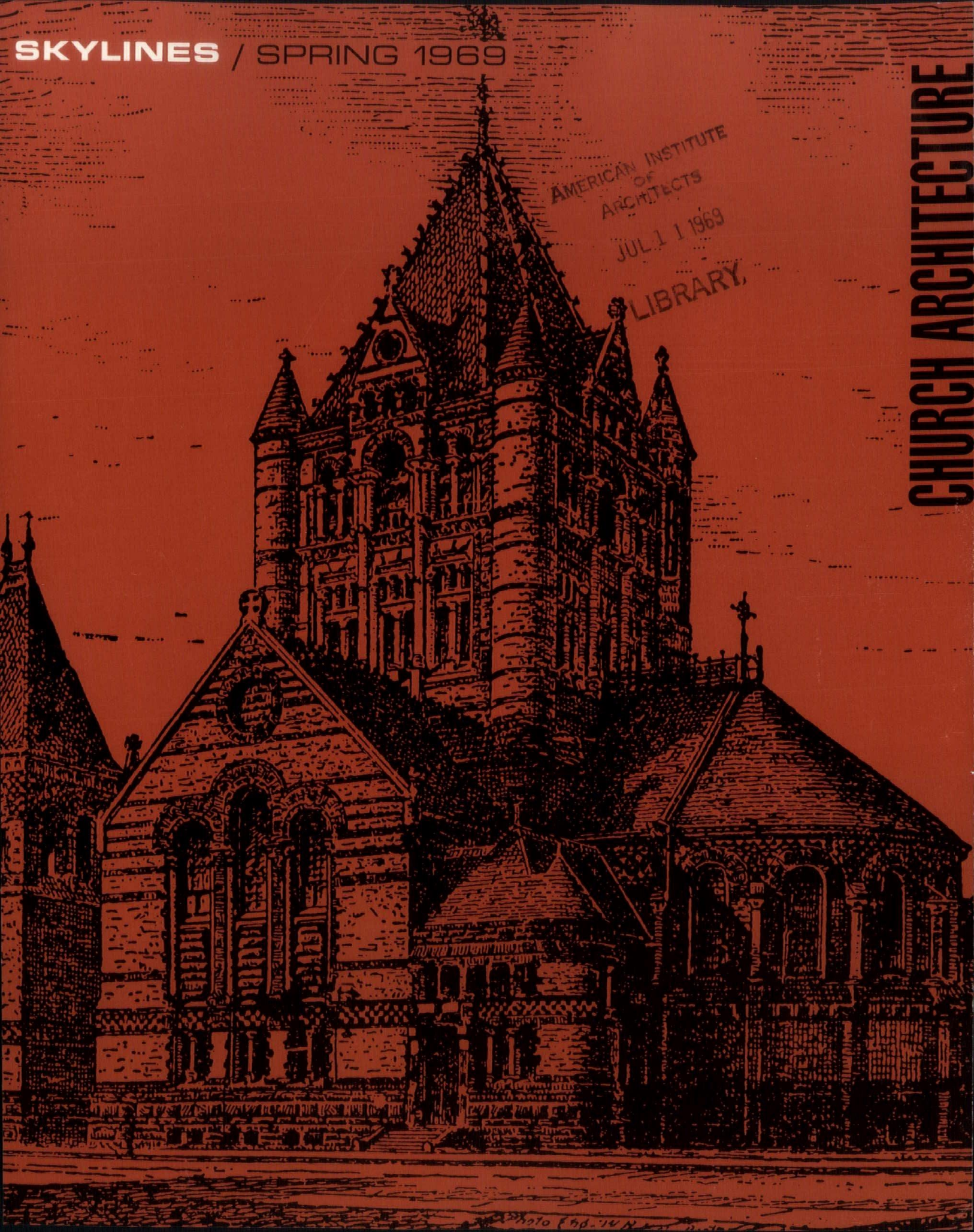


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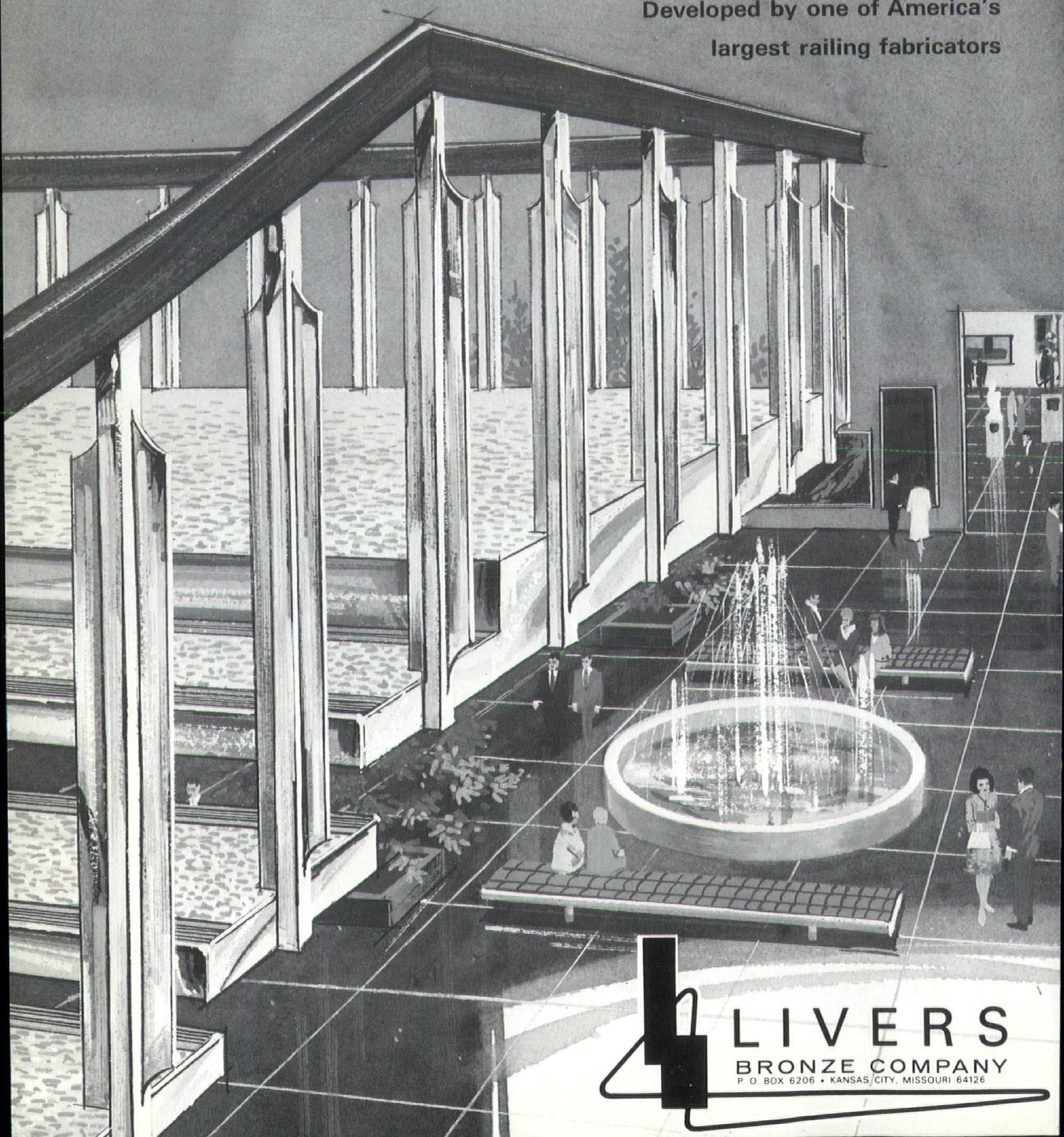


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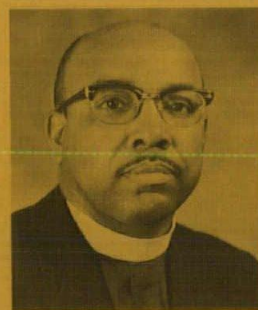


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# St. Mark's Church

INTER-CHURCH COOPERATION RESULTS  
IN A DRAMATIC EXAMPLE OF ECUMENICAL ARCHITECTURE...



