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#### Recommended Citation

Kelderman, Duane; Witvliet, John D.; Leder, Arie C.; and Brink, Emily R., "Calvin Theological Seminary Forum" (2005). *Calvin Theological Seminary Forum (2002-)*. 11.

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CALVIN THEOLOGICAL SEMINARY

# FORUM

SPRING 2005

## Worship Space Matters

# FORUM

Providing Theological Leadership  
for the Church

Volume 12, Number 2  
Spring 2005

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Cover: Seminary Chapel dedication, December 16, 2004  
Photo by Paul Stoub

Scripture references are from the  
New International Version.

The Calvin Theological Seminary Forum is published in  
Winter, Spring and Fall editions.  
Calvin Theological Seminary, 3233 Burton St. SE, Grand  
Rapids, MI 49546.

The Forum is available at [www.calvinseminary.edu](http://www.calvinseminary.edu)  
Editorial Committee: Lugene Schemper, Editor; Mariano  
Avila, John Bolt, Duane Kelderman, Kathy Smith  
Designer: Paul Stoub, Stoub Graphics  
News writer: Rebecca Jordan  
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PUBLICATIONS MAIL AGREEMENT NO. 40063614  
RETURN UNDELIVERABLE CANADIAN ADDRESSES TO:  
CALVIN THEOLOGICAL SEMINARY  
3475 MAINWAY, LCD STN 1  
BURLINGTON, ON L7M 1A9  
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# from the president

Cornelius Plantinga, Jr.



Dear Brothers and Sisters,

My friend Stanley Mast told me one day of an ad from an episode of Garrison Keillor's *The Prairie Home Companion*. "This is Gregorian Chant," said Keillor.

"Gregorian Chant for Mournful Oatmeal"

Mournful Oatmeal.

It's the cereal that reminds you that you've never gotten what you really want, and that even if you did, you wouldn't like it.

Mournful Oatmeal.

It's almost like Calvinism in a box.

On February 11 our board, faculty, staff, and students celebrated the renewal of the chapel of Calvin Theological Seminary. Many of you will understand why. Over forty-five years the chapel, and especially the carpet, had gotten to look a lot like Mournful Oatmeal. I would sometimes see visitors looking around, and I'd imagine them thinking: "Hmm. Calvin Seminary Chapel here in cloudy West Michigan. These people know how to experience gloom and they know how to cause it."

Of course we can worship God in all sorts of spaces. Some of us worship in warehouses. Some in gymnasiums or banquet halls. People across the world worship God in great cathedrals and also in cinder-block sheds. When I was a boy in Neland Avenue Christian Reformed Church in the '50s, worshipers would push down individual wooden theater seats, many of which featured a hat ring that was affixed to the underside. I associated worship with the creaking of those seats.

We can worship God in all sorts of spaces, but the spaces do matter. In our own case at CTS, the atmosphere in chapel has come to life. Scripture tells us that the builders of the temple had the Holy Spirit in their hands. I believe that the Holy Spirit can get into heavy equipment too, and into the men and women who operate it. The same goes for donors, architects, and good colleagues on the Chapel Renovation Committee. The result for us is a gift of grace—a worship space now alive with light and color, and with a kind of noble simplicity that fits inside the school we love.

In this issue of *Forum* Duane Kelderman, John Witvliet, Arie Leder, and Emily Brink reflect on the significance of worship settings. Why do they matter, and how? What makes for a healthy process of corporate decisions about them? Why are their walls important? Where in the holy catholic church do we find interesting examples of them?

I hope you find good things in these reflections and that they cause some of your own.

Grace and peace.

Neal Plantinga

# REFLECTIONS

REFLECTIONS ON WORSHIP SPACE MATTERS

## Embracing Tensions

### The Story of How the Seminary Chapel Renovation Project Became an Occasion for Christian Formation

Most of us who have been around the church awhile have heard horror stories about building programs that leave churches demoralized and divided. When we set out to renovate the chapel at Calvin Theological Seminary (CTS), we committed ourselves to doing everything possible to making the building process an experience that could be instructive to seminarians and others who someday may be involved in such building programs.

To begin with, we solicited advice from many different parts of the seminary community. The chapel renovation committee consisted of representatives from faculty, staff, and students. The committee met frequently, and freely sought advice from artists and musicians as well as architects from beyond the seminary community. The committee tested its ideas on the faculty “before the cement had set,” so that the faculty had ample opportunity to respond to the plans as they emerged. We operated under the assumption that conversation and collaboration as a community would strengthen the project, not merely stall or complicate our deliberations.

#### Embracing Tensions

We modeled good process largely by embracing tensions. Every building program presents competing values. Ensuring lively acoustics for robust congregational singing

argues for hard floor surfaces, but that conflicts with the desire for lower costs and easier maintenance—objectives which call for carpeting. Put another way, every building program requires certain compromises. Compromise often carries negative connotations. But properly understood, compromise teaches a community how to embrace tensions and preserve goals that initially seem irreconcilable.

It is a mark of a mature community that it is willing to address these unavoidable tensions creatively. Strong communities refuse to resolve tensions prematurely by making quick, either/or choices. Healthy communities believe that through continuing conversation, careful listening, and disciplined learning, a third way will emerge that will enable the community to realize more of the conflicting values than it first envisioned.

#### Four Examples

What follows are four examples of how such constructive patience enabled us to embrace tensions rather than prematurely resolving them.

1. *We embraced tensions in our decisions about seating.* The advantages of refinishing and reusing the current pews included historical continuity with the old chapel; the

by Duane  
Kelderman  
Vice President for  
Administration and  
Chair of the Chapel  
Renovation Committee



greater sense of community that continuous seating in pews offers; the clear, strong statement that pews make about the purpose of the space; and ease of use (nothing to set up and rearrange). The values that argued for chair seating included flexibility in both the configuration and the number of chairs, and the ability to adapt seating to the nature and size of the occasion. Flexible space can also foster a greater sense of community.

How did we negotiate between these two sets of values? We satisfied both sets. We retained approximately 75 percent of the old pews that now seat 150 people, and added chairs that will seat up to 125 people, depending upon the configuration.

2. *We embraced tensions in our decisions about the pulpit.* On the one hand, we wanted a pulpit that was substantial, significant, and weighty, a pulpit that communicates the great Reformation conviction that the preaching of the Word is central in Christian worship. But we preach today in the communicational climate of the twenty-first century. We live in an entertainment-driven, “Jay Leno” age, where preachers are tempted to ignore the pulpit altogether, stand directly in front of the audience, and “just talk.” How could we ensure that the pulpit would actually be used? We did not want

**Embracing Tensions**

► the preacher to perceive it as a wall or barrier to communication, and simply ditch it.

So we constructed a pulpit that is substantial in terms of materials and quality of construction, but also fairly low, so that it does not feel like a wall separating the preacher from the congregation. It is also a very moveable pulpit, so that it can be brought closer to the gathered community, as determined by the seating configuration and the size of the assembly.

