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Cover: Organized in 1880, the First Baptist Church Citra building was built for \$3,000.00. John D. Rockefeller gave \$300.00 to assist in the construction of the Carpenter Gothic style church. The timber frame construction and decorative carpentry were classic Gothic Revival style features of the early 1900s.

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INTRODUCTION

Jerry Windsor

Secretary-Treasurer

Florida Baptist Historical Society

Welcome to the Seventeenth Issue of The Journal of Florida Baptist Heritage.

My favorite church building in the Florida Baptist Convention is the Christ Fellowship Church in Miami. I have felt the most substantial Florida Southern Baptist Church building is the building of First Baptist Church, Tampa. The most unique Florida Southern Baptist Church building may be the building of First Baptist Church, Citra.

In addition to those three churches our state convention is packed with over 4,000 buildings we call church property. They may be auditoriums, gymnasiums, education buildings or pastoriums, but they belong to the local church and they had to be planned, built and paid for.

That is what this journal is all about. How did we get the buildings we have? When were they built? Why was a particular architecture and building style chosen?

We have church buildings that include wood, concrete, brick, stucco, iron, paint, steel, glass, and cement. Why did this happen? How did it happen? For most Florida Southern Baptist churches there were three primary considerations in building a structure. Those considerations were cost, cost and cost. Yet as years went by form, style, art, theology, ecclesiology and beauty began to play a role. That's what this journal is all about. Many good Florida Baptists gave sacrificially for us to have the buildings we have. As we remember let us be grateful.

Honoring those who honor Christ,

A handwritten signature in black ink, appearing to read "Jerry Windsor", written in a cursive style.

CHURCH ARCHITECTURE – A BRIEF HISTORICAL OVERVIEW – A.D. 1 – 1600

Donald S. Hepburn

Director, Public Relations/Missions Promotion
Florida Baptist Convention, Jacksonville



Miami former Central BC now Christ Fellowship

*“The church’s one
foundation is Jesus
Christ her Lord;
She is His new creation
by Spirit and the
Word.”*

The opening
stanza of that old
familiar hymn,
“The Church’s One

Foundation,” with words by Samuel J. Stone and music by Samuel S. Wesley remind us of the spiritual nature of the church.¹ But when we consider the physical nature of the church we often think of either the fellowship that binds together the people of God or the church building. Even the word “church,” which is derived from the Greek *ecclesia*, connotes an assembly of people. “The word stresses not what they are called out from, but rather the purpose for which they come together,” explains Theron Price.² As a lifelong Southern Baptist this writer often has heard it stated, “the church is not a place, it’s the people assembled and scattered.” However, in the two thousand years of Christianity, the “church” has been defined by “the place” as well as its purpose.

This essay will seek to focus upon the “place” or more specifically, the architecture of church buildings during the past two millennia. However, this two-part essay will not provide an exhaustive review of architectural styles. Given the space limitations herein only an overview of the design elements that affected the look of church buildings will be provided. And although all church buildings had their genesis within the early Christian movement, as this article will highlight, evolving theological considerations – conflicts, beliefs, practices and local

traditions – over time dictated the look and role of the church building’s architectural application.

House Churches

Any consideration of church building architecture must consider the pre-church precedent established by the sacred role and purpose of the Jewish synagogue and temple. “A synagogue served as a place for congregational gathering and was a dedicated sacred building for hearing and discussing scripture,” explains Denis McNamara in his book on church buildings.³ Given this understanding by the many Jews who came to embrace faith in Jesus Christ, and their familiarity with a designated place of worship, the need and desire for a sacred meeting place became important to the early church.

Unfortunately, early Christianity, during its first three centuries of existence, faced persecution inasmuch as much Christian worship was deemed illegal by the Roman government. In the New Testament no known church buildings were constructed for the specific purpose to host Christian worshippers. However, as several scriptures denote – Romans 16:5, 1 Corinthians 16:19, Colossians 4:15, Philemon 2 – Christians worshipped in private homes, known as house churches. These were often the homes of the wealthier members of the faith. The Apostle Paul, in his first letter to the Corinthians, wrote: “*The churches of Asia send greetings. Aquila and Prisca together with the church in their house, send you hearty greetings in the Lord.*”⁴

Additionally, as Dianne Collard further explained, “During the era of intense persecution the Church was often driven underground, transforming caves and catacombs into ‘cathedrals’ of worship. Frequently lodge buildings, built over the catacombs were used for services, when it was safe to do so.”⁵

In time, some domestic buildings were adapted to function as churches. Architect Bruce Wardell cites an example of the House-Church at Dura Europos built approximately in 200 A.D. “By removing a wall from the original living room, a space was created that was large enough to permit the gathering of the whole congregation in one room.” He explained that this room opened to a courtyard that was at the center of the house. And while this courtyard was not used for worship the design relationship between the meeting room and the courtyard underscored two features. This type of house church provided for “both

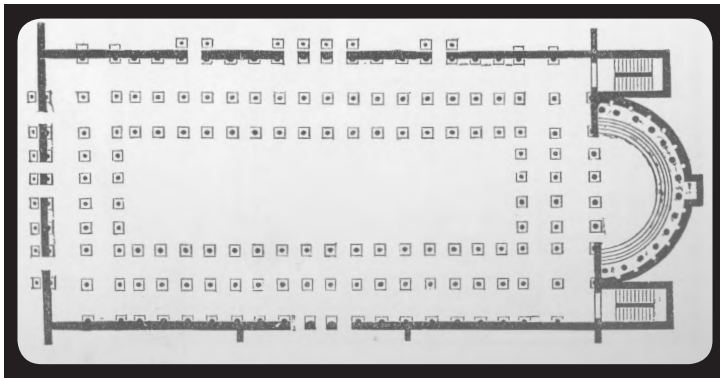
the introspection of the congregation as well as the necessary protection from authorities that were intent upon destroying the growing influence of the early believers.”⁶

Despite the persecution of Christianity authorized by Roman emperors from Nero (67 A.D.) to Diocletian (303 A.D.), the house church and catacombs served as refuges for Christians as they worshipped God and shared their faith throughout the then Roman-controlled world. The Roman government’s acceptance and legalization of Christianity began in 313 A.D. with the Edict of Milan issued by Emperor Constantine I.⁷ In the interest of brevity, this narrative will just note that before Constantine’s reign the Roman Empire was officially split into two halves ruled by separate emperors. Perhaps, out of convenience, the then organized church had settled into two geographical components – East and West. Under the strong control of Constantine plans were implemented to build a “new Rome” in the East at Byzantium, which was later renamed Constantinople in 330 A.D. “This had the consequence of bringing the patriarchs of the Eastern church under closer imperial supervision,” notes David Standcliffe.⁸ Without the Roman government’s interference, the church in the West prospered and its patriarch became known as the bishop of Rome and by the fourth century evolved into the modern Papacy. Constantine’s endorsement for the expansion of Christianity in the Eastern Roman world included his financially underwriting the construction of some of the earliest church buildings called basilicas. This included buildings at Bethlehem and Jerusalem, both places significant in Christianity’s early history – as well as the construction of memorials to early Christian martyrs.

For all practical purposes the church in the West, with the consent of various councils representing the church dispersed, sought to define the faith and ritual practices standard for all of organized Christianity. Unfortunately by the ninth century, then Pope Leo IX found his spiritual authority challenged by the then patriarch of the Eastern Church, Michael Cerularius. Bishop Cerularius strongly condemned the Western church for what he viewed as corrupt religious beliefs, practices, and rituals, and as a result excommunicated the bishop of Rome. In response Pope Leo excommunicated Cerularius. The mutual excommunications of 1054 resulted in a schism into two branches of Christianity which became identified as the Roman Catholic and Orthodox Eastern Churches.⁹

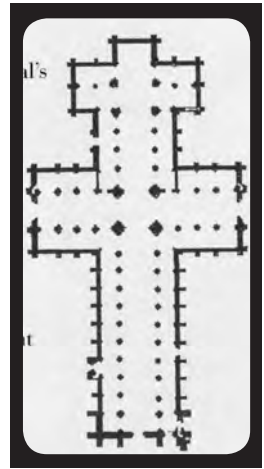
Despite the theological differences, from the Byzantine era in the

early 300s A.D., both divisions had constructed variations of churches based on the Roman basilica-design that reflected the cultural influences of their respective regions. First constructed in fourth century Rome, the basilica was so-called having been derived from the Latin “*basilikos*” meaning “royal house” or “throne room.” As the model for Christian churches, the basilica was based upon an architectural concept developed by Roman architects for accommodating courts of law and public assemblies. The design of these secular basilicas – lined with Classical columns and Roman-inspired moldings and motifs – received only minor modification to accommodate the purposes of a church. Typically the civic basilicas had semi-circular walls at the opposite ends of the building. The Christian basilica usually had a single semi-circular wall at the prominent East end (the direction of Christ’s second coming) where the bishop and church elders sat in an area behind the altar. Another contrast between the two was that the secular basilica had as its focal point the statue of the emperor. Christian basilicas focused on the cross with the crucified Christ as the symbol of the grace and forgiveness of God.¹⁰



The basilica’s basic design, as used in the West, was that of a long, rectangular hall that usually was twice as long as it was wide, and was divided longitudinally into three or five aisles. The church’s basic floorplan evolved over time into a more defined cross shape with the addition of side wings called transepts to stress the symbolism of the crucifixion. There were no windows in the lower walls, only along the roof lines; the doors were only at one end; and with no provision for seating, worshippers were encouraged to stand near the altar.¹¹ The building “consisted of three parts: the apse, the nave, and the narthex. Each of these was designed for a distinct group. The apse was for the

clergy, the nave for the laity, and the narthex for catechumens and penitents,” explained Baptist theologian James Leo Garrett.¹² It has been suggested by P. T. Forsyth, according to Garrett, that changes in the Western church’s basilica design were dictated by the church’s spiritual leaders who sought to achieve a “deliberate symbolizing of the Christian faith through architecture.”¹³ The basilica model used primarily in the Orthodox Eastern tradition for the next 1000 years developed improvements that made as standard features the domed ceiling and heavy use of decorative mosaics, both on the interiors and exteriors.



Evolving European Architecture

As the Christian faith spread throughout Europe the Roman Catholic Church sought to embrace the emerging and evolving building techniques and architectural styles that developed between the 11th and 16th centuries. Due to the limited space for this article, only a brief summary of the five main architectural styles that affected church construction will be highlighted. These include Romanesque (1100 – 1200 A.D.); Gothic (1200 – 1600 A.D.); Renaissance (the 15th century); Baroque (the 16th century); and Rococo (the 17th century).¹⁴ The



architecture styles of Orthodox Eastern churches are beyond the scope of this article and will not be presented.

Starting in the tenth century and continuing during the next six hundred years the construction of cathedrals and related religious institutions, as was characterized by the Romanesque period, resulted in the increased use of massive stone facades, towers and turrets on the exterior as the architectural standard.¹⁵ In the course of time, the geometry of architectural construction made it possible for the interior spaces of cathedrals to be enlarged and greatly enhanced to permit greater emphasis upon the ritual and mystery of the worship experience. The Gothic period produced extremely more symbolism in design and decoration, steeped roofs, vaulted and arched ceilings, soaring height, flying buttresses, and heavily ornamented gargoyles, which despite being ominous looking, served the practical purpose as waterspouts to protect the foundation from rain. Also introduced over these centuries was an increasing and extensive use of stained glass as well as increased natural lighting, religious sculptures, and artistic murals. One of the most significant interior changes during the Gothic period was the separation between pulpit and altar which one writer contends represented “the outward sign of a divorce between word and sacrament.”¹⁶

Italian architects began to bring a fresh design approach to the former Classical Roman style as church building construction moved out of the late Middle Ages into a time identified as the Renaissance. Prominent features included: a profusion of ornaments, round-headed arches for the frames of doors and windows; columns and pilasters with Classical capitals; barrel vaults; and a central, circular dome. The emphasis was upon the “visual effect” of the interior structure while the exterior façade was “treated like a stage set.”¹⁷ It was during this period that the Protestant Reformation occurred and in time resulted in a change in the design of church buildings, as will be discussed later. The Baroque style, as an influential look upon church buildings, was the result of work by the Roman Catholic Jesuit Order, who is credited with the construction of many Baroque-style religious purpose buildings. Those edifices featured: broad naves to provide an unobstructed view of the altar; the extensive used of plastered walls; and the greater use of artistic murals.¹⁸

Unfortunately by the 17th century, the Rococo architectural style and design elements created by the frivolousness and lavishness of France’s Louis XV’s court were incorporated into the cathedral’s interior design.



Rococo style

Public lament questioned what had happened to the once former “sacred” space of the cathedral. Years later even the official chronicler of Catholic cathedral construction – *The Catholic Encyclopedia* – condemned the Rococo style as lacking “simplicity, earnestness and repose,” contending “obtrusive artificiality, unnaturalness, and triviality have a distracting effect. Its softness and prettiness likewise do not become the house of God.”¹⁹

The European Reformation (1517 to 1648)

Separate and apart from the architectural issues that occurred by the sixteenth and seventeenth centuries there was a growing discontent among the church’s pastoral leadership. Again, as in the eleventh century, the Catholic Church’s theology and practices were questioned and demands for change were made. That call for reformation of the church, simply described, was a negative reaction to the blatant moral and theological corruption within the Roman Catholic Church – including the excesses in the ritual utilized in the church interior. German Martin Luther (1483 – 1546) “came to feel that the Medieval system that prescribed every detail of daily life in the name of a God whose primary concern was justice was overbearingly oppressive,” Stancliffe noted.²⁰ Luther produced his “95 Theses” in 1517 which set into motion the second major schism in the Christian movement, which became a clarion “call to purify the church and a belief that the Bible, not tradition, should be the sole source of spiritual authority.”²¹ Although Luther took the lead, other European church leaders – Swiss Pastor Huldrych Zwingli and French theologian John Calvin – pushed for reforms that led to the development of the Free Church movements in Europe and England.²² Among the church interior irritants identified by the reformers, Zwingli found statues and pictures as dangerous, but stain glass innocuous. For his part, Calvin demanded an “absolute break” with the heavy use of symbolism within church interiors.²³

During the sixteenth century, Anabaptists and Mennonites in Europe and Puritan Separatist and non-separatists in England became identified with what became known as the Free Church movement. “Their position held that a church is truly free when it can assemble individuals who have the right to exercise their personal beliefs,” explained Baptist historian Robert Torbet. He also noted that as a community of biblical faith, “it is to be governed by the Spirit of God not by political or cultural influences.”²⁴ As this Free Church movement evolved into the seventeenth century the respective communities of faith and their church buildings were characterized as being either “high” (liturgical) or “low” (non-liturgical). This terminology, which became more prominent during the English Reformation period, ultimately translated into the architectural features of a church building. Typically “high” church congregations that placed a high emphasis on liturgical ceremony – liturgy, ritual, priestly vestments, and sacraments – required a certain interior architectural arrangement for their churches. In contrast, a “low” church congregation – typically evangelistically oriented – resulted in interior floorplans that emphasized: open reading of the Scriptures; the elimination of a liturgy; the pulpit replacing the altar as the focal point; and the re-location of the baptistery to a more prominent position within the church sanctuary.²⁵ “The Reformation marks the beginning of treating churchgoing not so much as participating in a liturgy as attending a dramatic performance of the word by a preacher, a choir and an organist,” explains David Stancliffe. Continuing he noted, “Within this new framework, the focus of devotion shifts from the visual to the aural, from the liturgical to the personal.”²⁶ As the European church state sponsored persecution of the Dutch and Moravian Anabaptists, Mennonites, Hutterites, and other dissenters, who comprised the Free Church movement increased, its adherents and leaders were forced underground or into exile to England. Many congregations in the Free Church movement did not have the financial resources to construct church buildings. If they were able to acquire a building for their worship services, the best they could hope for was to do some renovation to an existing vacated Catholic church.²⁷ However, other congregations acted in the tradition of the New Testament house churches, by securing the use of a small, unadorned building. As an example, Torbet cites an Anabaptist group that “worshiped in a block of buildings belonging to a Mennonite merchant.”²⁸ In either setting the



pulpit was the focal point and “spontaneous interaction between preacher and congregation” was encouraged.²⁹

The English Restoration

The contagion of the reformation spirit struck sixteenth century England when the “personal political reasons” of Henry VIII (reigned 1485 – 1509) resulted in “a series of steps aimed at dissolving the ties between the papacy and the English church.”³⁰ This tug of war between pro-Catholics and the pro-Protestant movements continued through a series of English kings and queens into the mid-seventeenth century.

By that time the Great Fire of 1666 had destroyed much of London, the official “royal-approved” practice of Christianity was largely defined by the government-sanctioned Anglican Church (a reformed version of Catholicism). Church and government leaders sought the architectural talents of Christopher Wren (1632 – 1723), James Gibbs, and others to re-construct London. The effort was to replace civic and church buildings through funding by a Parliament-approved tax. These re-built churches’ interiors were to reflect fewer adherences to Catholic liturgy and greater congregation involvement. A major architectural change that evolved at this time was a re-design from the traditional longitudinally oriented rectangular worship rooms that swallowed up the sound of voices to the more user-friendly sanctuary that enhanced the congregation’s ability to hear, see and participate more fully in the worship experience.³¹

“Wren’s work was, first, neoclassical, in the aesthetic spirit



Architect Christopher Wren

of his time. Wren coined the phrase ‘auditory church’ to describe his particular liturgical ideal, which was essentially Protestant. Wren’s churches were designed not to accommodate an elaborate ceremonial, but rather to insure intelligibility of the preached Word that was central to a Calvinistic understanding of Christianity. His churches, and those in the colonies inspired by him, were thus designed so that no participant in worship would be outside of the hearing distance of the preacher.”³²



London's St. Paul's Cathedral - 1880's rendering and contemporary photo

Although Wren did not draw the specific plans for the over fifty church buildings rebuilt following the Great Fire, he provided the guiding principles in their re-design. “In many cases the plans for the buildings approximate each other – small, roughly square buildings,” writes Rudolf Dircks. The one sterling exception was Wren’s



Wren's steeple designs

architectural work on the rebuilding of St. Paul's Cathedral, with dimensions of 515-feet long, 227 feet wide across the transepts, and a 365 feet domed roof that rises over the London skyline. “But in every instance the interior design was distinctive.”³³ The most common features in each of Wren’s church designs was the prominence of the raised pulpit, pipe organs positioned in the west gallery and the altars placed against the east wall with railing and space to permit a



gathering of communicants, as was his ample use of soaring steeples. Noting the significance of Wren's steeple design, Dircks stated, "the steeples are designed with such care, such variety and such beauty that they have become a by-word in connection with London."³⁴

This era of redesigned church buildings was soon followed by the rise of revivalism inspired by the evangelistic preaching of Charles Wesley (1707 – 1788) and George Whitefield (1714 – 1770). Benefactors of the preaching ministries of these evangelists contributed funds to construct

a radically different architecturally-styled church building or tabernacles as they were called. Designed to accommodate crowds of people and to "facilitate the hearing of the preacher," these typically round shaped rooms were designed with the congregation seating facing a pulpit elevated on one side. "Revivalism transformed Christian experience," observed Jeanne Halgren Kilde, who explained that, "personal access to the divine was no longer a private affair but a highly public event in which participants freely watched as individuals around them wrestled with their consciences."³⁵ This church design would soon make its way to the American colonies and eventually influence the design of church buildings there.



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CHURCH ARCHITECTURE – A BRIEF HISTORICAL OVERVIEW – 1600 – PRESENT DAY

Donald S. Hepburn

*Director, Public Relations/Missions Promotion
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In the 1600s in England, the Anglican faith became ensconced as the only officially approved religion as the Church of England. Repressive laws passed by Parliament beginning in 1661, were aimed at religious non-conformists and dissenters who would not accept the practices of the Church of England. Religious dissenters, particularly the Puritans – who sought to purify the faith and practice of the reformed Church of England – continued to face persecution in England. Those adherents and other dissenters soon sought religious freedom in the New World.