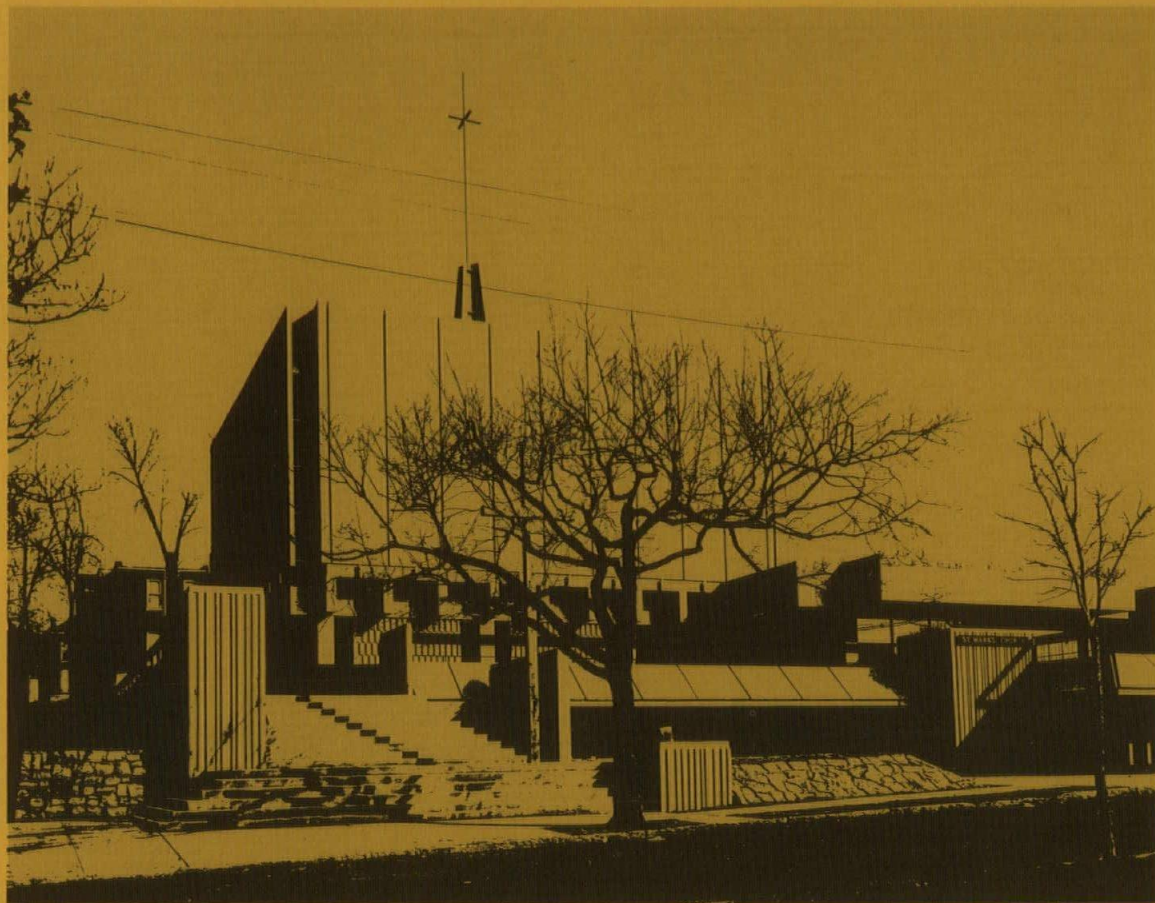
BY REV. WILLIAM A. HAYES  
ADMINISTRATIVE DIRECTOR  
ST. MARK'S CHURCH

For those who believe church unity is a pipe dream and is something to be banted about by theologians in endless discussions but never implemented on the local church level, St. Mark's Church in Kansas City, Missouri represents an amazing example of inter-church cooperation.

St. Mark's goes far beyond any unity attempts to date. There have been shared facilities, and joint financing of projects — but to attempt to conduct one church on a broad ecumenical basis is unparalleled.

Four major religious bodies, the United Presbyterian Church USA, the United Church of Christ, the Roman Catholic Church, and the Episcopal Church have joined together to build a single building which is jointly staffed and supported. It is important to note that St. Mark's is not a merger, for the four communions mutually recognize and respect any real differences in church structure, doctrinal belief, or sacramental life that may exist among them. For example, on Sundays a Catholic Mass is celebrated at 9:00 a.m., followed by a Protestant service of worship at 11:00 a.m. Most of the time, however, St. Mark's operates as one church in its community program of service and outreach.





Far from being a pipe dream St. Mark's Church began full operation in mid-November 1968. It has as pastors a Catholic priest, an Episcopal priest, a Presbyterian minister, and a United Church of Christ minister. The congregations began their work in a new architectural wonder of a church in the heart of the black inner city of Kansas City.

A visitor to St. Mark's last summer could get a good picture of the barriers, real and imagined, that are toppling as St. Mark's emerges. Two white Roman Catholic nuns, Sisters Jeanne d'Arc and Maria Edward, came to Kansas City from Hartford, Connecticut to volunteer their time and talent for six weeks to handcraft the beautiful banners that hang in the worship space. The project became a true community effort. Almost every day the Sisters would be joined by black women from the church and neighborhood and white women from the community at large, who assisted at performing simple tasks. People from various religious traditions, racial heritage, economic and cultural backgrounds joined hands in the Banner Project. The many hands—the many different hands that were joined in the banner project is symbolic of what St. Mark's stands for.

