

AS OF 2/09/08

TOUR OF NATIONAL CITY CHRISTIAN CHURCH

**By Bruce Bone
1990**

This text of the suggested tour is provided for your use. It is a combination of materials compiled by Earl Taylor, with substantial embellishments made by Bruce Bone, and some modest additions by Rick Bahr. The tour includes the sanctuary complex, the Beasley Building Atrium, the music suite, the Columbarium, and the Howland Center. Typically, the tour gathers under the Garfield window, proceeds to the Narthex, and back up the center aisle of the sanctuary to the organ. Then, we proceed through the Beasley Building, downstairs to the music suite, then on to the Columbarium and end with a brief discussion of the church's ministry to the community in the Howland Center.

THE TOUR

We're happy you decided to worship with us today, and to take time to join us on this tour of the church. The tour normally takes about 40-45 minutes. Do any of you need to leave earlier?

The Christian Church (Disciples of Christ) as a denomination is truly American. Its beginnings date to two groups in the early decades of the 1800's, the "Disciples" in frontier Pennsylvania under Thomas and Alexander Campbell, and the "Christians" in Kentucky under Barton Stone and Walter Scott. The two groups came together in the 1830's, but it wasn't until 1843 that members began meeting in Washington, D.C. at the home of Dr. James T. Barclay.

In the following years, the worshippers met in numerous private homes and rented halls, but by 1869 they had moved into a 45 foot by 35 foot frame

chapel, at 9th and M Streets, N.W., purchased from the Methodist Episcopal denomination. On March 2, 1871, the congregation was legally incorporated as "The Christian Church of Washington, D.C.," and that same year, the chapel was moved by mule wagon to Vermont Avenue near N Street, N.W., just a few blocks away from where we stand. Here in the corner of the Garfield window is a picture of that first church building. Eight of these buildings would fit in the current sanctuary, which measures 180 by 70 feet. It was in this unassuming church that President James Garfield worshipped and served as an elder and lay minister until his assassination in 1881. His membership began a tradition of participation by officials and employees of the Federal government that has continued to the present.

In 1884, the Disciples congregation was flourishing. They had built a red brick gothic church to honor the slain Garfield. Through the years, it became known as the Vermont Avenue Christian Church, and it

is still standing around the corner from this building.

We are the culmination of the dreams of both the early congregation and the early church leadership. In 1851, Alexander Campbell wrote that there should be "in Washington City, the largest meeting house with a strong spirit to proclaim the "Unknown Gospel." Eighty years passed before Campbell's dream became a reality with the dedication of National City Christian Church. It was in October of 1930 that the congregation moved to this beautiful American Classic style building and National City became a reality.

This building embodies in one edifice the aspirations of both American democracy and religion. John Russell Pope, a prominent New York architect was commissioned to design the building. Mr. Pope would later become famous in Washington by designing the National Archives, the National Gallery of Art, and the Jefferson Memorial. He chose a style for this church found in ancient Rome known as the classic Christian Basilica. In seeking to interpret our denomination's traditions, which harken back to early Biblical interpretation, Mr. Pope chose this form as one of the earliest representations of Christian architecture in one of the world's earliest democracies.

A Basilica is divided into four distinct sections. The four sections are the apse (the half-round area at the front

of the church), the chancel (which houses our pulpit and baptistery), the nave (where the congregation is seated), and the narthex (or entry vestibule).

If you will follow me into the narthex, we'll begin our tour there, and then work our way back down the center aisle to the front of the sanctuary. Please feel free to ask questions or slow me down at any time.

Let's take a minute to discuss the outside of the building. Mr. Pope studied architecture in Europe, and the exterior of National City was strongly influenced by the 18th Century English architect Sir Christopher Wren. The neoclassic façade is constructed of Indiana limestone, the same stone use on the monumental government buildings in the city. The portico is supported by ten Ionic columns and sits at the top of 31 steps, which lead up from Thomas Circle. The weathervane at the top of the steeple is about 200 feet above the street. The steeple offers a panoramic view of the city, but unfortunately is accessible only by a series of steep cast iron ladders. About halfway up these ladders is an electric carillon, which plays each Sunday before worship. From the front steps, heavy oak doors slide open to reveal a smaller set of hinged doors through which the church is entered.

In early Christian basilicas, the room in which we are standing was much more utilitarian, and would have been used by pilgrims as a place to leave their belongings and animals. Through the years, however, these rooms became halls of welcome. Inlaid in the terrazzo floor is a circular pattern of crosses. The central cross is a variation of the Scottish (or St. Andrew's) Cross, because the Campbells originally

came from Ireland via Scotland. The outside cross is a variation of the Jerusalem Cross, in honor of Dr. Barclay who went to Jerusalem in 1851 as the first foreign missionary sent out by the Disciples of Christ.

A distinctive bronze chandelier hangs directly overhead, and is the only original chandelier left in the sanctuary complex. Originally, wagon wheel chandeliers also hung in the sanctuary, but were removed during restoration work in 1981.