Florida Cracker Church

The Uniquely American Meetinghouse

The first concern of the European settlers, after they arrived in America, was to provide for shelter. “They did this with whatever materials were at hand, according to whatever methods of construction they could remember, devise or observe.” Valerie Polino, an architectural educator explained that, “So far as can be determined no single new building technique was invented and no new architectural form evolved in the English colonies in the 17th century.” The primary building material was timber given the thickly wooded landscape, and there were no resources to create brick and mortar.¹

The settlers of the Plymouth colony, as an example, constructed a combination fort and meetinghouse. The early meetinghouse was square

in shape – characterized as being in the shape of a saltbox – perhaps measuring 40 feet by 40 feet. Its four-sided hip roof rose to a central cupola.² Built upon the hill over-looking the village, the structure had a flat roof that accommodated a cannon to provide protection.³ The significance of building on a hill had a two-fold purpose. Initially it was a location that provided a tactical advantage against marauding Indians, but in time that need subsided. The second, and a more likely, reason “was that a meetinghouse set on a hill cannot be hid” which for the Puritan provided a scriptural reference for the “delight in lifting up his eyes unto the hills.”⁴



The early meetinghouse, was so named because it served as the general gathering place for democratic-oriented town meetings, social gatherings and as the single place of worship. As a result of their negative experiences in England, the Puritan leaders had a general aversion to the word ‘church’ and its designation for their house of worship.⁵ However, the meetinghouse, as the center for activities both secular and theological, underscored the importance of the pulpit, not the altar, as the focal point of the meetinghouse.⁶

Ironically, despite their objections to the restrictive practices by the Church of England, the Puritans operated in a similar mode. First, on every Sunday every member of the community was expected to gather for worship, which in the Puritan practice meant daylong services featuring two sermons.⁷ Secondly, the meetinghouse was constructed and provided – as was their minister’s salary – by tax levies annually collected from each citizen in the community.⁸ And finally, “Like their Catholic and Anglican nemeses, the New England Puritans had little use for dissent, and their theological challengers,” – including Quakers and Baptists – who were at times subjected to public whipping and expulsion.⁹

The seventeenth-century meetinghouse, in its simple design, conveyed a “domestic” appearance that reinforced “the specific character of Calvinist worship” and avoided “the sacral character of Anglican and Roman



Puritan Worship

practice.” This look of an average house was reinforced by “its hipped roof and unornamented plain wooden construction,” Peter Williams noted.¹⁰ Puritan meetinghouses have been characterized as the “ultimate expression of Reformation architecture.”¹¹ As a consequence the Puritan came to the colonies “determined to root out from his own mode of worship every vestige of what he regarded as idolatry and popish practice.”¹² This anti-idolatry sentiment meant there were no artworks of Christ or Biblical representations, no stained glass, and no statues, all of which were considered by the Puritans as “detracting” from “man’s vision of God.”¹³

The basilica had a prominent East facing wall which recognized the legendary direction of Christ’s second appearance and also which gave primary focus to the altar. The geographical orientation of the Colonial meetinghouse was deliberately changed away from an east-west axis. The main doorway was commonly placed on the west or south side of

the building.¹⁴

Sometime beginning in 1710 and continuing until about the 1800s, the construction and appearance of meetinghouses began to take on an oblong, barnlike appearance. This increase in



Meetinghouse 1789 Maine

height afforded a second level which accommodated a loft-gallery on three sides of the building to provide additional seating primarily for native Indians and Negro converts. As in its earlier design, on whatever side of the building the main entrance was located the pulpit was always positioned directly opposite. The steep pitched roof ascended on two sides to a ridgepole. Some buildings had added to the side of the building a square tower which may or may not have contained a belfry.¹⁵ A variation of the meetinghouses built in the nineteenth century featured the addition of a porch or portico held in place by columns, with pilasters and other ornamentation located over the front entrance.



Pulpit in Meetinghouse
Massachusetts

“The pulpit, the focal point of the meetinghouse, the seat of authority, is the nearest approach to an altar that the image-hating Puritan allowed himself,” observed historian Edward Sinnott. Typically the pulpits were raised off the floor level as a symbolic recognition of the “power and authority of Christian clergy,” as well as permit the minister to see the persons seated in the loft-gallery.¹⁶ To aid in the dispersion of the minister’s preaching voice, a pentagon-shaped sounding board hung over the pulpit. Attached to the lower front of the pulpit, a drop-leaf communion table that would be

lifted up and braced on the Sundays when the Lord’s Supper was served. The congregation – segregated by men and women – sat on two rows of plain benches, which in time had wooden backs added.¹⁷

The “Church” Building Evolves

Theological awareness and spiritual renewal, as had been the case in earlier times, caused a dynamic transition in church architecture moving from the meetinghouse to the church building style. These spiritual stirrings started about 1732 with the fervent evangelistic sermons

preached by Jonathan Edwards that reportedly resulted in 30,000 converts joining churches.

As this spiritual awareness grew across New England during the next eight years the evangelistic preaching of George Whitefield stoked the flames of spiritual revival that became known as New England's Great Awakening (1790 – 1840). This revival "served as a stimulus to independence of thought and action and to the rekindling of faith and courage." This religious freedom also led to religious pluralism.¹⁸ By the 1770s New England hosted not only Puritans, Congregationalists, Anglicans, but a "wide variety of popular groups such as Free Will Baptists, Universalists, Friends (Quakers), Shakers, and Methodists" among other smaller religious groups. "All of these groups erected their



George Whitefield

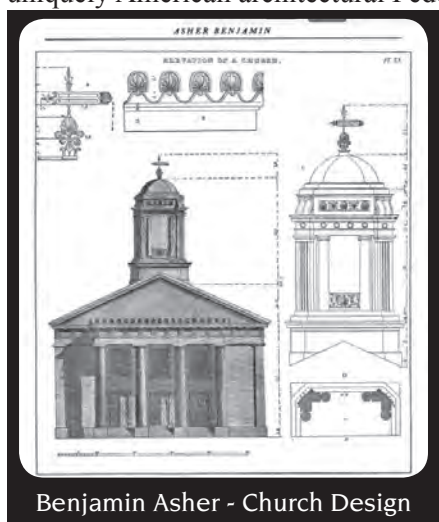


Providence Rhode Island FBC

own vernacular variations on the basic meetinghouse theme," noted Williams, who called particular attention to the Providence Rhode Island's "substantial Baptist community [that] had become sufficiently sophisticated to erect a handsome structure."¹⁹ That Baptist church's design – featuring a porch supported by six Corinthian columns in the front and pilasters defining the side and rear facades – as well as other newly constructed churches, copied the church architectural designs of London architect James Gibbs.²⁰

By the middle of the eighteenth century, converts

from the Great Awakening having become committed to Sunday church attendance, created a “need for larger and more attractive buildings.”²¹ Additionally “a growing cosmopolitanism among an increasingly worldly and status-conscious urban elite” began to question the value of the stogy appearance of the meetinghouses as church buildings.²² At this very historic intersection of events and circumstances, 18th century “America entered a new architectural era.”²³ In the states that had formed the original colonies, the architecture of church buildings, as well as other civic edifices, began to take a unique American look as a result of the designs produced by two American architects, an English immigrant architect, and a builder. Charles Bulfinch (1763 – 1844) developed the uniquely American architectural Federal style consisting of classical



Benjamin Asher - Church Design

domes, columns, and ornament. Asher Benjamin (1782 – 1845), was an architect who featured the Federal and Greek revival style in his architectural designs. Benjamin’s *The Country Builders Assistant*, published in 1797, which contained a “Design for a Church” that came to have “a great deal of influence throughout New England, except in Connecticut and Rhode Island.”²⁴

The third leading trend setter in church buildings was Vermont builder Lavius Fillmore (1767 – 1850) who refined the look and construction of spiraling steeples being placed on New England church buildings.

Meanwhile, English architect Richard Upjohn (1802 – 1878) was “a committed Anglican who designed primarily for his fellow Episcopalians.” His plans – published in Upjohn’s *Rural Architecture* (1852) – were made available to poor parishes at no charge and were carried down the Atlantic Seaboard by migrating settlers. Even other religious groups adopted the Upjohn’s new and fashionable architecture that became known as “Carpenter Gothic.”²⁵ The design concept provided unpretentious Gothic designs in wood. These plans showed how the construction of wood structures, built by house-carpenters, could

adapt stone-based Gothic design elements – such as pointed arches, steep gables, and towers. The Carpenter Gothic style was characterized by its profusion of jig-sawn details, made possible by the invention of the steam-powered scroll saw. Still in popular demand were the architectural designs of Christopher Wren and James Gibbs which were published by Gibbs in a 1720s *Book of Architecture* that was widely circulated in the colonies and in the South. The Wren-Gibbs prototype “set for generations the tone of ‘high style’ church building in England and its transatlantic colonies.”²⁶

Spanish explorers entered the Florida Territory as early as the mid-sixteenth century for military and missionary purposes. However, civilian settlements did not take hold until the migration of settlers into Florida began in earnest and continued into the early nineteenth century. Many of these settlers were Baptists from Georgia and South Carolina who had come in search for new opportunities. These Baptists established the first churches beginning in 1821. While there are no specific records, church histories uniformly agree that these Baptist first met in private homes and



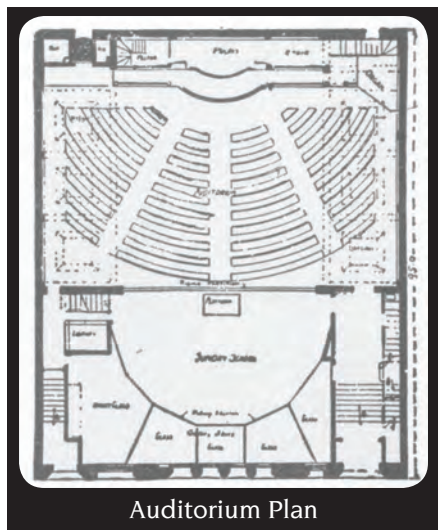
Florida's Typical Itinerant Preacher

held worship services when itinerant missionary preachers were available.

As these family congregations grew in number, their first church buildings were typically log structures. As these Baptist faith communities grew through the efforts of a part-time preacher, the need for larger

worship facilities increased. Again, if the finances were available, wood houses of worship were constructed. Some of these likely reflected the designs of Asher Benjamin or were drawn from memories of the church building plans back home.²⁷ “During the early decades of the nineteenth century, the South was not distinguished in the realm of religious building,” explains Peter Williams.²⁸

Meanwhile during the nineteenth century the Sunday school movement began to flourish and Christian education for all ages evolved placing a demand for more space in one-room churches. In 1867, recognizing that the school and worship services were held at the same time, Lewis Miller, a Sunday school superintendent of the First Methodist Episcopal Church in Akron, Ohio, developed a plan.²⁹ The Akron Plan, sought to place graded classrooms along a church's back walls on both the main floor and balcony levels with easy access to the central auditorium space. These classrooms were divided within the auditorium by the use of various means including sliding wooden doors, overhead doors, folding



moving walls and even curtains. This was an early attempt at designing multipurpose space.³⁰ This so-called Akron Plan spread to the South, particularly among Methodist, Baptist and other evangelicals of the time, who saw the value for the Bible teaching program and sought ways to overcome space shortages in small sanctuaries. However, the Akron Plan was only a stopgap measure, particularly for Southern Baptists. In time, church leadership realized “that the same space could not be efficiently used for both

educational and worship purposes. Therefore, churches, according to their ability, sought to provide for these needs separately.”³¹

Bill Sumners in an essay appearing in this issue of *The Journal of Florida Baptist Heritage* (see related article) tells of the development of the services of the Sunday School Board of the Southern Baptist Convention which promoted Sunday school curriculum and training resources. Sumners credits Harvey Beauchamp, who as a Sunday School Board field worker, “pioneered in the area of church architecture.”³² Beauchamp’s book on *The Graded Sunday School*, according to Sumners, “offered suggestions and helpful designs and drawings for church structures.” These drawings included “plans and layouts for both large and small churches and Sunday Schools.”³³

Architectural Trends Affecting Florida Baptist churches

Throughout much of the nineteenth and twentieth centuries, a variety of architectural styles evolved that were used for churches and commercial buildings, including: Greek Revival, Federal Revival, Colonial Revival, Gothic Revival, Victorian Gothic, Richardsonian Romanesque, Romanesque Revival, Queen Anne, Georgian Revival, Neo-Classical Revival, and Mediterranean Revival, among others.³⁴ In southern cities and towns Gothic and Greek revival were the predominant architectural style for church buildings that served Episcopal, Methodist and Presbyterian congregations. But in the rural areas, modest white frame church buildings – serving primarily Baptists and Methodists – dotted “the landscape with their bell towers and nearby burying grounds.”³⁵ However for those small town and medium-sized city churches with better financial resources, construction of “brick and mortar” buildings reflected the Colonial Revival and Richardson Romanesque styles. Some of these architectural styles were adapted and used by Florida Baptist churches.

The following are a representative sample of Florida Baptist church buildings, constructed at the close of the nineteenth and beginning of the twentieth centuries that featured one of the distinctive architectural styles previously reviewed in this essay. This list is organized by year of construction:

1866 – 70 – Key West – First Baptist Church – This building was



constructed after a fire destroyed its original sanctuary in 1866 and the new building reflected the architectural style of the Wren-Gibbs era. The design choice was likely the result of the influence of itinerant pastors from Connecticut who helped start and grow the church and brought building plans from New England.

1895 – St Augustine – Ancient City Baptist Church

– This church building was completed in April 1895. The church is in the Romanesque Revival architectural style, with a cone-shaped turret on top of a three-story Norman-style tower.



St Augustine Ancient City BC



Citra FBC

1893 – Citra – First Baptist Church

– This is the only known Florida Baptist church, still functioning, that was constructed in the Carpenter Gothic style. The wood construction features Gothic detail typically done in stone construction.

1898 – Madison – First Baptist Church – This original sanctuary represents an adaptation of the Queen Anne style of architecture, constructed of wood, and has an octagonal interior plan. The idea for the church's basic

design is attributed to the Reverend Stephen Crockett, an Englishman who served as pastor at the time.



Madison FBC - Old
Sanctuary

1903 – Jacksonville – First Baptist Church – Built following the city’s Great Fire of 1901, the building was designed by architect H. J. Klutho, and features the Richardson Romanesque style so named because of the modern styling added to the Romanesque genre by architect H.H. Richardson. The construction material was rough-cut monochromatic limestone.



Jacksonville FBC 1903 Richardson Romanesque

1907 – Arcadia – First Baptist Church – Francis Kennard was architect for this Romanesque Revival style brick structure, which replaced a wood structure following a fire in 1905.



Arcadia FBC 1907 Romanesque Revival

1909 – Punta Gorda – First Baptist Church – This Gothic style building features lancet windows, metal roof with gable ends; and a tower positioned at the street corner as the dominant element.



Punta Gorda FBC 1909 Gothic

1912 – Bradenton – First Baptist Church – This church reflects the French and Italian influences upon Romanesque Revival style architecture. The building features corner towers with steep pyramidal roofs and round-arched openings recalling the Romanesque tradition of earlier ecclesiastical architecture.



Bradenton FBC 1912 Romanesque Revival

1922 – St. Petersburg – First Baptist Church – This 1922 Neo-classical Revival structure was designed by architect George Feltham. Today only the exterior columns and monumental staircase remain as a historical landmark.



1923 – Lake Wales – Central Avenue Baptist Church – this is a Classical Revival building with the Greek cross plan, dome at the octagonal crossing, classical pediments and Ionic columns marking entry, and Palladian-style stained glass windows. [No image]

1925 – Jacksonville – Riverside Baptist Church – This church was designed in the Romanesque style in details but Byzantine in plan. It is also representative of the Mediterranean Revival style. This was the only church building ever designed by famed architect Addison Mizner.



1927 – Ocala – First Baptist Church – Originally located on Third Street and subsequently burned in 1991; this was a massive brick structure that reflected the Classical Revival Style, with Corinthian columns and portico on raised base. It was the representative construction motif used by many Florida Baptist churches.



1928 – Miami – Central Baptist Church – A unique rectangular Italian Renaissance, 3 story, reinforced concrete and stucco finish building, with a copper dome, featured 12 stained glass memorial windows and a pipe organ. The church is now called Christ Fellowship Baptist Church/Downtown campus.



World War II placed a temporary halt in church building. When the military troops returned home, these men and women were ready for change and soon placed a new demand upon churches and their facilities. Churches needed space for Sunday school classrooms – a class for every age group – fellowship halls, additional office space for the added church staff, and as more people drove to church, space was required for parking lots.³⁶ This assessment was particularly true in Florida, which already had an abundance of military personnel stationed in the state who were joined by other new residents who chose to make their home in the Sunshine State. This migration created “several burgeoning metropolitan areas, including Jacksonville, Pensacola, Tampa and Miami.” Florida Baptist historian Earl Joiner said this population growth added to church rolls as well as increasing the total number of churches to 911 from 817 between 1940 and 1950.³⁷ Additionally following this post-war era, “there developed in the United States and among Southern Baptists a desire to use more modern and contemporary styling in architecture. Contributing factors, along with the desire to break away from foreign influences, were the cost of such structures, zoning requirements in cities and counties, the cost of materials available, and the construction methods employed.”³⁸

In the last 50 years, there have been several trends away from the standard architecturally defined construction of new church buildings. Several churches, such as First Baptist Church, Orlando, and Church by the Glades, Coral Springs, among others, have constructed or remodeled architecturally defined modern buildings to create mega-church stadium seating facilities with the latest in sound, lighting and audio-video technology.

Another trend has been the advent of re-purposing of existing commercial buildings to provide for a multi-purpose church facility. Two of several examples are churches – First Baptist Church, Lakeland, and South Biscayne



Orlando FBC interior stadium

Church, North Port – that took ownership of defunct shopping malls and renovated them into worship and educational space. In this issue of the *Journal*, an article discusses the utilization by First Baptist Church, Lakeland, to make a mall into a new church home and a new moniker – Church at the Mall.

A third trend has grown out of the Florida Baptist Convention's efforts to start new churches among Florida's growing ethnic and language groups. Since the 1990s, this strategic effort has resulted in the starting of over 250 Hispanic, over 225 Haitian, 150 African-American congregations, as well as several hundred Anglo mission churches targeted to specific neighborhoods and communities. Many of these congregations, being economically challenged, have sought a variety of means to secure meeting facilities. As a result, like the original Christian churches, many of these small congregations meet in homes. As their numbers grow and their economic capabilities increase, sometimes they are able to afford the rent of a school auditorium, commercial storefront or office space. Other congregations have been able to secure at no-cost or low cost a former church building that had been vacated.

In conclusion, the "church" can now be defined theologically as a "people," but also may be defined by its purpose and place.

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BEAUCHAMP, BURROUGHS, & THE BOARD: Beginnings of the Southern Baptist Church architecture program

Bill Sumners

Director of Library and Archives

Southern Baptist Historical Library and Archives



The Southern Baptist Convention, after several failed attempts, established a successful and long-lasting publishing and Sunday school enterprise with the establishment of the Sunday School Board in Nashville in 1891. James Marion Frost was selected to head the new board and served from 1891-1893 and 1896 to his death in 1916. The fledgling agency focused on publishing Sunday school curriculum, but soon expanded to book publishing. The Board was involved in the Baptist young people's material targeted to college students, Vacation Bible school, and other programs outside Sunday school.

The early 20th century brought new ideas and emphases. The efficiency and standards movement impacted the Sunday School Board's programs significantly, with the push to develop standards for the Sunday school and other church programs. The Board, with the use of field workers, assumed the task of training teachers and ministers to lead their congregations in effective Bible study.

In order to fulfill this new mission, the Board needed stellar and innovative leaders such as Hight C. Moore, B.W. Spilman, and E.C. Dargan. Arthur Flake shaped how Southern Baptists did Sunday school, while Landrum Leavell and Jerry Lambdin did the same for the Baptist Training Union. Homer Grice, the Southern Baptist father of Vacation Bible school, fashioned the face of that program for years to come. P. E. Burroughs called for standards and training in Sunday school, church administration, and church architecture.

As the Board ventured into grading and departmentalization for religious education, the demand for adequate buildings and space increased. Places of worship needed to be designed and built to meet the new demands of the 20th century church. Most churches, both city and rural, erected buildings with an emphasis on corporate worship, but had little space for Christian education and Bible study. Older churches needed to be remodeled to fit this new standard for efficiency and

productivity. It was the Sunday School Board that assumed the role of helping Baptist churches in the South in this area of need.¹

As early as 1897, J. M. Frost had mentioned to an architect friend that questions concerning church buildings and church design were frequently referred to the Board. At the annual lectureship for 1907-1908, given by Frost at Southern Baptist Theological Seminary, Sunday school architecture was the basis for one of the lectures.²

Harvey Beauchamp served as one of several field workers of the Sunday School Board and pioneered in the area of church architecture. He was born in Crawfordville, Indiana in 1866. Beauchamp grew up in Texas, the son of a Baptist preacher. He studied at William Jewell College in Missouri and felt God's call to ministry. In 1889, he was licensed to preach and served as pastor at the Baptist church in Eureka Springs, Arkansas. He also served as pastor at First Baptist Church, Springdale, before being elected as Field Secretary of the Arkansas Baptist State Mission Board. In 1907, he began his service as a field secretary for the Sunday School Board.