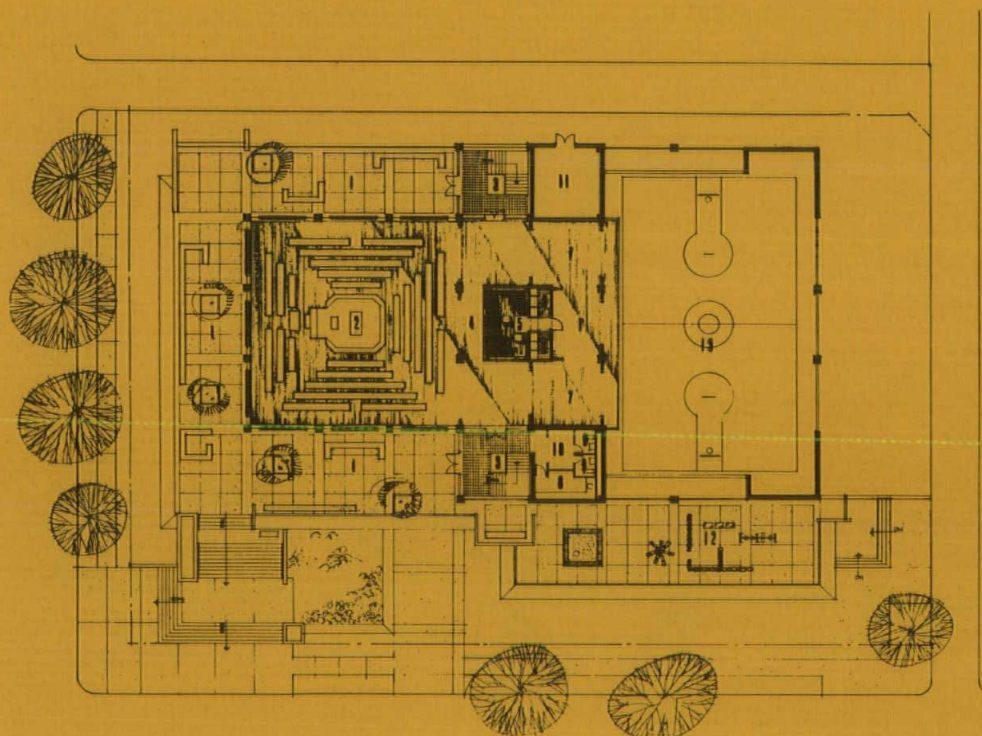
Father Robert Ready, O.S.B., the Roman Catholic clergyman at St. Mark's, in assessing this unique venture, remarked: "Since November 1968 Protestants and Catholics have been living and working together under the same roof in St. Mark's . . . and the roof is still on!"

St. Mark's represents ecumenicity with a purpose. The four groups did not come together simply out of a passion for church union but out of a desire to render a more effective service to the inner city. They saw problems: spiritual lostness, apathy, powerlessness, which concerned them all. They understood the complexity of community problems like housing, education, welfare, racial injustice, etc., and realized that a strong coalition would be necessary to make even a dent in them.

The Rev. William A. Hayes, the United Church of Christ clergyman and Administrative Director, says of St. Mark's, "We are not here to play ecumenical games. We are not experimenting on the community. Our primary purpose is to serve the unmet needs, religious and social, of this inner city community. The building, beautiful as it may be, is not an ornament to decorate this corner, but an instrument to help us serve people."



# St. Mark's Church



## KEY

1. Plaza
2. Sanctuary
3. Stair
4. Narthex
5. Baptistry
6. Dressing Room
7. Meeting Room
8. Sacristy
9. Toilet
10. Coats
11. Mech. Equip.
12. Nursery Play Area
13. Activity Center Below

By deliberate intent the programs and activities of St. Mark's Church were not pre-designed before the project was launched. Program is being slowly and carefully developed out of the involvement of the clergy and congregation in the life of the neighborhood.

