

to the Glory of GOD . . .



and to

Provide a Sanctuary

THIS WILSON KILGORE CHAPEL

WAS BUILT AND DEDICATED

ANNO DOMINI 1984



VIEW FROM THE CHAPEL ENTRY

VALLEY PRESBYTERIAN CHURCH
SCOTTSDALE, ARIZONA

for All . . .



THE CHAPEL

THE MINISTRY

L. Wilson Kilgore

Lawrence W. Corbett, Lawrence H. Eaken, Lewis S. Leon, Robert W. Rae

History and Background

The vision of a small group of people, meeting together for their first worship service on January 8, 1956, in a Scottsdale art gallery, has grown and developed into the Valley Presbyterian Church we know today. The spirit of abiding Christian fellowship, which still characterizes our congregation, here found its first warm expression.

It was a small committee from this early group that began meeting to consider the establishment of the first Presbyterian congregation in Scottsdale and Paradise Valley. With the help then of the Synod of Arizona the services of the Reverend Herbert P. Landes (then pastor of the Kennett Square Presbyterian Church near Philadelphia) were obtained to aid and direct the work of this committee. As one consequence of their efforts, a new church was formally organized by the Presbytery of Phoenix on March 18, 1956, with a roll of 70 charter members. This congregation then called Mr. Landes as pastor.

Under his inspired leadership the new church grew rapidly and within two years it had over 700 members. It was during this period that the need for effective long range planning for facilities to accommodate expected future growth became clearly evident, and in 1957 a campaign was launched to secure funds to obtain a building site and initiate a building program.

Aided by the Board of National Missions, the ten acres comprising our present site were obtained, while ideas for a suitable complex of buildings were explored and tentative plans were developed. It is interesting now to compare the early artist's concept, as developed in 1957 and shown below in its desert setting, with the recent photograph of our now completed complex that is shown on the opposite page.

Actual construction of our first buildings began in 1958 and included Landes Hall (then called "Fellowship Hall") and the adjoining religious education and office buildings. These were completed in 1960. Then, and for the next several years, there were few, if any, homes in the area surrounding the church, but rapid growth of the congregation continued. By 1962, there were 1500 members, and Valley Presbyterian was one of the most rapidly expanding churches in the entire country. With this growing evidence that the then existing facilities could not even meet current membership needs and much less the anticipated future requirements, the decision was made that an explicit architectural master plan should be prepared.

Commissioned to do this planning was Mr. Harold E. Wagoner, an internationally renowned church architect in Philadelphia, and thus began a cordial and intimate relationship that has endured for almost 25 years. During his professional career, Harold has designed over 500 churches and visited countless others, but so deeply and closely



ARTIST'S DRAWING OF VALLEY PRESBYTERIAN CHURCH – 1957

involved has he become with Valley Presbyterian, which he considers to be among the most beautiful churches he knows, that he has chosen our Memorial Gardens to be his final resting place.

According to the new master plan developed in the early 1960's and approved by the congregation, the Sanctuary was removed from previously planned proximity on the north with the completed education buildings and Landes Hall, and given a more isolated and imposing setting at the south end of the church complex of buildings.

With the explicit purpose of creating the impression that the members of the congregation are participants in the worship rather than being spectators of a performance, the open and wide chancel was so designed that, with the lovely communion table, the impression is created that the congregation is seated around the table of the Sacrament. In keeping, the choir is placed so that it also becomes almost a part of the worshipping congregation. Thus the themes of warmth, friendliness and participation which characterized the spirit of the early founders of our church is epitomized in the Sanctuary, and is meant to pervade all the church buildings, possibly reaching its culmination in the chapel itself.

In 1972 the Rev. Dr. L. Wilson Kilgore, formerly of Cherry Hill Presbyterian Church in Dearborn, Michigan, was called to serve as the church's new senior minister. Under his guidance the congregation continued to grow in numbers and religious services, and before long the need for additional facilities to serve the congregation's expanding needs once again became compellingly evident. So another building program was initiated in 1974 to provide space for an adult lounge, choir rooms and additional class and meeting rooms. With their completion the church history walk and patio fountain were also added. These new buildings, constructed between the Sanctuary and Landes Hall and the other earlier buildings, were appropriately called "The Connecting Link." Their completion made a composite entity of all the completed buildings and left undone only the chapel, which the master plan had designated should be placed at the northern end of the complex.