Harvey Beauchamp

While Beauchamp's main interest was to guide churches to a graded Sunday school with trained teachers, he also knew that successful schools needed adequate space, placing great emphasis on adequate church buildings. He devoted extensive time helping churches build and remodel. He sought to provide adequate facilities for both teaching and training, but had a high regard for beauty. T. C. Gardner, a Sunday school leader in Texas, described Beauchamp as "a very practical and effective architect."³

Beauchamp is credited with being one of the first Southern Baptist leaders to sense a need for addressing concerns of effective space for worship and education. In his book, *The Graded Sunday School*, published in 1911, he offered suggestive and helpful designs and drawings for church structures. His chapter on "Sunday school equipped"

gave suggestions for selecting an architect, aesthetics, and building organization. He added information about lighting, ventilation, and heating. He cautioned churches not to debase the Sunday school by relegating it to a side room or basement. Beauchamp provided plans and layouts for both large and small churches and Sunday schools. He closed his chapter with information on equipment and furnishing.⁴

Beauchamp was the beginner, but P. E. Burroughs was the framer of church architecture among Southern Baptists. Prince Emmanuel Burroughs was born in Caldwell County, Texas, in 1871. He, too, was the son of a Baptist preacher. Burroughs accepted Christ at the age of ten at an evangelistic service conducted by Major W. E. Penn. He attended Baylor University with other notable Baptists such as Lee R. Scarborough and Pat Neff.



Burroughs was called to lead the First Baptist Church of Bowie, Texas, and was ordained by the First Baptist Church of Waco. His ordination presbytery included some distinguished Baptists such as R. C. Burleson, B. H. Carroll, and George W. Truett. Burroughs later remembered that day “as the most solemn hour my soul knew.”⁵

After serving as pastor in Bowie and Wichita Falls, Texas, Burroughs decided to travel to the Southern Baptist Theological Seminary in Louisville to study under Broadus, Whitsitt, Dargan, and Kerfoot. While at the seminary, he served as minister to several area churches. He returned to Texas in 1902 to be pastor of the First Baptist Church of Temple. In 1906, he accepted the call to Broadway Baptist Church in Ft. Worth, which had the largest Sunday school in the Tarrant County Association.⁶ In 1907, Baylor University conferred upon him the degree of Doctor of Divinity.

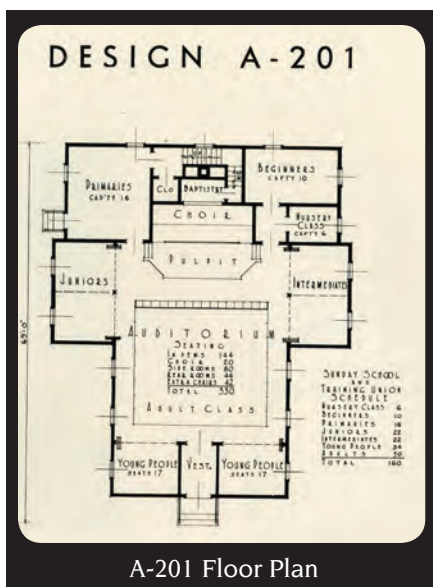
Burroughs’ work as pastor, and his involvement in Baptist programs in the Southwest, attracted the attention of J. M. Frost, Corresponding Secretary of the young Sunday School Board in Nashville. Frost

offered him a position at the Board, but Burroughs struggled with the invitation. His church in Ft. Worth was in the middle of a fund raising campaign for a building, and he was being promoted by some for the presidency of Baylor University. By late September, 1910, he wrote to Frost: "I presented my resignation last Wednesday night, having worked out to what seemed to me solid ground."⁷ Earlier he had shared some apprehension about accepting the position at the Board. He wrote to Frost, "I am not without misgivings that in any position of trust I might disappoint the expectations of my partial brethren. I have a sense of being at the parting ways in my life work, and I feel the need to lay myself low at the Master's feet and to be plastic in his holy hand."⁸ He would not be a disappointment.

Burroughs primary responsibilities at the Board were in the area of teacher training and the normal course. He devised and promoted plans for church members to better prepare themselves for their tasks as Bible study leaders.

In 1917, the Sunday School Board created the Architectural Department and asked Burroughs to head the new work. The department was launched to help congregations build or modify existing structures to house facilities for Sunday school. Under Burroughs leadership, and aided by professional architects, the department created a respectable body of literature and helps on church architecture. The department also provided counsel to hundreds of churches in building, remodeling, and raising money for capital campaigns.⁹

That same year, *Church and Sunday School Buildings*, written by Burroughs, was published by the Board. Burroughs used his experience as a pastor and educator to provide a comprehensive guide book to building and remodeling a church for multi-purposes. I. J. Van Ness, the newly named Corresponding Secretary of the Sunday School Board, noted that the author "has had wide experience in these last few years and had carefully studied his subject." Van Ness described the plans in the volume as "not visionary, but practical."¹⁰ The book was full of architectural renderings, design plans, and photographs. The author credited numerous architects who drafted the design plans for the books. In the preface, Burroughs wrote, "Modern church life calls for modern buildings which can adequately express and house the worship and activities of the churches in our day."¹¹ Burroughs updated the book with minor changes in 1920.



Burroughs became fully involved in meeting the needs of churches for new buildings and their remodeling efforts. The fledging department produced books, booklets, pamphlets, and leaflets with ideas and plans for buildings. Stereopticon slides, often referred to as lantern slides, were offered from the department to illustrate plans and designs. The plans ranged from small rural church proposals to large city church designs. The department also published study courses for pastors who wished to prepare their people for a building

campaign. The staff offered assistance to churches planning a building, remodeling, or updating furnishings and equipment. In its first three years, the department reported assisting 466 churches.¹²

Burroughs expanded his reach to Southern Baptists by exhibiting at the 1920 SBC meeting in Washington, D.C. His department assisted the Foreign Mission Board by providing literature to missionaries in the development of mission field churches. The main cooperative effort was with the Baptist state conventions as they worked with churches in their building endeavors. In 1913, the Convention authorized the Home Mission Board to raise money for a Church Building Loan Fund. The Fund was to assist the 4,500 Southern Baptist churches that did not have adequate facilities. The Architectural Department worked closely with the state conventions and the Home Mission Board in this task. The cooperative efforts also included work with J. T. Henderson and the Laymen's Missionary Movement. In 1920, the department published Henderson's booklet, *Suggestions and plans for the Pastor's Home*. The work of the department, in the Sunday School Board's 1920 report, highlighted five areas of assistance provided to churches. They included (1) offering guidance in planning new buildings; (2) suggestions for remodeling; (3) aid in planning pastors' homes; (4) recommendations for furnishings; and (5) serving as a clearing house for information on architects.¹³

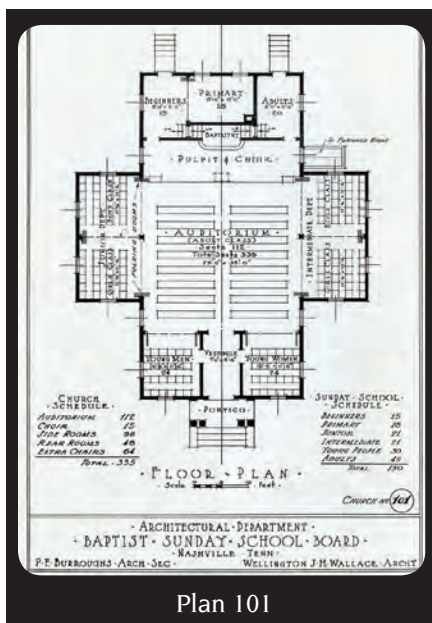
Burroughs acknowledged that he and members of the departmental staff were not architects. “Our department has not entered the realm of technical architecture,” he wrote in his 1921 report. He stated clearly that he was no master of the science of architecture. He noted that he had taken advantage of the talents of several architects in numerous cities across the country.¹⁴ By 1923, the department did employ a trained professional architect. W.J. H. Wallace, of Oklahoma, was employed and came to Nashville May 1, 1922. He was a graduate of the Architectural Department of the University of Illinois and had ten years of experience in the architectural practice. Burroughs reported that Wallace’s efforts during his first year at the Board had yielded much fruit in direct assistance to churches and laying broad plans for enlarging future service.¹⁵

The staff expanded further by the next year. Burroughs reported that the department maintained an “efficient technical staff” comprised of the secretary, two graduate architects and two clerical assistants. Wallace served as the chief architect and was credited by Burroughs with “rare devotion and fine skill.”¹⁶ The Sunday School Board published

A Complete Guide to Church Building by Burroughs in 1923.

Burroughs, in the preface, acknowledged the value of a beautiful edifice. He wrote, “With our increase in wealth, with our diffusion of architectural taste, and above all, with our enlightened appreciation of religion as a prime factor in our civilization, is it too much to expect our churches will more and more in their buildings seek beauty and impressiveness, as well as practical utility?” This volume was similar to his earlier work, with fewer illustrations, but it did include designs and plans for small and large congregations.¹⁷

Southern Baptists were not the only denomination to address the concerns of churches over building and space needs for the 20th century



Plan 101

church. Burroughs and Wallace participated in the Conference of Church Architects and Architectural Secretaries held in Cincinnati, Ohio in February, 1924. Burroughs described the conference as “exceedingly profitable.” All the other denominations had their architectural division associated with their Home mission’s agency. Southern Baptists had opted to assign this program of work to the Sunday School Board. Burroughs noted that Sunday school did remain a vital part of any building plans and the department “very naturally stresses the provisions needed for the Sunday school, we seek impartially to safeguard all of the interest of church life.” By 1924, the department had assisted 4631 churches since its inception in 1917, with 169 of those churches in Florida.¹⁸

How to Plan Church Buildings was Burroughs new book written in 1926 to assist churches with building needs. The small, attractively bound volume included 182 pages of information on how a church could plan for a new building. The book covered all the areas that most churches would deem essential to a building project. He addressed issues of a building committee, selecting an architect, and how to finance the building enterprise. The second section of the book focused on plans for various parts of the building, such as the auditorium, class room space, social places, and offices. The Sunday school space was designed around the idea of having departmental assembly space and smaller classrooms for graded Sunday school divisions. The volume also included typical building designs for congregations ranging from 100 attendees to 2000. The book included design plans and rendering of church buildings, all crafted by the Church Architectural Department staff.¹⁹ This work added to the core of books that Burroughs established for the ministry in its first nine years.

At the 1926 Southern Baptist Convention meeting in Houston, Texas, the Committee on the Sunday School Board recommended the establishment of the Department of Church Administration and the publication of a monthly journal on the subject.²⁰ The new department was organized the next year with Burroughs as its secretary and editor of the new journal, *Church Administration*. The department was named Department of Church Administration and Buildings. It was divided into two sections, one devoted to church management and the other to architecture. *Church Administration* usually would devote some articles to church buildings, furnishings, or equipment.²¹ For many years,

Burroughs was the Secretary for the Educational, Architectural, and Church Administration departments.

In 1927, Clay I. Hudson came from the Pritchard Memorial Baptist Church in Charlotte, North Carolina, to serve

as the Associate Secretary for the new department. Burroughs bragged that the department maintained a highly trained staff of architects, which included R. A. Jordan who served as Chief of staff of the architect employees and who was assisted by Harold Wallace in his role as architect and engineer.

The Sunday School Board began to feel the effects of the economic depression that swept the United States after the stock market collapse in 1929. *Church Administration* was discontinued in 1930 for economic reasons. *Hints and Helps*, a two page leaflet, was recommended as a replacement for the readers of the journal. By 1932, none of the architects were employed by the Board. Burroughs applauded the work of Jordan and Wallace and noted that they had rendered service of “inestimate value to our constituency.” Burroughs acknowledged that because of the depressed economic conditions and the fact that almost all Southern Baptist churches had suspended all building plans, it was deemed advisable to forego the technical service rendered by the Board’s architects. The department opted to use the services of local architects on the “European Plan.” Harold Wallace served the department as a consulting architect in the years after 1933. The budget of the department shrank from \$26,000 in 1928 to only \$13,000 in 1933. The department continued to make its booklets available to churches free of charge.²²

By the late 1930s the prospects of churches building and remodeling had picked up from earlier in the decade. Burroughs offered his final book on church architecture with the publication of *Let us Build : A*



practical Guide, in 1938. This volume was similar to his other guides, although somewhat smaller in size, with fewer plans and designs. Part of the message of this book was to challenge Southern Baptists to get back in the building and growing phase. He noted that, in 1917, Southern Baptists had an investment of 61 million dollars in church buildings. In 1930, this investment had increased to 213 million. In seventeen years, the denomination increased its investment in buildings 350 percent. Since 1930, Burroughs noted that new construction had barely kept pace with deterioration, and, more than likely, the value was below the 1930 figure.

In spite of the lack of new buildings and financial resource, the denomination had grown significantly. From 1916 to 1936, Sunday school enrollment had shown a gain of 1,347,229 and had moved to a well-designed graded Sunday school. Burroughs estimated that 90% of Southern Baptist churches had problems with lack of space, or dealing with poorly designed space, to meet the needs of Sunday school. If the church was to reach people for Christ, the facilities needed to be functional and inviting for the new age of people.

Let us Build was similar to the other books by Burroughs on church buildings. It included sections for various parts of the church such as the auditorium, classroom, library, fellowship hall, and baptistery. Plans and designs for churches of various sizes were also included, but fewer than



FBC, Cocoa

his earlier work in 1926. Burroughs did include a new section on the use of stereopticon or the motion picture and provided some recommendations and precautions for the use of these devices. This volume was his final work in this area.²³

In 1940, William A. Harrell was selected to head the Architectural Department, thus ending Prince Burroughs connection with church

architecture. Harrell brought a new professionalism to the department. The addition of Hardie Bass and others qualified architects would enhance the professionalism of the church architecture program for years to come.

Burroughs continued to serve as Secretary of the Educational Department, was elected secretary of the Division of Education and Promotion at the Sunday School Board, in 1940, and served in that role until his retirement in 1943. He retired to Gainesville, Georgia, where he succumbed to a heart attack, May 22, 1948.²⁴

What was the impact of this department and Prince Burroughs on the face of Southern Baptist architecture? A brief survey of the booklets and books produced by the department and a view of Southern Baptist churches illustrate the significant imprint of Burroughs and the department. The images found in these publications are found across the tapestry of the Southern Baptist landscape. This is certainly true among rural churches that depended on the assistance of the Church Architecture Department and the recommended suggestions. While the department was concerned about the aesthetics for church buildings, it almost always lost out to practicality.

Burroughs, and Beauchamp before him, not only provided spot-on help for all churches with building needs, but they also provided significant aid to the 65 percent of the churches identified as rural and country churches. Together they published five practical works to encourage and guide Southern Baptist congregations in building and remodeling projects.

William A. Harrell wrote of Burroughs and the beginnings of the Church Architecture Department, “He made a lasting contribution to every phase of church life and Southern Baptists are everlastingly indebted to him. Literally thousands of church buildings were aided by Dr. Burroughs and this department.” Harrell added that others, including Harvey Beauchamp, had contributed to this phase of Southern Baptist development and “they will live on forever for their names have been carved in stone and their monuments have been built and are living witnesses.”²⁵

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MONTGOMERY WARD TO MORNING WORSHIP

John D. Prah

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Introduction

In 1996, under the direction of its new Senior Pastor, Dr. Jay Dennis, the then 111 year old First Baptist Church of Lakeland, started a time of tremendous growth. In a three year period the church outgrew their existing sanctuary on its North Florida Avenue campus, first having to move services in to their Christian Life Center, then a year later, moving to the Youkey Theater in the Lakeland Civic Center. During the time in the Youkey Theater, the church was acquiring additional property to the point of owning most of three square blocks, and started planning for a major building program. After looking at many churches built in recent years, plans were nearly complete when the church was notified that the vacating of a street the city had agreed to, was not going to happen as there was major cross-state telephone cabling under that street that would cost a minimum of \$1million, to relocate. News of that shocking surprise was printed by the local newspaper with the headline reading, “First Baptist Church’s Expansion Plans Cancelled” by buried telephone lines. Needless to say, the church and the pastor were devastated over the news. The following week Dr. Dennis led the church into a thirty day period of prayer. That prayer being the prayer of Jabez, a prayer the church has since used again and again. The Pastor’s feelings was that through the membership praying that prayer every day for a month, God would lead the church to where they needed to go with their building plans.



First Baptist Church at the Mall, Lakeland

Lakeland Mall Move

In 1998, a short time after the thirty days of prayer, Dr. Dennis received a call from a Canadian real estate developer who owned the old Lakeland Mall on Lake Parker, a mall that had set empty for several years. The developer advised that he thought he might have a solution to the church's problem of being unable to build at their present location. The solution he mentioned, was his vacant 420,000 square foot mall on a 17 acre site, with over a quarter mile of lake frontage and 1,700 paved parking spaces. This was certainly of interest to the pastor, especially after hearing it could be bought for about half of the original "asking price". The following week Dr. Dennis and a group of church leaders walked the site and building and decided to further investigate the mall deal. With an asking price of \$7.5 million or less than \$18 per square foot of building, the value was really attractive. After a vote of approval by the total church with only one couple voting against the purchase, a contract was written and soon accepted. Then another real blessing surfaced when a member of the church learned that Sam's Wholesale was still paying monthly rent on 50,000+ square feet of the mall they had vacated a few years back. In contacting Sam's Arkansas headquarters, it was learned that they would consider doing a buy-out of the lease, with the end result being a \$2 million payout that brought the purchase price down to \$5.5 million, then only \$13.10 per square foot of building area, not bad when the cost of building was over \$100 per SF plus. After some quick demolition and very basic renovation of the space, the church moved their worship services in to what had been the Montgomery Wards store, in February of 1999, with the name of the church then First Baptist Church at the Mall. They met in that space with 1,000 stacked chairs spaced around a lot of interior columns, low ceilings and a temporary stage, with the church members thrilled to be on their new property. Over the next year, thanks to some very generous members, children's class rooms and a playscape area were built, and attendance, and giving, continued to grow.

Dreams Become Reality

In late 2002, the recently appointed Building Committee started the dreaming phase of a future sanctuary. The committee talked with some design firms and some local contractors and Dr. Dennis was disappointed after hearing the consensus of those meetings. The most seats deemed possible for a new sanctuary in the former Sam's space was 1,700.



FBC Lakeland Mall - Sanctuary

Dr. Dennis felt the sanctuary had to seat a minimum of 2,000 people. Dr. Dennis then contacted a church member who was a member of the Building Committee. He knew that individual had agreed to help in getting the planning process

started and to help in selecting a contractor, but wanted no part in being the contractor. Dr. Dennis asked that individual, a design-build contractor who was known then for the building of auto dealerships, to look at the church's building and see if there was any way of getting a 2,000 seat sanctuary in to the old Sam's space. Two weeks later Dr. Dennis and that individual, John Prah, the owner of Canco General Contractors, met for breakfast with Prah having hand drawn sketches of a 2,200 seat sanctuary with stadium type seating and an entrance looking like that at the church's old building on North Florida Avenue. That facility had just been sold to the newly formed Trinity Presbyterian Church. Dr. Dennis liked what he saw and then called for a meeting of the Building Committee in which Prah was to present the sketches he had shown the pastor. That meeting went well with the committee and senior staff liked the sketches and gave the directive to get some preliminary drawings done from the hand sketches. The next meeting also went well with the directive then to get design proposals based on the preliminary drawings with proposals to go back to the committee two weeks later. The planning was defined to include a 2,200+ seat worship room, a "Main Street" area that would allow for gathering of up to 1,500 people, a 250+ seat chapel for funerals and weddings, choir and orchestra rehearsal rooms, television recording rooms, and an elevated baptistery that can be seen from every seat in the worship room. Before the request for design services were sent, the pastor and chairman of the Building Committee, Dave Curry, approached Prah with the request of his company actually doing the building project on a design-build basis. After a short period of time Prah responded to the Committee that he would be involved and do the project at a very minimal overhead number, only if his involvement



FBC Lakeland Mall - Chapel

was approved by the entire church. With committee approval, Dr. Dennis then prepared to take the committee's recommendation to the church with the body giving unanimous approval of Canco's involvement. After interviewing

before the committee, Sam Sheets and Associates, was approved as the design professional part of the design-build team, with weekly design meetings held over the next few months. Permitting was completed and construction started in late 2004 with the first service in the new 2,430 seat sanctuary, in April, of 2006. Shortly after the opening of the new worship area, the Florida Baptist State Convention had its annual meeting in the new worship area and Main Street areas, and since then large functions including concerts, special ministry productions, missionary and church planning conferences, youth functions, holiday programs, and fund raising events have been held in the space every few weeks. Weekend services have grown to nearly 4,000 people and Wednesday night programs total close to a thousand. Among added built outs of space in recent years, has been offices and meeting space for the Faith Riders Ministry started several years back, The Compassion House, which gives food to 225 families each week, and the just opened Church Café that serves hot meals to the needy and homeless.