3. *We embraced tensions in our decisions about audio-visual technology.* We wanted the capabilities and opportunities for enhanced worship that contemporary audio-visual technology brings. But we also wanted the focus of the worship space to be pulpit, font, and table—not an imposing white screen.

We embraced these tensions by installing a state-of-the-art audio-visual system, but using “visual panels” on each side (not the center) of the chapel front. The panels are beautiful oak surfaces that can be used to display banners and other visual art. But when needed for audio-visual presentation, the screens—smaller than the experts recommended but very adequate—can be lowered from their hidden positions without dominating the space.

After we completed the chapel renovation, we appointed a Visual Arts in Worship Team—not a banner team, not a PowerPoint team, but a team that thinks about visual art in worship as a single reality. Thus, the experience of worship may come to expression through a PowerPoint presentation, in banners, in works of art, or in various other forms. We tried to think of visual art more inclusively—in ways that bring together people, their gifts, and their passion for the visual in worship; in ways that did not set people against each other.

4. *We embraced tensions in our decisions about floor covering.* This constituted a particularly difficult problem. Hard surfaces provide live-

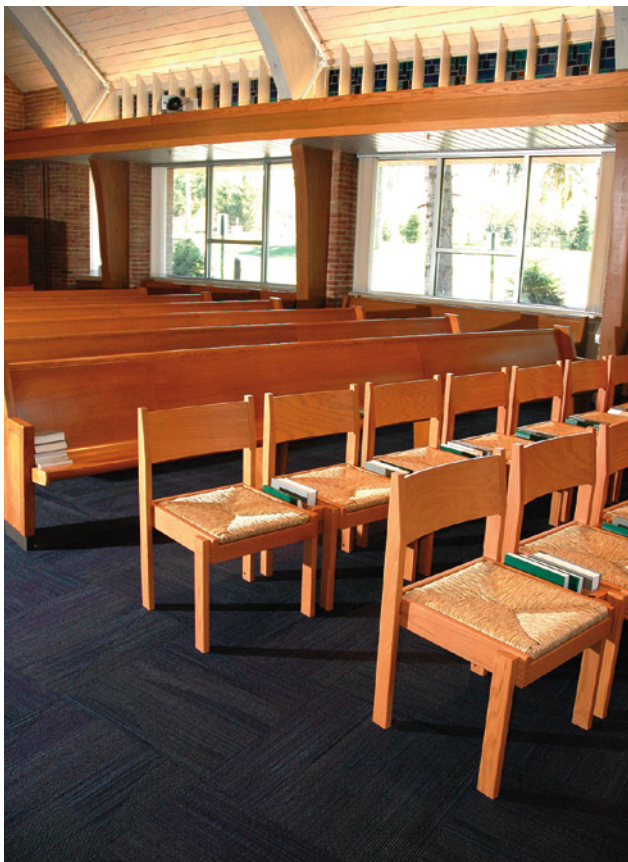


lier acoustics for music and congregational singing, as well as a sense of “groundedness”—the substantiality that hard surfaces (particularly stone) communicate. We were also attracted by the beauty of many of these hard surfaces—especially wood, stone, and certain tiles. However, carpeting provides

better acoustics for speaking, a sense of warmth, lower cost, and easier maintenance.

Floor covering, it turns out, may be the most difficult area in which to creatively embrace all the positive values a committee desires to hold together. We worked long and hard together on this problem, considering more floor covering options than we knew existed. We finally decided for the carpeting. And when we spread out all the liturgical colors of the church year over several different carpet samples, we were pleasantly surprised at one particular selection. Each of the liturgical colors “pulled something” from it. And immediately after we had selected that carpet, as we looked up we noticed that this carpeting reflected the shades of blue

in the narrow row of stained glass windows on each side of the chapel! In all candor, we wish we could have come up with a floor covering solution that would have more fully realized the values of both options. Fortunately, the acoustics of the new space are excellent for both music and speaking. One of God’s small gifts in the decision we finally made was the way the carpeting we selected pulled things together in the chapel in ways we had not envisioned.



**A Formation Project**

As explained above, when we set out to renovate the seminary chapel we wanted the process itself to be instructive. After we finished the project, we realized that the process had been not only instructive, but formative as well. The process, we discovered, had improved and strengthened our community. The sustained conversation, the careful listening to one other, the commitment to embrace differences rather than reduce them to “win-lose” decisions, and the learning that resulted—all these efforts and attitudes animated not only the chapel renovation committee but also the seminary community. As with all good things in life, we realize that this too is a gift of God, for which we as a seminary community give thanks.

# How Space Matters

## *The Geography of Worship in Christ*

**P**raise God that Christian worship doesn't have to happen in a certain type of space. The only "geography" that is ultimately necessary is whether or not we worship "in Jesus' name." When offered in Jesus' name, our worship is warmly welcomed by our Father in heaven—whether we offer it in a military base, nursing home, workplace, hospital, summer camp, child-care center, homeless shelter, or an ornate cathedral.

Acts 17 records how Paul stood in front of the Areopagus and announced, "The God who made the world and everything in it ... does not live in shrines made by human hands." And for 2,000 years, that text has prophetically kept every church building committee in its place. Just as no preacher or musician can engineer a moment of divine encounter, we don't build shrines or palaces in which God can dwell.

So at the seminary, as we have welcomed a renovated worship space, we have celebrated that God's presence among us doesn't depend on a chapel. Praise God that we don't have to walk down a long hallway to enter God's presence. Praise God that we could sing a hymn with the title "God Is Here" in any room on campus. Praise God that "he is indeed not far from each one of us" (Acts 17:27), that he is present and active not only in chapel, but also in staff offices, classrooms, the student center, and the library. The same is true for you, wherever you live or work.

## *Reading a Church Building Like a Book*

It is a glaring mistake, however, to assume that this fundamental theological claim means that it doesn't matter what our church buildings or worship spaces look like.

For our worship spaces are powerfully formative. They quietly, but persistently form us in certain habits of heart, mind, and body. Anyone who moves from a home in a neighborhood where everyone has front porches to a suburb where

everyone has fenced-in backyards is likely to encounter quite a change in human interaction. Architectural differences shape human encounters. The same is true at church.

On top of that, church buildings also quietly preach messages about God. It was true for the Old Testament temple, and it's true today: Every church building conveys a sense of a congregation's implicit understanding of God and God's ways with us. And just as it was for the temple, you can read your church building like a theology book.

In particular, buildings convey messages about at least these six things:

**God's being and character.** Cathedrals point us to divine transcendence. Storefront churches point to God's intimate indwelling with us in our cultural location.

**The nature of piety and participation in worship.** Gothic cathedrals suggest that worship is like "the ascent of soul to God"—an idea that many Reformed theologians have worried about. Churches that look like classrooms suggest that participation in worship is fundamentally based on what we learn there. Worship spaces that look like theaters invite us to watch a presentation, and thus are in high demand among churches that specialize in presentational evangelism. Storefront churches stress that true piety cares for the needs of the homeless and poor.

