETH ZION, BUFFALO,
N. Y. HARRISON & ABRAMOVITZ
3136-38 COVENANT PRESBYTERIAN,
LOS ANGELES, CAL. STRANGE,
INSLEE & SENEFFELD
3139-40 WESTMINSTER PRESBYTERIAN,
YOUNGSTOWN, OHIO
H. WAGONER & ASSOCIATES
3141-44 GRACE BAPTIST, PHILADELPHIA
MANSELL, LEWIS & FUGATE
3145 "FAMILY WORSHIP"
ARTIST: RUTH JONAS BARDIN
3146-49 UNIVERSITY LUTHERAN,
LAWRENCE, KANS. UEL C. RAMEY
3150 ST. MARK'S LUTHERAN,
CHULA VISTA, CAL.
DE LAURIERS & SIGURDSON
~~3151-54~~ SEPHARDIC TEMPLE, CEDARHURST,
N. Y. BERTRAM L. BASSUK
3155 CONGREGATION AZUDATH SHALOM
WISNIEWSKI, DAVIS, BRODY
ARTIST: SAMUEL WIENER
3156-59 PACIFIC BEACH COMMUNITY
CONGREGATIONAL, PACIFIC
BEACH, CAL. RICHARD LAREAU
3160 KIDDUSH CUP
ARTIST: HANA GEBER
3161 HOPE PRESBYTERIAN,
RICHFIELD, MINN.
SÖVIK, MATHRE & MADSON
3162-63 EPISCOPAL CHURCH OF THE
EPIPHANY, KIRKWOOD, MO.
HARRIS ARMSTRONG
3164-65 HOLY TRINITY LUTHERAN,
FALLS CHURCH, VA. GRIGG,
WOOD, BROWNE & LARAMORE
3166-67 GOLDEN VALLEY METHODIST,
GOLDEN VALLEY, MINN.
BERGSTEDT, WAHLBERG &
BERGQUIST
3168-69 ST. THOMAS HALL CATHOLIC
CENTER, GRIGG, WOOD,
BROWNE & LARAMORE
3170-71 BELLEFONTAINE METHODIST,
BELLEFONTAINE, MO.
P. JOHN HOENER & ASSOC.
3172-74 PLYMOUTH CONGREGATIONAL,
SEATTLE, WASH. NARAMORE,
BAIN, BRADY & JOHANSEN
3175-77 ST. JAMES CHURCH, NASSAU,
MINN. VOIGHT & FOURRE
3178-80 DORIS ZABAN CHAPEL, WHITE
CO., GA. BENJAMIN HIRSCH
3181-82 ZION LUTHERAN, SUNBURY, PA.
MANSELL, LEWIS & FUGATE
3183-84 CHRIST PRESBYTERIAN,
LARGO, FLA.
H. WAGONER & ASSOCIATES
3185-91 ST. PAUL'S BY THE SEA,
JACKSONVILLE, FLA.
ELLIS, INGRAM & ASSOC.
3192-93 LUTHERAN CHURCH OF THE
GOOD SHEPHERD, VIRGINIA
BEACH, VA. GRIGG, WOOD,
BROWNE & LARAMORE
3194-95 KINGSWOOD METHODIST,
CLOVIS, N. M. JAMES BURRAN
3196-98 UNITARIAN-UNIVERSALIST
CRITES & MCCONNELL
3199-200 FIRST PRESBYTERIAN,
AVENEL, N. J.
H. WAGONER & ASSOCIATES
3201-04 TEMPLE ISRAEL
3205 TEMPLE BETH-EL, SO. ORANGE,
N. J. DAVIS, BRODY &
WISNIEWSKI
ARTIST: SAMUEL WIENER
3206-10 UNITED METHODIST,
NORTHFIELD, MINN.
SÖVIK, MATHRE & MADSON
3211-13 GREEK ORTHODOX, CHICAGO,
ILL. LOEBL, SCHLOSSMAN,
BENNETT & DART
3214 CONGREGATION SONS OF
ISRAEL, LAKEWOOD, N. J.
DAVIS, BRODY & WISNIEWSKI
3215 TEMPLE BETH EL, ROCHESTER,
N. Y. PERCIVAL GOODMAN
3216-17 KENNEDY CHAPEL, R. C. CHURCH
NEW YORK. GEORGE SOLE
3218-19 KENNEDY CHAPEL, PROTESTANT,
NEW YORK. EDGAR TAFEL
3220 SOUTHMINSTER PRESBYTERIAN,
ST. LOUIS, MO.
H. WAGONER & ASSOCIATES
WILLET GLASS

- 3221-22 KENNEDY CHAPEL, JEWISH.
NEW YORK. BLOCK & HESSE
- 3223-25 HOLY FAMILY CHURCH
CONRAD & FLEISCHMAN
- 3226-30 ST. BEDE'S R.C. DETROIT,
MICH. GUNNAR BIKERTS
- 3231-33 BIRMINGHAM CONGREGATIONAL,
BIRMINGHAM, MICH.
- 3234-35 SCHAARE ZEDEK, DETROIT,
MICH. PERCIVAL GOODMAN
AND ALBERT KAHN
- 3236-37 BROOKFIELD EV. LUTHERAN,
BROOKFIELD, WIS.
W. WENZLER
- 3238-39 LINCOLNIA METHODIST,
FAIRFAX, VA.
WM. F. VOSBECK, JR.
- 3240 TEMPLE BETH EL, S. ORANGE,
N.J. DAVIS, BRODY &
WISNIEWSKI. SAMUEL WIENER
- 3241-44 JOHN KNOX PRESBYTERIAN,
ATLANTA, GA.
TOOMBS, AMISANO & WELLS
- 3245 TEMPLE ISRAEL, NEW ROCHELLE
N.Y. PERCIVAL GOODMAN
- 3246-48 ZION LUTHERAN CHURCH
CONRAD & FLEISCHMAN
- 3249-50 ST. JEAN D'ARC
BELFORT, FRANCE
- 3251-55 METHODIST CHURCH, BOARDMAN,
OHIO. HENSEL FINK ASSOC.
DAMON, WORLEY, CODY & KIRK
- 3256 CHRISTIAN, BOARDMAN, OHIO.
DAMON, WORLEY, CODY & KIRK
- 3257-58 KEUKA COLLEGE CHAPEL,
KEUKA, N.Y. VINCENT KLING
- 3259 CONCORDIA COLLEGE CHAPEL,
MICH. VINCENT KLING
- 3260 FACADE EMBLEM
ARTIST: A. RAYMOND KATZ
- 3261 HOPE PRESBYTERIAN,
RICHFIELD, MINN.
SÖVIK, MATHRE & MADSON
- 3262-63 CHURCH NEAR HEIDELBERG,
GERMANY
- 3266-68 LUTHERAN THEOLOGICAL SEM-
INARY, ST. PAUL, MINN.
SÖVIK, MATHRE & MADSON
- 3269-70 WILSHIRE PRESBYTERIAN,
SANTA ANA, CAL.
FREDERICK HODGDON
- 3271 CONSERVATIVE SYNAGOGUE,
RIVERDALE, N.Y.
PERCIVAL GOODMAN
ARTIST: SAMUEL WIENER
- 3272-74 GOOD SHEPHERD LUTHERAN,
MOORHEAD, MINN.
SÖVIK, MATHRE & MADSON
- 3275-79 KING OF GLORY LUTHERAN,
ORVADA, COL. HUNTER & ASSOC
- 3280 CONGREGATION AGUDATH
SHALOM, STAMFORD, CONN.
DAVIS, BRADY & WISNIEWSKI
- 3281-82 WORLD MISSIONS CENTER,
GREEN LAKE, WIS.
HAROLD WAGONER & ASSOC.
- 3283-85 CHURCH OF THE RESURRECTION
NEW YORK, VICTOR LUNDY
- 3286-90 HOLY NAME OF JESUS,
SAN FRANCISCO, CAL.
GERMANO MILANO
- 3291-92 PEACE IN ZION UNITED
CHURCH OF CHRIST.
ZEIGERVILLE, PA.
SHENK & SEIBERT
- 3293-96 ST. LUKE'S METHODIST,
BREMERTON, WASH.
DURHAM, ANDERSON & FREED
- 3297-300 ST. JUDE'S CATHOLIC,
TRAVERS CITY, MICH.
PROGRESSIVE DESIGN ASSOC.