Challenges in Retail to Worship

As to converting retail buildings to a church building, there were many challenges but the end result was great. Issues like brick veneered walls that had never been attached to the main building walls; slab and foundation issues that were unknown; electrical service panels that no longer met code; a sewer main under the floor of the building; digging into a buried oil storage tank with oil still in it; the base for a car lift, in what had been a part of an auto tire and service store; were all encountered and properly addressed. The task was completed coming in under Canco's original GMP (Guaranteed Maximum Price) for the

project. The project was expanded to include the building out of another 45,000SF of education space, and added build outs have been completed each of the past several years.

Practical Considerations

Church leaders

thinking of building new facilities should indeed look at the possibility of converting vacant buildings. Most churches having made that choice, see real benefits in choosing that option. Not only is the buy price generally more attractive than buying land and a building, but getting well-built basic buildings that already have fire alarm and sprinkler systems, existing parking lots, multiple entrances, most infrastructure already in place, lower design and permitting costs, and lower utility connection and impact fees are all “good.” Project considerations would include zoning and use categories, the structural integrity and layout of the building, the location and safety of the area and the price. First Baptist Church at the Mall has certainly proven how effective a conversion of a retail center can be. When the church made the decision to move forward with buying the mall in 1998, the church owed \$4.7 million on their old campus that had a real value of roughly \$8 million. Today, sixteen years after buying the abandoned mall and now having 380,000 square feet of the 420,000 foot mall, the church has a total debt of less than \$4 million on a facility having an appraised value of over \$32 million. It’s total



FBC Lakeland Mall - Lobby



FBC Lakeland Mall - Upstairs Walkway

investment to date is approximately \$24 million. The prayer of Jabez really worked and the church was, indeed, led to where God wanted it to be, under the continued leadership of its great pastor and staff.

TELLING THE BIBLICAL STORY THROUGH STAINED GLASS WINDOWS

Donald S. Hepburn

*Director, Public Relations/Missions Promotion
Florida Baptist Convention, Jacksonville*

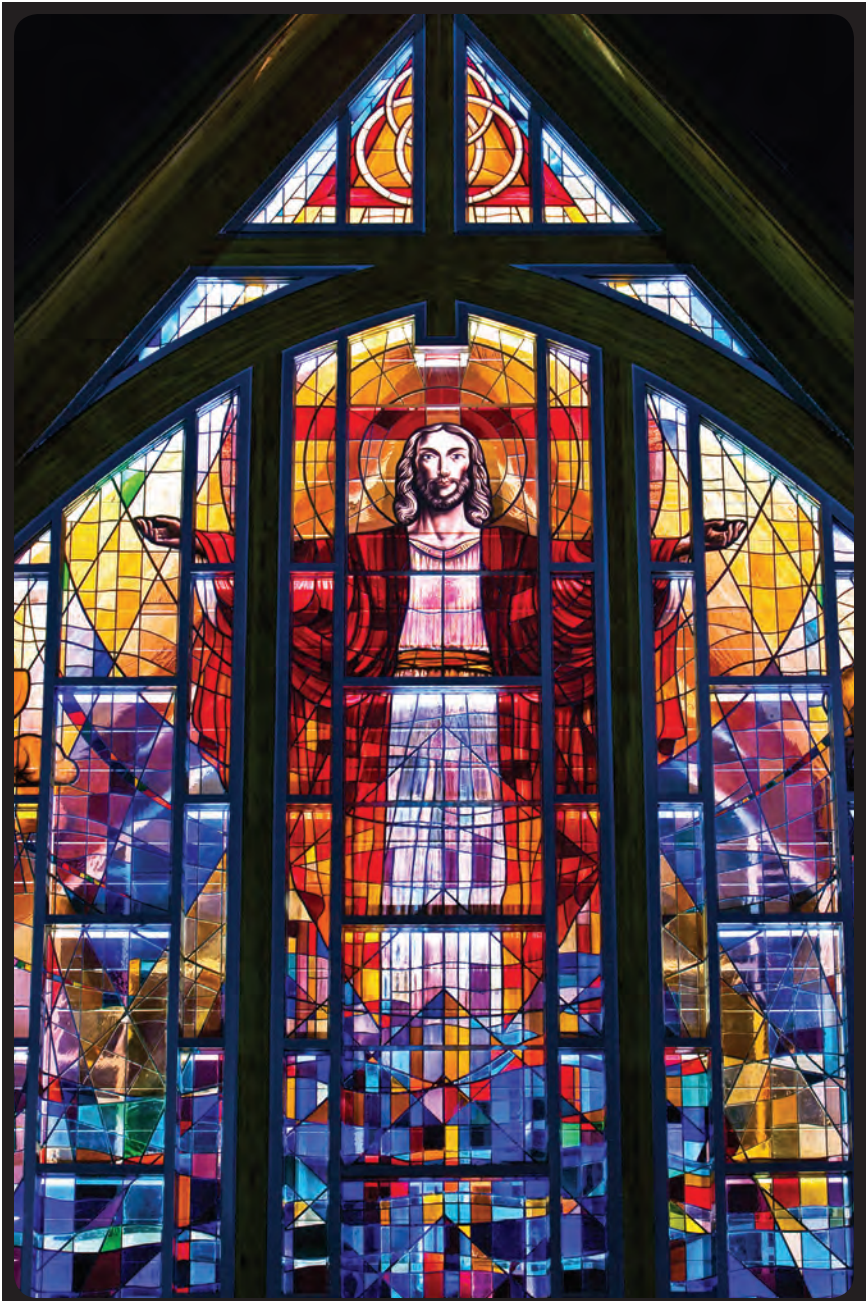


“The three stained-glass windows in the new facilities depict the heart of First Baptist and her mission,” wrote Orlando Pastor Jim Henry in 1985. The church, having re-located from downtown to a 140-acre campus along Interstate 4 and McLeod Road, had constructed a worship center that could accommodate the 5,000-plus member congregation. In planning for the new facility Pastor Henry commissioned a California design firm to produce three stained-glass windows titled, “The Master,” “The Message,” and “The Ministry.” The monumental windows – to be discussed later in this article – were to serve as a teaching tool to the church members. “The overall sense is that every time we pass the window we are to remember that we are to have the world on our hearts,” the pastor said.¹



Orlando FBC - Message window

To many Baptists the stained glass windows in the typical Baptist church are but an architectural accent to the sanctuary. To others the windows may offer a sense of sacred space as well as provide a

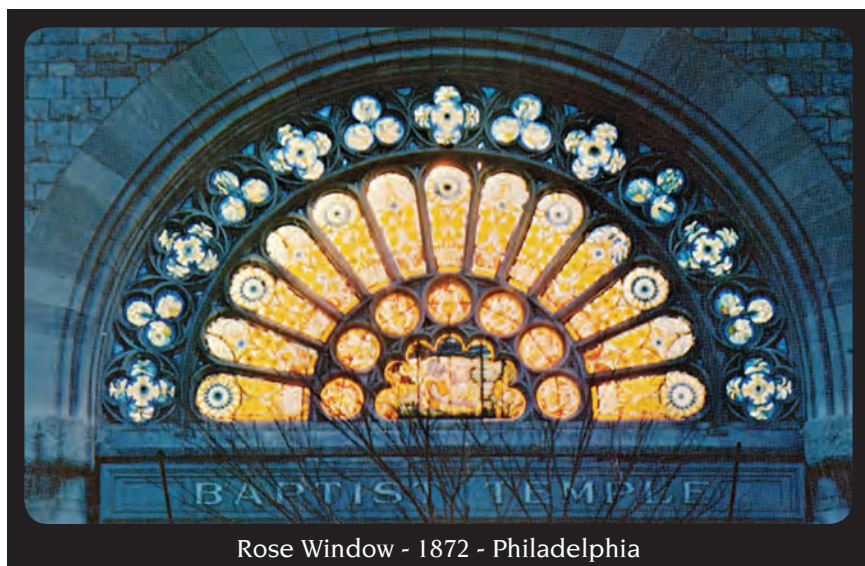


Jacksonville - Hendricks Ave BC - Welcoming Christ

Photo by Tim Rucci

spiritually uplifting experience for the viewer. And in the instance of First Baptist Church, Orlando, the windows are a daily visual lesson of who they are as a New Testament church. However today's Florida Baptist may be surprised to learn that in the early Christian church movement – particularly in the Roman Catholic tradition that evolved after 1054 A.D. – stained glass windows took on a theological and religious education purpose. Centuries later such windows would be condemned as a form of “idol” worship by those who led in the expansion of the Free Church movement that grew out of the Protestant Reformation.

The earliest church building prototype was the basilica. This structure was modeled after the Roman basilica design first constructed in fourth century Rome. Over time some minor variations were made to the Christian version of the basilica floorplan that served Christianity during its first one thousand years. The Christian basilica usually had a single semi-circular wall at the prominent East end (the legendary direction of Christ's second appearance) where the bishop and church elders sat in an area behind the altar. Another contrast between the two was that the secular basilica had as its focal point the statue of the emperor. Christian basilicas focused on the cross with the crucified Christ as the symbol of the grace and forgiveness of God.² The basilica church's basic floorplan evolved over time into a more defined cross shape with the addition of side wings called transepts to stress the symbolism of



Rose Window - 1872 - Philadelphia

the crucifixion. There were no windows in the lower walls, only along the roof lines; the doors were only at one end; and with no provision for seating, worshippers were encouraged to stand near the altar.³

Starting in the tenth century, and continuing during the next six hundred years, the construction of cathedrals and related religious institutions, as was characterized by the Romanesque (1100 – 1200 A.D.) period, resulted in the increased use of massive stone facades, towers and turrets on the exterior as the architectural standard.⁴ In the course of time, the geometry of architectural construction made it possible for the interior spaces of cathedrals to be enlarged and greatly enhanced to permit greater emphasis upon the ritual and mystery of the worship experience. The Gothic (1200 – 1600 A.D.) period produced extremely more symbolism in design and decoration, steeped roofs, vaulted and arched ceilings, soaring height, flying buttresses, and heavily ornamented gargoyles. Also introduced over these centuries was an increasing and extensive use of stained glass as well as increased natural lighting, religious sculptures, and artistic murals.

Historians of glass making have documented that the Egyptians made jewels of glass, beginning between 2000 – 3000 B.C. As one of the “oldest artistic materials known,” glass is made of silica, soda, and lime that is heated and then blown, rolled or poured into desired shapes. “With the addition of chemicals, glass can take on jewel-like colors or assume the purity of crystal.”⁵ The resultant basic glass material, over the years of experimentation, was manipulated into several production formats that include mosaics, painted and faceted stained-glass. In the mosaic application a detail in the planned window’s design (i.e. a person’s body) would be drawn onto and then cut out of a sheet of color specific glass. These several cutouts would be bound together by strips of lead held in place by cement. Gradually the continued addition of the several cutouts would constitute the finished window. In the painted version, the color is not in the glass but the desired image is painted onto a clear glass that is subjected to a glazing fire which causes the colored image to adhere to the glass. Faceting is a variation of the mosaic version process except that the thick glass slabs are cut with a sharp double-edged hammer to the shape of the pattern. Instead of glazing with lead, a matrix of concrete or epoxy is poured around the pieces of glass. And then the whole assembled image is enclosed within a wooden form, which is the exact size and shape of the opening in a building’s wall.⁶

“Color has always been an essential element of glass,” explained Robert Jayson in an on-line essay. “Medieval glaziers created a spectrum of hues through the addition of metallic salts and oxides. Added to the raw glass batch, gold produced a cranberry pink color; cobalt, blue; and copper-bearing minerals created greens and burgundy reds. Starting in the 13th century, glass masters began adding a secondary pigment to the surface of the glass in the form of a silver ‘stain,’ producing golden ambers and expanding the range of color options. These ancient coloring techniques and formulas remain in use today.”⁷

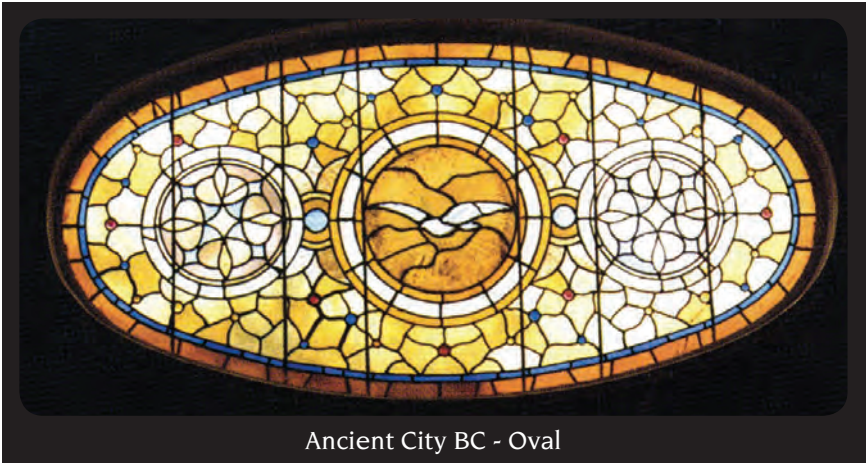
The Venetians by the tenth century are known to have improved upon “the pretty Greek invention of embedding vitreous threads of milky white or color in clear glass,” which is known as lace or reticulated glass, Lewis Day explains. However, “Its use in architecture was confined mainly to mosaic, initially to imitate such semi-precious stones as lapis lazuli, or to supply the place of brighter tints not naturally forthcoming.”⁸ As one glass making industry website notes, “The use of stained glass in architecture has ancient origins dating back to the first century A.D. when wealthy Romans used it in their villas and palaces in Pompeii and Herculaneum. Stained glass was considered more of a domestic luxury than an artistic medium.”⁹

As early as the 12th century, “structural innovations in cathedral architecture allowed for expansion of narrow, vertical Romanesque

windows into Gothic walls of colored sunlight that visualized Biblical, theological, hagiographic, moral, and historical narratives of supreme teaching value and gave stunning glory to God.”¹⁰ As the quality of the glass and the technical skills of the glass blower improved, new techniques in glass production led to the development of stained glass scenes that were capable of providing a spiritual and religious education purpose. In many ways stained glass enhanced the oral tradition in the transmission of



St. Augustine's Ancient City BC



Ancient City BC - Oval

the story of the times and circumstances of how God guided and led the people of Israel and subsequently sent His Son the Messiah. According to Lawrence Lee, both the Hebrew tradition and Christianity practiced oral tradition as a “primary means of passing on the Faith.”¹¹ The use of symbolism in art and architecture grew and by the sixteenth century, this religious symbolism became what was described as a “convenience of teaching.”¹² In medieval Europe – comprised of a majority of people who could neither read nor write – the Catholic Church’s introduction of religious education through stained glass windows imagery, as well as mosaics and fresco cycles, merged “oral tradition with visual representations and became the standard for teaching, reinforcing, elucidating, and experiencing the Faith.”¹³

Catholic observer Carol Anne Jones explained that “the advent of stained-glass windows gave Christians a visual imagery” with scenes ranging from the “Old and New Testaments; the twelve apostles (and prophets) – with each apostle holding a phrase from the Apostles’ Creed; the Jesse Tree of Christ’s ancestry; the life of Christ; the life of the blessed mother; the four evangelists; stories of the saints’ lives,” among other images. According to Jones, cathedral design literally enhanced the priest’s weekly sermon, as the array of stained glass “had the power to underscore his verbal teachings with the rich tapestry of visual images that surrounded the congregation. By simply pointing at a window or series of windows, he could reinforce the narrative of the readings for the day, the thrust of his sermon’s moral, or the depth

of his religious sentiment making the windows teaching artifacts that would always remain present to his audience as an aid to memory and a stimulant to reflection.”¹⁴ In addition to the standard stained-glass windows, the so-called rose window came to be a significant feature of the Gothic cathedral and continues in use in today’s Gothic-stylized and Romanesque-stylized church buildings. The rose window typically is “a large class of circular windows used in churches, although those of the Gothic cathedrals are best known. The term itself was unknown in the Middle Ages, and was coined during the 17th century for the windows’ flowerlike appearance.” “The subdivided circle indicated the unity of all things in Christ.”¹⁵ In terms of its Catholic religious education value, John Harries said the circle, representing eternity, featured “patterns in multiples of twelve, nine, and seven considered theologically significant numbers.”¹⁶

Reformation Created Opposition to use of Images in Churches

Since its formal organization, the Catholic Church’s theology and practices were questioned and demands for change were made in the eleventh and again in the 16th centuries. That later call for reformation of the church, simply described, was a negative reaction to the blatant moral and theological corruption within the Roman Catholic Church – as well as unyielding rejection of what the reformers perceived as idolatrous Catholic practices such as religious pictures, statues, or relics of saints. “The Reformation marked the beginning of treating churchgoing not so much as participating in a liturgy as attending a dramatic performance of the word by a preacher, a choir and an organist,” explains David Stancliffe. Continuing he noted, “Within this new framework, the focus of devotion shifts from the visual to the aural, from the liturgical to the personal.”¹⁷ Leaders of the reformed church movement also sought to rid the church buildings of all vestiges of symbolism and idol worship and revert to simply ‘four walls and a sermon’ as proposed by French theologian John Calvin. Stained glass windows were equally rejected and removed “especially if the subjects represented were the lives of the saints or other non-scriptural scenes.”¹⁸

During the sixteenth century, Anabaptists and Mennonites in Europe and Puritan Separatists and non-separatists in England became identified with what became known as the Free Church movement. “Their position held that a church is truly free when it can assemble individuals who

have the right to exercise their personal beliefs,” explained Baptist historian Robert Torbet. He also noted that as a community of biblical faith, “it is to be governed by the Spirit of God not by political or cultural influences.”¹⁹ As this Free Church movement evolved into the seventeenth century the respective communities of faith and their church buildings were characterized as being either “high” (liturgical) or “low” (non-liturgical). This terminology, which became more prominent during the English Reformation period, ultimately translated into the architectural features of a church building.

Ironically, while the advocates of the Free Church movement rejected all the visual symbols present in a Catholic cathedral, they simply heard the symbolism expressed in “hymns rich in concrete images and emotional suggestion” — in other words, the symbols were experienced “by means of the ear instead of the eye.”²⁰

Needless to say despite the reaction to the use of stained glass windows in church buildings, their use continued throughout Europe and into England. Even the English Reformation did not have a dampening effect upon the use of stained glass and the churches constructed for the Anglican version of the Church of England reintroduced the use of stained glass. However, religious dissenters, particularly the Puritans – who sought to purify the faith and practice of the reformed Church of England – faced persecution in England. Those adherents and other dissenters soon sought religious freedom in the New World. These so-called Puritans constructed meetinghouses that have been characterized as the “ultimate expression of Reformation architecture.”²¹ As a consequence the Puritan came to the colonies “determined to root out from his own mode of worship every vestige of what he regarded as idolatry and popish practice.”²² This anti-idolatry sentiment meant there were no artworks of Christ or Biblical representations, no stained glass, and no statues, all of which were considered by the Puritans as “detracting” from “man’s vision of God.”²³

The Baptist Adaptation

Baptist historian Bill Leonard told *Baptist Press*, that “there was a time when Baptists were almost uniformly agreed on a ‘less is better’ approach to church architecture and decoration.” The professor of Baptist studies and church history at Wake Forest University School of Divinity, said, “Baptists started out as Puritans in terms of their understanding of

the worship environment, which in many ways was anti-Catholic and anti-Anglican.” He further contended that ornate decorations were seen as opulent distractions from the centrality of preaching. Leonard also explained that “Art, along with musical instruments, did not make their way into Baptist sanctuaries until the 19th century, when murals of the Jordan River became popular behind baptisteries.”²⁴

Recognizing the potential of over 40,000 Southern Baptist congregations, one manufacturer of stained glass windows produced and distributed a pamphlet titled, “Buyers Guide to Stained Glass for a Baptist Church.” In making the case for “why” a Baptist church should use stained glass, the brochure emphasizes the “visual language” or the “visual sermon” inherent in the colored glass. The point is further stressed by noting, “Jesus spoke in language that was filled with visual imagery to represent spiritual truth.” The narrative continues by stating, “Jesus used physical objects to teach and instruct.” Concluding the marketing flier notes, “people can hear a verbal message and it can be forgotten, a visual message generally last longer.”²⁵

The guide seems to have taken its cue from the comments of Pastor Jim Henry who led First Baptist Church, Orlando, in 1985 to install several stained glass windows, two of which are 40-feet by 30-feet placed in its then newly constructed worship center. A “Message Window” is a faceted glass ensemble that stretches between two buildings and features the Lamb of God, Jesus Christ on the Bible, and a cross, emphasizing the theme of salvation. The window filling the northwest wall of the worship center is “The Mission Window.” In the center is a dove, representing the Holy Spirit, over the continents of the world, that portrays the Great Commission purpose of the church. A third, smaller window, called “The Master Window” is a Tiffany-type leaded glass that was placed over the baptistery. That image depicts the redemptive work of Jesus Christ, Henry explained.²⁶

Using his church’s ten stained glass windows as visual imagery for a series of sermons was the goal of Dr. Ronnie Gaines, pastor, First Baptist Church, Bradfordville. Earlier this year Pastor Gaines preached a sermon each Sunday that focused upon one of the stained glass windows and the scriptural basis of the imagery. He told his congregation “The windows portray two interwoven stories.” These include “the mission and ministry of Jesus Christ” and the “mission and ministry of the New Testament church.” The ten-week series ran from February to mid-April.²⁷

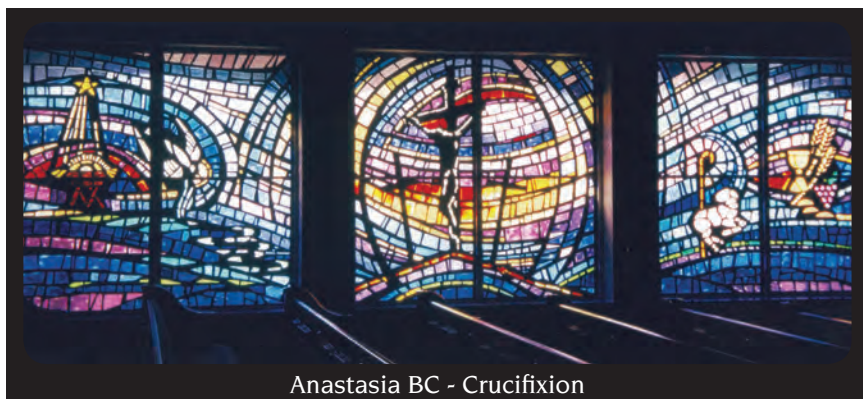
It is believed that many Florida Baptist churches use stained glass and painted glass in their sanctuary, although there is no known inventory of these buildings. However, as a part of this article, several of unique stained glass windows are featured.