All of the woodwork you will see in the church is American walnut and was handcarved in the late 1920's.

Our visitors' registration book rests on a desk of carved marble. Two kinds of marble are used throughout the church, brown St. Genevieve marble quarried in Missouri, and white Italian Cremona marble.

High on the ends of the narthex are two of the church's newest additions, rose windows representing Christmas and Easter. The windows were designed by Rowan LeCompte, who has designed two other windows for us, at least 38 of the windows in the National Cathedral, including the Great West Rose window. They were fabricated under his direction by the Warren Keith Studio in Minneapolis, Minnesota, and installed by Dieter Goldkuhle of Reston, Virginia.

The east window, lit by the rising sun, speaks of the coming of Christ, so its motif is a circle of color like a rich

Christmas wreath, enclosing a cluster of lighted candles.

The west window is warmed by the setting sun, and in its background of gold, bronze, and rose appears an interwoven linear pattern like a crown of thorns with a spray of white Easter lilies at its center.

The windows were dedicated on October 9, 1988 to the memory of Bernard "Pete" Chewning and recognize the work of the laity.

As we pass back into the sanctuary, notice the brass-studded doors, which are covered in 12 near perfect American Holstein cowhides.

We are now standing in the nave. There are 33 pews on each side of the central aisle. Seating capacity, comfortably full, is about 700. As we walk down the aisle, notice the hand needlepointed cushions installed during the restoration in 1981. Women and men of this church and Disciples congregations across the nation made them in representation of all fifty states, the U.S. territories, the Dominion of Canada, and other organizations important to the church. Brass plaques at the end of each pew also designate the state or organization. The pews are arranged alphabetically, alternating across the center aisle.

This room is much larger than it would at first appear. It is 180 feet long and 70 feet wide. The ceiling rises 57 feet above the floor, or about 5 stories. The square decorations on the ceiling are called "coffers." There are 55 of them, and they are almost identical, however the florets in

the centers alternate between the dogwood blossom, a symbol of the crucifixion, and the bursting pomegranate, a symbol of the resurrection.

The ceiling and the walls are surfaced in acoustical stucco plaster. The wainscot, which runs all the way around the nave, is St. Genevieve marble.

Some of the most striking elements of the nave are the stained glass windows. When the church opened in 1930, there were only two stained glass windows in place. They were the center windows on each side. The other windows were filled with American cathedral glass known as marine antique. The panels were similar to the light-colored pastel glass used as infill in the new windows. The four traditional windows are all 8-1/2 feet wide and 25 feet high. The newest windows are dedicated to former Presidents--who were members of this congregation--and were installed in 1981.

They were made by Willett Studios in Philadelphia, Pennsylvania, and were designed by Colum J. Sharkey, whose father, Edwin Sharkey, designed the original windows.

Let's start by looking at the James Garfield window. The center panel shows the stoning of St. Stephen (the first Christian martyr), symbolic of the President's assassination. Three angels surround the central panel representing faith on the left in the form of a cross, hope on the right in

the form of an anchor, and charity on the bottom represented by the heart. Directly above the central panel you will see a lamp, book, pen and ink, a compass and triangle, and tablets of the Ten Commandments symbolizing Garfield's scholarship. Below the central panel is the Biblical theme: Greater love hath no man . . . (than giveth his life for his friends) John 15:13. At the very top of the window is the Presidential Seal. To its right is the seal of the United States House of Representatives in which Garfield served eight consecutive terms, and to the left is the seal of the United States Senate. Garfield was running for the Senate when he was nominated for President, and was ultimately elected to both.

Around the border of the window are symbols representing the cardinal virtues of the Christian life: Justice, Courage, Liberality, Temperance, Humility, and Diligence. In the bottom left corner is the seal of Garfield's home state of Ohio, and in the right corner is the seal of Hiram College at which Garfield was President for four years.

Let's now look at the window dedicated to President Johnson and in honor of the Reverend George Davis. Our minister at the time that Lyndon Johnson was President was Dr. Davis. He was a good friend of LBJ's in Oklahoma and in Texas. President Johnson and his family attended worship here frequently and sometimes would go down to coffee hour in Scott Hall after the service.

This window is set up in a similar manner to the Garfield window. At the top of the window is the Presidential Seal. Since

Johnson served in both the U.S. House of Representatives and the Senate for many years, this window also contains the seals of the House and the Senate. The central panel shows Jesus washing Peter's feet; the theme of service was important in the Johnson administration. Above the panel is a dove with an olive branch, symbolizing both the peace movement that was active during Johnson's term of office and Johnson's aspirations for peace. The three angels surrounding the central panel are holding, on the left the symbol of the Medicare program, on the right the clasped white and black hands representing the Civil Rights movement and racial fellowship, and on the bottom a NASA rocketship. (The space program was always one of LBJ's favorites). Around the border are symbols of the acts of mercy from Matthew 25, bread to feed the hungry, a cup of water for the thirsty, a cloak to clothe the naked, an open door to welcome the stranger, a basket of fruit and flowers for the sick, and manacles to represent visiting the prisoners. These are all reminiscent of the ideals of the President's "Great Society" initiatives.