3531	УБИЛЪ: ЗАКОНЪ ДИМЕНЪ БЕВОЛАУЪ СООДЪМЪ БИМЕНДУГЪ: ИАА СОИСТАВАТАЪ ЗАУВЕОСЪ ЛВЕЛЪВЪКЪ НОСЪОИ ЗАУВЕОСЪ: СУА	
3532-30	ДИМЕНЪСЪ БЪВЕО ДИМЕНЪ ЗРАКЪ: ЗАУВЕОЪ СЪУВЕОИ ИИИИЪ: ЗАУВЕОЪ: ДИИИЪ	
3533-38	ДИМЕНЪСЪ ДИМЕНЪСЪ ЗРАКЪ: ЗАУВЕОЪ СЪУВЕОИ БИМЕНДУГЪ: ДИИИЪ	
3534	НОБЪ БЪВЕО ДИМЕНЪ УБИЛЪ: УБИЛЪОИЪ КАЪ	
3535	ЛАСАДЕ БИМЕНЪ ИИИИЪ: ДИМЕНЪ ДИМЕНЪ	
3536	СОИСТАВАТАЪ СООДЪОСЪ ОУВЕОЪ КЕИКАЪ: ИАА: ДИМЕНЪ ДИМЕНЪ	
3537-38	КЕИКАЪ СООДЪОСЪ ОУВЕОЪ ДИМЕНЪ: ДИМЕНЪ СООДЪ СЪУВЕОИ	
3539	СЪУВЕОИЪ: СООДЪОСЪ ОУВЕОИЪ ДИМЕНЪ: СООДЪОСЪ СООДЪ СЪУВЕОИЪ	
3540-32	ДИМЕНЪСЪ ДИМЕНЪ СООДЪОСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3541-30	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3542-38	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3543	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3544-37	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3545	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3546-38	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3547-32	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3548-33	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3549-30	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3550-32	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3551-33	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3552-30	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3553-32	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3554-35	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3555-37	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3556-300	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3557-38	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3558-35	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3559-38	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3560	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3561-33	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3562-38	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3563-30	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3564-37	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	
3565-37	ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ ДИМЕНЪСЪ	

1970 ADDITIONS TO GUILD SLIDE COLLECTION

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| 3301-02 | FIRST PLYMOUTH CONGREGATIONAL, LINCOLN, NEB. DAVIS, FENTON, STANGE, DARLING | 3355 | BRUNSWICK METHODIST, THE CERNY ASSOCIATES, MINNEAPOLIS, MINN. |
| 3303-04 | ST. CATHERINE'S GENOA, ILL. GUY V. PRISCO | 3356-59 | BETH EL SYNOGOGUE, PHOENIX. STANLEY M. STEIN |
| 3305 | GRACE LUTHERAN, BOULDER, COLO. CHAS. HAERTLING | 3360-63 | ST. MARY'S CHURCH, HARTFORD, CONN. RUSSELL, GIBSON, VON DOHLEN |
| 3306-07 | R.C. CHURCH, LIMA, PERU | 3364-65 | HOLY CROSS LUTHERAN FROESE, MAACK & BECKER |
| 3308 | R.C. CHAPEL, BRAZILIA O. NEIMEYER | 3366-69 | ST. LOUIS, MO. ST. AUGUSTINE |
| 3309-10 | WHITTWOOD BAPTIST, LOS ANGELES. STRANGE, INSLEE & SENEFELD | 3370-73 | ROGERS, NAGEL, LANGHART, DENVER, COLO. |
| 3311-21 | CHURCH OF THE RESURRECTION WALLINGFORD, CONN. RUSSEL, GIBSON, VON DOHLEN, WEST HARTFORD, CONN. | 3374-85 | ST. ALPHONSUS, VOIGHT & FOURRE, ST. PAUL |
| 3322-24 | ST. LUKE'S UNITED METHODIST, INDIANAPOLIS, IND. EDWARD D. DART | 3386-90 | HOLY SPIRIT CHAPEL, NEWMAN CENTER, BERKELEY, CAL. MARIO CIAMPI |
| 3325 | WESTMINSTER PRESBYTERIAN, YOUNGSTOWN, O. HAROLD E. WAGONER | 3391-95 | CHRIST MEMORIAL REFORMED, HOLLAND, MICH. CAMMERAAD, STROOP, VAN DER LEEK. DONALD I. BRUGGINK, CONSULT. |
| 3326-29 | ASCENSION CHURCH, BRIDGEPORT, CONN. J. C. PHELAN | 3396-99 | FIRST PRESBYTERIAN, KINGSTON, N.C. HAROLD E. WAGONER |
| 3330- | UNION BAPTIST CHURCH | 3400 | BETH ZION SYNOGOGUE, BUFFALO, N.Y. HARRISON & ABRAMOVITZ |
| 3331-32 | FAITH LUTHERAN, LAKELAND, FLA. SCHWEIZER ASSOC. | 3401-04 | FIRST PRESBYTERIAN, SAN BERNARDINO, CAL. CULVER HEATON |
| 3333-34 | CHAPEL OF THE CROSS, ST. LOUIS, MO. FROESE, MAACK & BECKER | 3405 | TRINITY LUTHERAN, SMITH & ENTZEROTH, GENEVA PRESBYTERIAN, PEREIRA ASSOC., LOS ANGELES |
| 3335 | JEWISH HOME FOR THE AGED, BEACHWOOD, O. KELLY & GRUZEN | 3406-10 | ST. LEO'S R.C., PIPESTONE, MINN. SÖVIK, MATHRE & MADSON |
| 3336-39 | WILLET FARBIGEM GLASS FIRST PRESBYTERIAN, MOORHEAD, MINN. ROTTER & KOSIR | 3411-14 | ST. JOHN'S EPISCOPAL, BERKELEY, CAL. ART ST |
| 3340-43 | HOLY SPIRIT CHURCH, WASHINGTON, D.C. ROBERT CALHOUN SMITH | 3415 | PEACE IN ZION U.C.C., ZEIGLERSVILLE, PA. LEE V. SEIBERT, WILLET FARBEGEM GLASS |
| 3344-45 | FERGUSON MEMORIAL CHAPEL, STATE COLLEGE OF ARK. CONWAY, ARK. BRUCE R. ANDERSON | 3416-17 | ST. MARK'S LUTHERAN, SPRINGFIELD, VA. BENJAMIN P. ELLIOTT |
| 3346-50 | FIRST LUTHERAN. THE SPITZNAGEL PARTNERS, SIOUX FALLS, S.D. | 3418-19 | CHURCH OF CHRIST, SAN PABLO, CAL. PATRICK J. QUINN |
| 3351-52 | GOOD SHEPHERD LUTHERAN, LANSING, MICH. MANSON, JACKSON & KANE | 3420 | ST. MARGARET MARY CHURCH, APPALACHIN, N.Y. JAMES R. MOWREY |
| 3353-54 | COMMUNITY METHODIST, WESTPORT, CONN. HAROLD E. WAGONER | | |