**The nature of the church.** Some buildings imply that the clergy are the real church, while the people watch. Others stress that there are no distinctions in the body of Christ, or distinctions only in the roles that people take in worship. Churches with adjacent cemeteries (wonderfully) point to our unity with those who have gone before us (Heb. 12:1). Worship spaces (including the space for leaders) that are accessible announce that disabled persons are not

only invited, but are hoped-for participants and leaders in worship.

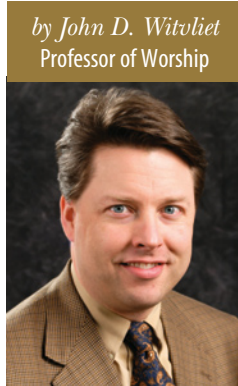
**What is most sacramental in worship.** All Roman Catholic worship spaces are built around an altar. Traditional Presbyterian churches are built around formal pulpits. And many Pentecostal churches are built around an area for a music team. All three are reliable indicators of where that tradition thinks God is most at work in worship: Catholics in the mass, Presbyterians in preaching, and charismatics in the music.

**The posture of the church toward culture.** Paul challenges us to live on the teeter totter of being in, but not of the world. Some congregations tell architects to make their church buildings as indistinguishable from other buildings as possible. Others tell architects to make the church as distinctive as possible. Each approach celebrates one-half of Paul's famous paradox, and then quietly forms its people in that view of the church.

**The nature of Christian stewardship.** Some buildings in the poorest nations of the world are beautiful, Mary-like offerings of extravagance (when willingly and eagerly built by the poor). Some buildings in those same countries are testimonies of churchly oppression and extravagance (when built by the rich on the backs of the poor). The expense of a building is just as symbolically complex in wealthy countries.

Our buildings, then, convey a lot of theology. And in a world where theology books are not exactly the bestsellers at Amazon.com, this theological influence is especially significant.

So whether you worship in a high school gym or a little architectural jewel, one instructive exercise for a church council or church education session would be to discuss what theological message



by John D. Witvliet  
Professor of Worship

**How Space Matters**



your worship space conveys.

**Work the Weak Side**

One result of your discussion could be to “work the weak side” of your space, to recalibrate the message your church conveys in order to recover a biblically-shaped balance.

At one European cathedral, the ministry staff worked to promote a coffee hour after worship to make sure that their contemplative worship tradition was balanced by lots of community interaction. Conversely, a contemporary-worship-style congregation in the southern United States added a contemplative prayer service alongside their strong suits of community fellowship and presentational evangelism.

A wealthy congregation blessed with especially beautiful space might look to help a nearby less wealthy congregation that is looking to make its space more accessible, and then use the occasion to make sure that its own space welcomes worshipers with disabilities into full participation.

A congregation that meets in a church that looks like a fortress against culture or oasis from culture might need sermons about being “in the world.” A congregation that meets in a church that looks like a theater or shopping mall might need sermons about being “not of the world.”

All churches with the flexibility to do so might find ways of helping musicians find space that allows them the visibility they might need to lead worship, but without the subtle implication that the music is main event, the main way to encounter God’s presence (a burden that, finally, musicians shouldn’t have to bear).

**Grateful Obedience**

As Swiss Reformed theologian Jean-Jacques von Allmen once argued, a Christian worship space is not “a theologically pretentious place, a cage for God or a coffin for God. It can only be, in humility and thanksgiving, a framework in which the Christian congregation may meet to invoke the name of its Lord and to rejoice in the signs of his real presence.”

So as the seminary has pursued this renovation project our focus has been not on the building as a dwelling place for God,

but as a space for grateful obedience. This is where we obey God’s commands to “pray at all times,” to “sing to the Lord a new song,” to “preach the word in and out of season,” to “not neglect meeting together” and—when a congregation meets here—to “do this in remembrance of me” and to “baptize in the name of Father, Son, and Holy Spirit.” This is a place where we can joyfully obey all those biblical commands and eagerly anticipate God’s blessing for doing so.

The focus in designing this space has been to enable certain activities, scripturally mandated and very, very wise for any maturing Christian.

So here we can read and then preach Scripture. At the pulpit, we can speak—from a platform just high enough for a speaker to be seen, but accessible enough so that persons with disabilities can have access to this space.

Here we can sing. And with the flexibility that will allow us to sing in the musical languages of many cultures—some with up-front leadership that allows for visual encouragement, some with leadership in the back that creates no visual distraction.

Here, with careful attention to the second commandment, we can use visual arts (whether fabric banners or fitting media illustrations), not to depict God of course, but as means for proclaiming the Word and evoking our prayer.

- Here we can pray...
- Alone on a quiet day.
  - In a group of thirty people, in an intimate circle of chairs.
  - In an assembly of three hundred during a solemn prayer service the next time we face a crisis like 9-11 or a death in the community.
  - In exuberant praise, with enough light to see the people around us.
  - In quiet confession, with enough space between pews and chairs for us to kneel.

Here we can celebrate Christian marriages and gather when community members die. Here we can show hospitality to new and emerging congregations who might rent the space, and we can host conferences and retreats for weary and battle-tested pastors and church staff members.

And as we do these things, we can wait

expectantly for God to work through them. That’s a biblical, Reformed theology of worship—that worship is an arena of divine activity. So maybe here God will humble or encourage a professor frustrated that the morning’s class didn’t live up to expectations. Maybe here God will confirm a student’s sense of call to ministry. Maybe God will work in the life of a preschool son or daughter who will come over from the seminary apartments for daily worship and be awed by the sound of the singing. Maybe here God will re-energize a pastor attending a continuing education conference. Or rebuke a worshiper whose public and private lives don’t match up. Or prompt someone to ask a sister or brother for forgiveness.

Also, note that sometimes spaces help us envision activities we can’t even imagine yet. Bricks and mortar alone can never generate revival. But buildings can help us see things in new ways—and help us imagine new possibilities. Wouldn’t it be interesting if this space prompted us to restore a psalm-based spirituality, where we would commit to sing or pray all 150 psalms over the course of an academic year? Wouldn’t it be interesting if it prompted us to hold a prayer service each year for the church in each of the twenty countries represented in the seminary community? Or if it prompted us to have a chapel each year focused on prayer for the particular challenges of each area of the seminary curriculum, praying for wisdom about the particular temptations and opportunities in each area?

With this space, we won’t become known as a community with the most ornate chapel space, the largest pipe organ, or the glitziest technology. But what if we became known as a place where Scripture was read (and listened to) with extraordinary thoughtfulness? Or as a place with the most fervent of silences? Or with the most fervent of Korean-style prayers, with everyone speaking out loud simultaneously? Or as a place that revives the practice of kneeling for prayer or preaching on themes of the catechism? Or as a place that cultivates personal evangelism and social justice simultaneously? Or ...

I, for one, can hardly wait to see what God’s Spirit might lead us to become in this place, and you in yours.