The **First Baptist Church, Madison**, still uses its original sanctuary constructed in 1898 of wood in the Queen Anne style of architecture. A unique feature of the octagonal interior plan is a series of stained glass windows that feature New Testament themes.

The stained glass windows in the **Central Baptist Church, Miami**, now called Christ Fellowship BC are among the oldest among Florida Baptist churches that are still intact. They were installed in the four story building and dedicated in 1928. “The stained glass windows are superb and the windows in the dome were in honor of World War I veterans of the congregation killed in battle,” notes a printed description of the windows.²⁸ These windows were “crafted by skilled artisans in the architectural design of ‘High Renaissance,’ and is an inspiring example of Italian and Spanish Christian architecture of the late 15th and 16th centuries.” Jerry Windsor, who wrote a narrative on the windows for the *Journal of Florida Baptist Heritage*, noted, “Two large and thirteen smaller circular stained glass windows surround the rotunda of the sanctuary. Each of these stunningly beautiful windows depicts its own story. The series of windows include: large panels featuring the Life of Christ; a missionary theme of seven circular and oval window segments; and a series of circular windows each featuring a disciple of Christ.”²⁹



When **Anastasia Baptist Church, St. Augustine**, built a new sanctuary in 1997, the congregation planned the inclusion of two major



Anastasia BC - Crucifixion

sets of stained glass windows comprised of three panels each. On the west side of the sanctuary are the Crucifixion panels and on the east side features the Resurrection panels, according to Dr. David Elder, worship pastor at the church. “Some years ago we had a Sunday evening series of sermons based on the windows,” Elder recalled. “Each night we covered the two panels which were not the topic and shined a bright light (from the outside) through the focal window as the pastor spoke about the



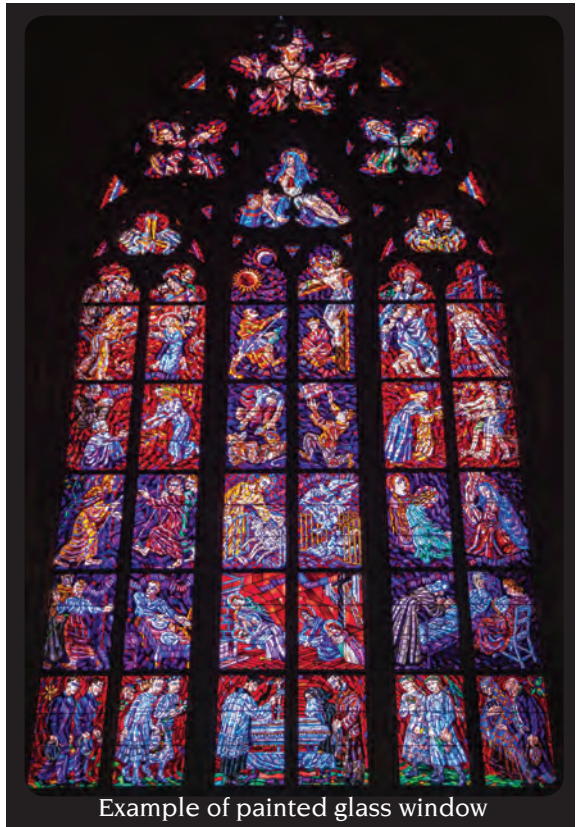
Anastasia BC - Resurrection

significance of the window and its symbols,” Elder wrote.³⁰

The **Hendricks Avenue Baptist Church**, in Jacksonville, was originally built in 1958 and was destroyed by an early morning electrical fire in December 2007. A focal point of the original sanctuary was a 30-foot high stained class image called the “Welcoming Christ.” When the replacement sanctuary was designed and built, plans were set into motion to replace that stained glass image in its original floor to ceiling size. Completed and dedicated in December, 2009, the new sanctuary’s

focal point is the “Welcoming Christ” stained glass window that can be viewed by passersby as they travel in either direction along Hendricks Avenue.³¹

A 40-feet wide and 22 feet high stained glass window is the architectural focal point at the **Olive Baptist Church** in its Pensacola sanctuary. The window depicts the thief that received Christ at the last moment. The central cross being that of Jesus, empty, signifying the resurrection. There is other symbolism



Example of painted glass window



Pensacola Olive BC - Three Crosses

throughout this window, which includes a large crown of thorns encircling the three crosses with Angels at the foot of Jesus, and the thief who confessed. The blue colored glass is symbolic of the new creation of Christ.³²

Numerous Florida Baptist churches use stained glass as a reminder that the good news of the gospel is to be recorded, visualized and proclaimed.

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FLAT ROOF – PITCHED ROOF IN CHURCH ARCHITECTURE

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In church architecture there are many considerations before the local congregation makes design commitments. These considerations include historical, theological and economic issues.

The Church Building

Places of worship can take many forms. In essence, they are spaces that allow for contemplation, reflection and meditation. The traditions steeped within each practice of religion have dictated the architecture of these spaces for centuries. Church architecture services the worship of a particular community. Tom Kingston points out in his article entitled, *The Telegraph*, that “the last architects to work closely with the church were back in the 17th century Baroque era.”¹ The church architecture that we see today has a variety of elements merged together to result in a universal approach to religion. These buildings are manifestations of the values that are shared over a wide range of religious beliefs, but might also be acknowledged by the secular population.

Evolution of Style

The legalization of Christianity sparked an increase in the construction of churches due to the sudden patronage of Constantine and succeeding emperors in the fourth century.² Prior to this time, Christians gathered to have secretive meetings in homes or “house churches” rather than in dedicated public structures. The Roman ‘basilica’ became the architectural form of the Christian church, because it was the standard structural type to accommodate large group meetings created by Roman architects.³ The term basilica was initially used to describe an open, public court building that was located near a Roman town forum.⁴ Today, ‘basilica’ is still a term used in an architectural manner when referring to Christian buildings that contain side aisles and a central nave or center aisle. Typically, the central aisle was wider that led to an apse at the end.

An apse is a semicircular space covered by a dome, and houses the main altar. Very little modification of the secular basilica was necessary to convert it into a church. What remains unchanged and enduring, is the community that understands itself predominantly in terms of its faith and its civic structure.⁵

Christianity developed and expanded within the Roman Empire, therefore the demand for religious buildings to accommodate this growing religious practice was increasing. Thus, Roman architects were employed to create these structures. The most important Roman inspiration was the incorporation of the classical Greek ‘orders’- Doric, Ionic and Corinthian, as well as Roman structural forms derived from the Round Arch.⁶ Roman architecture is especially noted for its masterful engineering accomplishments based upon the incredible use of the round arch. Early Christian basilicas used the round arch mostly in the construction of column arcades, which typically separated the side aisles from the central nave.

Mosaics

Colorful mosaics of biblical scenes and spiritual concepts eventually dominated the interiors of Christian buildings.⁷ Sometimes Christian churches were even called ‘houses of mystery’ as people could not comprehend the significance of the colorful interiors that contrasted with the simplistic exteriors. The exterior of the building did not imply the splendor within.

When looking at the basic form of church architecture as a whole, we can accredit the basilica of the early Christian time period to set the standard for centuries to come – even up to present day church architecture.⁸ Churches built after those first centuries are all somewhat a variation, elaboration, or copy of the basilica form. Even so, it is a history of amazingly rich styles and expressions. Knowing the characteristics of each style greatly enhances a person’s ability to judge “good from bad” when observing church architecture. It enhances our ability to appreciate various interpretations of the sacred religious practice and traditions through the centuries and guides us in our decisions regarding proposals for new churches.

The Church Roof

The roof structure is an integral part of the overall design of any

architecture. The aesthetic look of the roof is dependent on the type and style of the architecture, along with budget considerations, building codes, restraints, and relevant planning. In 2015, First Baptist Church, Graceville, Florida, transitioned from a flat roof to a pitched roof for its educational building. The work was needed and planned to reduce the cost of ongoing flat roof maintenance issues.

Pastor Tim Folds stated that after years of debate it was determined that the only real way to solve the problem was to install a pitched roof on the structure. The church began to pursue this option to solve the problem.

There were several reasons for this decision. (1) to prevent future water problems, (2) to prevent further damage to the structure, (3) to reduce the cost of utilities in the building, (4) to improve the appearance of the structure, (5) to provide better drainage for the structure as well as the church site, (6) to provide a healthier and safer structure for ministry purposes and (7) to provide a place for possible storm shelter during bad weather.

A flat roof is often times incorporated in structures because of its compact design and beneficial space saving quality, however they are much better suited for smaller structures. The process of constructing a flat roof essentially connects a horizontal base to the building's structural ceiling joists and then covered with a waterproof membrane.⁹ Often, flat roofs were constructed with a mineral felt that was covered with a layer of rock chippings in order to provide sun protection to the roof.¹⁰ Unfortunately this material can blister from extreme sun exposure and cause cracking from change in temperature. A common misconception of a flat roof is that it is completely horizontal. However, building codes require there to be a slight degree of sloping of the roof in order for it to handle water drainage issues.¹¹ The roof is slightly sloped to allow rainwater to drain efficiently. The construction of a flat roof involves considerably less labor and materials than its pitched roof counterpart and full replacement of this roof can sometimes be completed in just one day.¹²





Traditionally, flat roofs were utilized as a temporary shelter on the church building while future plans of upward expansion were still developing. The anticipation of adding additional stories to a building is a key detail to be aware of from the very beginning of the design process. The structural elements required to support the weight of a pitched roof or additional building level are greater than that required to support a flat roof. While this is an important detail, most churches are built in stages; a temporary flat roof is applied as a “placeholder” until the final pitched roof is added, or the additional building level with pitched roof is added.

Ideally, the construction of a pitched roof provides the option to take advantage of usable space in a building’s loft area. With a pitched roof, buildings benefit from the added insulation and are able to maximize the use of the bonus space on the second level that will not be afflicted by extremes of temperature like a flat roof installation would.



Cost Factors

While a flat roof is often utilized for design purposes as a characteristic of modern architecture, it is also often selected because it is arguably the most cost-effective option for a roof – when it comes to

the construction. A pitched roof can come with a large price tag. When First Baptist Church, Graceville went from flat roof to pitched roof on its education building the cost was over \$200,000.00. The complex design and significant labor involved in the construction of a pitched roof increases the price. When considering the material costs, pitched roofs are far more expensive than a flat roof.¹³ In addition, installing a pitched roof may result in issues with the depths of the particular property's structural footings, as it places a greater force and load on the existing building's foundations. Because of this, it may not always be possible to manipulate an existing building to replace an existing flat roof with a pitched roof. As I stated earlier, when looking at church architecture, a flat roof is normally constructed as a temporary structure. Fortunately for most churches, careful calculations and surveys often reveal that the existing structure will be able to support the weight of a new, pitched roof because of the early anticipation of vertical additions and expansion.



Maintenance

A major disadvantage of a flat roof is that it requires more maintenance. A flat roof must be monitored regularly because there is no way for water to naturally filter away from a flat roof. The most common problem with a flat roof

deals with the drainage system, which tends to get clogged from standing water and debris.¹⁴ With that being said, flat roofs are not ideal in areas with a lot of rainfall because the roof could become saturated by rain and eventually leak. Typically, we can see that older churches were built with an extremely steep pitched roof and this was to prevent such issues as discussed earlier. A steep pitched roof was intended to protect the church from extreme wind pressures and provide a source of natural ventilation. Unfortunately, a flat roof is less resistant to weather concerns such as wind, as it could detach and 'curl' up on the ends. We can see that heavy protection is necessary for a flat roof choice because of the unenviable disadvantages that are sure to sneak up more than once.

While there are major disadvantages and advantages to both a flat

roof and a pitched roof, we can conclude that the pitched roof is a more suitable option for a church. When a flat roof is utilized for a religious building we can most often assume that it is an impermanent element, and that upward expansion is perhaps still in progress. However, while urban areas are developing in order to fit the needs of the rapidly growing population, other challenges arise for the church congregations that seek to create a statement and expression of faith through its architecture. Involving the congregation in the building design process can help the church to communicate the role that the church plays within its community. This linking participation helps continue the role the church plays as a beacon of light for its personal community.

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“LET THE LITTLE CHILDREN COME TO ME”

W. S. Chandler

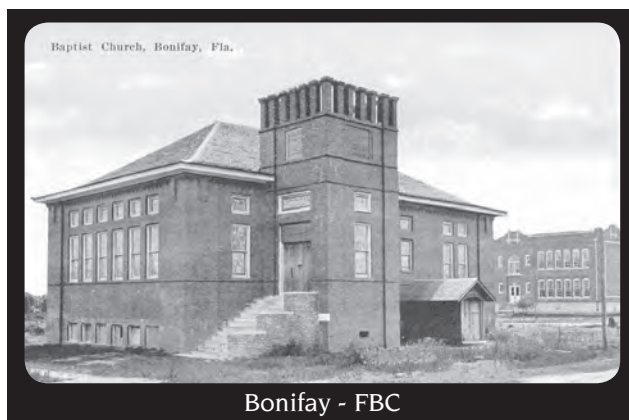
Pastor, First Baptist Church, Bonifay



“Let the Little Children Come to Me”

What do the biblical events Calvary, David and Goliath, Queen Esther’s Beauty Boutique, The Widow’s Oil Shop, Elijah’s Chariot Shop, Adam and Eve’s Apple Shack, the Armor of God, and Samson’s Gym have in common? They are all murals found in the Children’s Education Department at First Baptist Bonifay, which was originally built and used as the sanctuary from 1913 through 1969. First Baptist Bonifay is located in Holmes County, Florida, and is a traditional, 114-year-old church. It was organized in 1899 and has a long history of faithfully serving Christ in Holmes County.

In 1969, under the leadership of Dr. Burney Enzor, the church built a new sanctuary and converted the old sanctuary into a children’s Sunday School department. It was a common occurrence in the 1960s through the 1980s for Southern Baptists to build new churches to catch up with the growth from the 1950s, which allowed them to become the largest protestant denomination in America. *“After WWII, churches made rapid progress in all phases of their church programs, including building. The concept of departments in Sunday School led churches*



to rearrange existing church buildings and to construct new buildings to provide for multiple departments."¹ Often these churches built new sanctuaries next door to their old sanctuaries and left the old buildings to be converted into useful ministry space. These churches expended their financial resources on the new sanctuary, which freed the old sanctuary space for economical ministry space. That is what took place in Bonifay as a second floor was created in the old sanctuary and became the first through sixth grade Sunday School department.

From 1969 to 2013, this space was useful, but included predictable eggshell-colored wall paint that offered little to no décor to help children feel welcome. The walls in this department were silent to the Gospel except for one painting. At the end of the hall in the children's department hangs a picture painted by Mrs. Robbie Oswald in 1997 at the age of 76. It is a picture of Jesus with children around Him, inspired by Matthew 19:13-15,

*Then little children were brought to Jesus for him to place his hands on them and pray for them. But the disciples rebuked those who brought them. Jesus said, "Let the little children come to me, and do not hinder them, for the kingdom of heaven belongs to such as these." When he had placed his hands on them, he went on from there.*²



Jesus and Children

Mrs. Oswald died in 2008 and did not live to see the current murals on the wall of the children's department, but she understood the importance of children feeling welcomed into the church; and I believe that is why she painted that picture.

In 2011, the Evangelism Department of the Florida Baptist Convention introduced a new evangelism strategy called "Love your Neighbor, Share Christ."³ This strategy included the following six expressions to make the church more evangelistic: prayer, serve,

evangelism training, friendly up the church, bridging and harvest efforts, and connecting and deploying disciples. The fourth one of these expressions was, *Friendly Up the Church*, which led the church to the conclusion that there are areas that are not friendly or welcoming to guests at First Baptist Bonifay. One of those areas was the children's department. That space was not warm and welcoming to children. David Burton, Evangelism Strategist for the Florida Baptist Convention, explains: "*Friendly up the children's area of your church makes it something super appealing, very attractive, and very graphic for a child's mind to understand the biblical truth you want them to live by.*" In Matthew 19:13-15, Jesus said, "*Let the little children come to me, and do not hinder them, for the kingdom of heaven belongs to such as these.*" Could it be that our walls were a hindrance for children to come to Christ?

Sunday School began in the 1780's in Britain to help poor children learn to read, and the movement soon spread to America. *By the mid-19th century, Sunday school attendance was a near universal aspect of childhood. Even parents who did not regularly attend church themselves generally insisted that their children go to Sunday School.*⁴ Much has changed in America over the last 150 years, and children are not compelled to attend Sunday School anymore. That is why it is important for churches to find creative ways to attract children and families to attend Sunday School.

A meeting was organized to include the ministerial staff, education leadership, the children's committee, and Sunday School teachers in order to "friendly up" the children's department. The task seemed daunting as we walked the halls of a 100-year-old structure with immoveable supportive walls that were built for another time and a different purpose. The only answer to this task was PAINT. We could not move the walls, but we could paint the walls. We could not change the old stairwell, but we could paint the stairwell. But there was more to do than just paint, and the team asked the question, "Could these walls tell a story?" The answer was yes. These walls could tell the old, old story found in the holy pages of God's Word. These walls could speak! These 100-year-old walls that were built for the purpose of proclaiming the Gospel could speak. So the team began to imagine what these walls could say to our children. Instead of using animals, animation, and Disney-like characters to attract the attention of our children, we chose to

let these walls tell the stories of the Bible and share the Gospel with our children. The Hymn, *I Love to tell the Story*, says it best,

*I love to tell the story of unseen things above, Of Jesus and His glory,
of Jesus and His love. I love to tell the story, because I know 'tis true;
It satisfies my longings as nothing else can do.*⁵

The idea to paint murals on the walls in a church is not a new idea to Christianity. However, murals in churches that tell the stories of the bible--depending on whom you ask and how they are defined--date back to 260-525 A.D.⁶ During the Renaissance, church art flourished and familiar paintings like *The Last Supper* by Leonardo da Vinci in 1498 and the Sistine Chapel ceiling painted by Michelangelo between 1508 and 1512 have become priceless historical art that tells the story of Christianity. This rich, historical practice is still valuable today to share bible stories on the empty walls of our churches.

The decision to paint the walls was followed by a meeting with Al Leach, a Baptist preacher from Slocomb, Alabama, who is also an artist and owner of Al's Sign Service. He loves to work with churches in order to make their walls speak the Gospel. Leach started painting for his home church as a teenager and is still painting today. His sign business is his job, but his heart is in painting the Gospel in churches. In 1970 he began to paint for churches professionally and hopes one day to paint in churches full time. His excellent work is affordable for any church. The church buys the paint, and Leach will work by the hour until the job is complete. He will paint one room at a time if there are budget limitations. His services are possible for any church, any size, and with any budget. But what is most important about Al Leach is that he paints for the Glory of God. Leach made this statement, "The artwork I do is not to show off



Giraffe Wall Mural

my talent, but to show off the Gospel... I want God to use my abilities to help encourage people to come to church, and feel comfortable when they enter the building.” So that is what the team decided to do, and Al Leach began to transform the Sunday School department over a two-month period of time.