- 3421-24 BETH EL SYNAGOGUE,
CHERRY HILL, N.J.
HAROLD E. WAGONER
- 3425 FIRST PRESBYTERIAN,
ST. PETERSBURG, FLA.
HAROLD E. WAGONER
WILLET GLASS
- 3426-27 ST. MATHEW'S METHODIST,
BEVERLY HILLS, CAL.
DORMAN, MUNSELLE ASSOC.
- 3428-29 GENEVA PRESBYTERIAN,
LAGUNA HILLS, CAL.
WILLIAM C. PEREIRA
- 3430 BRUNSWICK METHODIST,
THE CERNY ASSOC.
MINNEAPOLIS, MINN.
- 3431-32 ST. REGIS CHURCH,
BLOOMFIELD HILLS, MICH.
BEGROW & BROWN
- 3433-35 GOOD SAMARITAN CHAPEL,
FIELDS, GOLDMAN & MAGEE
MT. VERNON, ILL.
- 3436-37 DOUGLAS PRESBYTERIAN
CHARLES N. ROBINSON,
LANCASTER, S.C.
- 3438-40 EASTMINSTER,
SCHWEIZER ASSOC.
WINTER PARK, FLA.
- 3441-44 RIVERFRONT CHAPEL
RICHARD T. HENMI, ST. LOUIS
- 3445-47 LUTHERAN THEOLOGICAL
SEMINARY, COLUMBIA, S.C.
HAROLD E. WAGONER
- 3448-50 ST. ADALBERT'S, STATEN IS.
N.Y. W.O. BIERNACKI,
PORAY & ASSOCIATES
- 3451-52 NATIONAL PRESBYTERIAN,
WASHINGTON, D.C.
HAROLD E. WAGONER
- 3453-55 SENECA PRESBYTERIAN
WM. PEREIRA & ASSOC.
LOS ANGELES, CAL.
- 3456-58 LUTHERAN CHURCH OF THE
REDEEMER, VINELAND, N.J.
HASSINGER & SCHWAM
WILLET GLASS
- 3459-60 BETHANY CHRISTIAN CHURCH,
DAVID NOEL SIMON
WASHINGTON, D.C.
- 3461 TRANSLUCENT PAINTING,
"EYE OF GOD" JANET MARREN
- 3462-63 TRANSLUCENT PAINTING,
"LUZ ROTATING IN BLUE"
JANET MARREN
- 3464-65 FIRST PRESBYTERIAN
POTTSTOWN, PA. WILLET GLASS
GEORGE D. SAVAGE
- 3466 SCOTTSDALE BIBLE CHURCH,
SCOTTSDALE, ARIZ.
- 3467-68 CHAPEL OF ST. JUDE,
WASHINGTON, D.C.
PHILIP IVES
- 3469-70 JESUIT RETREAT HOUSE,
THE CERNY ASSOC. ST. PAUL
- 3471-74 LEO BAECK TEMPLE
LOS ANGELES, CAL.
- 3475 CHURCH OF CHRIST,
SAN PABLO, CAL.
PATRICK J. QUINN
- 3476-78 FIRST CONGREGATIONAL,
SAN JOSE, CAL.
- 3479-80 GRACE UNITED PRESBYTERIAN
GREENVILLE, TEX.
GEROLD WORRALL, II
- 3481-82 CAMPUS CHRISTIAN CENTER
OHIO STATE COLLEGE
WRIGHT, GILFILLIN & KESKE
- 3483-85 VALLEY PRESBYTERIAN
SCOTTSDALE, ARIZ.
HAROLD E. WAGONER
- 3486-87 FIRST METHODIST, GRAHAM,
N.C. HAROLD E. WAGONER
WILLET GLASS
- 3488-90 ST. PAUL'S LUTHERAN,
LITITZ, PA.
HAROLD E. WAGONER
- 3491-92 CORONATION OF OUR LADY,
R.C. ZURICH, SWITZERLAND
JUSTUS DAHINDEN
- 3493 HEART OF JESUS, R.C.
JUSTUS DAHINDEN, ZURICH
- 3494-95 UNITARIAN, SAN FRANCISCO
- 3496-97 HEART OF JESUS, R.C.
JUSTUS DAHINDEN, ZURICH
- 3498 CORONATION OF OUR LADY,
R.C. ZURICH, SWITZERLAND
JUSTUS DAHINDEN
- 3499-3500 FIRST CHRISTIAN,
STERLING, COLO.
MURRIN, KASCH, KAHN
- 3501-04 UGANDA SHRINE, AFRICA
JUSTUS DAHINDEN, ZURICH
- 3505 JEWISH HOME FOR THE AGED,
BEACHWOOD, O.
KELLY & GRUZEN
WILLET FARBE GEM GLASS
- 3506-07 PILGRIM LUTHERAN,
WATERLOO, IOWA. THORSON,
BROM, BROSHAR & SNYDER
- 3508-10 ALL SAINTS EPISCOPAL,
PALO ALTO, CAL.
WILLIAM GARLAND
- 3511-12 MT. HOPE LUTHERAN,
JACK WESTON YOPS,
WYANDOTTE, MICH.