Already certain directions are indicated. Because of the nature of the building facilities and the needs of the area, a heavy emphasis is being placed on educational services. A pre-school program serving three and four year olds three mornings a week is underway, utilizing a wing of the building which was made possible through the gift of a Foundation. St. Mark's houses a Montessori pre-school program which meets five afternoons a week and which is sponsored by Brown Center, another neighborhood group. This implements the concept that St. Mark's is to strive to be supportive of other neighborhood organizations, rather than to supplant them. After school activities for children will increasingly be weighted with tutoring and school help services. The building is used by neighborhood organizations, such as PTA's, parents' groups, welfare rights groups, etc. for regular or special occasions. St. Mark's has within it an administrative unit

called United Inner City Services which is a United Campaign agency. A Department of Professional Social Service, of which Mrs. Katherine Whitlock is Director, and a general community program for children and adults is made possible through this relationship.

If well advanced plans materialize, St. Mark's will shortly enter into a cooperative arrangement with the Division of Urban Education of the Kansas City School District that will significantly enlarge the scope of educational services. It is projected that the pre-school program will be expanded to five days a week, with separate morning and afternoon sessions and will serve about seventy children daily. The teaching staff will consist of volunteers who will be trained and supervised by a professional teacher. In addition, the Division of Urban Education will use space in St. Mark's for a demonstration project in kindergarten education. They will seek to document the need for all day kindergartens which will help inner city children catch up and be better prepared to enter first grade. A specific group of kindergarten children from a nearby school will be brought to St. Mark's mornings and afternoons for the additional half day ses-





sion. The parish may be in on the beginning of an innovation in education for inner city youngsters.

The staff and congregation of St. Mark's is determined not to be captives to the building in terms of its ministry to the inner city. Though the building is an essential ingredient of a vital ministry, it is but a means to an end; a launching pad which makes involvement possible. The clergy and some members of the congregation are already involved in several community action projects; such as Model Cities planning, the Council for United Action, action for better education, etc. The Rev. Orris G. Walker, the newly arrived Episcopal clergyman, declares, "We believe the Church should go where the action is. The vital decisions that affect community life are not made in churches but in City Halls, Boards of Education, in Board rooms of business institutions, in political caucuses, and in neighborhood organizations. If the Church is to be relevant, it must be there."

The four communions sponsoring St. Mark's are not the religious groups which are indigenous to the black inner city. Historically, the Baptists, Methodists, Pentecostals have claimed the loyalty of the majority of black

people. St. Mark's, therefore, is seeking to develop a style of worship and congregational life that will appeal to its neighborhood. The Rev. David O. Shipley, the United Presbyterian clergyman who is responsible for the development of the life of the Protestant congregation, comments: "At St. Mark's we are, in worship and witness, not trying to be the black counterpart of our predominantly white traditions. We want to develop a style of worship that will be responsive to the needs of the black community. We are continually searching for new and creative ways to help people express their religious aspirations."

St. Mark's is on the cutting edge of a new thrust in inter-church cooperation. Some say that the very fact that St. Mark's has been brought to reality in building, staff, and services represents a miracle. Perhaps so, but one further miracle is called for: To make this church a creative instrument of God's purpose in the community to which it has been called. That is a continuing task. It is too early to assess the potential and progress of St. Mark's. But in the words of the late John F. Kennedy: "A journey of a thousand miles begins with a single step."



# CHURCH LIGHTING

BY WILL M. OWENS

ARCHITECTURAL LIGHTING CONSULTANT  
KANSAS CITY POWER & LIGHT COMPANY

The creative use of light is both an art and a science. As is true of any project, the architect must first understand the technical before he can begin the creative. So it is with the use of light. The proper understanding and use of light is one of the important considerations of any design, and yet is probably the least understood and most neglected aspect of design by today's architects. Since it is physically impossible to cover all of the technical aspects involved in lighting in this article, by selecting the church as a structure which offers the architect one of the best opportunities for creativity, it will be possible to show the importance that light plays in the design concept.

The architect, to design the church, must first solve the question of what the church is to say architecturally. His decision will be, to a large extent, influenced by members of the church. He must first determine whether they wish to be a "high church" or a "low church," informal or more ritualistic — whether they wish to have an atmosphere of awe and mystery with dimly lighted walls and ceilings and strong accents on centers of worship, or, by contrast, the bright cheerfulness of floods of light everywhere.

Having determined the desires of his client, the architect proceeds with the design of the church. It is during this period of time that the architect must bring together all the elements involved in the design concept. The creative combination of all these elements, both art and science, will determine the success of the architect and the design concept. If the architect fails to give proper consideration to any of the design elements, the total design suffers.