Near the center of the window is the President's favorite Biblical quotation, "Come Now, Let Us Reason Together," from the book of Isaiah. (LBJ was Majority Leader of the Senate for many years and had a reputation as quite a "wheeler-dealer." He liked to forge compromises and pass legislation that would benefit the people, thus his affinity for this verse.) Just below this verse are hands planting a young tree,

in symbolism of Lady Bird Johnson's efforts towards beautifying America. Just below this is the Silver Star medal awarded to the President for gallantry under fire in World War II.

There are four circular "seals" in the lower part of the window. The seal in the left lower corner is that of the State of Texas (the "Lone Star State"). In the right corner is the seal of Southwest Texas State University, the President's alma mater. The round seal to the left of the Silver Star is the seal of Texas Christian University, and the one to the right is of Bethany College. Both are Disciples related institutions and both conferred honorary doctorates on President Johnson. In the lower left portion of the window, you also will see a hand holding a quill pen. This represents the signing of the Civil Rights Bill by the President.

Let's move on down the aisle and look at the two windows in the center on each side. As I previously indicated, these two windows were in place when the building was dedicated in 1930. They were made by D'Ascenzo Studios of Philadelphia, Pennsylvania.

The window on my left is the only window dedicated to a woman. It is in the memory of Mrs. R.A. Long of Kansas City, Missouri. Mrs. Long and her husband gave much of the money it took to originally build the Sanctuary. The cost was \$650,000 for the building and \$350,000 for the lots, or just over a million dollars total; a lot of money now, but an enormous sum in 1928 and '29. Mr. Long also was the first president of the National City Christian Church Corporation.

The subject of this window is the Christian home. The central panel shows a mother teaching her children from the Bible held on her lap. Around the edge are symbols connected with the Christian home. Let me point out a few. On the left, is a beehive, a symbol of industry. Near the right center is a spinning wheel, representing the productive nature of the family, taking in resources from the community, improving them, and sending them back into the community. The ark at the top of the window symbolizes the Church Universal.

The window to my right is called the "Christian Unity Window" or ecumenical window and is dedicated to the memory of Dr. Frederick Power. He was the Chaplain of the U.S. House of Representatives for 35 years.

The central medallion shows Jesus as the good shepherd with his flock of sheep. Below are the words, "One Fold, One Shepherd." Above is the hand of God and the Dove, symbols of the Holy Spirit. At the very top of the window are symbols of the Trinity (the linked circles and the triangle).

One of the most interesting things about this window are the symbols around the edge. They are symbols of the twelve Apostles. These are not the same as the original twelve, as the second symbol from the bottom on the right is the symbol of Matthias, who was nominated by the remaining Disciples and finally selected by lot to

take Judas' place. (Acts 1:15ff) A few of the other symbols are: just below Matthias' are three money bags representing the former tax collector Matthew, near the top on the left the crossed keys of the kingdom representing Peter, and the second symbol from the top on the right is the St. Andrew's cross.

Now let's walk to the front of the nave and look at the two modernistic windows. As we pass by, I wanted to point out the pew occupied by President and Mrs. Johnson when they worshipped here. This pew was chosen by the Secret Service as being the best place in the sanctuary where they could protect him. Apparently, they wanted extra structural support from the columns and wanted to be near an exit. You will notice that at the side of the pew on the floor is a brass marker number 7. This is the station where the deacons stop to serve communion. This means that the President and his family would be the first to partake of the emblems as the bread and wine trays were passed to them, so that no one would have an opportunity to place poison or anything in the trays before they were passed to the President. The official state funeral for President Johnson was held in the sanctuary and one of his daughters was married here.

The two windows above the doors are the same width, but 2/3 the height of the four large windows. Originally, they were also filled with the marine antique glass panes. As you can see, these windows are much different from the other four. Like the rose windows in the narthex, they were designed by Rowan LeCompte. Let's look at the window on my right This window, known as the "Compassionate Jesus Window" (and

I like to think of it as the Christian Action Today Window, because it illustrates what the Church should be doing today) was dedicated in 1962 to the memory of Dr. J. Warren Hastings who was pastor of the congregation from 1942 until 1960. In the center is Christ healing a blind man on his left and a lame man on his right. Below, he talks with the sinful, foreign woman at the well in Samaria, and on the lower right he blesses little children while their mother looks on. At the top of the window, an elderly man struggles with a heavy cross as he gives it to a younger man to carry—symbolizing the responsibility of mature Christians to pass the faith on to the younger generation.