# Questions on Worship Space

Note: The following questions and answers originally appeared in *Reformed Worship*, a quarterly journal published by CRC Publications (1-800-333-8300; [www.reformedworship.org](http://www.reformedworship.org)). They are reprinted here with permission.

Edited by  
John D. Witvliet  
Professor of Worship

**Q.** We're renovating our space. How many people should we include in making decisions on such things as carpet colors, flower arrangements, light fixtures, and so on?

**A.** Avoid two big (and common) mistakes: (1) having one or two people make all the decisions without input, and (2) having practically the whole congregation involved in making detailed decisions. Begin the decision-making process with a brief statement of values that will guide the process. This helps people begin to think beyond personal preferences. Offer several options for a group(s) of people to comment on. Then appoint a small group of people to read the responses and make a decision. When announcing decisions, make sure to affirm good ideas that may have not made the final cut. (from *RW* 75 [March 2005], p. 38)

**Q.** We're designing a new worship space. What are the advantages or disadvantages of having a sloped floor?

**A.** A slope may help with sightlines, especially in large spaces. But it also can limit some uses of drama and dance. My own sense is that a lot depends on the grade of the slope. Just today I saw a photograph of a fairly steep slope that really did reinforce the "theater-like" feel of a passive spectator congregation. I have also been in a church with a very slight slope that was almost imperceptible, but did help with sightlines from the back.

By far the most significant concern about it relates to accessibility for persons with physical disabilities. Worship

spaces should be designed so that persons in wheelchairs and persons walking with crutches or walkers have access to the entire worship space. (from *RW* 73 [Sept. 2004], p. 24)

**Q.** Just what may go on the communion table? Flowers? Offering plates? Open Bibles? Fake communion bread?

**A.** Let me begin by suggesting that you restate the question. When we speak about what we may or may not do, we are using law-like language to speak of worship practices. This kind of language (about what is "right" and "wrong") may lead us to solid worship practices. But it may unwittingly suggest that worship is a chore to perform according to a set of rules. The result is right, but the spirit is wrong.

Instead, how about asking, How can our communion table communicate the meaning of the sacrament in the most profound way? That is a constructive way of asking the question that invites people to think about the details of worship in a new way. The answer to the question might turn out to be the same, but the spirit of the discussion will be more inviting.

So, fake bread is not a way to communicate the meaning of worship in a profound way. It suggests, if anything, that worship is fake, unreal, or plastic—somewhat like plastic flowers on a grave. Offering plates aren't good either. They suggest that the table is a place where we do something for God, rather than the place where God does something for us. An open Bible certainly isn't visually heretical—but the pulpit is the place that visually testifies to the importance of the Word. Why not have the table complement rather than restate the visual proclamation of the pulpit? Flowers may beautify the table, but they don't add to the visual communication of what the table is all about. They may even crowd out the items that would communicate the meaning of the table.

Instead, let the table testify to the wonder of God's provision for our spiritual

nourishment. I would recommend the use of a simple cup (chalice), pitcher, and plate (paten). Whenever possible, let them be sculpted out of clay, the stuff of the earth. And whenever possible, include a short note in your printed order of worship that reminds worshipers of the provision that the table represents. Better yet, use your table frequently for celebrations of the Lord's Supper. Then the matter of what you have on the table during other services won't be much of an issue! (from *RW* 53 [Sept. 1999], p. 44)

**Q.** Given the second commandment, our church never displays paintings, images, or symbols, but we see symbols all the time on our PowerPoint displays. What about that second commandment? Isn't this practice inconsistent?

**A.** It does seem inconsistent. Symbols are symbols, whether permanently displayed or projected.

But this might be a good time to rethink what is meant by the second commandment. The point of the commandment was to keep worshipers from imagining God in their terms and from superstitiously thinking that by means of some physical object they could manipulate God's favor. This is rock-solid truth for us today.

But the second commandment does not mean that we should quit communicating visually in worship. In the Old Testament, the second commandment fit together perfectly with a tabernacle and temple filled with visual symbols. All buildings convey visual meaning—even the architecturally chaste Puritan meeting houses, with their prominent pulpits, speak loudly about the significance of preaching.

So by all means, refuse to depict God in worship. Get rid of anything—visual, physical (and musical)—that directs people's attention away from the living God. But don't turn off the God-given gift of visual communication. (from *RW* 74 [Dec. 2004], p. 44)



# Well-Designed Walls Make for Good Christian Worship

Consider the walls of your church's worship space. Are they solid, or do they have windows? If they do, are the windows clear and simple, or do they depict biblical scenes in stained glass? Perhaps banners brighten up the vast stretches of stone. Few consider the role of the walls themselves in worship. After all, the seating arrangement often encourages your eyes to focus on the pulpit and the sacramental furniture, or perhaps an enormous pipe organ. Walls, it seems, have little, if any, impact on our worship experience.

Our worship experience does not begin with the liturgy, however, but with our entry into the worship area. The organization of the space, the play of light and dark, high or low ceilings, color schemes involving the walls and ceilings, and whatever else draws the eyes—the liturgical center, the choir loft, a pipe organ, painted or sculpted symbolism—set us up. Then, we experience the sound within, the whispered voices, music echoing throughout the chamber, perhaps the silence of meditation. Finally, the liturgy, with its unique rhythms—the prayers, songs, readings, sounds and sights of preaching and sacraments—completes the experience.

Although one could worship in an open field, the walls of the worship space enable us to focus on the rhythms of worship, for here we are wholly separated for worship alone. Not the everyday world nor nature can distract us. Walls, then, do play an important liturgical role.

## **The First Walls for Divine Worship**

The desert tabernacle, God's earthly throne room and the focal point of Israel's liturgy, was covered with woven cloth and animal skins (Ex. 26). The primary curtain walls, and the curtain separating the Holy Place from the Holy of Holies, were made of "finely twisted linen and blue, purple and scarlet yarn, with cherubim worked into them" (Ex. 26:1, 31).

The tabernacle walls have a liturgical role. First, they distinguish between the

common area, the courtyard, and the restricted space of the tabernacle. Second, they create unique spaces within the tabernacle: the Holy Place, where priests alone perform liturgical duties, and the Holy of Holies, into which only the high priest enters once a year. Third, the royal colors—blue, purple and scarlet—identify the tabernacle as royal space, divided into an ante chamber and the throne room. Finally, the embroidered cherubim symbolize the attendants that guard the royal space, especially entrance into the throne room (Ex. 25:17-22). Upon entry, the colors and the cherubim embroidered on the walls constantly remind the priests where they are and who they are: royal attendants. Thus these artistic elements visually encourage proper servant behavior in the presence of the Great King.



by Arie C. Leder  
Professor of Old  
Testament



While Christian worship space itself is not in any sense sacred, God's gathered people are; they are the temple of the Spirit, royal space. The liturgy also implies that worship takes place in the presence of God. These ideas suggest that we may understand the area for Christian worship as like a throne room, the space from which the Lord declares his rule and where his subjects acknowledge his sovereignty (Rev. 4-5). If this is so, how can the walls of Christian worship space contribute to meaningful worship?