- 3513-14 OUR REDEEMER LUTHERAN,
MINNEAPOLIS, MINN.
SØVIK, MATHRE, MADSON
- 3515 GRACE LUTHERAN
MANSKE-DIECKMANN, ST. LOUIS
- 3516-18 CONGREGATION TEMPLE ISRAEL
HELLMUTH, OBATA & KASSABAUM
ST. LOUIS, MO.
- 3519-20 ZION LUTHERAN, ORLANDO, FLA
SCHWEIZER ASSOCIATES
- 3521-22 EPISCOPAL, LANHAM, MD.
KENT COOPER, WASH., D.C.
- 3523-24 EPISCOPAL, ANDOVER, MASS.
- 3525 ST. MARTIN DE PORRES,
ST. LOUIS, MO.
JOHN CROSBY MCEWEN
- 3526-30 FIRST PRESBYTERIAN,
ANCHORAGE, ALASKA
DURHAM, ANDERSON, FREED
- 3531-32 HOPE UNITED PRESBYTERIAN,
BURKS & LANDBERG, ST. LOUIS
- 3533-34 TEMPLE EMMANUEL
BERNOUDY-MUTRUX-BAUER,
ST. LOUIS, MO.
- 3535 ATONEMENT LUTHERAN
FROESE, MAACK & BECKER
ST. LOUIS, MO.
- 3536-37 SUNRISE METHODIST
ROGER JOHNSON
MINNEAPOLIS, MINN.
- 3538 MACCABEE MENORAH
ARTIST, MAXWELL CHAYAT
- 3539 "INSPIRATION"
ARTIST, MAXWELL CHAYAT
- 3540 ST. MARY'S R.C.
SAN FRANCISCO, CAL.
- 3541-44 RESURRECTION REFORMED
CHURCH, FLINT, MICH.
KAMMERAAD, STROOP &
VANDER LEEK
- 3545 FISH TREEHOUSE APPLIQUE
WALL HANGING
NELL BOOKER SONNEMANN
- 3546-47 WOODDALE BAPTIST
ROGER JOHNSON, MINNEAPOLIS
- 3548 WALL HANGING
MARIAN CLAYDEN
- 3549 WALL HANGING: "PROMISE OF
PEACE" RICHARD J. VERNON
- 3550 ASSORTED FABRIC APPLIQUE,
"FINDING OF THE CROSS"
NELL BOOKER SONNEMANN

SLIDES ADDED IN 1971

3551	"DOORLESS DOORWAY" APPLIQUE WALL HANGING NELL SONNEMANN	3586-3588	1ST PRESBYTERIAN, PLANO, TEXAS
3552	SPICE CONTAINER. CHAYAT	3589-3590	BROWN-MOORE-BROWN ST. JOHN'S UCC
3553	"GOOD NEWS" R. P. MARXHAUSEN		RANDOM LAKE, WIS. WM. WENZLER & ASSOC.
3554	"THE MOON SHOT AND THE TRANSISTOR" FABRIC APPLIQUE NELL SONNEMANN	3591	ST. PAUL'S METHODIST, CORONADO, CAL. HAL C. WHITTEMORE
3555	MONOLITHIC CROSS, STONEWARE. L.L. HALBERG	3592	WORLD MISSION HOUSE, GREEN LAKE, WIS. HAROLD WAGONER
3556-3558	PRINCE OF PEACE LUTHERAN BERLIN, CONN. GALLIHER & SCHOENHARDT	3593	GOOD SHEPHERD UNITED METHODIST, WALDORF, MD. JOHN W. LAWRENCE
3559-3560	FIRST PRESBYTERIAN, SEATTLE, WASH. NARAMORE, BAIN, BRADY & JOHANSON	3594-3595	SANTA TERESA, SAN JOSE. S. IYAMA & ASSOC.
3561-3562	"THANKSGIVING" R.P. MARXHAUSEN	3596-3598	R.C. ASCENSION CHURCH, BRIDGEPORT, CONN. J.G. PHELAN & ASSOC.
3563-3564	ST. KATHERINE'S GREEK ORTHODOX. NO. VIRGINIA. GOETTELMAN & XEPAPAS	3599-3600	WHITTWOOD BAPTIST, WHITTIER, CAL. STRANGE, INSLEE & SENEFELD
3565	HOLY FAMILY R.C. PEORISBURG, PA. ROBERT L. MILLS	3601-3602	FIRST LUTHERAN, NORTHRIDGE, CAL. STRANGE, INSLEE & SENEFELD
3566-3568	COLLEGE CHAPEL, SUSSEX COLLEGE, ENGLAND. SIR BASIL SPENCE	3603-3605	TEMPLE MT. SINAI, EL PASO, TEX. SIDNEY EISENSHAT & ASSOC. CARROLL & DEUBLE, ASSOC.
3569-3570	ST. MARK'S METHODIST, SAN DIEGO, CAL. HAL C. WHITTEMORE	3606-3607	ST. BASIL R.C., LOS ANGELES, CAL. ALBERT C. MARTIN & ASSOC
3571-3572	GARDEN GROVE METHODIST CHAPEL. M.P. IRELAND	3608-3609	WESTMINSTER PRESBYTER- IAN, DEKALB, ILL. CHARLES EDWARD STADE
3573	GARDEN GROVE METHODIST CHAPEL. CLERGY STOLE. M.P. IRELAND	3610	CHRISTIAN SCIENCE, BLACKSBURG, VA. GRIGG, WOOD, BROWNE & LARAMORE
3574-3575	1ST. ASSEMBLY OF GOD, CEDAR RAPIDS, IOWA HUKILL, ALEXANDER, DEUNOW	3611-3612	FIRST EVAN. LUTHERAN, DECATUR, ILL. CHARLES EDWARD STADE
3576-3578	ST. PETER'S, WEST-HARTFORD CONN. RUSSELL, GIBSON, VAN DOHLEN	3613-3614	ST. LEO'S CATHOLIC, PIPESTONE, MINN. SOVIK, MATHRE & MADSON
3579-3580	FIRST METHODIST, ESCONDIDO, CAL. HAL C. WHITTEMORE	3615 3616-3617	ROMAN CATHOLIC COVENANT PRESBYTERIAN, DETROIT, MICH. FISHER, CIANCOL & ASSOC.
3581	WESTMINSTER PRESBYTER- IAN, YOUNGSTOWN, OHIO HAROLD WAGONER	3618-3619	BETH ZION, BUFFALO, N.Y. HARRISON & ABRAMOVITZ
3582-3583	PEACE IN ZION UCC, ZEIGLERSVILLE, PA. SCHENK & SEIBERT. WILLET GLASS	3620-3621	1ST CHRISTIAN, TOPEKA, KANS. BROWN, SLEMMONS, KRUEGER
3584-3585	FIRST METHODIST, GARDEN GROVE, CAL. HAL C. WHITTEMORE	3622-3625	ST. MARGARET OF CORTINA, COLUMBUS, O. BELLUSCHI, BRUBAKER & BRANDT