The window on my left was dedicated in 1960 in memory of Dr. William H. Pinkerton. Dr. Pinkerton served twice as interim minister of National City and had a significantly beneficial impact on the congregation. The window is known as the "Ascension Window" and its theme is the risen Christ. The central figure is the resurrected Christ ascending into heaven. People are pressing to touch him before he goes. Note the nail holes in his hands and feet. Above him are two flying angels, who bear aloft his crown of thorns and cross in triumph. At the bottom of the window, you will see the risen Christ eating with two disciples after his appearance on the road to Emmaus (when they recognized him in the breaking of the bread—Luke 24:13ff).

In 1981, for the fiftieth anniversary of the building, we completely remodeled this sanctuary. The pews were removed and refinished, the room was filled floor to ceiling with scaffolding and replastered and repainted. When it was done, the West Point Cadet Chapel Choir sang for us on Rededication Sunday. They were seated on the first three rows on my left. Their uniforms had a large silver buckle on the back, and as they moved around, they put large scratches in the backs of the newly refinished pews, and we've left them there in remembrance of that Sunday years ago.

The architect, John Russell Pope, made a study of our denomination's history and beliefs and put reminders of them in the very structure of this church. I've already pointed out the Jerusalem cross and the St. Andrews Cross in the narthex. Another example is that in an early Christian basilica, twelve round columns representing Christ's original congregation, his twelve disciples, supported the nave, which symbolically contains the laity. The clergy would have been seated in the section of the basilica immediately in front of the nave called the chancel. When the architect designed this church, he also used 12 columns, but supported both the nave and the chancel with them, reminding us that we Disciples of Christ make little distinction between the clergy and the laity—we are all ministers of the Word. Another architectural reminder is found in the apse. In the "High Church" tradition (most commonly found among Roman Catholics, Episcopalians, and some Lutherans), the Priest or minister would face the altar placed just in front of the curved wall of the apse to represent the people before God. Then, when he turned to face the

congregation, he would be representing the voice of God to the congregation--transmitted through him. We Disciples, along with most Protestants, believe all believers can receive the Word of God through the Scriptures. So Mr. Pope, the architect, placed four columns in the apse representing the four Gospels, namely Matthew, Mark, Luke, and John.

In the chancel, the communion table occupies the center. In the time of Roman persecution, the early Christians met secretly in the catacombs near Rome. The only thing they had on which to serve communion were the crypts or burial vaults. The table, which you see, is modeled after those vaults. An original vault would have been stone. Our communion table is walnut. On the front of the table is a wide central panel containing themes from the book of Revelation: the "Lamb of God" upon the "Book of the Seven Seals" under the "Banner of Victory." A narrow panel on each side contains carvings of sheaves of wheat and a cluster of grapes representing the bread and wine of communion. During the worship service, the communion table holds a ewer and chalice. These were used by President Garfield when he officiated at the communion table the Sunday before he was assassinated.

To the right of the communion table is a large baptistry. Constructed of Italian Cremona marble with St. Genevieve panels, I have been told it is modeled on a baptistry found in an ancient church in Turkey. The interior

of the baptistry is lined with Italian faience tile. On the front, facing the nave, is a carving of a bursting pomegranate, the symbol of the resurrection. On the side facing the chancel is a carving of a dove with an olive branch descending to Noah's Ark, symbolizing salvation through the Church.

Immediately behind the baptistry, is a small chapel for quiet meditation by those coming for baptism and their families. One of three chapels in the church, it also offers a place for instruction by our ministers on the sacred experience of baptism. The chapel has a terrazzo floor and a groin vaulted ceiling. At the front of the chapel, is a walnut altar and over the door is a carving **Point** of a descending dove, symbolic of the Holy Spirit, which descended like a dove at the baptism of Jesus.

The pulpit is located to the left of the communion table. It is octagonal and is also built of Cremona and St. Genevieve marbles. A beautiful handcarved cross is inlaid in the front panel.

High on the side wall is a carving of a Menorah or seven-branched candlestick. Originally representing the tribes of Israel, we interpret the Menorah as the Church representing the Light of the World.

Forming a backdrop for the communion table, and concealing the organ console, is a beautifully carved walnut screen of Leonardo Da Vinci's "The Last Supper." It is one of the crowning achievements of wood carver Alois Lang of Oberammergau, Germany. This screen also divides the chancel from the apse.

High in the apse between the columns is a beautiful walnut and gilt cross. It is eight feet high and four feet wide. The letters in the center stand for "Jesus, the Savior of Men."

Immediately in front of the columns are two semicircular rows of seats for the choir. These individual seats were originally called "stalls." There are 35 stalls in the apse. The walnut railing in front of them contains carvings of musical instruments mentioned in the Bible.