## **The Traditional Problem of Artistically Enhanced Walls: Images**

There is, of course, a problem: the Reformed confessional tradition forbids the use of pictures and images *as aids to worship*. (For a brief discussion see Fred H. Klooster, *Our Only Comfort*, vol. 2, pp. 942-950.) Many Protestant worship areas, however, including those of the Christian Reformed Church, are anything but plain. Crosses, banners, and stained-glass windows including depictions of the incarnate Christ are everywhere. What do we do with this contradiction between belief and practice?

The prohibition focuses on a style of worship that developed over centuries, in part because of the oral nature of the culture and the lack of popular literature before Gutenberg invented the printing press. Thus the common people were encouraged to view biblical and church history depicted on the stained glass windows, or even on the outside walls. The post-Gutenberg Reformation, empowered by an advanced print culture, not only condemned these worship practices as idolatrous but also insisted on the role of the unaided Word as never before.

Worship must focus on God first of all, not on artistic devices—be they images, pictures in Sunday School papers, banners, stained-glass windows, pulpit furni-

ture, Bibles, overhead projections of nature scenes during the offering, or clear windows that allow us to watch and perhaps “worship” nature throughout the liturgy. None of these may be worshiped, but all are open to such. Think, for example, of the imposing location and overwhelming impact of the pipe organ in some churches. Have we gone beyond the prohibition defined by our confessions?

**The Contemporary Problem:  
Any Kind of Wall, No Symbols**

There is, of course, nothing wrong with the position that images of any kind are excluded from the worship area. The second commandment is clear about making images of God, and the historical argument coming out of the Reformation points to serious concerns. Still, few Protestants today would be tempted to venerate or worship images of saints or of Jesus Christ of Nazareth. Thus, contemporary arguments against images in the worship area should also focus on the present temptations to idolatry, not only those of the sixteenth century.

If medieval Christians were liturgically obese, overfed by colors, smells, bells, images, processions, and a strange liturgical language, contemporary North American Christians are liturgically and symbolically underfed. Note the extreme plain style of mega-church architecture, liturgy, and design. No pulpit or sacramental furniture, but maybe basketball hoops on the wall, and always a projection screen somewhere; the worship area may look like a night club and the liturgical center like a boxing ring without the ropes.

Mega-church plain style is not the Reformation’s dream come true; its goal is to avoid offending the seeker. Why? Supporters of the extreme plain style of the mega churches argue that focusing on the seeker and downplaying Christian symbolism are aids to gaining seekers for Christ. But the contemporary church may be in danger of converting the seeker and communications technology into an idolatry inconceivable to the Reformers. The danger the church faces today is not the worship of biblical images, of statues of saints and virgins, but a worship so devoid of biblical symbolism that it cannot withstand the pressure of the cultural

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icons. Architecturally and liturgically, the contemporary worship experience emphasizes continuity with the world and its culture, not discontinuity, as does traditional church architecture. Contemporary church builders must design the worship space in the light of these concerns—especially the walls, for they provide a fundamental physical and spiritual definition of royal space.

**The Potential of Artistically  
Enhanced Walls**

By understanding the liturgical function of the walls of worship space, the church can protect the worship area from the encroachment of contemporary culture. The walls should not be neutral for the seeker’s convenience, but should remind us of God’s universal rule. They should not be inviting to skeptics, but make a clear statement of the truth we all flee by nature. Physically and artistically they separate worship space from everyday “common space.” That’s what walls do for any space—they create unique space and focus for the activity envisioned. All who enter this unique space do so anticipating the events to come. Think of your last visit to your

physician’s office. Did you not leave that space affected by the experience within?

As with the cherubim-embroidered curtains of the tabernacle, the walls for Christian worship should identify the space as royal, the place where God declares his universal rule, where worshipers are secure as servants of the Great King. If an emerging congregation is using a multipurpose room for worship, this might be accomplished by adorning the walls with banners and other liturgical symbols that give the space the symbolic richness appropriate to worship. Stained-glass windows surrounding the worship space and depicting the Gospel story can also accomplish this. Banners hung on the side walls, or the Ten Commandments and the Lord’s Prayer displayed on the wall behind the pulpit create a similar effect. The bare concrete wall behind the pulpit in one small Japanese church is punctured by glass blocks in the form of a cross. Through these light shines into the darkness of the worship area and flows over the pulpit, thereby uniting light and Word and illuminating the congregation gathered within these walls.

In the ancient world, when an ambassador of a vassal kingdom entered the throne room of the king, his eyes were drawn to a sculpted panel depicting the gods’ authorizing the king’s rule. Narrative relief panels on the walls around him told the story of this king’s prowess in war and skill in hunting ferocious animals. Turning to the throne he would see again the depiction of the gods’ ordaining this king’s rule, this time behind the throne. Before even a word was spoken, this envoy knew *where* he was, *what* this space was all about. The walls helped him anticipate the diplomatic experience. These walls told him of the power of the king to reward good and to punish unrighteous behavior, to protect and to sustain. They were designed to do so, to remind the servant to be loyal and to be a good neighbor to the other servants of the king.

Well-designed, artistically enhanced walls that surround the space for Christian worship can also remind Christian believers of their identity, responsibilities, and security. They will help focus our worship and our walk when we depart to serve in the common space we share with the rest of humanity.

# Worship Around the World

**N**ot long ago I showed a visitor around Grand Rapids and brought him to my church. His comments about the sanctuary were intriguing; he saw the space differently than I did. I couldn't be objective, since what I have experienced there is more important than the space itself. And yet that space has shaped me, our congregation, and our worship, as all spaces do.

I have been privileged to worship with many Christians around the world who meet in very different spaces. Some aspects of those spaces were very familiar; others were strikingly different. In all of them I was privileged to join with brothers and sisters who are shaped in their faith by their worship spaces, sometimes due to influences from missionaries, sometimes due to economic or political restrictions, sometimes for distinctly cultural reasons.

## Europe

I'll never forget the first time I entered a sixteenth-century Gothic cathedral; it was in Freiburg, Germany. There was so much to see! I could have spent hours meditating on the biblical stories depicted in the beautiful stained glass windows, and I was fascinated by the stone carvings. The dim interior space in the shape of a cross evoked reverence, awe, transcendence.