ST. LOUIS CATHOLIC

- 3626-3628 CHRIST CHURCH CATHOLIC,
ST. LOUIS, MO.
- 3629-3630 BURKS & LANDBERG
BEL AIR PRESBYTERIAN,
LOS ANGELES, CAL.
HAL C. WHITTEMORE
- 3631-3634 ST. PAUL LUTHERAN,
LITITZ, PA.
HAROLD E. WAGONER
- 3635 DOWNEY MEMORIAL
CHRISTIAN, DOWNEY, CAL.
HAL C. WHITTEMORE
- 3636-3637 HOLY TRINITY,
GRAND RAPIDS, MICH.
EDGAR FIRANT
- 3638 ROMAN CATHOLIC,
KIEL, GERMANY
- 3639 ROMAN CATHOLIC,
HAMBURG, GERMANY
- 3640 FIRST METHODIST,
EUGENE, ORE.
- 3641 LUTHERAN, KIEL, GERMANY
- 3642 LUTHERAN, KIEL, GERMANY
- 3643 CHURCH, EUGENE, ORE.
- 3644 ROMAN CATHOLIC,
MONTREAL, CANADA
- 3645 ROMAN CATHOLIC,
MONTREAL, CANADA
- 3646-3648 LUTHERAN, KIEL, GERMANY
- 3649 PALM DESERT, CAL. POWELL
MORGRIDGE, RICHARDS, &
COGHLON
- 3650 ROMAN CATHOLIC,
KIEL, GERMANY

SLIDES ADDED IN 1972

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| 3651-54 | HOLY TRINITY EPIS., BARTON, FLA. SCHWEIZER ASSOC. | 3693-94 | RANDOLPH MACON CHAPEL VINCENT KLING PARTNERSHIP |
| 3655 | LITURGICAL ART, STITCHERY BANNER. JANET KUEMMERLEIN | 3695 | BAPTISTRY AT CARMEL MARK ADAMS |
| 3656-57 | UNITED ARMEN. CONG, HOLLYWOOD, CA. BURMAN & RASMUSSEN, GLENDALE, CA. | 3696-98 | SACRED HEART, NEWARK, CA. WILLIAM DUQUETTE |
| 3858-59 | IMMANUEL LUTH., PALATINE, ILL. COOLEY & BORRE, PARK RIDGE, ILL. | 3699-700 | UNIVERSITY METH. CHAPEL, IRVINE, CA. INSLEE, SENEFELD & ASSOC. |
| 3660 | SINAI TEMPLE, WESTWOOD, CA. SIDNEY EISENSHTAT, L.A. | 3701-02 | CATHEDRAL CROSSES. NATKIN & WEBER, SAN FRANCISCO |
| 3661-62 | 10TH CHURCH CHRIST SCIENTIST, SEATTLE. RICHARDSON ASSOCIATES | 3703-05 | LUTHERAN CHURCH OF THE INCARNATION, DAVIS, CA. OSTWALD & KELLY, BERKELEY |
| 3663 | OUR LADY OF GUADALUPE, PALM SPRINGS, CA. WM. CODY | 3706-09 | LUTHERAN CHURCH OF THE MASTER, LANCASTER, CA. POWER & MORRISON |
| 3664 | LOS ALTOS METH., LONG BEACH CA., CULVER HEATON, PASADENA, CA. | 3710 | GRACE UNITED METHODIST, LONG BEACH, CA. POWER & MORRISON |
| 3665 | STAINED GLASS CROSS MAUREEN MCGUIRE, PHOENIX | 3711-12 | UNITED METHODIST CHAPEL, IRVINE, CA. INSLEE, SENEFELD & ASSOCIATES |
| 3666-68 | ST. RICHARD'S EPIS., WINTER PARK, FLA. SCHWEIZER ASSOC. WILLET GLASS | 3713-14 | HILLCREST COVENANT, DEKALB, ILL. C. EDWARD WARE |
| 3669-70 | OUR SAVIOR LUTH., LANSING, MICH. LAITALA, NEICHTERLEIN & FOWLER. WILLET GLASS | 3715 | KIDDUSH CUP. FRED FENSTER SILVERSMITH |
| 3671-73 | GARDEN GROVE DRIVE-IN, LOS ANGELES. RICHARD NEUTRA | 3716-19 | CHRIST EPISCOPAL, TACOMA, WASH. PAUL THIRY |
| 3674 | TEMPLE OF LIBERAL JUDAISM, ORLANDO, FLA. SCHWEIZER ASSOCIATES | 3720 | E. WHITTIER CHRISTIAN, WHITTIER, CA. CULVER HEATON, PASADENA |
| 3675 | ALTEMENTE SPRINGS CHAPEL, FLA. SCHWEIZER ASSOC. | 3721-23 | NORTH HILLS CHURCH, TROY, MICH. STRAUB, VAN DINE |
| 3676-78 | SYNAGOGUE, NEW JERSEY | 3724-25 | SHEPHERD OF HILLS LUTH., LOCKPAW, ILL. HEALY & MOORE, JOLIET, ILL. |
| 3679 | ST. PETER'S PRES., PORTUGESE BEND, CA. CULVER HEATON | 3726-28 | FIRST PRESBYTERIAN, REDLANDS, CA. INSLEE, SENEFELD ASSOCIATES |
| 3680 | CHALICE. FRED FENSTER, SILVERSMITH | 3729-30 | STEPHEN S. WISE TEMPLE DANIEL DWORSKY, LOS ANGELES |
| 3681-82 | CHURCH, GRAND RAPIDS, MICH. ROBERT H. AMOR | 3731-35 | ST. RITA R.C., ALHAMBRA, CA. JOHN ANDRE GOUGEON |
| 3683-84 | SALVATION ARMY CHAPEL, PASADENA, CA. AINSWORTH & MCCLELLAN | 3736-38 | CHAMINADE CHAPEL, MALAWI, AFRICA. RICHARD FLEISCHMAN ASSOC. |
| 3685 | CHALICE, SETON HILL COLLEGE, GREENSBURG, PA. SISTER JOSEFA FILKOSKY | 3739-41 | UNIV. INTERFAITH CHAPEL, MEMPHIS, TENN. GASSNER, NATHAN & BROWNE |
| 3686-89 | ST. JAMES ARMENIAN, LOS ANGELES. H. HRANT AGBADIAN | 3742-45 | CONG. EZRA BESSARATH, SEATTLE, WA. DURHAM, ANDERSON, FREED |
| 3690 | ST. MARK'S LUTHERAN, GLASTONBURY, CONN. E. VAN DYKE COX, WILLET GLASS | 3746-48 | ST. JOHN VIANNY, NEWARK, CA. WILLIAM DUQUETTE |
| 3691-92 | KING OF GLORY, PORT RICHEY, SCHWEIZER ASSOCIATES | | |