Many architects today realize that it is most difficult to stay abreast of all new methods and techniques. They are turning to the specialist or consultant for assistance. There are many consultants available to the architect today. Among those are structural consultants, mechanical consultants, landscaping consultants, and the newest in the consulting field is the lighting consultant. Each one of these consultants represents an important element in the design concept, and each must be given proper consideration during the design stage of any project. At this point, let us assume that the architect is considering the possibility of acquiring the services of a lighting consultant. What specialized information would the architect expect to obtain from the consultant? The following examples will indicate how a lighting consultant assisted the architect on several projects.

A Baptist church wished to dramatize the baptismal ceremony even more than it has been in the past. The solution was to use red and white floods on dimmers. At the beginning of his turn to be baptized, the convert finds himself walking in a glow of diffused red tinted light, symbolizing "his sins — as scarlet." As his part of the service is concluded, he rises up from the water in a glow of light, "his sins as white as snow." Hokey? Perhaps — but the client was well pleased and the architect given special recognition.



Another architect was asked the question: How much light shall we provide on the face of the pastor? The answer provided by a consultant was: In many churches the strongest lighting accent is to be upon a symbol of the faith—a cross, an arc, the Bible. Highlighting on the face of the priest or leader directs attention to his changes in facial expression. How brightly should his face be lighted? One Philadelphia church uses four 2,000 watt very narrow beam lens spotlights for lighting pulpit and lectern. The amount of background lighting and the leader's wishes help to determine the amount of accent lighting. A good approach is to decide on a figure of 2, 3, or 4 times the illumination of the nearby area. What should be the quality of the lighting? The illumination should give character to the face, but not exaggerate features or distort appearance. Black shadows around eyes, nose and chin are especially to be avoided. Accent light for the face should come from two or more directions. The consultant planning relighting can stand in the pulpit, raise his arms 45° above the horizontal, and looking along his arm, decide on spotlight locations which allow concealment of the units and accessibility for servicing by such methods as will be available. For refinement in spotlighting for the face, use a dimmer for each unit, set for the most pleasing effect. The second refinement is the use of tinted light to give the effect an artist would select as appropriate for the complexion and vestments of the speaker. Most congregations prefer light on the leader's face to come from above, as in nature, but a few prefer additional light of a warmer light amber or candle tint to reach the face after being reflected from the pages of whatever sacred book is being read. The inference, of course, is light from the Holy Book. Most church designers prefer the simpler lines of a pulpit free from lighting equipment and, therefore, provide illumination from less conspicuous distance sources. Some designers recommend two-aspect lighting for the lectern. When the speaker is opening the service, leading hymns, reading notices, or making appeals, lighting is to be as described above, providing a pleasant aspect on his face and nearby areas. When, however, he is reading from the Sacred Text, Bible, Torah or Koran, he represents definite, incisive authority and the lighting should be equally incisive. Use a single source. Light should come from directly in front. It should be at a higher location, close to 60° above the horizontal. It should come from a smaller lens or reflector for a sharper image. It should have framing shutters to limit the light to the speaker. It should be a relatively powerful spotlight installed so that some light is reflected up from the book to the face of the speaker. This accent light, as with other effects that change during the service, should be on a slowly operated dimmer. Two questions are often asked about equipment. One is: Should spotlights be of the enclosed box or barrel type with reflector and lenses, or the more compact, sealed beam spot or flood lamp of up to 500

watts? The beam width of sealed beam sources is not adjustable, but the lamps are more efficient. They usually cost less and are more rugged. A determining factor is often the fact that with the enclosed type source, the light emitted is all in the beam—there is no spilled light. If spilled light is undesirable, use the enclosed type. If spill light does not conflict with any other lighting effect, a simple reflectorized lamp can be used. Question two is: In relighting a church, should the existing local light above the pulpit remain? Several factors are considered by the consultant. If the existing unit is located directly over the speaker's head, it gives little light on his face and can be eliminated. Sometimes it produces glare for the congregation. In rare cases, it is far enough in front of the leader's face to provide proper illumination so designed as not to be glaring or distracting and provides proper illumination in an interior where spotlighting from a distance would present problems of installation or maintenance.

Another project where a lighting consultant was used was for a college chapel located near the Charles River Basin in Cambridge, Massachusetts. In this chapel, the lighting system is so arranged that the moving water surfaces of a surrounding moat send interesting shimmering reflections over the walls of the interior.

In a Florida church, lighting units outdoors at the cornice of an opposite cloister directed their beams across a cloister garden, up and through the side glass wall of an asymmetric nave, to its ceiling which slants up toward the glass wall. At night the ceiling seems to reach up and out toward the arriving light. Some lighting units are directed to a reflecting pool in the cloister garden so that light will be reflected into the chancel where the quiet ripples of water give a beautiful moving light quality for chancel ceiling and walls.