A week later I visited an eighteenth-century Baroque church in Ottobeuren, Germany. I was unprepared for the huge difference between the Gothic and the late Baroque style of architecture. Here bright light shone through clear glass,

by Emily R. Brink  
Professor of Church  
Music and Worship

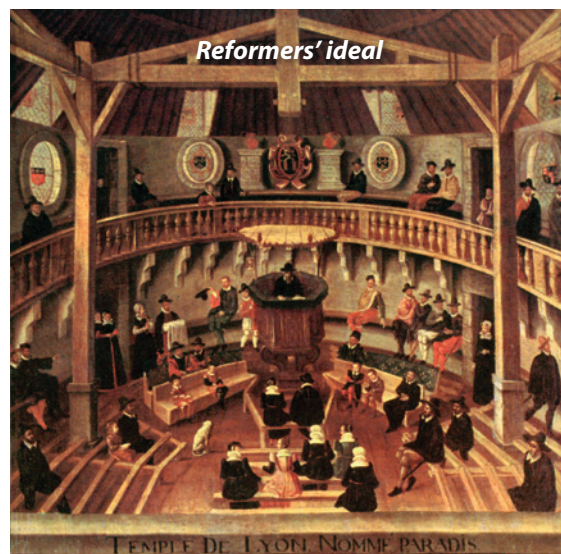


with paintings everywhere in brilliant color depicting all kinds of biblical and mythical scenes. This was very earthy, not transcendent at all! After Ottobeuren, I understood better the need for theological and liturgical reforms in the church that would impact architecture too.

Some reformers, including John Calvin, recommended round worship spaces, with people gathered together more closely around pulpit, font, and table, essential visual elements in the worship space. Word and table were to be at the heart of worship and not in competition with other visual elements. Calvin wanted to distinguish a church from both the rectangular lecture hall in Geneva where he preached and taught every weekday and from the large Roman Catholic spaces where Word and Altar competed with so much other visual richness.

Many recent church buildings bring people closer to each other and to the worship leaders as they gather around the Word and Table. But most often, older churches in Europe and in North America are rectangular, or cross shaped, with people sitting with their backs to each other, many far away from each other and from pulpit, font, and table. Those older spaces perpetuate the kind of worship where

people are encouraged to observe more than to participate. The language of "auditorium" (rather than "sanctuary" or "worship space") and "stage" (rather than "platform") still infects our spoken language.



## Africa

This past summer I worshiped in several Presbyterian and Reformed congregations in Ghana and Nigeria. Except for one church with rented space in Abuja, the capital city of Nigeria, all the other churches I visited showed basic continuity with the rectangular European Gothic model. They were large, seating three to six hundred people, with high ceilings and in the form of a cross. Many African churches reflect the spaces that the missionaries commended to them. The spaces were usually simple, with plastic chairs or wooden benches in many rows, and with little if any visual symbolism beyond pulpit and table, sometimes a font. One church in Mkar, a small rural community in Nigeria, had no electricity. The pulpit held two items: a large Bible and a flashlight so the pastor could see to read the Scriptures. The four hundred people sat very quietly to be able to hear. Another large cross-shaped church in that same small town was clearly influenced by South African architecture, from the days of missionaries from South Africa. In both churches there were high, raised pulpits along with another large table/podium where different worship leaders and elders stand to lead parts of the service.

There was usually a large space between the front row of chairs or pews and the pulpit area. In Ghana, this space was used for





*Dancing the offering forward in Ghana*

dancing! Everyone, young and old, danced their way to and from the offering basket in the front of the church. In Mkar, the people did not dance; the open space was used for choral groups to stand when singing anthems. Choral music was very important in all the churches I visited in Ghana and Nigeria, except for the church in Abuja, which worshiped in English, with microphones and a worship team similar to much contemporary worship in North America. They led us in mostly Western songs, with little from their own culture. In Mkar, the language was Tiv, and we sang both translated hymns the missionaries had brought as well as Tiv songs. Accompaniment was usually provided by an electronic keyboard and percussion instruments.

In Nigeria some worship spaces seat more than 500 people but are called “preaching stations” rather than churches, since the people cannot yet afford a pastor. There is a shortage of pastors for the fast-growing churches in many parts of Africa (which now sends more missionaries than it receives!). Some pastors serve several preaching stations, a difficult challenge.

**Asia**

Of the many different countries and cultures in Asia, South Korea has by far the most Christian churches. Neon crosses on top of red brick churches dot the entire country. Here the influence of nineteenth-century American Presbyterian church architecture is very strong. Many worship spaces feature dark wooden pews and a massive wooden pulpit and table. Choirs are given prominent space; one

church I attended had different choirs for each of the multiple services on a Sunday. Since Koreans send so many missionaries around the world, some larger churches have many visitors, both for worship and for conferences. A few mega-churches have sections of pews providing headsets for simultaneous translation into a number of languages, including Chinese, English, French, German, and Russian!

In contrast, churches in Japan are often very small and sometimes almost invisible to passersby. Since real estate is so expensive, churches may have a tiny bit of land and build upwards, with a sanctuary on the first or second floor, offices or meeting rooms on another floor, and perhaps a parsonage on yet another. In lieu of pew racks for hymnals and Bibles, Japanese churches often provide a small shelf behind each chair or pew for the next row of people to be able to place their hymnals and Bibles, or perhaps take notes on the sermon. The largest church I visited was in Kobe. This beautiful cube-shaped church was full of light, with new and beautiful pulpit, font, and table. Seating was in three sections so people faced each other. The acoustics were excel-



*Shinko Reformed Church in Kobe, Japan*

lent, and singing was led by a tracker action pipe organ at the rear balcony. Organ music, particularly the music of Bach, is very popular in Japan.

In China, the Gang Wa Shi Christian church is one of only eight registered (government approved and monitored) church-

es in the city of Beijing—a city of some 11 million people. Their sanctuary, seating about five hundred, had a “split chancel,” that is, two pulpits—one for Scripture and sermon, one for the liturgist. A cross was placed in the center space over a communion table decorated with flowers. A board on either side listed the Scripture and songs. Songs were led by piano and



*Gang Wa Shi Christian Church in Beijing, China*

a small choir. This particular service, one of several that day, was filled to overflowing. But what really struck me was that the sanctuary held only a fraction of the people who came to worship. Many others were outdoors or in a small chapel, watching the service on closed-circuit television.

In addition to registered churches, China has thousands of house churches. I did not attend one of their services, but was privileged to meet with a number of evangelists who had gathered in Beijing for education and encouragement. I wonder whether they prepare their homes in any special way, given the fact that house churches meet secretly and illegally. Possibly not. After all, we can worship in many different kinds of spaces.

Next Sunday, take a look around your worship space. How has this space shaped your worship? Does it bring you close to the Word, uniting you with your fellow believers whom you can see? Or is it a space where observation comes more easily than participation? What kind of visual symbolism graces your sanctuary? Are pulpit, font, and table central? As you reflect on your worship space, consider ways to make it more encouraging to participate than to observe, to see as well as to hear, for you, your children, and all who come through your doors.

## A House of Prayer for All Nations

Gathering around the throne of God to worship and learn in a way that reflects the Revelation 5 and 7 vision of the kingdom, three hundred people attended a conference entitled “A House of Prayer for All Nations: Building a Multicultural Congregation” at Oakdale Park Christian Reformed Church on March 11-12, 2005. The conference was cosponsored by Calvin Theological Seminary, the Calvin Institute of Christian Worship, and the Sustaining Pastoral Excellence program of the Christian Reformed Church.