Behind the walnut screen is probably the most dominant feature of the sanctuary, our magnificent pipe organ console. We actually have two organs in the sanctuary, the 6,581 pipe M. P. Moller organ at the front of the church and the 1,011-pipe Pearl Nugent Nordan Gallery organ at the rear of the church. The Moller organ was expanded in 1985, and the Nordan organ was installed in 1981. They can be played individually from front and rear consoles for duets, or together as a 7,592 pipe, 141 rank organ from the front console. The front console is the only five manual solid state console in the city. The entire organ is the second largest in the city, the only larger organ being at the Washington National Cathedral on Wisconsin Avenue.

There are 271 stops and couplers in the organ, and this locked panel on the side of the organ holds a device that allows at least four individual preset programs of stops. This means that manual rearrangement of the

stops for different pieces of music is not required during a program.

As part of the rear organ, there is a full set of horizontal trumpets called Trompette-en-chamade, and in the square boxes underneath the pipes is a set of 61 tuned Whitehall English handbells. These are the first ever of their type installed in the world and still the only set in the city. They are played from the organ keyboard.

Finally, notice the hanging microphones around the chancel area. These are part of a recording system operated from a studio below us. The services in the sanctuary, as well as the activities in the music suite can be recorded on either audio or videotape in the studio.

Before we leave the sanctuary and proceed to the Beasley Building, are there any last questions about this part of the church? In June 1927, the Rev. Colin J. Robertson was sent out by the National City Christian Church Corporation to help raise \$1,750,000 for the new sanctuary to be erected on Thomas Circle. He was, in effect, to sow the seed of the dream of Alexander Campbell. The panel shows the sower from Jesus' parable scattering the seeds. In the Bible, the seeds represent the Word of God. Some fell on the path and were immediately devoured by the birds representing evil forces preventing the Word of God from having an impact on hardened souls. Other seeds fell on rocky ground where they had not much soil, they sprang up immediately but when the sun came up, representing some trials, they were scorched because they had insufficient soil or depth of faith. Other seeds fell among thorns, representing the cares and riches of

the world, which eventually choked them. Finally, other seeds fell on good soil and brought forth grain, up to a hundredfold. The face on the sower is the face of Rev. Robertson. The official flowers of the six states to which he was assigned for development appear as the products of the good seed (note in the right top corner the American Dogwood flower for the Commonwealth of Virginia). This window was made by the Willett Studios of Philadelphia.

This is the Beasley Building. Five million dollars in funding for the building was given by Mr. and Mrs. Prentise Beasley of Dallas, Texas. Ground was broken for construction in November of 1983. Mr. Beasley died in 1984, and the building was named in his honor when his widow dedicated it on October 26, 1986.

Architecturally, the building and its interior are neoclassic post-modern in style. This means that traditional elements such as the arches and columns have been used, but have been adapted in a modern twentieth century interpretation. The building is five stories tall, and balances the 1950's educational wing on the other side of the sanctuary building. Originally, it was designed to be only three stories tall, but due to D.C. code requirements, the height was increased. The increased height also led to the introduction of the mahogany-trimmed atrium, as the building code required natural light be provided for the interior offices of the building. The atrium is named in honor of Mrs. Beasley.

The building serves as offices and a visitors' center for the church and the Foundation. If you came to National City on a weekday, you would enter through doors directly below us, and would be greeted by a receptionist who sits at the mahogany desk. From the reception desk, you would be directed to the church administrative offices or the Foundation offices on the second or third floors, a beautiful conference center on the third floor, the Senior Minister's office on the fourth floor, or to one of the religious or charitable groups officed in the building. As part of our ministry, we rent space to organizations with missions similar to those of the church at below-market rates. This practice benefits both the organization and the church,-helping to pay our utility bills. Some of the groups with offices here include such diverse groups as:

- The Lutheran Resources Commission-who secure funding for projects concerning the elderly, child care, and education
- The Mid-Atlantic Association for Training and Consulting-who train lay persons for consulting and conflict resolution
- The North American Conference on Christianity and Ecology
- Exodus Youth Services-A van ministry to children and teenagers living on the streets of Washington
- The National Association of Puerto Rican Women
- Prison Fellowship Ministries of Washington, D.C.-addressing the needs of prisoners, their spouses and children

Outside the window is a quiet courtyard just beyond the hustle and bustle of Fourteenth Street. It serves as a small

entrance garden with a fountain and ornate wrought iron gates. It also leads to a reproduction of Alexander Campbell's octagonal study. Mr. Campbell was a prosperous farmer, a publisher, a preacher, and the founder of Bethany College. He had many children, so early in the morning he would go out to his study, which was about 50 yards from the house, and retreat to read and write enough to keep his printing press going all day. Notice the cupola on top, which provides light for the study. This was used rather than windows, as he wanted only the inspirational "light from above" when he worked. The inside was lined with bookcases and had both sitting and stand-up desks. Are there any questions about the Beasley Building?