Another quite different concept is a scheme of marching lights. Either by manual or variable speed motor control, a path of increased illumination can be made to proceed down the middle aisle, extending its length from rear to chancel steps or to the altar as a wedding procession moves down the aisle. After the marriage ceremony, the path starts at the altar with the wedding couple and, bathing them with light as they walk back through the nave, proceeds to fill the center aisle with light for the whole wedding procession, the leading edge of the lengthening path of light keeping a step ahead of the couple. The preceding examples are but a few of the ways that consultants have assisted architects in the design of their church. Whether the architect hires a consultant or decides to do all of the design work himself, every architect should be well versed in the tools that are now available in the field of lighting, for without knowledge of these tools, one cannot hope to obtain the ultimate in any design concept.

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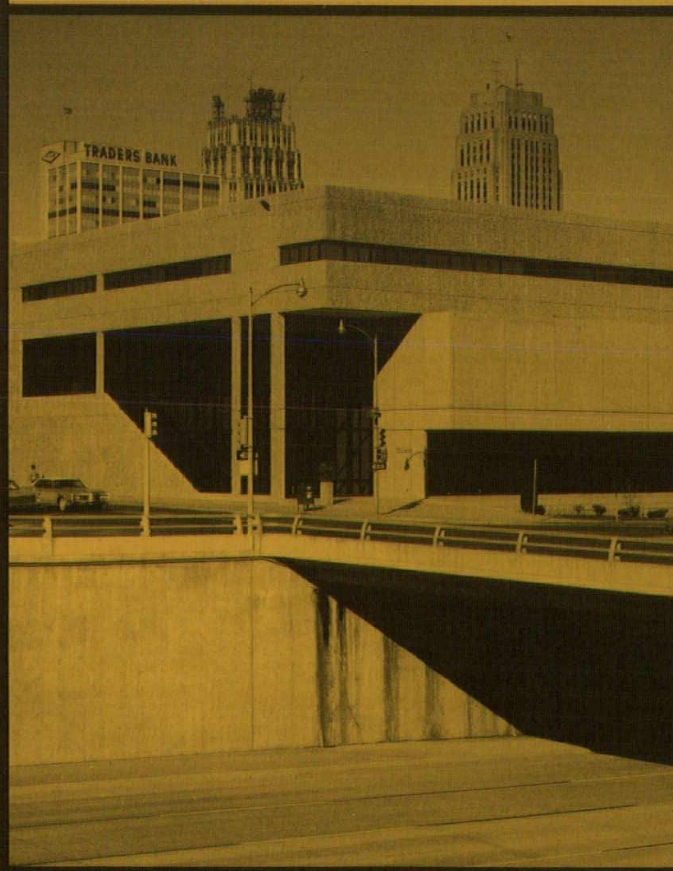
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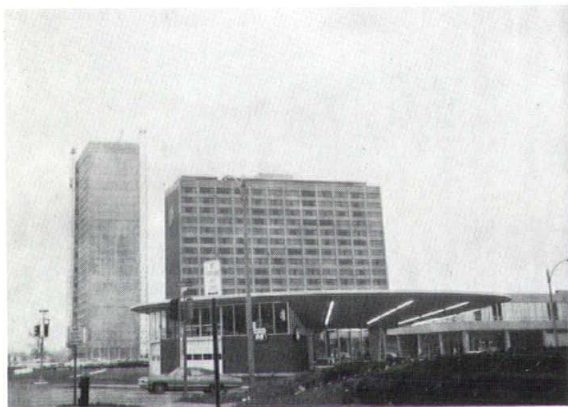
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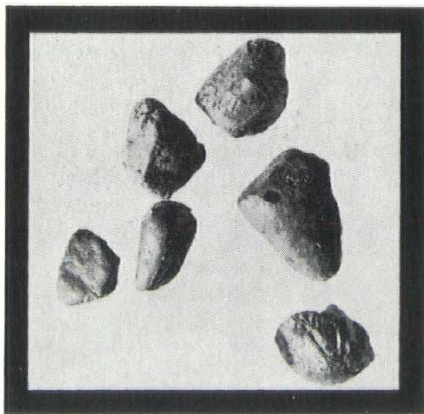
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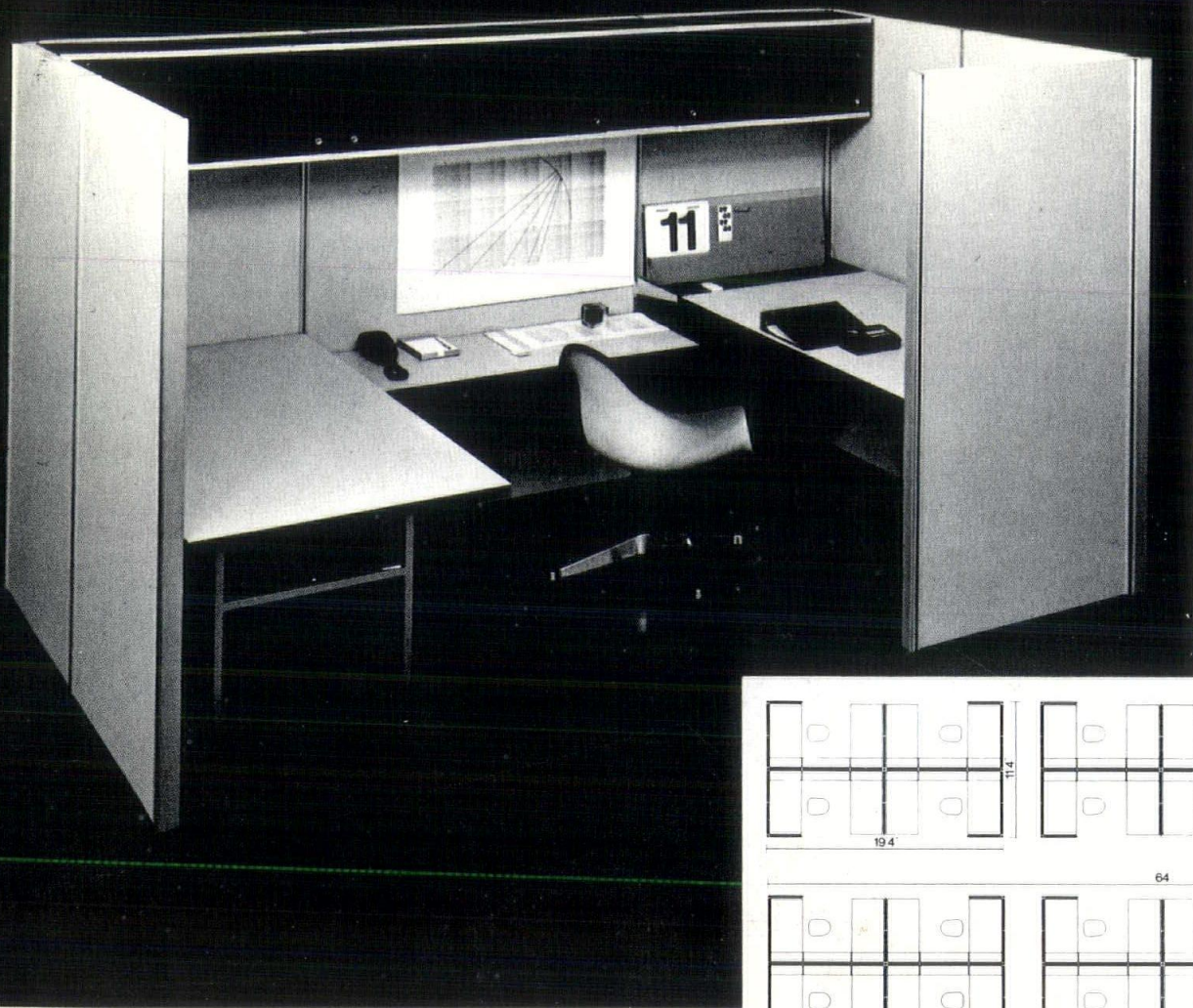
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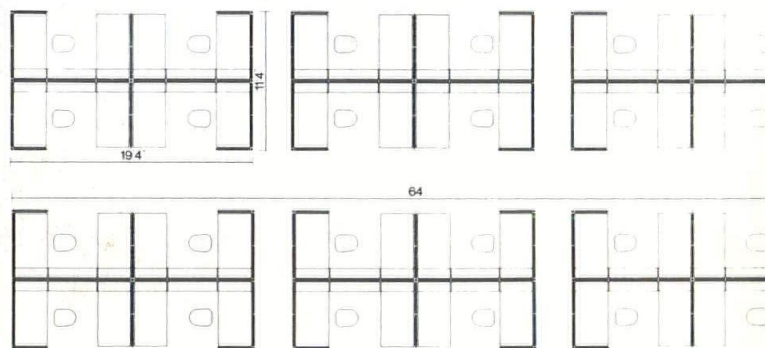
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