Now, when families enter the north glass doors of the education building, “Kidz Kingdom” welcomes them to Sunday School at a check-in station. Once checked in, the families move up the original stairwell that is now “Mt. Calvary.” They will walk past “Jerusalem” on their right and “Calvary” on their left as they make their way up the mountain. The first Bible verse they read is found over Mt. Calvary, *For God so loves... That He gave.* At the top of the stairs, they enter the “sheep pen” (no goats are found here!), and the verse written over the pen is *We are His people, and the sheep of His pasture* (Ps.100:3). From the top of the stairs, they enter a decorated hallway that leads to special bible study rooms: *Adam and Eve’s Apple Shack, Samson’s Gym, Esther’s Beauty Boutique, and Elijah’s Chariot Shop.* Each of these rooms tells a different bible story as the children make their way to their classes. Chris Nelson, Minister to Students at First Baptist Church, shares, “The thing I love most about our children’s department murals is that the kids ask questions about the murals. Their faces light up as the stories come to life right outside their classroom.”



Jerusalem

As they move past these rooms, they enter the age three through second grade bible study rooms, which are found in the “Kingdom

Castle." When they enter this hallway, they see a painting of a boy and girl holding their bibles ready to study God's Word. This boy and girl are used to give directions and encouragement to the children during their Sunday School experience. They are also found in the welcome center and wave goodbye from a window when they leave. This boy and girl provide familiar faces at Sunday School to welcome the children each Sunday.



Calvary

In these hallways, children enter the Castle and walk through the halls with plenty to see. The paintings help to open up the interior walls that have no window space. On the wall at the end of the hallway, there is a painting of a young Soldier of the Cross who has put on the Armor of God. The goal of any church should be to help children put on the Full Armor of God (Eph. 6).

These murals will become a childhood memory as the children grow into adulthood, and these memories will have an impact throughout their lives. There is an age-old saying "a picture is worth a thousand words," and these murals clearly are sharing the Word of God with little children who have not yet learned to read. God's Word promises this, *It will not return to me empty, but will accomplish what I desire and achieve the purpose for which I sent it.*⁷ These murals have torn down barriers between the children



Apple Shack

and Jesus. In a day when the church is losing its influence in our culture, these murals can send a message to families that the church cares about their children.

As I walked through that old building with the freshly painted walls, I wondered what Jesus would say about the murals. I believe He would see many things in our Christian culture that are barriers for people to come to Him. I am reminded of the stories when merchants hindered people from worshipping in the temple, and when the disciples began to rebuke people from bringing little children to Jesus. I believe Jesus



Salvation Soldier

would see these murals as a tool to break down barriers. I believe He would laugh, smile, joke, and talk about these murals. Because Jesus made this statement in Matthew 25:40, “The King will reply, ‘I tell you the truth, whatever you did for one of the least of these brothers of mine, you did for me.’⁸ When we see children (the least of these) laugh, smile, joke, and talk about these murals, we need to remember this verse, ... you did for me.’⁹ This is the moral to the story: these murals welcome children; and when we welcome children, we welcome Jesus. So let’s make sure the little children can come to Jesus!

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SOUTHERN BAPTIST MINISTERIAL HOUSING

Jerry Windsor

Secretary-Treasurer

Florida Baptist Historical Society

Last century there was a saying, “If you are a pastor you live in the pastorium. If you are a parson you live in a parsonage and if you are a rector you live in a wreckage.”

In 2015 there are five things that determine whether or not a Baptist preacher goes to a church as pastor: medical insurance, wife’s job, children’s school and housing. Some would say God’s will is also on the list as number five. That seems heresy until you realize that he who does not take care of his own family is worse than an unbeliever. It is God’s will for a pastor to pay his bills. Living costs today can be staggering. For example, medical costs can be so expensive it can cause a man to lose his job, house and family if he does not adequately prepare. If he chooses to marry and have a family it is God’s will for him to take care of his wife and children.

Luther and Calvin saw marriage as a Christian calling. All preachers are not called to marry, but those who do marry have a sacred calling more important than a personal call to preach. Therefore when a preacher begins to talk to a church about becoming their pastor, it is God’s will for him to have adequate medical coverage, transportation, food, clothing and housing for his family. His wife may work. He may be bi-vocational. He might have inherited a house but somewhere, somehow, the minister has to figure out how to furnish medical coverage, shelter, food, clothing, basic essentials and education for his family.

In the Old Testament there were prophets, priests and Levites. The prophets were normally rugged individualists (Amos, Jonah, Nathan, Jeremiah, Obadiah) who looked not to the left or right for food or shelter. Their home life was rocky (Moses, Samuel, Hosea, Ezekiel) and their financial condition was unstable at best (Jeremiah, Amos). Their emphasis was confrontation and repentance. They challenged culture, criticized conformity and emphasized conduct over ceremony.

Not the priest. His prime interest was tradition, worship, ritual, and

formalism. Priests made stable residents but prophets were pilgrims. Houses and land provisions were made for the priests and Levites but the prophet faced an uncertain future outside the protection of king and country. When the disciples of Jesus were asked to give an estimate of his ministry they named several prophets but not a priest. Society does not choose to protect prophets much less give them medical, housing, and retirement. Jesus pointed out that to follow him meant to forsake houses, land, family and security. The Son of Man had no place to lay his head.

By 1609, Baptists were non-conformists at best. They left home (England) and heritage (Roger Williams) behind. Baptists sought freedom to worship with a spirit filled conscience and refused national, personal and royal financial grants that other religious groups embraced. This independence brought pure air to breathe but it made economic survival an individual and family priority. Bi-vocational ministry for early Baptists was not innovative. It was essential.

As Baptists climbed the social, educational and economic ladder their view of ministerial support changed. Baptist preachers became professionals and lone prophetic voices were swallowed up by priestly functions and societal responsibilities. Southern Baptists began to emphasize “full time” churches after the Civil War and by 1900 the term provision was replaced by the word salary. In 1917 Southern Baptists started a retirement plan that was suggested for every Southern Baptist church. The end of World War II brought the possibility of a G.I. bill for ministerial training and a national housing shortage forced churches to consider local, on site housing for their pastor and his family.

Clifton J. Allen said the Sunday School Board was begun with a mission but without an organization. The coming of James L. Sullivan (1910-2004) in 1953 as Executive Secretary-Treasurer of the Board, brought a time of necessary and radical board re-organization. New ministries were begun and former ministries were given specific assignments and responsibilities. The eight primary leaders under Dr. Sullivan were Norris Gilliam (Contracts and Investment), Leonard Wedel (Personnel Manager), J.M. Crowe (Administrative Assistant), Clifton J. Allen (Editorial Secretary), Keith Von Hagen (Merchandise and Sales), W.L. Howse (Education Division), R.L. Middleton (Business Division) and H.E. Ingraham (Service Division).

Ingraham had primary responsibility over advertising, art, library

services, recreational services, the Dargan-Carver library, survey and statistics, and the Church Architecture Department. That ministry was led by W.A. Harrell as Secretary. The Church Architecture Department was begun in 1940¹ but was not fully organized until the coming of Dr. Sullivan in 1953.

The *Southern Baptist Encyclopedia* (Vol. 2, p. 1338) in 1958 reported that architecture guidance was under the area of specialized ministries. The article stated that “The service of the architecture department is extended to churches to assist them in construction plans. This involves interpreting the spiritual values of properly designed buildings, evaluating building needs, relating building facilities to a sound educational program, advising about building materials and equipment, and evaluating preliminary and final architectural plans.”

The Beginning of SBC Pastorum Interest

Southern Baptists have shown an interest in ministerial financial support from the early days of the convention. Associational minutes, state convention concerns and written reports show early interest in ministerial compensation, property ownership and building plans. State papers called for a trained ministry, a cared for ministry and a church building in every county seat town. These goals influenced the building of local church meeting halls, seminaries and colleges. Associational annual reports called for the listing of building costs, property values and ministerial salaries. Church staff compensation and salaries were reported in associational minutes well into the 1950's. This was done until insurance, retirement, housing, and utility provision made it too difficult to accurately report the actual income of a pastor or staff member. It could have been continued but churches began comparing compensation packages listed in the associational minutes and realized it was comparing oranges and apples. Some churches offered a travel or insurance subsidy and some paid it all. Some churches furnished housing and utilities and others offered just one salary package. Through local church scrutiny, Internal Revenue Service diligence and church clerk interpretations, housing provisions went unreported and were left in the hands of the local church.

The coming of Prince Emmanuel Burroughs (1871-1948) to the Sunday School Board brought changes. Burroughs was a graduate of Baylor University and Southern Baptist Theological Seminary. He had

served in the pastorate in Texas and Kentucky and knew something about the need for ministerial housing. He came to the board in 1910 to direct the work of teacher training. He succeeded in setting up a system of records and built a training course from 8 to 57 books by 1943.²

It was Burroughs who sensed a special need for convention wide leadership in the acquisition and building of adequate church facilities that included church buildings and pastoriums. From 1914-1940, Burroughs had the responsibility to direct the boards work in this area, until a separate department of architecture was created in 1940.

Advantages of Church Owned Pastors' Homes

In 1915, Burroughs wrote, "Every church, so far as possible, should have its own pastors' home."³ Burroughs was firm about his conviction and stated, "The benefits and blessings which come to the church and to the pastor from the possession of a pastors' home are so evident that they hardly need to be argued."⁴ In a rather progressive and logical way Burroughs presented nine reasons why churches should have a pastorium. First, he noted that funds could be raised for this project that could spark meaningful pride, vision and interest in the local church program. Second, it could encourage tenure on the part of the pastor. Third, it would be logical to assume that teachers, preachers, military troops and denominational workers need adequate and enjoyable housing. Fourth, the furnishing of a ministerial residence encourages family development and tranquility. Fifth, it provides the occasion for some wealthy member to gift a house to the church. Sixth, the provision of a house adds to the monetary support of the pastor. Seventh, a nice home can be an inducement in securing and holding a pastor. Eighth, Southern Baptists need to step up like other denominations and provide ministerial housing. Burroughs noted that nine percent of Baptist churches furnished homes for their pastors but this was exceeded by the Presbyterian churches who had "manses" in 35 percent of their church fields and Methodists had 32 percent of their churches with "parsonages." Ninth, pastoral homes were especially needed in the rural areas and that was in the very heart of Southern Baptist work.⁵

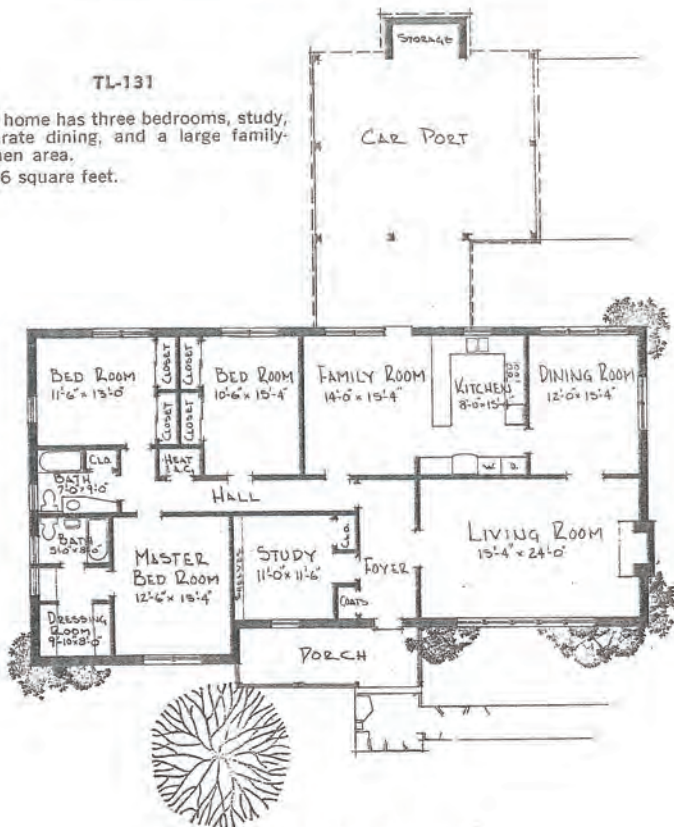
Some Considerations in Choosing a Pastorium

Joe W. Burton served as editor of *HomeLife* magazine and saw the need to make ministerial housing a spiritual matter.⁶ Burton felt



TL-131

This home has three bedrooms, study, separate dining, and a large family-kitchen area.
2,336 square feet.



CHURCH ARCHITECTURE DEPARTMENT
SUNDAY SCHOOL BOARD OF THE
SOUTHERN BAPTIST CONVENTION
127 Ninth Avenue, North
Nashville, Tennessee

Floor Plan TL 131

that every house ought to be dedicated to God (Leviticus 27:14) and especially the home of the pastor. Burton felt the bonds between husband, wife, children and congregation were tender commitments that were to be taken very seriously. Burton said the stones, brick, mortar, lumber, and choice of colors were all for holy purposes. This spiritual dimension should include careful consideration that plans, construction and maintenance be done with “diligence and skill.”

Morton Rose in his article “The Pastor’s Home” is even more comprehensive in his suggestions for ministerial housing. Rose said a committee should be formed by the church to inspect where the pastor lives. Present and future family needs for privacy, space and storage should be of importance. Rose also noted that location of a house, size of the house, preliminary drawings of the house and the financing of the purchase or construction of a pastor’s home were very important.⁷

Problems Related to the Pastorium

This writer lived in church pastoriiums for 23 years before choosing to purchase a home. Having lived in different pastoriiums in four different southern states it is worth noting that all four were brick and two of them were on the same property as the church building. Two of the pastoriiums had a prophets room and one of the pastoriiums had water provided from a spring in the woods of adjoining property. Every pastorium we ever lived in was adequate and functional. Some were more modern than others but all were sufficient for our needs.

Charles Miley in a paper entitled “Pastor’s Homes” saw seven potential problems in pastorium ownership by the church.⁸ There was first of all the very problem of legally owning a house and property. Miley pointed out in his article that a survey of 1,171 churches was taken and 95.9% of the churches owned the property where the pastor lived. However there are always legal and logistical hurdles that must be taken into consideration. Second, a decision must be made as to the ownership and provision of basic appliances. Third, the size of a family that will occupy the house must be taken into consideration. Miley noted that in the 1,171 churches surveyed all the ministerial families had four persons or fewer. Four, tenure must be considered because a house will need fresh painting and replacements with a new pastor and family. Five, the location of the pastor’s home in relation to the church must be considered. Miley reported that surprisingly 55% of the pastors surveyed

preferred the house to be located next to the church. Six, the pastor's home in relation to other homes in the community must be thought through. Most churches want their ministerial housing to be equivalent to the other homes in the community. Seven, the use of the pastor's home by various church groups must be given some thought. This has ramifications that include counseling, committee meetings and social gatherings.

Southern Baptist Architecture Plans

In about 1955, the Church Architecture Department of the Sunday School Board came alive with a 22-page brochure entitled "Home for the Pastor." Ernest B. Myers was the architectural consultant for the Church Architecture Department and he presented the publication under the subtitle "Your Building Program Should Provide One."⁹

The brochure has words of wisdom from Myers (introduction), John D. Freeman ("Planning the Pastor's Home"), Joe Burton ("A House Dedicated"), and Morton Rose ("The Pastor's Home"). The booklet also presents 14 different house plans in enough detail that the better than average contractor could build the house without blue prints. Detailed drawings would have been helpful, but most Southern Baptist churches in the 1950's were building pastoriums with local labor and no blue prints, no architect and no on sight guidance. It was not unusual for the men and women of the church to build a pastorium with one gifted church member as supervisor and many church members working on the foundation, framing, sheet rock work, roofing, painting and decorating. All of this would go on with money being raised Sunday by Sunday. An agrarian "Harvest Day Offering" was often taken at the time that cotton, corn, peanut and oat crops came in.

Ernest Myers and associates gave a professional punch with their 14 plans and also offered suggestions as it related to building style and room arrangement. In the fourteen plans presented by Southern Baptist architectural drawings there were seven different styles suggested for the local church to consider.

Economical Style. (TL-141) This was the smallest of the 14 pastorium plans presented. It was 1,595 square feet and as basic as a house could have been. Surprisingly the plan had four bedrooms but the smallest was 8'6"x11'. There were two baths but the bath in the master bedroom was 5'x7'4". As we all learned to say in our first pastorates,

the house was so small you had to go outside to change your mind. This economic plan included a 9'x11' kitchen and a 9'x10' study. There were probably times when the wife and children looked at that "large" study and longed for the space.

Efficient Plan. (CY 141) The Efficient Plan had 2,020 square feet with four bedrooms and two baths. This plan had no car port or garage. All the 14 house plans had a study or office area and this plan had a 10'x12' dining room and a 11'x11' study.

Traditional Plan. (TL-121) There were only two bedrooms and two bathrooms in the Traditional Plan but it had 2,165 square feet. The master bedroom was 14'x14'6" and the kitchen was 13'x14'6".

Missionary Home. (TL-132) Consideration was given to the fact that in the 1950's numerous associations were building homes for their associational missionaries. This 2,670 square foot home plan had a 9'x11' office and a 11'x17'8" conference room. There was a foyer between the living room and the conference room with a separate entrance for the office.

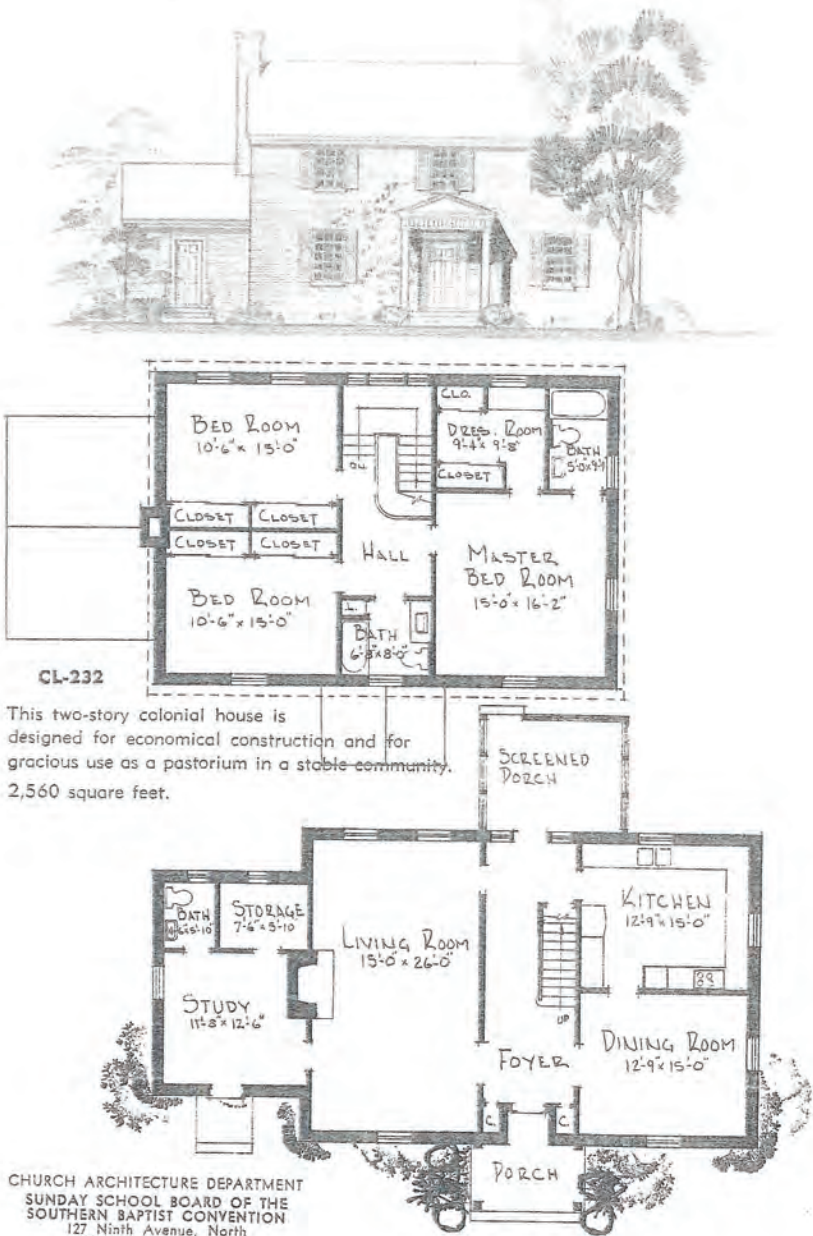
Colonial Style. (CL 231) According to the Oxford Dictionary of Architecture and Landscape Architecture, the colonial style is "applied to styles of architecture derived from those of the motherland in a colony." 10 The American Colonial is a modification of the English Georgian or Queen Anne styles. Sunday School Board architects gave 3,010 square feet of space to provide three bedrooms, two and one half baths, a breakfast room, dining room, family room, living room and study.

Split Level. (CY 241) The Split Level plan for a pastorium called for 3,040 square feet and a play room in addition to the family room. There were four bedrooms and two and one half baths. The study was 12'x12' and the dining room was 11'x12'.

Contemporary. (CY 132) This 3,100 square foot pastorium had three bedrooms, two baths, a breakfast room, living room and 14'x14' master bedroom.