Oakdale Park CRC in Grand Rapids, Michigan, is an example of a thriving multicultural congregation, which is evident in its people and in its artwork throughout the building that reflects the strong presence of African American members. And their new worship center—completed in 2002 after their old sanctuary was condemned and torn down when trusses broke under the pressure of a heavy snowfall—provided a wonderful worship and fellowship space. The March 2005 weekend also brought a surprising amount of snow, but the warmth of the conference was evident to all. One conferee said, “What a wonderful space for worship and learning! Amazing to see what God can bring out of a catastrophe, eh? I loved the art and artifacts all about, and the openness and welcoming spirit throughout.”

The conference was the outgrowth of a peer learning group of four pastors—George Davis, Carl Kammeraad, David Kromminga, and Bill Vanden Bosch—who met together for a year to study multicultural churches. They wanted to share their learning with others, and hoped that a few other churches would want to learn along with them. They were overwhelmed with the response when so many came to the conference to worship and learn together as a multicultural community. Most were from various places in Michigan, but a few came from Chicago; Washington, D.C.; and even Los Angeles! A peer learning group of pastors and spouses from California especially enjoyed the conference since they



**George Yancey leads a multicultural conference at Oakdale Park CRC (Grand Rapids).**

represent congregations of various ethnic backgrounds joining the CRC, including Chinese, Filipino, Hispanic, Korean, and Samoan.

The conference featured keynote speaker George Yancey, professor of sociology at the University of North Texas and author of *One Body, One Spirit*, and workshop leader Kevin Dougherty, professor of sociology at Calvin College. Both speakers explained the models and features of successful multicultural congregations, and addressed potentially difficult issues in frank and winsome ways. Yancey challenged the conferees to begin with the Bible when addressing issues of racial reconciliation, rather than trying to Christianize secular models. The four pastors mentioned above also led workshops on worshiping and leading in multicultural communities, reflecting on their experiences and their hopes and dreams. The conference was intentionally framed by worship services that represented ways for a congregation to worship that could “speak to the hearts” of people of various cultures.

Bill Vanden Bosch, pastor at Oakdale Park, hopes that those

who attended will “grow in their vision of developing a multicultural ministry, that increasing numbers would make a commitment to this ministry, and that they will gain insights and tools that help them take the next steps toward becoming multicultural.”



**George Davis leads a workshop on multicultural worship.**

## Making Connections Online and in Person

The Making Connections Initiative at CTS (announced in the Winter 2005 issue of the *Forum*) is making great progress! This five-year initiative will strengthen the seminary's efforts in the calling, training, and sustaining of pastors throughout the Christian Reformed Church and beyond. The central concept of this initiative is that *collaboration with others*—making connections—leads to more creative and effective outcomes than working alone. Through the building of collaborative relationships within and beyond the seminary, this initiative seeks (1) to increase the number of promising individuals who enter seminary with a vocational commitment to congregational ministry; (2) to reorient the seminary curriculum around the concept of "Theological Education as Formation for Ministry," in which *formation* focuses upon the development of the whole person in community; and (3) to sustain both ministry practitioners and seminary faculty through collaborative relationships and mutual learning.

### New Pastor for Discernment Initiatives Appointed

To spearhead our first goal, Heidi De Jonge has accepted the new position of Pastor for Discernment Initiatives. Her work involves helping potential seminary students discern their calling to ministry, including working with the Facing Your Future program as well as connecting with colleges, churches, and classes to offer events focusing on calling and discernment. She is eager to talk with individuals considering ministry as a vocation and can be reached at [hdejonge2@calvinseminary.edu](mailto:hdejonge2@calvinseminary.edu).



Heidi De Jonge

### New Course Focuses on Spiritual Formation

Beginning in the fall of 2005, all new MDiv and MA students will take a new course called "Theological Education as Formation for Ministry," led by Professor David Rylaarsdam. The course will be held in conjunction with a redesigned orientation week in September (one credit), continue through new students' first fall quarter (one credit), and conclude in the fall quarter of their final year in residence (one credit), and will set the tone for seminary education as a holistic formation process that involves head, heart, and hands. Since spiritual formation of students is key to this process, CTS gathered a group of pastors and professors in February 2005 to listen to their advice in this area and learn how to integrate this emphasis not only into the new course, but also into the entire seminary curriculum and community life. The new course will also include an annual Service Day in which students will spend a day with churches and service organizations in the Grand Rapids area and will reflect on service learning as an important component of education and ministry.

### New Website Goes Online

The CTS website ([www.calvinseminary.edu](http://www.calvinseminary.edu)) has been completely redesigned, including a new look and new architecture. Prospective students, friends, and alums of the seminary should find a lot of informa-

tion available in an accessible way—everything from degree program requirements to housing options. Resources will be added regularly, so please visit our website often! The calendar already features a number of events that are open to the public and held both on campus and around the country, and many lectures are available to download and listen or watch online. Faculty and staff bios are a new feature on the website—a great way for future students to get to know us before coming to CTS.

### New Administrative Assistant Organizes the Initiative

Fiona Baker has joined the CTS staff to serve as administrative assistant for the Making Connections Initiative and the Continuing Education office. Working with project director Kathy Smith, Fiona provides organization to our efforts; her experience of serving in college ministry for five years has already proven helpful as well.



Fiona Baker

If you have feedback or suggestions for us, we'd love to hear from you at [MakingConnections@calvinseminary.edu](mailto:MakingConnections@calvinseminary.edu)!



## The Timothy Institute Trains Leaders Around the World

Even though Calvin Theological Seminary is located in one building in Western Michigan, its teaching ministry stretches around the world. The Timothy Institute, formerly known as Project Africa, is one example of this worldwide reach. Formally adopted as a ministry of the seminary in 2004, the Timothy Institute trains and equips pastors and lay leaders for work in their home churches in several African countries and Mexico.

The name for the institute was drawn from 2 Timothy 2:2, in which Paul instructs Timothy, "... and what you have heard from me through many witnesses entrust to faithful people who will be able to teach others as well." In collaboration with the Christian Reformed World Relief Committee and several East African denominations, the Timothy Institute has developed and field tested five different manuals for use in training seminars for pastors—pastors who have had little or no formal training for their positions of leadership in the church. These pastors, in turn, are equipped to train lay leaders for the many congregations in their home countries. This pattern of teaching teachers has proven to be very effective for the Timothy Institute as its manuals have been tested in Kenya,



Uganda, Malawi, Mozambique, Zambia, South Africa, Burkina Faso, Ivory Coast, Guinea, Mali, and Mexico.

Manuals were written in 1998 by Dennis Hoekstra on stewardship, Melvin Huguen on pastoral care, Wilbert Van Dyk on preaching, and Robert DeVries on church education. More recently, Edward Seely has worked on a manual on worship. In this way, the Timothy Institute hopes that many central aspects of the ministry of the church can be covered in its training seminars. In order to ensure that the material is relevant, all five authors have traveled to Africa and/or Mexico to teach the content of the manuals and to gain information about the cultures that will help in rewriting the manuals.