If you will follow me around the east side of the atrium, we will go downstairs to our music suite. This section of the atrium serves as a display gallery for temporary art exhibits throughout the year. The marble sculpture is a permanent addition to this area and is entitled "Peaceful Moment," (I believe it can be interpreted as a Madonna and Child.) This gift shop is modeled on one located in New Windsor Maryland that is operated by the Church of the Brethren. People from the Brethren Service Center helped us set up this shop and we had hoped they would help us run it. However, they said they didn't have the resources to participate on a permanent basis, so members of the congregation now operate it. We try to maintain the

principle of recycling as much of the proceeds back to the third world artisans as possible. It is a good place to find reasonably priced and attractive gifts.

This is our Audio-Visual Center. It was set up through the efforts and financial contributions of Claude Buster, a member of the congregation and an electronics engineer. He arranged to wire the church for sound and video. This was especially useful when the World Council of Churches met here to discuss Apartheid in South Africa. The national TV networks were able to record the proceedings using connections in this room, so they didn't have to disturb the deliberations.

This is our music suite. It is named after our long-time Minister of Music, Dr. Lawrence P. Schreiber. It serves as a rehearsal hall for our Sanctuary Choir, as well as a recital hall for special concerts. It also contains offices for our music minister and his staff, a small rehearsal hall for the children's choir, storage for our extensive collection of religious sheet music, storage for musical instruments used during the services such as a set of tympany drums stored behind these double doors, and a concert grand Steinway piano, one of thirteen pianos in the church. This piano is especially interesting, as Dr. Schreiber went to the Steinway company in New York and personally played all of the concert grand pianos in stock, and selected this one. It has excellent tone and resonance, including a strong bass sound. The Steinway company was so proud of it that they featured pictures of it in their national advertising campaign. The room can be "tuned" acoustically, by sliding or flipping the wall panels. I should point out that

this music suite and the rest of the tour will cover an area that until 1981 was an unexcavated cellar. A deed restriction on the property had stated that nothing could be built below ground level for a period of 50 years. R.A. Long said, "There will be no smell of cooking in my sanctuary."

Are there any questions about the music suite? If you will follow me through the single door in the corner of the room, we will move on to the Columbarium.

A columbarium is an unusual facility for an American church, although they are quite common in Europe. The American analogue is the church burial yard, which you find adjoining many older churches. The Columbarium is a facility for the inurnment of the ashes of deceased persons. The word is derived from the Greek word for dove or peace. There are 865 niches, which will hold from two to six urns each. This gives the ability to house the remains of just under 4,000 individuals. You purchase a niche just as you would a cemetery plot. Currently, a spot in this facility costs about \$2,000, or approximately the same as a local perpetual care cemetery plot.

The facility is directly below the front portico and steps, and is finished in American cherry with colonial brass accents and marble trim. It is an excellent answer for a land-locked church for providing for the needs of members of this congregation as well as members of the denomination. Dr.

Bill Nichols, a former General Minister and President of the Denomination, who later served two terms as interim minister of National City, said on his second departure, "Eventually, Claudine and I will be here on a more permanent basis." Can I answer any questions about the Columbarium?

Let's go back out the door and down the steps to the Howland Center, the last stop on our tour. The church has many human pillars, but also has some more literal foundational pillars. You can see some of the original foundation of the sanctuary through this fire-extinguisher cabinet.

This is the Howland Center. It is a multipurpose chapel and meeting facility. This is where the early 9:00 contemporary worship service, now in the Sanctuary, used to be held, where the official Board meets, where participants in the 11:00 worship service gather to discuss and pray about the service, and where we can have everything from committee meetings to small weddings.

The Center serves as a bridge between the sanctuary complex and the Campbell Building, our educational wing, and it sits directly below a courtyard above us. This allows it to receive natural light through a skylight. The artificial lighting combines both indirect fluorescent (a soft, glareless light) and incandescent lighting. The facility also houses another grand piano.

Outside the double doors behind you, the Campbell Building houses our Sunday School and fellowship programs. It also provides space for visiting groups to stay in the church during trips to Washington. A few years ago we completed \$45,000 in

renovations to the shower facilities, for which we received \$27,000 from the CYF and Chi Rho youth groups in the State of Ohio.

The Campbell Building also houses the traditional Phillips Chapel in which services are conducted in Spanish on Sunday mornings. Additionally, the building houses Emmaus Services for the Aging, which provides support and meals to the homebound elderly.

I like to close with the Mission Statement of National City Christian Church, which was adopted back in November of 1990 and amended in July 2001. "National City Christian Church is a community of believers in Jesus Christ as Lord and Savior, called into being by our early leaders as a unique witness in our nation's capital. We are bound together in a covenant of love with God and one another. Our mission is to witness to our faith and to serve people in our neighborhood, region, nation, and the world. We will provide regular opportunities for worship, spiritual growth, and fellowship. We will minister to the special needs of individuals through programs to nurture people in discipleship. We will seek to help everyone journey toward a fuller commitment to Christ by being an inclusive church family which fully embraces in its life and ministries people of every race, gender, age, culture, economic circumstance, sexual/gender orientation, family configuration, physical or mental condition, and all other distinctions which are the rich tapestry of God's

creation. We will feed, heal, serve, love, educate, and bring hope to people of the community and the world. We will support the work of our partner churches and the Church Ecumenical. With the National City Christian Church Foundation, we will be stewards of the physical facilities, and fulfill our role and responsibilities as the National Church of the Christian Church, Disciples of Christ." It's very ambitious-we don't always do it perfectly-but we try.