- 3749-50 AMER. LUTH. CHURCH, OSLO, NORWAY. SØVIK, MATHRE & MADSON, NORTHFIELD, MINN. WILLET GLASS
- 3751-53 WOOD STAVE CHURCH, So. DAK. HAROLD SPITZNAGEL
- 3754-55 ALTAMONT EM. LUTHERAN, MT. VERNON, ILL. FIELDS, GOLDMAN, MCGEE
- 3756-58 FIRST PRESBYTERIAN, NEW CANAAN, CONN. PHILIP IVES
- 3759 ST. RICHARD'S EPISCOPAL SCHWEIZER ASSOC. WILLET GLASS
- 3760-65 FARMINGTON VALLEY JEWISH CONG., SIMSBURY, CONN. GALLIHER & SCHOENHARDT
- 3766-68 SAN XAVIER MISSION, TUSCON, ARIZ. HISTORICAL
- 3769-70 ORANGETHORPE METHODIST, FULLERTON, CA. INSLEE, SENEFELD & ASSOC.
- 3771-74 TAOS MISSION, TAOS, N.M. HISTORICAL
- 3775 TEMPLE EMMANUEL, BEVERLY HILLS, CA. SIDNEY EISENSHAT
- 3776-78 ST. BASIL'S R.C. LOS ANGELES. ALBERT C. MARTIN
- 3779-80 HERRICK CHAPEL, OCCIDENTAL COLLEGE, LOS ANGELES LADD & KELSEY
- 3781-83 FIRST BAPTIST, GREENWOOD, S.C. HAROLD E. WAGONER
- 3784-85 GRACE UNITED METHODIST, LONG BEACH, CA. POWER & MORRISON
- 3786-90 ST. MARY'S CATHOLIC, SAN FRANCISCO. MCSWEENEY, RYAN & LEE. CONSULTANTS: BELLUSCHI - NERVI
- 3791 CEREMONIAL WINE CUP FRED FENSTER, SILVERSMITH
- 3792-93 FIRST PRESBYTERIAN, BARTLESVILLE, OKLA. COOLEY & BORRE
- 3794-95 EMMANUEL LUTHERAN, EVERETT, WASH. GRANT, COPELAND & CHERVENAK
- 3796-97 WESTMINSTER PRESBYTERIAN, PORT HUENEME, CA. KRUGER, BENSON, ZIEMER
- 3798-3800 ST. MARGARET MARY, APALACHIN, N.Y. JAMES R. MOWRY, WILLET GLASS
- 3801-03 FAITH LUTHERAN, LAKE LAND, FLA. SCHWEIZER ASSOC.
- 3804-05 ARMENIAN UNITED CONG., L.A. BURMAN & RASMUSSEN
- 3806-07 UNITARIAN, SAN FRANCISCO McALLISTER PAYNE
- 3808 MALTESE CROSS, ENAMEL ON COPPER. F. HSIEH
- 3809-10 VALLEJO DRIVE SDA CHURCH BURMAN & RASMUSSEN
- 3811-15 CHURCH OF ST. JOHN BAPTIST HOPKINS, MINN. PROGRESSIVE DESIGN ASSOC.
- 3816-19 HOLY SPIRIT BYZANTINE LESKO ASSOCIATES
- 3820 FAITH LUTHERAN CHANCEL STITCHERY JANET KUEMMERLEIN
- 3821-22 ST. RICHARD'S EPIS. WINTER PARK, FLA. SCHWEIZER ASSOC
- 3823-24 PRINCE OF PEACE, FERNANDINO BEACH, FLA. SCHWEIZER ASSOC.
- 3825 "TRINITY" CASTING, LOS ALTOS, CA. MARION FERRI
- 3826-30 CALVARY CHAPEL MEMPHIS GASSNER, NATHAN, BROWNE
- 3831-33 SHEPHERD OF THE HILLS, L.A. DORMAN-MUNSELLE
- 3834-35 SKYLAKE RERM., ORLANDO, FLA SCHWEIZER ASSOC.
- 3836-38 ST. THERESE, SAN DIEGO, CA. DELAWIE, MACY & HENDERSON
- 3839-40 ST. MATHEW'S, LOS ANGELES DORMAN-MUNSELLE ASSOC.
- 3841-43 TEMPLE RMA T ZION, LOS ANGELES. BRENT, GOLDMAN, ROBBINS & BOWN
- 3844-45 ST. THERESE CATHOLIC, SAN DIEGO, CA. DELAWIE, MACY & HENDERSON
- 3846-47 ST. BARNABAS EPISCOPAL, HOUSTON. WM. T. CANNADY
- 3848-49 HOLY TRINITY EPISCOPAL, BARTON, FLA. SCHWEIZER ASSOC.
- 3850 CIBARIUM. R.E. MITCHELL