These fourteen plans had some rather unique suggestions. One plan (CL 231) had a workshop and walk in closet. A screened in porch was called for in TL 141. Cy 242 had four bedrooms and each of them were 12'x16'.

There is no way to know the exact impact of these fourteen plans upon the pastoriums built in the Southern Baptist Convention, but I think I have lived in two of them.



Floor Plan CL 232

Current Thoughts on the Pastor's Home

In 2015 Daniel Sherman published an online article entitled, "Church Parsonage. To Parsonage or Not to Parsonage."¹¹ Sherman states that as a pastor he has tried it both ways. He states that he feels there are three advantages in a church owning ministerial housing. He lists easier transition, no property taxes and less trauma on imperative maintenance as reasons for the whole body to own the property. Sherman also points out three disadvantages to the church owning the property. There is the potential for conflict, the cost of upkeep and the fact that ministers are not building up equity for retirement.

Personal Reflections

After preaching for 59 years I think I can weigh in on this subject in a personal way. Here are some thoughts that come to mind when I think of ministerial housing.

Background of the minister and wife. Jerry Mae and I never lived in a house that our parents owned. They rented and my family lived in a house furnished by our relatives. When I left for college I left a house that did not have running water or an inside bathroom. My first running water, air conditioning and inside bathroom was a dormitory in college. Therefore both Jerry Mae and I actually had realistic expectations for furnished housing wherever we lived. This proved helpful in two summer mission experiences where we actually lived in the church house (Minneapolis) and where we actually lived in a basement (Washington State).

Home Furnishings. Jerry Mae and I finished college and seminary. We had graduate degrees but we were broke. The good news was we had no debt but the bad news was that at age 27 we had no money either. Therefore in our first pastorium experience we had to purchase furniture one chair at a time. We made it fine but entertainment of others was somewhat interesting.

Basic Necessities. Our first pastorium experience was one where the water came from a spring 300 yards from the house on the property of someone else. The spring would go dry about every six months and we had to haul drinking and cooking water from three miles away. As soon as Jerry Mae got a teaching job we spent her first \$1,500.00 to drill a well for the pastorium that belonged to the church and was adjacent to the church building.

Down Payment. Jerry Mae and I worked and saved. I was a pastor 23 years and she taught school. We raised and educated two children who got college degrees with no student debt. At age 50 our church was kind enough to permit us to receive a housing allowance and buy our own house. Our down payment came from a small family inheritance and our savings.

Size of house. Every house we ever lived in met our needs. However at age 50 we were able to purchase a 2,300 square foot house with three bedrooms, two baths, an outside study and outside steel barn. We paid \$60,000.00 and paid the mortgage off in 20 years.

Equity. We could probably sell our house now for \$75,000.00. We put on a new roof last year (\$9,000.00) and a new HAC system (\$4,800.00). Therefore no real profit could be claimed at the sale of our house but it meets our retirement needs and is very convenient to work, worship, restaurants, post office, grocery store and drug store. All of our social requirements including banking, civic clubs and dinner groups are within walking distance of our house.

Taxes. There are some disadvantages in paying \$600.00 a year in house taxes but there is also pride in being a part of the tax paying community.

Conclusion

All ministers soon come to a happy conclusion as it relates to salary, medical insurance, transportation, and benefits. They conclude that God will meet all our needs according to his riches in Christ Jesus. I am convinced that includes ministerial housing also.

END-NOTES

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2. A.V. Washburn. "Prince Emmanuel Burroughs." SBE, Vol. 1, p. 210.
3. P.E. Burroughs. "Suggestions and Plans for Pastor's Homes." Sunday School Board. Nashville. 1915, p. 3. This publication has 23 pictures of pastoriums in eight states but only three detailed house plans.
4. Ibid.
5. Ibid, pp. 3-13.

6. "Home For the Pastor. A House Dedicated," by Joe W. Burton. Church Administration Department. Sunday School Board of the Southern Baptist Convention. About 1955.
7. Morton Rose. "The Pastor's Home." Church Administration Department. Sunday School Board of the Southern Baptist Convention. About 1955.
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9. Ernest B. Myers. "Home for the Pastor. Your Building Program Should Provide One." Church Architecture Department. Sunday School Board of the Southern Baptist Convention.
10. James Stevens Curl. *Oxford Dictionary of Architecture and Landscape Architecture*. Oxford University Press. 2006, p. 187.
11. Daniel Sherman. "Church Parsonage. To Parsonage or Not to Parsonage." Copyright Daniel Sherman 2006-2012.



IF THESE WALLS COULD TALK!

Bill Davis

*Chair of the Music and Worship Division
Baptist College of Florida*

How often have we heard that rhetorical statement! What have the rooms of our homes, places of business, and even our churches witnessed? Actually, our worship space does talk. In many ways, it gives insight into our beliefs about the nature and character of God, His church, and our worship.

Worship Space speaks through the Centuries

From the time the nascent church met in an upper room in Jerusalem and received the Holy Spirit, down through the centuries, and all the way to today, Christians have gathered regularly to worship. For much of the first three centuries of the Church's existence, her congregations met necessarily in the secrecy of homes, avoiding notice of the Jews and persecution by the Romans. But then, in the early fourth century, the establishment of Christianity as the official religion of the Roman Empire launched a one hundred-eighty degree change: the Church emerged from hiding, and began to design and build grand edifices of worship--majestic cathedrals.

The Orthodox branch of Christianity expressed her value of visual symbol in painting and icons set in ornate surroundings. Catholics and other liturgical denominations considered the altar, or communion table, the centerpiece of worship architecture. Reacting to both concepts, the Puritans opted for a sparse and simple worship environment with very little visual stimuli, placing the pulpit, rather than the altar, as centerpiece.

Wesley's followers met in a large building in London used to manufacture cannon—the Foundry. Revivalists in early America met in tents and schoolhouses. Charles Finney, a nineteenth century Presbyterian pastor, took the interior architecture of the camp meeting tent (the choir behind the pulpit) and appropriated it for his church in Oberlin, New York.

Among other venues, Christians today meet in store fronts, schools, theaters, and in houses of worship built specifically for that purpose. Historically, and today, the manner in which worship space is built and arranged communicates what we believe about worship, the Church, and even our concept of God.

Our God-concept

One pole of our concept of God is *transcendence*-- the “otherness” of God—the mystery, the awe, the *numinous* of Creator God. An Old Testament name for God which describes this facet of His nature is *ELOHIM*—mighty, strong Creator. In Isaiah 9:6 the prophet declares, “and His name shall be called Wonderful Counselor, Mighty God (ELOHIM), Everlasting Father, Prince of Peace.” At the opposite pole stands the concept of *immanence* -- the nearness, the closeness of God. In the Old Testament, one of the names for God was *Yahweh-Shammah*, or “the God who is near, or “God is there.” In his vision of a restored temple, Ezekiel describes the city of Jerusalem this way, “And from that day the name of the city will be The Lord is There.” (*Yahweh-Shammah*) The prophet Isaiah foretold the coming of Messiah, proclaiming that His name would be *Immanuel*—God with us. In His Great Commission to the Church, Jesus promised he would be “with” his followers until the end of the age. A great mystery of the faith is that the God who is the Creator of the universe, the High and Holy God Almighty, the *transcendent* God, is also the *immanent* God, the One who is near us, desiring relationship with us.

So what does that have to do with worship space? Some church buildings seem to point us to a transcendent God through the employment of lofty spires, high ceilings, beautiful architecture, art, and furnishings. The use of light, or the absence of it, creates a sense of mystery and reverence. Many early churches and cathedrals, such as the *Hagia Sophia* in Istanbul, featured a large painting of Christ as Creator and Ruler of all—Christ *Pantocrater*, looking down on the saints from the most prominent dome of the building. Other houses of worship, especially modern ones, seem to point us to the *immanence*, or closeness of God. Rather than focusing on the ethereal, features such as lower ceilings, casual furniture, and the absence of symbol, such as baptistry, pulpit, or table tend to focus on familiarity with an approachable God. Probably the best in worship space combines both concepts. Christians

need to know that the transcendent God of the universe is also the God who is near. To reflect both facets of God's character in worship space requires thoughtful planning.

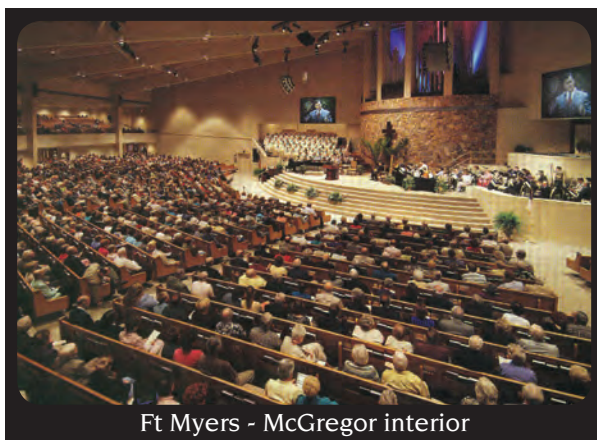
Our Worship Concept

Our walls also tell the story of our beliefs on worship. Recently, the organist at a church I visited proudly relayed, "this sanctuary was built around the pipe organ." A few years ago, the new worship center of a mega-church in south Florida was designed especially with its annual Broadway-style Christmas pageant in mind. Many houses of worship of various traditions—liturgical, evangelical, charismatic, and contemporary are built with "what happens on the stage" in the forefront of planning. A popular sound design concept for modern churches is to make the building as acoustically dead as possible, so that the sound coming from the "stage" can be electronically reinforced and controlled as accurately as possible. In some churches, the platform is brightly lit, but one needs the assistance of an usher with a flashlight to make it safely to a seat.

I wonder if, by placing the emphasis on the platform and all that happens there, we could be tacitly communicating to our people that they are primarily spectators in worship. Without words, are we saying, "please, come in and sit in the shadow of this magnificent organ and hear a well-polished choir perform worship for you."? Or, "come on in, grab a latte in the foyer, sink down in a theatre seat (with a cup holder on the side), and sit back to enjoy the show ('cause you're not going to hear yourself or others sing, what with the dead acoustics and high decibels from the stage.)

Soren

Kierkegaard, in his famous challenge toward a paradigm shift in worship, described typical worship as a theatre environment: the people on the platform as actors, God as the prompter who



Ft Myers - McGregor interior

whispers lines to the worship leaders, and the people in the pew as the audience. He challenged the Church to consider this shift: the people as the actors—those who are actually “performing” worship, the leaders as the prompter, assisting the people in voicing their worship, and God as audience. In his book *Worship is a Verb*, Robert Webber made the argument that worship is something we *do*, not something that is done for us.

Worship space, furniture, sound and lighting can communicate an invitation for “the people in the pew” (or chairs) to engage in worship. The chapel at the school where I teach has wonderfully live acoustics.



Orlando FBC interior

When our students and faculty lift their voices in praise, everyone hears “the room sing.” Reinforced by the acoustical properties of the space, we are all aware of being immersed in a united voice of praise. Because individuals don’t sense that they are singing alone, each is encouraged to sing out all the more. Yes, sometimes we utilize modern music that is on the louder side, but our student leaders are adept at reducing the volume of instruments or amplified voices from time to time, allowing worshipers to hear themselves and their brothers and sisters offer up a unified congregational expression of praise.

Many churches effectively utilize theatre lighting for drama and for other emphases. But bringing the lights up on the congregation during times of their engagement, such as singing or reading scripture, can communicate to them that their participation is encouraged, valued, and expected.

Some seating arrangements are designed so that congregants can see each other at least at an angle, instead of viewing only the backs of heads. The idea is to communicate a sense of fellowship, or *koinonia*. A congregational experience at a recent worship conference was called

“worship in the round.” Leaders sat in the center of a huge circle, with participants gathered around on every side, facing each other.

Our “Symbol” Concept

The idea of symbol has been central to our faith since Old Testament days. The most important feast of the Jewish year, Passover, is filled with symbolism—an unblemished lamb, blood on the doorpost, bitter herbs, eaten with sandals on feet and staff in hand. When God guided Israel across the Jordan River, He instructed Joshua to stack twelve stones at the edge of the Jordan, “so that in time, when the children shall ask you...” He had the Israelites construct shelters in which to live for two weeks every year, to help them remember the forty years His people wandered in the wilderness.

The two primary symbols God has given the Church are baptism and the Lord’s Supper. They are powerful symbols expressing elements of our faith we hold dear. But some churches will parade the kids out of the worship space before these expressions of worship occur. Are we missing the opportunity to communicate visually and experientially elements of the faith that children need to learn?

Related, the primary visual symbols of the Church over much of the past two millennia have been the font or baptistery, representing initiation into fellowship with Christ; the table or altar, representing the sacrifice of Christ and our communion with Him; and the pulpit, representing the centrality of the Word and biblical preaching. Yet many modern-day churches have opted to remove these powerful symbols, for fear the worship space may feel “too churchy.” With our generation arguably being more visually oriented and symbol-conscious than ever before, I wonder if we are missing a great opportunity to communicate the major tenets of our faith through these important symbols.

Conclusion

Of course, readers will hold divergent views on the topic at hand. But perhaps we can agree that gathered worship, which takes place in space and time, is impacted by its surroundings. An underground church in China or Somalia, or a store-front church in the Northeast may not have much choice in its use of worship space. However, as we have opportunity for decisions on designing and building worship space, it is important that we spend time contemplating the function of the space,

and how we can best design it to facilitate worship according to our faith. It means that planning of worship space must include theological forethought from church leaders and building committees. Factors such as architectural beauty, acoustics and sound reinforcement, lighting and visuals, proximity of leaders and people, inclusion or exclusion of symbol, should be thoughtfully and prayerfully considered. Even in current buildings, consideration should be given regularly to whether the space reinforces or detracts from what we believe, and how it is communicated through worship.

“If these walls could talk.” Well, as a matter of fact, they do.

ARTISTS GO TO CHURCH

The following is a 2015 interview with commercial artist Allen Leach and studio artist Keith Martin Johns. (editor)



Keith Johns

E. Tell me about your birthplace.

Allen: I was born in Louisville, Kentucky and raised primarily in Johnson City, Tennessee.

Keith: I was born and raised in Englewood, Florida.

E. Tell me about your conversion experience.

Allen: I was saved on March 23, 1965. I felt called to preach at age 15 and preached my

first sermon in April, 1965.

Keith: I was saved at age 26. My conversion was dramatic with much conviction, and literally falling on the ground, confessing my sin and asking God to save me.

E. Was your art interest the result of a Christian calling?

Allen: I have been interested in all forms of art as long as I can remember.

Keith: Some see it as an interest and not a gift or calling. I have been interested in art since I was a small kid. Even as a lost person I realized art was a gift from God.



Allen Leach

E. Tell me about your educational background.

Allen: I attended Tennessee Temple and Baptist Bible Institute.

Keith: I received my B.A. from Trinity in Florida and my MFA from the Academy of Art University in San Diego, California.

E. Share more about your art training.

Allen: I trained by doing it. Commercial art just came natural to me. It seemed every time I signed up for some art course I ended up teaching it.

Keith: I was really trained in commercial art also. I have been in the art business since age 19. We painted gigantic billboards, then I went into screen painting and I sold out all of that at age 26. I went from commercial art to the fine arts. I ended up going to AAU in California to study because of their combined emphasis on art classical knowledge and Christian apologetics. I studied under Tom Woodward who was influenced by C.S. Lewis.

E. Is there someone who works closely with you in your art work?

Allen: My wife Linda works with me some.

Keith: My wife Linda is co-owner and administrator of our business. She handles the office work and has begun painting some on her own now.



Keith & Linda Johns

E. Who were some people or mentors who helped you early in life in your art interest?

Allen: I had a first grade teacher who said, “Oh Allen, you are such an artist”. That was at Cherokee Elementary School in Johnson City, Tennessee. That was like a fire in me.

Keith: My parents and grandparents helped me. My grandmother gave me the supplies and my mother gave me the encouragement.

E. What are your basic goals in the arts?

Allen: I want to win people to the Lord before the rapture comes.

Keith: There are always survival goals that have to be addressed. Art can awaken the slumbering soul. I see myself as John the Baptist. I want them to behold the Lamb of God.

E. How do you use your art as it relates to the gospel?

Allen: Currently I use chalk talks, special emphasis at Christmas or Valentine’s Day. I see myself as an art evangelist. I do it to win people to the Lord and help them grow in the Christian life.

Keith: Lines, light, texture, color, space are some elements that show classical form and also the realism of the gospel. Light is a good example. Jesus talked about light. John talked a great deal about the contrast of light and darkness.

E. What art medium do you prefer to work with?

Allen: I feel art is my tent making program. I have served as pastor of three different Southern Baptist Churches in my ministry. I currently do art evangelism and interim work. My commercial art pays the bills for my art ministry. I can do large outdoor murals with special pigment paint, chalk sermons and special occasion drawings in my work.

Keith: I prefer oil. I have worked with water color, gouache and acrylic.



E. What are some of your favorite accomplishments in your art work?

Allen: I have done race car lettering, I have published cartoons in national magazines, I had an oil painting that toured with a Southern art exhibition. You mentioned earlier about my painting the map on the wall while I was at

Baptist Bible Institute in Graceville. I went there as a student in 1975. Dr. J. W. Lee wanted some Biblical maps on his classroom wall. I used transparencies and Dr. Lee highlighted the places he wanted me to put on the map. The maps are still there and are still being used.

Keith: I have been painting Florida art for 35 years. Currently I am involved in the “Glory of God Collection”. This is where I take a Biblical truth and bring it to life. I am doing Biblical narrative or Biblical history through the arts. I already have eleven of these and in each painting I try to compress the moment. I want to tell the whole story in that one scene or event. I use live models, hand built props, hand sewn costumes and special lighting. The gospel is portrayed in one scene, for instance, like the good Samaritan. The Samaritan is looking up. It portrays fallen man in need as he looks up for help. Too much art is scenes where the view is looking down on Jesus. Art is best and most authentic when one is looking up to Jesus. This “Glory of God Collection” can be a gospel catalyst.

E. What are some of the circumstance or who are some of the people that influenced your art?

Allen: When I started as a student at Baptist Bible Institute I checked books out of the library that showed you how to do chalk talks.

Keith: Warren Wiersbe talks about how you can use words, metaphors and images to launch into the gospel presentation.



E. What are some of the best ways a local church can use your art?

Allen: Our kids are growing up in front of television, with cell phones and computers and we are failing to use art as we should. Art could be used in the local church to make it exciting for a child to study the Bible and challenging for a young person in their Christian life. I have done murals in local churches. I do chalk talks. All of this can be done in an evangelistic way.



Keith: There are many arts. Art is dangerously beautiful. Music is such an important part of the arts and can be used to tell the gospel as art shows the gospel. We need to cultivate and train our youth in art as they worship.

E. How may the church lead its youth to see the possibilities of art in Christian worship?

Allen: You could have art courses in the local church. There are Christian artists who would gladly give of some time for this.

Keith: Leadership can be trained in art appreciation and worship. Art parties can be staged where youth and families can in one session create a painting together. The interest that youth have in electronics can also be used in exposing them to the arts and the gospel.

E. What are some of the best ways the church is using your art work now?

Allen: I use chalk talks to share the gospel. With new paints and lighting

technology this mode can be very appealing. In many churches they put all this on a large screen so all the congregation can see what you are portraying. I use the Old Testament and New Testament for my ideas but all the presentations are used to share the gospel.

Keith: We have a “Worship Arts in the Church” course at the Baptist College of Florida. Art is also open to singing, storytelling, drama, sign language, dance and poetry. Christian schools are an excellent place to train leadership in the arts.

E. Where do you currently have an art shop or studio?

Al: I have Al’s Sign Service at Slocumb, Alabama. My phone number is 334-886-2528.

Keith: I have the Art Design Center in Graceville, Florida. My phone number is 850-360-4908

E. How can we get more gospel into the market place through visual arts?

Al: Teach art in the classrooms of our Christian schools. Train those interested in art when they are young. Teach them practical art. How to do it.

Keith: Use art in visual aid in public worship. Use sidewalk murals. Train college students in art and then lead them into a prison ministry where art is taught. Use art in public places and permit people to raise questions as to technique, goals and aims.

E. In what ways is Christ glorified in your art?

Al: I like to start with art and head toward the cross. I can start with “confusion” in words and art symbols and point out how we are confused today about creation, salvation, the family and then point the audience to a picture or the word Jesus.

Keith: Art assists the artist in fulfilling his calling. Art can explain redemption, salvation and point people to the gospel.

E. This issue of our journal is on the art of architecture. If you as an artist could talk with a building committee, architect or designer before they get started on a church project what would you like to say?

Al: I would suggest themes, proper signage, nice labels, uniformity.

Keith: Give attention to themes. Windows, statues, special materials and whatever you do, do it well and right.