Thank you for taking time to join me this afternoon. If you follow me out the doors in the rear, you may be able to catch the end of the coffee fellowship in Scott Hall; or I can direct you to the gift shop or various exits.

COVER LETTER BY EARL TAYLOR

April 8, 1995

Dear Dr. Nichols,

As I promised both you and your wife, here is the basic "script" we use for our guided "tours." Will you share it with her?

I was a Junior Deacon somewhere around 1937 to 1943. As part of our duties, we gave tours of the sanctuary. The script we used was only four-six pages long and as far as I know was developed by Dr. Raphael Harwood Miller.

As far as I know, the tour business died during the war, until Rev. William Miller came as development officer for the Corporation. Although me and my family maintained ties to National City and visited often and participated in Hearthstone activities occasionally, we moved our membership to the suburbs in 1948, returning to National City about 1980 after the children were long gone.

When I returned there was a somewhat tour business under the leadership of Chester Holt. I was interested in participating in the tour business again, and I beseeched Rev. Earl Caudel and Bill Miller. About this time there was some national activity at National City, and Bill Miller needed tour guides for several days over a week end, and he conducted tours several times for us and I took many, many notes.

Using Dr. Raphael Miller's script, my notes on Bill Miller, Hilda's Book, From Shanty to Cathedral, The World Book Encyclopedia for notes on Garfield, Webster's dictionary, diagrams of unknown source and perhaps other scratches of paper and notes, I prepared a script in rough form which was used for a long time as the basis of the tours. Then Bruce came along, and using my script as a base, his own architectural background and his own sources he prepared the attached document, which I have annotated and brought up to date today as best I could.

It is a good basic document. In the first one I prepared I could identify every line with a definite source, the document being only as reliable as the source. The present one is not ready for publication. It could be much improved by deletions and additions. And for sure, the grammar and syntax could be improved. But it is a good basic document and serves the purpose for which it was intended.

I hope you enjoy reading this. I hope it will help you in those times when you are privileged to talk about our history and our facilities.

Earl Taylor

ADDITIONAL NOTES BY EARL TAYLOR

This is the routine that Bruce liked to follow. For myself, I use a slightly different procedure.

I do not always show the Colin J. Robertson Sower window, but if I do I back track and cross the sanctuary to show the Chaplain window, and then down the stairs, past Scott Hall into the Howland Center, usually out through the door past the pillar behind the glass and then across to the music suite and then the Columbarium or vice-versa, and then last I like to show the ladies' choir robing room, if the group is not too large.

The women especially like to see it, and it also is the Bride's room. There is a little closet for her to hang her clothes and a bathroom and a place to change. The neutral gray-blue wall was built especially for the purpose of taking pictures.

Somehow you mention brides and weddings and everyone gets a good feeling, and women say also, I wish we had these lockers in our church.

If this is the last place, I then take them to the gift shop.

(Bruce's notes omit any reference to the two windows on either side of the front of the sanctuary-through the doors)

Above the door in the foyer near the baptistry is the Colin J. Robertson window representing the Sower in Jesus' parable.

In June 1927 the Rev. Colin J. Robertson joined the staff of the National City Christian Church Corporation to help raise \$1,750,000 for the new building to be erected on Thomas Circle. His territory for development was Connecticut, Illinois, Ohio, Pennsylvania, Virginia, and West Virginia. So, he was sent out to sow the seeds of the National City Christian Church Building.

The panel shows the sower throwing the seeds. The parable says some seeds fell along the path and the birds came and devoured them. Other seeds fell on rocky ground where they had not much soil; they sprang up immediately but when the sun came up they were scorched and withered away because they had no depth of soil. Other seeds fell upon thorns and the thorns grew up and choked them. Other seeds fell on good soil and brought forth grain, some a hundredfold.

The face on the sower is the face of Rev. Robertson.

Because of his love for flowers, the official flowers of the six states to which he was assigned for development appear as products of the good seed. On the left, near the bottom is the mountain laurel of Pennsylvania. Near the lower left corner is the white trillium, the flower of his native Province of Ontario, Canada. Near the bottom center, the scarlett carnation of Ohio; on the right bottom, the wild geranium of Connecticut; near the right corner, the violet of Illinois; on the right near the center, the rhododendron of West Virginia; and on the right top corner, the American dogwood of Virginia.

The window was made by the Willett Studios of Philadelphia.