With so much already accomplished, in 1977 Dr. Kilgore at the Session's request initiated correspondence and discussions about chapel designs, costs and financing so that this final unit in the early master plan could be completed, and the visions and hopes of successive congregations over a span of decades, could become a finished reality. In the following months and years original chapel plans were modified and re-modified to meet differing perceptions of the current congregation as well as changed Paradise Valley building codes and neighborhood desires. But in all the varying chapel interpretations that were considered, there was always retained the original basic concept of beauty and function, and this is discussed more fully in the remaining pages of this brochure.



COMPLETED SANCTUARY, SUPPORTING FACILITIES AND CHAPEL – 1984

Chapel Concepts and Construction

This chapel is not only an ideal adjunct to the now existing church complex that was envisioned almost thirty years ago, it is also the realization of the collective dreams of a good many people over a good many years. As indicated in the previous history and background review, the original and later dreams have grown and developed in new ways, but always there has been the concept, the drive, to make the chapel a beautiful, warm and inspirational culmination to the original planning; to make it, in short, a crowning jewel in the complete entity of buildings that makes up the Valley Presbyterian Church.

Some years ago, Harold Wagoner, who has designed so many remarkable churches and has been our church's architect from the very beginning, wrote: "A church is a public building and as such, much of its lifeblood stems from the manner in which its architecture expresses its witness and invitation to the passerby." In keeping with this precept we are fortunate that the original idea of placing the Sanctuary between Landes Hall and MacDonald Drive was not pursued, for we now have the massive, imposing structure of the Sanctuary in the more spacious area to the south while the chapel nestles appropriately at the northern end of the complete structural system. Here, by day, it is a highly visible and attractive witness to passersby on busy MacDonald Drive as well as Quail Run; and at night the illuminated faceted glass windows glow with a compelling beauty and radiance for all to enjoy.

Functionally, the purpose of the chapel buildings is highly pragmatic. Immediately to the left as one enters the reception area are a series of offices including the pastor's study, a second minister's office and space for secretaries and administrative needs. To one's right is a beautifully furnished room for the use of bridal parties, bereaved families and others. Directly ahead is the eight-sided chapel nave that is striking and impressive from both design and structural standpoints.

This central chapel is meant to serve the wide ranging needs of both individuals and small groups in a relatively intimate setting not elsewhere available. For troubled individuals seeking solace, it provides a quiet place for meditation and prayer. For small group activities — including worship services, weddings, funerals, musical and other special events — it provides a highly flexible facility that can be readily changed to suit a wide range of interests and desires. Except for the organ, everything within the chapel is movable, and there is no constant, fixed center of focus.

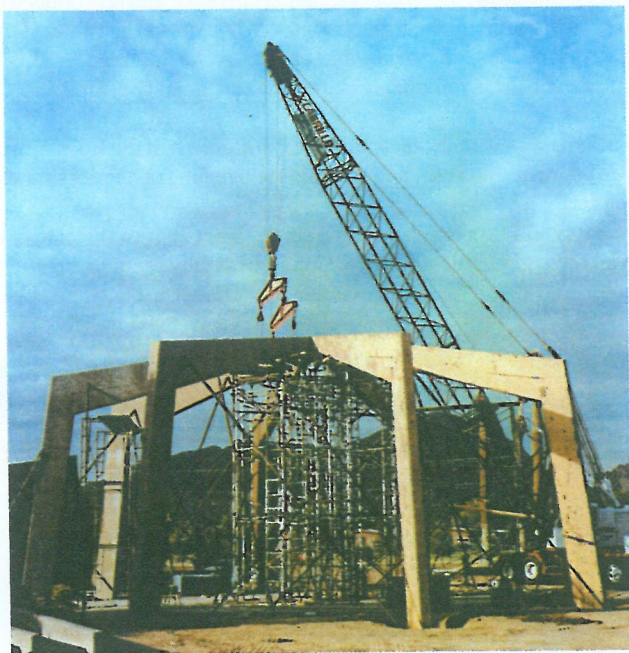
Worship and religious practices do change and evolve. To an increasing degree in recent years the accent has been on "gathering around" in an effort to stimulate wider participation in activities by everyone. To support this aim of gaining heightened feelings of intimacy and involvement on the part of audiences, the seating configurations in the chapel can be varied from straightforward seating for formal services, to circular "in the round" arrangements, to a concert style plan for organ and other presentations, and in fact to almost any pattern deemed most appropriate for a particular function.