The field testing in particular has been a rewarding experience for trainer and trainee alike. Harold Kallemeyn, a key collaborator of the Timothy Institute in French-speaking Africa, said, "The training workshops are bringing about far more significant results than any of us ever expected." Ed Seely believes "the church in Africa has a lot to teach us." He especially appreciated the hospitality and the intergenerational nature of worship on his most recent trip to

Malawi. "It's quite exciting to see," he said.

In addition to writing the manual on pastoral care, Mel Huguen serves as the director of the Timothy Institute. He is looking forward to opportunities for the use of the manuals to become more widespread. Christian Reformed World Missions and Wycliff have expressed interest in using the materials of the Timothy Institute in their own ministries. Huguen and others are excited that their work may reach a wider audience. "Some exciting developments promise to stretch our imagination and resources," said Huguen. He looks forward to this ministry continuing to shape the work of otherwise uneducated church leaders for more effective ministry in the kingdom of God.

## Soulcare Ministers to Seminary Spouses

When Carol Muller was attending Calvin Theological Seminary, she found a need for ministry in the seminary community that was not being filled. Many married students were leaving seminary with an excellent education preparing them for ministry. Some of their spouses, on the other hand, were working full-time, raising children, and leaving seminary with little more than exhaustion and loneliness.

Muller decided, under God's guidance, to respond to this need. After graduating with a M.Div., she started a mentoring ministry in 2004 called Soulcare



to "provide leadership training and spiritual nurture to spouses of students." Soulcare

currently includes the wives of seminary students, since women comprise the majority of seminary spouses. Muller hopes that a similar ministry for the husbands of seminary students can be started in the future.

Three groups of women meet at three separate times during the week, two in the mornings and one in the evening. Two of the classes are for North American women, and the third is for women for whom English is a second language. In the morning classes, a separate class for children is also offered. One of the children has termed this time "Soulcare

kids,” and the children receive their own ministry of games, songs, and Bible stories.

For the women, their time at Soulcare is one of spiritual refreshment and Christian fellowship. It is an excellent way for them to form strong friendships and to discern their own call to ministry, in whatever form that may be. Last fall, Soulcare studied the classical spiritual disciplines, and this spring they are studying empathetic Christian ministry.

Besides benefiting the women who attend, Soulcare also benefits the entire seminary community as well as the church. As Muller says, “I think spousal support assists families during their years in the seminary community. I think the training



and growth of student spouses increases the pastor’s effectiveness as he or she responds to God’s call after graduation.”

The spouses of seminarians face several challenges during their years at seminary. For many of them, the constant transitions are a major challenge. Between summer assignments and internships, the family of

a seminarian may move five or six times during their time at seminary. For international families, the transitions of seminary are compounded by a transition to a new culture. Soulcare provides a sense of belonging and a sense of community in the midst of these transitions. Both women and children are greeted with a “home away from home” as well as an opportunity for worship and learning.

Muller is encouraged by the way that Soulcare has begun to fill this need that she sensed in the seminary community. “When the lonely find community, when someone with emotional baggage finds release, when not just connections, but friendships form, when someone finds the lesson useful and timely, then I go to bed with a happy heart.”

## 2005 Recipients of the Distinguished Alumni Award

### Dr. Joel H. Nederhood

Joel Nederhood received his B.A. from Calvin College in 1952; his B.D. from Calvin Theological Seminary in 1955; and his Th.D. from the Free University of Amsterdam in 1960.

Ordained as a minister of the Word in the Christian Reformed Church in 1960, Joel served the kingdom of God as Associate Director and Director of The Back to God Hour Ministries of the CRCNA. In the latter role, he expanded the church’s ministry across the world, preached on the weekly radio broadcasts, and hosted FAITH 20, the television arm of the CRC.

Since October 1998 he has served as the Pastor of Preaching and Worship at Cottage Grove CRC in South Holland, Illinois.

In 1999 he accepted an appointment as Chancellor of the Eastern Ukrainian (Baptist) Theological Seminary in Donetsk, Ukraine. In this post Joel has worked mightily to equip Ukrainian lay pastors (many of whom are coal miners). He has taught at the Myanmar Reformed Theological College in Yangon, and has served a number of American seminaries as a visiting professor in homiletics. He is the author of six books and of numerous articles, essays, and published sermons. As evangelist, preacher, speaker, author, and international Christian ambassador, Joel Nederhood is a leader of the church and a worthy recipient of the 2005 Distinguished Alumni Award.



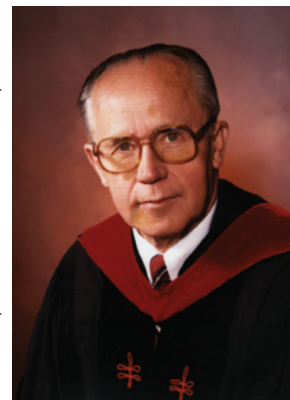
### Dr. Dick L. Van Halsema

The Reverend Dr. Dick Van Halsema was ordained into the ministry of the CRC in 1949 to serve New Hope Church in Monsey, New York, as pastor. He then served South Kendall Community Church of Miami, Florida, and Central Avenue CRC of Holland, Michigan. Dr. Van Halsema has also been Home Missionary-at-Large and was the first person in the Christian Reformed Church to have the title Minister of Evangelism.

Dr. Van Halsema founded the Summer Workshop in Missions (SWIM) Program in the 1960s. He also served as president of RBI/RBC from 1966 until 1987 while overseeing its conversion from an institute to a college. Following his tenure at RBC he founded and directed IDEA Ministries. For many years Dr. Van Halsema initiated and directed the annual Summer Training Session in Mexico and its many offshoots (TASC, METS, START, etc). Through these ministries a large number of future CRC missionaries first heard God’s call.

In addition, he has composed tunes for five hymns included in the 1959 version of the *Psalter Hymnal* and two that are included in the 1987 edition.

Dick Van Halsema is a leader of the church and a worthy recipient of the Seminary’s Distinguished Alumni Award.







Psalm 84  
How lovely is your dwelling place, O LORD of hosts.  
My soul longs, indeed it faints  
for the courts of the Lord.  
My heart and my flesh sing for joy  
to the living God.  
Even the sparrow finds a home,  
and the swallow a nest for herself,  
where she lays her young,  
at your altars, O LORD of hosts.  
Happy are those who live in your house,  
ever singing your praise.

# Master of Arts in Worship

"I want to learn more about how to teach and inspire other people about worship. Getting my master's in worship will give me a big-picture perspective — more relationships, knowledge, and understanding."



— Rebecca Boender

*M.A. in Worship, Class of 2006*

**T**he Master of Arts in Worship is designed to prepare students for positions of leadership in the worship ministries of their faith communities. The degree is a two-year program, combining background biblical and theological studies with a concentration of study and field experience in worship. The program may be taken on a part-time basis.

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- Significant exposure to multiple Christian worship traditions
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