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The Willett Studios also made the Chaplain's window, which is in the foyer outside the pulpit side of the sanctuary.

The window is dedicated to the memory of eleven Disciples of Christ military chaplains who gave their lives in the line of duty. The kneeling figure in the central portion of the window expresses the theme of Isaiah 6:8, "Here am I! Send me!" The window contains the seals of the U.S. Air Force, Army and Navy military chaplains. At the top of the window is the red chalice with the St. Andrew's cross, and the words "Disciples Chaplaincy."

At the top left, a chaplain is either preaching or serving communion; at the top right a chaplain baptizes a soldier. At the right bottom, a chaplain visits a man in the hospital, and at the bottom left a chaplain visits a man in prison. The brown uniforms represent the soldiers in World Wars I and II. The green uniforms represent the wars of Viet Nam and Korea. The chaplain visiting the sick man is a woman. The Disciples of Christ a short time ago (as of April 8, 1995) had about 100 chaplains in the armed services of which about two of them were women. A short time ago the Disciples of Christ had about a dozen chaplains in Federal Institutions, of which three were women. A short time ago the Disciples of Christ had about 90 chaplains in non-Federal institutions, hospitals and prisons for example.

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Additional notes by Earl Taylor January 24, 1996

THE FOYER – The Narthex or foyer is called the Renner Hall of Welcome, named in memory of Dr. E. Richard Renner, prominent Cleveland, Ohio physician and philanthropist, and in honor of his wife, Jennie. This well known Disciple layman carried the new Pledge of Allegiance into the National Archives.

PRESIDENT JOHNSON'S PEW – This pew was chosen by the Secret Service as being the one place in the sanctuary where they could best protect him, and of course, there was never a need to do so. You will notice that at the side of the pew on the floor is a brass marker No. 7. This is a station where the deacons stop to serve Communion. This means that the President and his family would be the first ones to partake of the emblems as the bread and wine trays were passed to them, so that no one would have an opportunity to place poison or anything in the trays before they were passed to the President.

THE WINDOWS – Each of the four big central windows have in them one or more "broken" panes. These panes are called "accidentals" and are placed there on purpose by the architect to take away from the severity or perfectness of the windows. I understand that in Eastern art, each sculpture, each painting, each tapestry, or whatever, has placed in it an error by the artist; because they believe, as we do, that there is only one perfect one. They may not believe in the same "Perfect One" as we do, but nevertheless the belief is common between us. Each of the beautiful windows with backs to the outside are covered with a sheet of heavy, thick plastic to prevent breakage from rocks or other items of desecration.

PRESIDENT JAMES A. GARFIELD – James A. Garfield was a faithful and contributing member of the congregation from 1863 until his death in 1881. Although he was not ordained as ministers are ordained today, he often occupied the pulpit and preached to the congregation in the little old wooden church. He was also an elder and often presided at the Communion table in observance of the Lord's Supper.

Born in a log cabin on a frontier farm in Ohio, James A. Garfield became a teacher of ancient languages and literature at what later became known as Hiram College, and served 4 years as its president. He enlisted in the Union Army during the Civil War and rose to the rank of Major General. At the request of President Lincoln and others, he resigned his commission and ran for Congress. He began service in the United States House of Representatives in 1863 and served 8 consecutive terms. In 1880, while running for the U.S. Senate, he was nominated for President and was elected to both offices. He became President on March 4, 1881. He was shot on July 2, 1881 and died September 19, 1881.

THE PINEAPPLE – If you stand in a window in the Campbell Building that faces the outside of the Garfield Window in the sanctuary and look towards the stonework around the roof, you will find a carved stone pineapple symbolic of "Welcome."

HISTORICAL MUSEUM – In the old minister's study behind the chancel, Hilda has set up two rooms containing church memorabilia, including a pew from Garfield's church. We usually don't have time to take people there.

Who uses the National City Facilities?

The National City Christian Church has made its facilities available to a number of non-profit full time tenants, as well as to many others for occasional part-time use; such as for weddings, educational programs, religious and secular conferences, overnight groups, music programs, hotline volunteer training sessions, and monthly board meetings for Bread for the City and Deborah's place.

We are now providing office space to the following non-profit organizations whose goals are in common with ours – serving human needs.

Campbell Educational Building

1. Emmaus Services for the Aging – Provides the elderly in our neighborhood with various types of assistance including counseling, transportation, delivery of meals, and telephone and personal calls. Supported by neighborhood churches.
2. Charter School
- 3.

Beasley Building

1. International Gift Shop –Offers a large variety of hand-made crafts purchased from developing countries for sale at reasonable prices. Benefits both the purchasers and producers of these crafts. Sponsored and managed by National City Christian Church Foundation.
2. Mid-Atlantic Association for Training and Consulting – Trains lay persons for counseling, mediation, and conflict resolution.
3. National Association of Puerto Rican Women – Provides a program to help Puerto Rican women become assimilated into our culture.