It was while working on the near-final plans for the chapel in 1983, that Harold Wagoner suffered a debilitating stroke. Fortunately, his longtime associate Henry Jung was available to complete the final designs and plans so that the work went forward as Harold wished, to final completion in 1984.

Structurally, the chapel has some features that are unusual and which may be of interest. The building is supported by eight large, inverted L-shaped, cast concrete, rigid frame trusses similar in design to those forming the imposing main entrance to the Sanctuary. Each truss is 24 feet high and has a span of about 28 feet. The picture below shows this skeleton framework just after the erection of the trusses. All exposed coloured concrete sections have been sandblasted to match the Sanctuary to the south, so that the chapel in form as well as function serves as a lovely counterpoint to the Sanctuary.

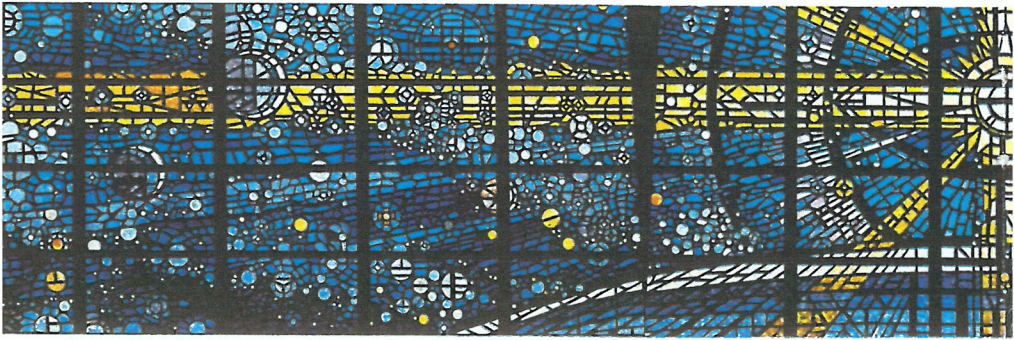
Another unusual feature of the chapel structure is the terne roof. The surface is an alloy of lead and tin, which will develop a stable pewter-like patina as it weathers with time. The interior diameter of the chapel is 45 feet, and the height from floor to dome is 29 feet. The floor is of marble tile.

The most striking visual feature of the chapel itself is the series of faceted glass windows designed by Robert and Louise McCall that in fact makes the chapel from within a jewel by day and from outside a jewel by night. Each of the eight large windows is 10 feet high, 20 feet long and weighs over one ton. The unique features of the windows and of the specially designed tracker pipe organ installed in the chapel are explained in the pages that follow.



TRUSS ERECTION AND ASSEMBLY

The Light of the



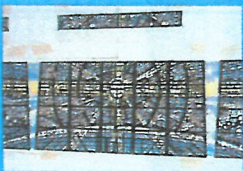
The eight faceted glass “Light of the Universe” windows designed by Robert and Louise McCall stretch 360 degrees around the octagonal chapel. The viewer is surrounded by the blue vastness of the great beyond, filled with multicolored designs created by thousands of pieces of colored glass, creating the impression of stars and planets.