SLIDES ADDED IN 1974

- | | | | |
|-----------|--|---------|--|
| 3851-52 | Pioneer Mem. Church
Richard Fleischman | 3908-09 | Hillel Student Fdn.,
Cleveland, O. Wm. A. Gould |
| 3853-55 | Messiah Lutheran, Plum Borough,
Pa. Burt, Hill & Assoc. | 3910 | French Catholic
Rabat, Morocco |
| 3856-59 | Ontario Methodist, Ontario,
Canada. Richard Fleischman | 3911-12 | St. Paul's Lutheran,
Beachwood, N. J.
Lawrence S. Williams |
| 3860 | The Prodigal, Martha Meeks | 3913-14 | United Methodist, Charles
City, Iowa. Søvik, Mathre
& Madsen |
| 3861-64 | Hope Lutheran, Evans City, Pa.
Burt, Hill & Assoc. | 3915 | Sacred Heart. Prisco,
Duffy & Assoc. |
| 3865 | St. Paul's Methodist, Peoria,
Ill. Charles E. Stade | 3916-19 | Hirsch Wayne St. United
Methodist, Ft. Wayne, Ind.
Harold E. Wagoner |
| 3866-69 | St. Pascal Baylon,
Richard Fleischman | 3920 | Nativity. Martha Meeks |
| 3870 | Judas | 3921-22 | Church. Hedrich-Blessing |
| 3871-72 | St. Anthony's R. C.,
Forestville, Pa. Burt, Hill
& Assoc. | 3923 | St. Lawrence Seminary
Hedrich-Blessing |
| 3873-74 | Milford Hill, Methodist
John Erwin Ramsey | 3924 | Rainbow Design. Martha Meeks |
| 3875 | Cong. Agudath Achim, Savannah,
Ga. Lee Meyer | 3925 | Tree of Knowledge
Martha Meeks |
| 3876-79 | Church of the Covenant
Richard Fleischman | 3926-27 | Covenant Presbyterian,
Albany, Ga. |
| 3880 | Christ Lutheran, Phoenix, Ariz.
Frances Schultz | 3928 | Sacred Heart (RC)
Eleele, Kauai, Hawaii |
| 3881-84 | Mellwood Presby. Ross Town-
ship, Pa. Burt, Hill & Assoc. | 3929 | St. Mathew's Lutheran
Moorestown, N. J.
Hassinger, Schwam & White |
| 3885 | Cong. Agudath Achim, Savannah,
Ga. Lee Meyer | 3930 | The Crosses. Martha Meeks |
| 3886-88 | Trinity U. P. Church, Butler,
Pa. Burt, Hill & Assoc. | 3931-33 | Church of St. Stephen
Voigt & Fourre |
| 3889-90 | Prince of Peace, Elk Grove,
Ill. Sunshine, Jaegar, Kupritz | 3934 | 1st Centenary United Methodist
Chatanooga, Tenn.
Harold E. Wagoner |
| 3891-92 | Dunmyer Lutheran, Johnstown,
Pa. Burt, Hill & Assoc. | 3935 | Chi Rho. Martha Meeks |
| 3893-95 | First Presby., Salisbury, N.C.
John Erwin Ramsey | 3936-39 | St. David's Episcopal
Wilmington, Del.
Harold E. Wagoner |
| 3896-98 | Immanuel Lutheran, Palatine,
Ill. Cooley & Borre
glass: Willet | 3940 | The Seed. Martha Meeks |
| 3899-3900 | First Methodist, Valparaiso,
Ind. Sunshine, Jaegar, Kupritz | 3941-42 | St. Andrew's Lutheran
Cape Girardeau, Mo.
Uel C. Ramey |
| 3901-02 | Mutterhaus Sonnalde
Marcel Breuer | 3943 | 1st Centenary United Methodist
Chatanooga, Tenn.
Harold E. Wagoner |
| 3903-04 | St. Benedict's Abbey, Chicago,
Ill. Stanley & Tigerman | 3944-45 | Chester Bethel United Meth.
Wilmington, Del.
Harold E. Wagoner |
| 3905 | St. Peter Claver, West Hartford | | |
| 3906-07 | St. John's Center, Columbia,
Md. Huggens & Tappe | | |

- 3946-50 Second Christian Reformed
Holland, Mich. Kammeraad-
Stroop-Van der Leek
- 3951-52 Nativity Lutheran, Allison
Park, Pa. Burt, Hill & Assoc.
- 3953-54 Bible Community
Richard Fleischman
- 3955 Camp Ramah Synagogue
Conover, Wis.
Sunshine, Jaeger & Kupritz
- 3956-59 Carbon County Home for the
Aged, Weatherly, Pa. Breslin
& Ridyard. Windows:Willet
- 3960 Gloria Dei. Highland, Ind.
Sunshine, Jaeger & Kupritz
- 3961-64 St. Mark's Lutheran
Glastonbury, Conn.
Edmund Van Dyke Cox
Windows:Willet
- 3965 Christ Church, Oak Brook, Ill.
C. Edward Ware
- 3966-68 Ursuline Academy, Cincinnati,
O. Gartner Burdick Baver
- 3969-70 Christ Lutheran, St. Joe, Mich.
Sunshine, Jaeger & Kupritz
- 3971-73 Springfield Christian Church
Springfield, Va.
Gwathmey Duke, Inc.
- 3974
- 3975-76 St. Paul's Lutheran, Peoria,
Ill. Stade, Dolan &
Anderson. Windows:Willet
- 3977-80 St. Mary Magdalen, Media, Pa.
Lawrence Drake
- 3981-85 Denton Unitarian, Denton, Tx.
Mount-Miller
- 3986-88 Our Lady of the Brook
Northbrook, Ill.
Sunshine, Jaeger & Kupritz
- 3989-90 Our Lady of Good Hope
Ft. Wayne, Ind. Martindale,
Tourney & Gibson
- 3991-93 Trinity United Methodist
Mt. Prospect, Ill.
Carlin & Anderson
- 3994-95 Lutheran Church of the
Reformation, St. Paul, Minn.
Hammel, Green & Abrahamson
- 3996-97 First Church of Christ
Scientist, New Brighton, Minn.
John E. Howe
- 3998-99 Blessed Sacred Church
East Hartford, Conn.
- 4000 St. John's Episcopal
St. Cloud