E. What do you see as to the future of art in Southern Baptist Churches?

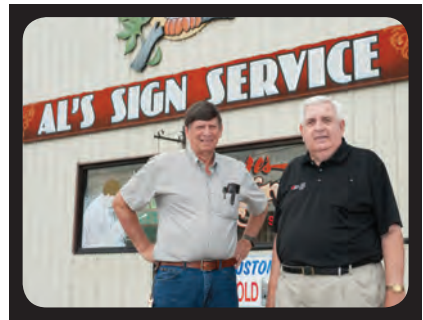
Al: Some young people want to be trained in the arts. We need to assist them through the local church. There is a low trust level now between churches and the arts. I want people to see Jesus. We could teach art in our Christian schools and have homeschoolers trained in the arts through a local church.

Keith: Murals could help answer art questions. Paintings could be important visual aids in worship. Churches can be a resource in answering questions as it relates to history, ethics, culture and the arts.

E. Is there some issue you would like to mention that I failed to address in my questions and observations?

Al: I want people to see Jesus. The only thing that lasts is what we do for Jesus. I am 65 years old and I am on the homestretch. I want to do as much as I can for the Lord as long as I can.

Keith: First of all we are Christians. Protestants have been afraid of the arts. We have permitted the world to dominate the arts when the Holy Spirit has all the resources for us to engage our society with the gospel.



E. Thank you and I wish you both the very best in your work and calling. My prayer is for your continued faithfulness and may the Lord give you fruit for your labor.

POSTCARDS FROM THE PAST

A-9—First Baptist Church,
Arcadia, Fla.



Baptist Church, Bartow, Fla.



The Island Baptist Chapel
Anna Maria, Florida





Baptist Church, Bradentown, Fla.

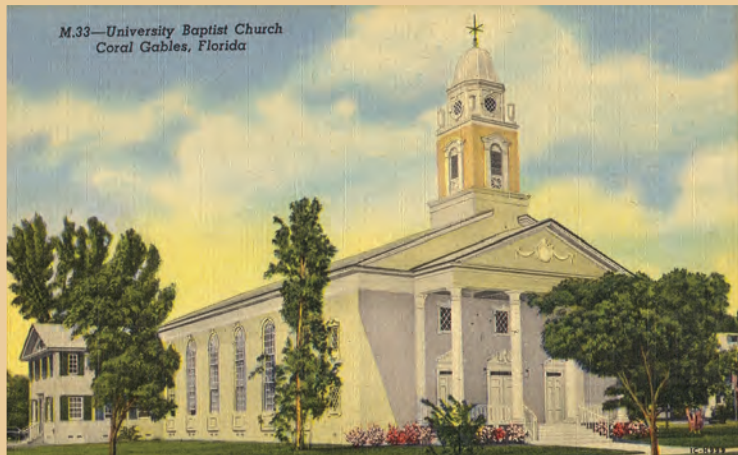


West Bradenton - FBC 1970

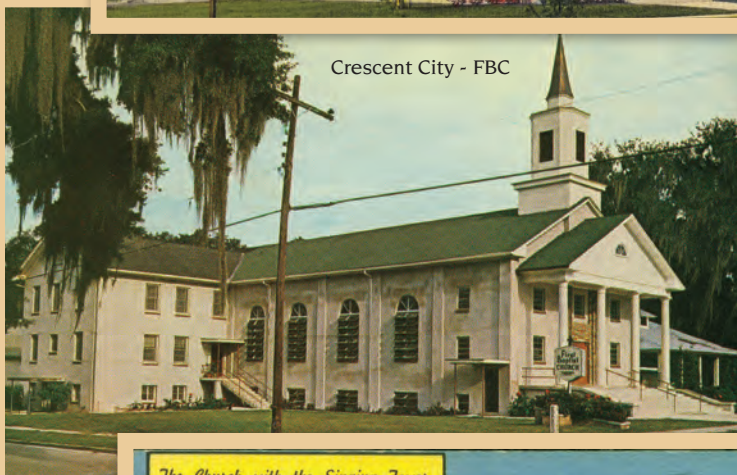


Calvary Baptist Church, Clearwater, Florida

M.33—University Baptist Church
Coral Gables, Florida

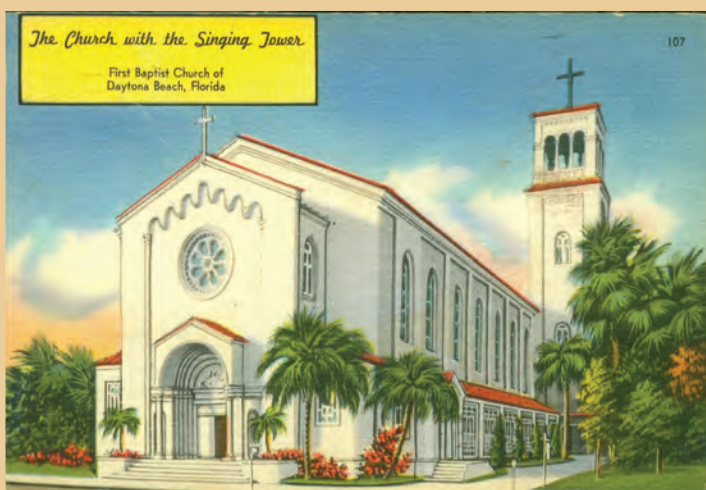


Crescent City - FBC



The Church with the Singing Tower

First Baptist Church of
Daytona Beach, Florida



107

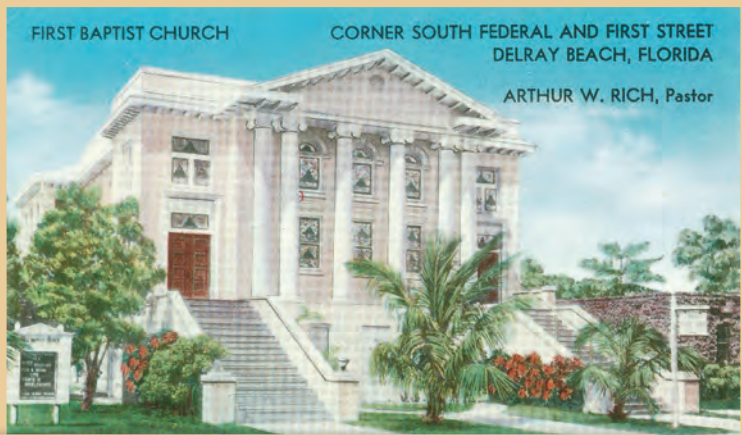


BAPTIST CHURCH, DE FUNIAK SPRINGS, FLA.



GIBSON MEMORIAL BAPTIST CHURCH, DELRAY, FLA.





FIRST BAPTIST CHURCH
FERNANDINA BEACH, FLORIDA
ESTABLISHED 1859



FIRST BAPTIST CHURCH, FT. PIERCE, FLA.



110352



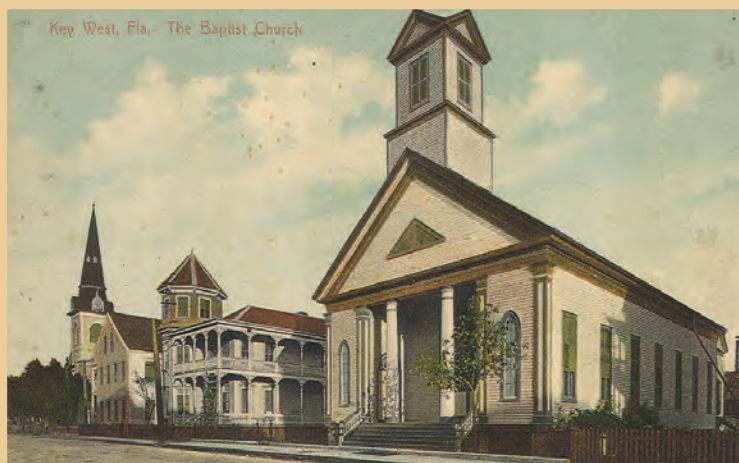
FIRST BAPTIST CHURCH, GAINESVILLE, FLA.

*Dear Mother - Have no more to
all well - Love - Harry -*

Wm. McCreath & Co. Pub.

Hollywood - FBC

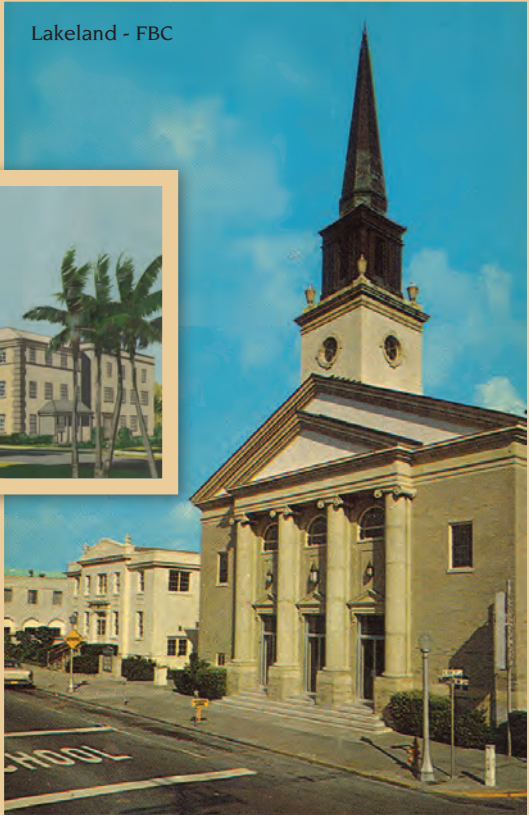




K-25—First Baptist Church, Kissimmee, Fla.



Lakeland - FBC



Lake Worth - FBC





First Baptist Church, Live Oak, Fla.



First Baptist Church, Marianna, Fla.

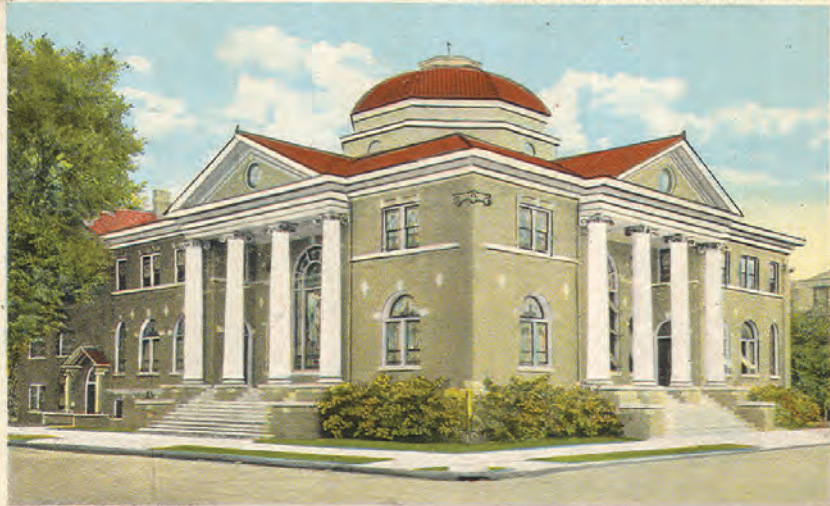


Miami - Central BC

Ocala - FBC

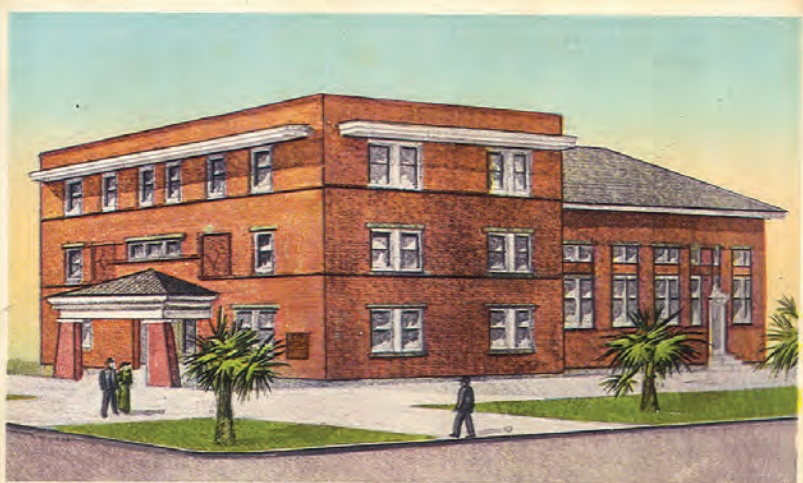


ORLANDO, FLORIDA, THE CITY BEAUTIFUL. 13.



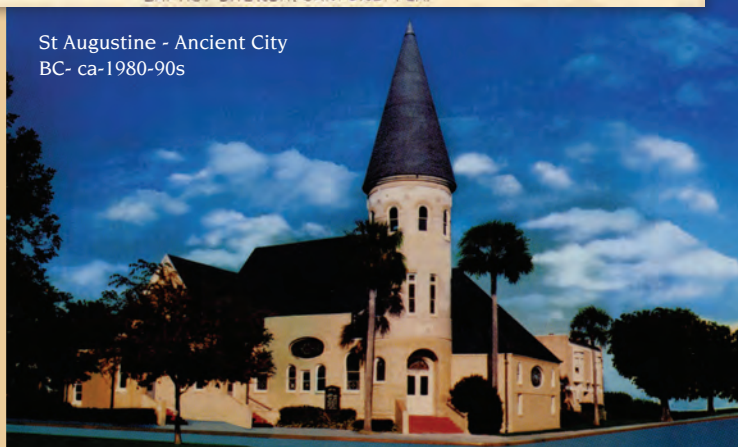
FIRST BAPTIST CHURCH.

First Baptist Church,
Corner LaRue and Palafox St.,
Pensacola, Fla.—19



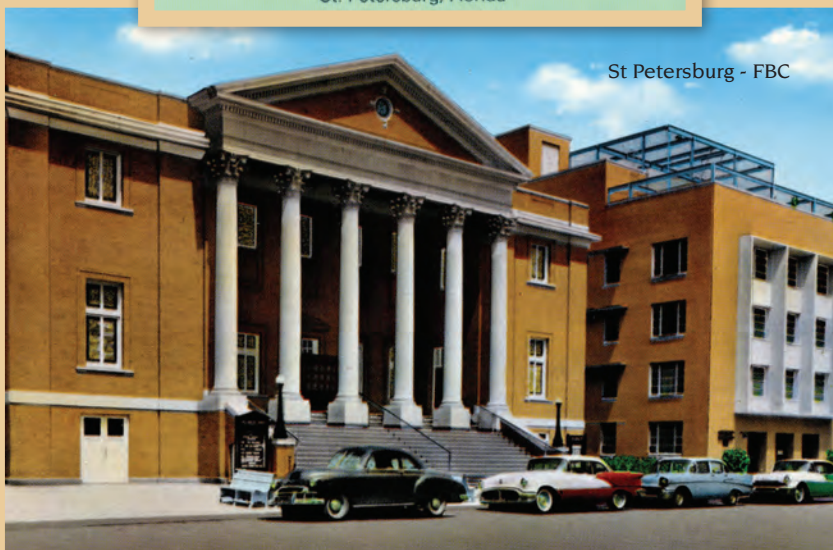
BAPTIST CHURCH, SANFORD, FLA.

St Augustine - Ancient City
BC- ca-1980-90s





Emmanuel Baptist Church
St. Petersburg, Florida

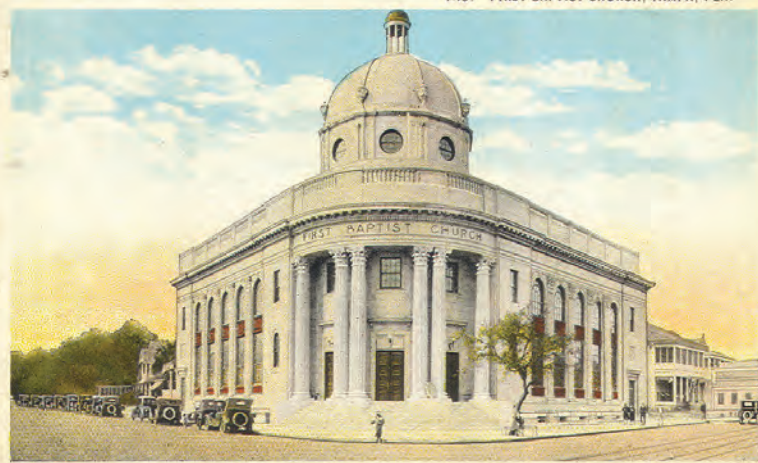


St Petersburg - FBC



BAPTIST CHURCH, TALLAHASSEE, FLA.

T.18. FIRST BAPTIST CHURCH, TAMPA, FLA.



110411



PARK AVENUE BAPTIST CHURCH — TITUSVILLE, FLA.



Editor's note: These featured Florida Baptist church postcards are a representative sample of the over 5000 Southern Baptist church images in the “Historical Postcard Collection” developed and maintained by the Florida Baptist Historical Society. This collection – which is still a work in progress – features the Baptist churches in the 14 states south of the Mason-Dixon line and California. Other images may be viewed at www.floridabaptisthistory.org

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Richards, Wiley *
Robinson, Paul
Shaw, Frances*
Shepard, Rick
Standland, Nadine
Standland, Robert
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Sumners, Bill
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2005	Edwin H. Rennolds, Sr.
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2011	Jack Dalton
2012	James Bryant
2013	David Elder
2014	Mark Rathel



FLORIDA BAPTIST HISTORICAL SOCIETY

Building on our Heritage

Membership Privileges:

- actively support Florida Baptist research
- receive Here & Now newsletter
- receive our annual journal issue on Florida Baptist work
- encourage students in church history study
- invitation to attend all FBHS meetings and seminars

Request for Membership

The Florida Baptist Historical Society is a member-based society of individuals, churches, associations, and institutions interested in Florida Baptist history. Annual membership dues are as follows:

Student.....	\$ 10
Individual.....	\$ 15
Joint (Husband and Wife.....	\$ 25
Church or Association.....	\$ 35
Institution.....	\$ 50
Lifetime Membership.....	\$250

Make your check for membership dues payable to FBHS: Mail to Florida Baptist Historical Society; 5400 College Drive; Graceville, FL 32440

For additional information call (800) 328-2660, ext. 480
Web: floridabaptisthistory.org

FLORIDA BAPTIST HISTORICAL SOCIETY ENDOWMENT

In 2015, the Florida Baptist Historical Society created an endowment fund for the express purpose of supporting the Florida Baptist Historical Society and its work. Specific ministries of the society include collection, preservation, publication and interpretation of Florida Southern Baptist materials. The society serves the local church by offering assistance in research, writing and publication of local church documentaries and histories. The society maintains over 3,000 Florida Baptist church files and more than 2,000 biographical sketches of past Florida Southern Baptist leaders. The endowment funds may also be used to help sponsor society meetings and Florida Baptist topical research. Funds may be used to reimburse research costs and society special events. Gifts to this fund are tax deductible and all checks may be made out to the Florida Baptist Historical Society Endowment Fund. The motto and goal of the Florida Baptist Historical Society is to honor those who honor Jesus Christ our Lord and Savior.

FLORIDA BAPTIST HISTORICAL SOCIETY

2016 Budget

Salary-FBHS Director	\$19,000
FBHS Secretary Salary	12,000
Secretary FICA	1,000
Postage	500
Promotional items	500
Journal, Publication	2,000
Travel-Sec-Treasurer	3,000
Annual Meetings	9,000
Office Supplies	500
Storage Supplies	500
Books, Materials	500
Website operations	100
Microfilm Expenses	1,200

	\$49,800

CHURCH ANNIVERSARY CELEBRATIONS IN 2016

175

Concord, Greenville
FBC, Callahan
FBC, Monticello

150

Calvary, Clearwater
FBC, Lake City
FBC, Plant City
New Zion, Ona

125

Billory, Navarre
Blake Memorial, Lake Helen
FBC, Cedar Key
FBC, Dade City
FBC, Longwood

100

Bee Ridge, Sarasota
FBC, Eagle Lake
FBC, Lake Wales
FBC, Satsuma
Hasty Pond, Marianna
Mt. Olive, Plant City
Riverside, Fort Myers
Russell, Green Cove Springs

75

Goodhope, Baker
Lebanon, Plant City
New Bethel, Jay
New Home, Perry
Southside, Bradenton

50

Calvary, Crestview
Dorcas, Crestview
FBC, Rockledge
Gracepoint, Fort Lauderdale
Layton Community
Mill Creek, Bradenton
Ochlockonee Bay, Panacea
Palmdale
University, Orlando

25

Central Parkway, Orlando
El Camino, Orlando
Fellowship, Valrico
FBC, Casselberry
Highlands, Weeki Wachee
Lakeland First Haitian
Monteocha, Gainesville
Mt. Hermon, Sunrise
North Oak, Citrus Springs
Northwest Comm., Tampa
Sampson City, Starke
Trinity, Punta Gorda

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