In the “Spirit of Christianity” and adjoining windows behind the pulpit and shown above, the light forms a cross over the arch of the earth, sending out beams of colored light around the universe, and this symbolizes the advent of Jesus Christ. The eye of God is behind the cross and a crown is above it. The colors are soft, conveying the gentleness of Christ’s love. The continuing band of yellow light emanating from the cross represents our special pathway through life, connecting us with eternity and leading us back to the source, the creation: “As it was in the beginning, it is now and ever shall be — world without end.”

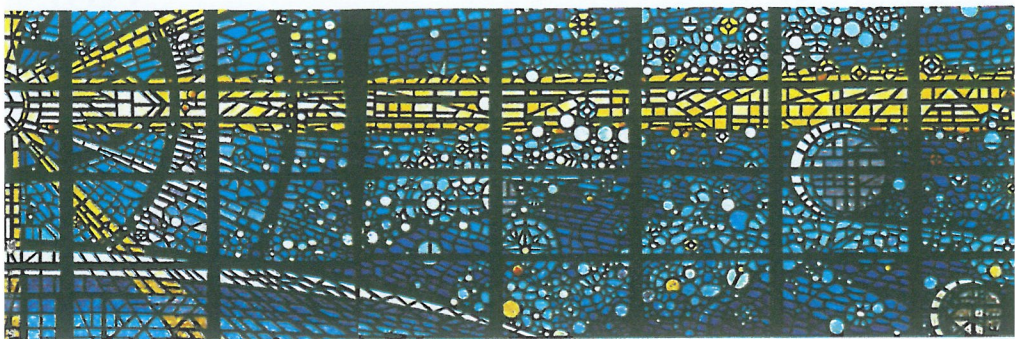
The “Creation” window, just over the chapel entrance and reproduced on the cover of this brochure, is inspired by the first chapter of Genesis in the Bible. Here the yellow light streams out from the God Source and encircles the universe. In this window the colors are strong and bold, symbolizing the might and majesty of God and the beginning of time.

The artists’ goal was to make an ecumenical statement of the 20th century, inspiring a sense of awe about the universe, and to promote a feeling of oneness for all: The Alpha and The Omega.

A feature not readily apparent during a single short visit to the chapel is the nature of the light from the eight great windows. Constantly they seem to transmit a high level of brilliant color and at the same time, there is almost a continuous change in the



Universe Windows



nature of the light transmitted. Whether the day be one of brilliant sunshine or there is a dark sky covered with clouds, the windows always glow with light, and the entire chapel is alive with a brilliant spectrum of vivid hues. But also, from dawn to twilight on any day, there is an ever-changing panoply of color gradations as individual windows receive increasing or diminishing levels of light from the sun's transit across the sky. Sitting quietly inside and watching this always shifting display is a moving experience for anyone. And equally moving is the view from outside at night when the chapel is lighted from within and the windows softly glow with a muted but still exciting display of jewel-like beauty.

Over 18 months were spent by the artists in creating the designs for these magnificent windows. After countless study sketches and revisions, a large oil master study was made showing the exact forms, colors and color relationships for all the window elements. Over this was then created an overlay on which was shown, for the craftsmen actually making the window panels, the exact shape, placement and colors for over 35,000 individual pieces of faceted glass. Traditional stained glass is seen by transmitted light through flat leaded panes; faceted glass by both transmitted light and the reflections from the innumerable planes or facets making up the irregular surface of the one-inch thick pieces of colored glass set firmly in an epoxy matrix. In these chapel windows 110 different colors were used in thousands of different glass sizes and configurations. Some of the steps followed in achieving the final result that you see are shown in the panel below. From left to right: A portion of the artists' final master study, an example of an overlay showing the position of each piece of glass, craftsmen ready to begin placing the glass on an overlay, pouring epoxy to fix the glass pieces in a panel, assembling individual panels into a window, final examination of the completed windows.



The Earth

From God's sun above, His light, figuratively and literally, flows down on the earth garden, bringing spiritual nourishment and light to all below.