SLIDES ADDED IN 1976

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|-----------|---|-----------|--|
| 4001-4003 | St. Paul's Lutheran Church
Albuquerque, N. M.
Jason Moore | 4043-4044 | Temple Israel, Miami, Fla.
Kenneth Treister |
| 4004-4005 | St. Thomas Aquinas R. C.
Saginaw, Mich. Schmidt,
Thiel & Co. Willet Glass | 4045 | Christ the King, Springfield,
Ill. Graham O'Shea-Wishosky |
| 4006-4007 | Ursaline Academy, Cincinnati,
Oh. Gartner, Burdick &
Bauer-Nilsen | 4046 | Congregation Agudath Achim
Savannah, Ga. Lee Meyer
Duval Windows |
| 4008-4011 | St. Mary Hospital Chapel,
Bucks County, Pa.
Kling Partnership | 4047 | St. Stephen Lutheran, B. BR Arch. |
| 4012-4015 | Temple Shalom, Dallas, Tex.
Iconoplex, Inc. | 4048-4049 | United Mem. Meth., Avon, Conn.
Philip Ives |
| 4016 | Temple Israel, Lawrence, N.Y.
"Honor Your Father & Mother"
Sampson Engoren | 4050 | Resurrection Lutheran Chapel
Sappington, Missouri
Otto Dingeldein, Artist |
| 4017-4018 | Mary Joseph Residence, New
Orleans, La. J. Buchanan
Blicht | 4051-4052 | St. Mary's Church
Poughkeepsie, N. Y.
Clark & Warren |
| 4019-4020 | Zion Lutheran Church,
Anaheim, Cal. Inslee,
Senefeld & Assoc. | 4053-4054 | University Presbyterian
El Paso, Tex. Pierce-Lacey
Partnership |
| 4021-4023 | Christ the King, Springfield,
Ill. Graham O'Shea & Wisnosky | 4055 | Immanuel Lutheran, Perryville,
Mo. Otto Dingeldein, artist |
| 4024-4025 | Messiah Methodist, Vale, N.C.
Architecture III | 4056-4057 | Peace Lutheran, Oxford, Miss.
Hill Armour Assoc. |
| 4026 | Bethany Lutheran Church
Kaleva, Mich. Robert H. Armor | 4058-4060 | St. Sebastian, Los Angeles,
Cal. Carmichael-Kemp |
| 4027-4028 | S. Pasadena Methodist
Pasadena, Cal. Inslee,
Senefeld & Assoc. | 4061-4062 | Evart United Methodist
Evart, Mich. Robert H. Amor |
| 4029-4030 | Oak Grove Baptist Church
Chesterfield County, Va.
C. W. Huff & Carl Morris | 4063 | Waterview Church of Christ
Richardson, Tex. V.A. Hallum |
| 4031-4033 | Temple B'Nai Abraham
Livingston, N. J.
Gruzen & Partners | 4064-4065 | University Lutheran, San
Antonio, Tex. Ford, Powell
& Carson |
| 4034-4035 | St. James Armenian Church
Los Angeles, Cal.
H. Agbabian | 4066-4069 | St. Benedict's Church
Conimicut, R. I. Robinsen,
Green, Beretta |
| 4036-4037 | Orange Thorpe Methodist
Fullerton, Cal. Inslee,
Senefeld & Assoc. | 4070 | Christ Church United Methodist
Ft. Lauderdale, Fla.
Harold E. Wagoner Assoc. |
| 4038 | First Centenary United
Methodist, Chattanooga, Tenn.
Harold E. Wagoner Assoc. | 4071-4074 | St. Charles Church, Staten
Island, N. Y. Clark & Warren |
| 4039 | St. Jean Baptiste, New York,
N.Y. Clark & Warren | 4075 | Temple B'Nai Israel
Clearwater, Fla. Epstein-Hirsch |
| 4040 | St. Rita's R. C., Sierra
Madre. John Gougeon | 4076-4077 | First Presbyterian, Dalton,
Ga. Thompson, Ventulett &
Stainback |
| 4041-4042 | St. Paschal Baylon R. C.
Highland Heights, Oh.
Richard Fleischman | 4078-4080 | Our Lady of Guadalupe
Los Angeles, Cal.
Carmichael-Kemp |
| | | 4081-4082 | Grace United Methodist, Mesa,
Ariz. Harlbeck, Hickman &
Schafer |
| | | 4083-4085 | B'Nai Jeshurun, Short Hills,
N. J. Gruzen & Partners |
| | | 4086-4087 | Episcopal Church, St. Dunstan's
McLean, Va. |

4088	Hebrew Congregation Loch Sheldrake, N. Y. Sampson Engoren, Artist	4133-4134	South Park Baptist Church San Antonio, Tex. Johnson-Dempsey
4089-4090	Lutheran Church of the Good Shepherd, Coatsville, Pa. Dana Gangewere	4135	St. James Church, Clarksburg, W. Va. David Wilson
4091-4092	Mormon Temple, Washington, D.C	4136-4137	First Baptist Church Pleasant Grove Brown-Brown & Assoc.
4093	Garden Chapel, San Bernadino, Cal. Culver Heaton	4138	Charles River Park Synagogue Boston, Mass. Childs, Bertman, Tseckares
4094-4095	Regina Coeli Church, Hyde Park, N. Y. Clark & Warren	4139-4140	Bible Community Church Mentor, Oh. Richard Fleischman
4096-4098	Camp Allen, Episcopal Diocese of Texas. CTA Architects	4141-4144	St. Joseph Church, Santa Cruz, Cal. Thomas R. Richmond
4099-4100	West County Assembly of God St. Louis, Mo. Burks & Landburg	4145	Temple B'Nai Israel Clearwater, Fla. Epstein & Hirsch
4101-4104	"Christ's Cup" Otto Dingeldien Artist	4146-4148	Church, Winnipeg, Canada Henry Kalen
4105	St. Thomas More Church, Cherry Hill, N. J. David Wilson	4149-4150	Buddist Temple. Los Angeles, Cal. Y. Tom Makino
4106	Our Lady of Perpetual Help Atlanta, Ga. David Wilson		
4107	St. Stephens Lutheran Granada Hills, Cal. Inslee, Senefeld & Assoc.		
4108	Temple Israel, Lawrence, N.Y. Sampson Engoren, Artist		
4109	A. R. P. Church, Lancaster, S. C. Charles Robinson Willet Glass		
4110	Temple Beth Am, Abington, Pa. Vincent Kling		
4111-4114	Holy Trinity Episcopal Bartow, Fla. Schweizer Assoc.		
4115	St. Mathew United Methodist Silver Spring, Md. Benjamin P. Elliott		
4116-4118	First Baptist, Scheetz, Tex. Johnson, Dempsey		
4119-4120	St. Lawrence Seminary Chapel, Wis. Charles Stade		
4121-4123	Mt. Pisgah CME, Memphis, Tenn. Clair Jones-Harold Thompson		
4124-4125	St. Luke's Methodist Hickory, N. C. Architecture III		
4126-4128	Our Lady of Perpetual Help Aurora, Oh. Richard Fleischman		
4129-4130	Whittwood Baptist Church Whittier, Cal. Inslee, Senefeld & Assoc.		
4131-4132			