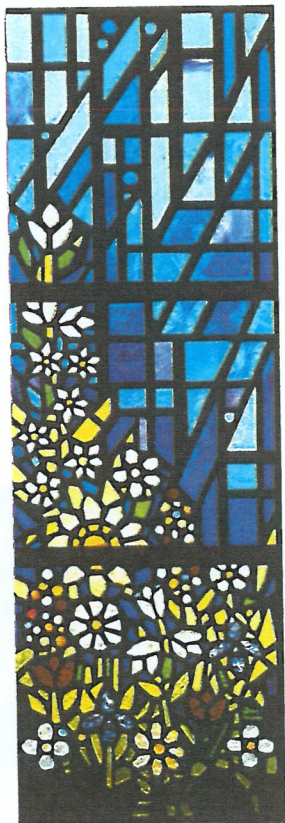
The inspiration for the two Earth Garden windows, designed by Louise McCall, is "On Earth as it is in Heaven" from the Lord's Prayer. They are intended to provide for the viewer a moving, transcendent vision of the relationship between the reality of the chapel itself and the abstract depiction of the great universe in the windows above; to link each person's ever-conscious awareness of their earthly living with their internal vision of heaven's beauty.

The sun flowers reflect the sun above; the flowers of the earth are the stars of the sky. The lily represents the resurrection, the iris is in the shape of the dove, the

The Pulpit and

For the usual religious services the pulpit is the major focal point for a congregation. In this chapel the white oak pulpit and adjoining communion tables serve not only as a traditional focal point, but also as another representational link between the reality of the viewer's world and the limitless, colorful and complex universe depicted in the windows above.

The serenity and straight line simplicity of the tables, with their smooth, white surfaces offers an important and striking counterpoint to the countless bits of brilliant color elsewhere. The straight orthogonal lines of the tables provide refined contrast to the octagonal chapel walls; and the pulpit and tables in total introduce an element of quiet harmony, purity and dignity of form that



CHANCEL

Garden Windows

green leaves imply our spiritual growth and upward strivings, and the other varied colored flowers stand for our earthly joys and creative efforts.

From their position directly opposite the entrance to the nave, these two radiant panels, standing on each side of, and in vivid contrast to, the simple white oak pulpit and communion tables, also have a purpose beyond that of providing a link between heaven and earth: Their eye-catching appeal is intended to convey a warm and gracious welcome to every person who enters this chapel, and to foster a feeling of quiet, elegant, intimacy that strengthens within each person a sense of unity and of belonging in this chapel.

Communion Tables

additionally enriches the chapel interior. Here, in the midst of an always changing aura of bright colors is a contrasting, soft-white element of tranquil strength and stability with which a worshiper can feel a comforting sense of unity, kinship and attachment.

Further contributing to the aim of providing an overall sense of unity and completeness within the chapel is the pipe organ. As one turns to leave from facing the pulpit, one sees repeated in the pipe organ the oak of the pulpit and communion tables, but in a different tone and enhanced with the juxtaposition of beautiful inlays of rare woods and the soft glow of the pipes. It is fitting that this summary of some of the unusual features of this chapel should now close with a description of its remarkable pipe organ.



The Pipe Organ

The beautiful and unusual chapel pipe organ is the result of continuing contributions and close collaboration between those responsible for the musical direction of the church and a dedicated organ designer and builder, Manuel Rosales. Because our church has long been recognized as having one of the finest music programs in the Southwest, it was a special challenge to select the kind of organ that would be ideal for the chapel and be assured that it would be properly built and installed. Proposals were obtained from over a dozen organ building firms in North America. The final choice of a tracker organ makes this the first such organ known to be installed in an Arizona church.

A tracker organ is one in which the valve that admits air to make a pipe speak is opened with a mechanical action through a direct linkage from the key or pedal at the console. All the action causing pipes to sound is from the mechanical energy imparted by the organist — there are no electrical parts. There is a consequent efficiency and compactness of design, and organists enjoy the ability to actually feel the keys open the valves that let air into the pipes as they sound. This mechanical “tracker” action is in contrast to the electro-pneumatic organ, such as the one in our Sanctuary, which has an electrical link between the keys and pedals and the valve which admits air to the pipe. Thus, in the electro-pneumatic organ the control of the sound from the pipe is either on or off with no modulation.

The Golden Age of organ building is now generally considered to have been the seventeenth century, but recently there has been a renaissance in tracker action organ building as musicians and audiences alike have rediscovered the principles of organ building that go back over 300 years. Many old tracker organs built in the seventeenth, eighteenth and nineteenth centuries are in use today in Europe and the United States. It is the concepts of pipe voicing and wind supply of this earlier period, coupled with new elegantly simplified and highly sensitive valve actions and the use of new tunings



which provide a tactile richness and sweetness of sound not otherwise obtainable.

The wide range of musical activities occurring in the chapel requires that the organ be both a good accompanying instrument for congregational singing during services of worship, as well as a pleasing solo instrument for weddings, funerals and other occasions. In addition, planned recitals demand that the organ be capable of adequately playing the large part of the literature especially composed for the organ. Many of the famous music masters such as Bach, Buxtehude, Mendelssohn and Franck wrote music for the tracker organ long before electro-pneumatic organs were even thought of. It is therefore significant, as we celebrate the 300th anniversary of the birth of J. S. Bach, to note that the organs as well as the music from his time are still being played today.

In addition to its capability for producing superb sound, our organ is noteworthy for its superb craftsmanship, and features facade pipes of polished zinc, in a quartered oak case. The keyboards are made of bleached cowbone and are surrounded by a keydesk of solid American black walnut. The music rack shown below is made of walnut burl with an inlay of South American bocote wood. The walnut burl was selected after a one year search and review of almost one hundred pieces of burl. The stop knobs are made from East Indian rosewood.

The compass of the organ is 56 manual notes, 30 pedal notes and there are 15 stops having 16 ranks. The total number of pipes is about 800. The actual specifications for the organ are:

Great	Swell	Pedal
8' Prestant	8' Gedeckt	16' Bourdon
8' Chimney Flute	8' Dulciana	8' Open Bass
4' Octave	4' Spire Flute	16' Bassoon
2' Super Octave	2 3/4' Nasard	Great to Pedal
Mixture II	2' Doublet	Swell to Pedal
8' Trumpet	1 3/8' Tierce	Pedal (Octave)
Tremolo	Nightingale	Pedal (Unison + Octave)
Swell to Great		



Chapel Uses

The uses the chapel was designed to serve have earlier been outlined in general form, but in closing we would like to reiterate in more explicit terms the services this final building in the church complex was planned to provide for both individuals and for groups. The latter can range in size up to 175 or more.

It is hoped that for all persons, at all times, the character and radiant beauty of the chapel will serve as a source of stimulation and renewal of inward strength. For any individual seeking solace it is meant to provide a quiet refuge to which they may come for comfort, meditation and prayer, and leave with a feeling of restored personal peace and a strengthened conviction of their ability to cope with their problems.

The chapel will be used for regular Sunday worship services at hours when attendance is relatively small, such as early morning and, in the summer, late morning. The setting is also particularly suited for vesper and other similar kinds of religious services throughout the year. On special occasions such as Easter and Christmas, the chapel will accommodate a substantial portion of the inevitable overflow from the Sanctuary.

The chapel ambience is proving appealing for those bereaved, because memorial and funeral services can here be conducted in an atmosphere that is more intimate than the Sanctuary. This feeling of intimacy and quiet dignity does provide a special kind of comfort for the bereaved.

For a wide range of happy occasions the chapel provides a setting that is attracting groups in increasing numbers. Wedding parties are finding the chapel especially attractive — at all hours — and the number of marriage services being performed is growing rapidly. The acoustical qualities of the chapel will be excellent for vocal and chamber music as well as the organ, and musical programs are expected to be offered with increasing frequency in the future. And, of course, because of both the environment and the highly flexible modular seating arrangements, there will be a growing number of pageants and other performances, as well as seminars, special study programs and meetings of men and women's church association groups.

All in all, it appears that the aim of achieving in this chapel the linking of practical purpose and inspirational beauty has been accomplished. It is an abiding hope that countless individuals will, in the future, enjoy this facility and leave from each visit with a feeling of increased and lasting personal enrichment from their experience.



*FOR THOU ART MY LAMP, O LORD; AND THE LORD
WILL LIGHTEN MY DARKNESS. . . II SAMUEL 22:29*

Chapel Funding Committee

Don Swanson, Chmn.
Martha Castle
K. Don Fry
Charles Hall, III
Nancy Hamilton
G. Robert Herberger
John L. Holmes

Ned Hutchison
Gary Miller
Ralph Spencer
Virginia Staehle
Tom Van Arsdale
Donald Whiteman

Chapel Design and Construction Committee

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Paul Chapman
Michael Defiel
Reece Dunaway
Lawrence Ferguson

Hugh Hamilton
Robert McCall
D. A. Nordeen
Michele Rufenacht
Donald Whiteman

Pipe Organ Committee

Reece Dunaway, Chmn.
Albert Leffler

Michele McCartney
David Stocker

A Personal Statement –

One of the joys of my ministry at Valley Presbyterian Church has been the building of this unique chapel to the glory of God and for the ministry of this church.

When I came to Valley Church in October of 1972, one of the first pieces of mail I opened was a letter from our church architect, Harold Wagoner. In the letter he welcomed me into this ministry. He also reminded me that the chapel was on the drawing boards and hoped that I would be able to complete this in due time.

My thought at the time was, in view of the problems then facing this church, "I doubt if we will ever build the chapel!"

Because the chapel had been on the drawing boards for a considerable period of time, there was some general interest, and I well remember the day that Don and Mollie Fry made a significant gift to the church, to be placed in a reserve for the building of a chapel. Later another gift was to come from Hugh and Nancy Hamilton. That day, too, is remembered as Bob Herberger and I accepted this gift on behalf of the church.

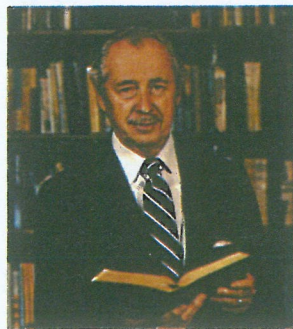
I want now to acknowledge and thank those hundreds of people whose gifts, both large and small, have made possible the completion of this beautiful chapel. I am indeed grateful. They have blessed the ministry of Valley Presbyterian Church.

My memory goes back to early in my ministry when I was asked to consider developing a new church and to help it build buildings. I refused on the basis that I did not want to spend my ministry building buildings! Yet, at every church I have had there have been either major renovations or building of various units. The crowning joy has been the completion of this chapel. I praise God for this opportunity to help create with a great congregation this building to the glory of God and as a witness to our faith in Jesus Christ as our Lord and Saviour.

While building of buildings is an obvious result of the efforts of both pastors and people, the real ministry of a church is evidenced in what the Gospel of Jesus Christ does to people and for people! What a ministry enables people to become and do, by the grace of God and the saving power of Jesus Christ, is, I believe, the ultimate judgment of God on pastor and people. I can only hope and pray that here at Valley Presbyterian Church, we have truly been "a people of God," and will continue to be so. While church buildings are in themselves a witness to our faith, they are built and used to enable a ministry to take place.

Now that the master plan for buildings seems completed (at least as we view our needs as of this moment in time) Valley Presbyterian Church is on the threshold of many decades of even greater ministry, as the congregation turns all energies and prayers to the major ministry of the church of Jesus Christ. The need for the church's ministry is reflected in the obvious hunger of people for the "bread" that satisfies spiritual hunger, and the "water" which satisfies an inner thirst for a meaning beyond our materialism.

To have had a part in enabling a congregation to do this and to be prepared for even greater demands for ministry in the years to come has been a source of real joy and satisfaction. I thank God for these rich and rewarding years with this congregation.



Wilson Kilgore

