

**Guidelines for Building, Renovating or Redecorating  
Places of Worship  
in the  
Diocese of Owensboro, Kentucky**

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**The following were used in preparing these guidelines:**

Built of Living Stones	BLS
Catechism of the Catholic Church	CCC
Ceremonial of Bishops	CB
Circular Letter Concerning the Preparation & Celebration Of the Easter Feasts	
Code of Canon Law	CCL
Constitution on the Sacred Liturgy	CSL
General Instruction of the Roman Missal	GIRM
Lumen Gentium	LG
Music in Catholic Worship	
Order of Christian Funerals	
Pastoral Statement of the United States Catholic Bishops On Persons with Disabilities	
Rite of Christian Initiation of Adults	RCIA
Rite of Dedication of a Church and Altar	RDCA
Rite of Marriage	
Rite of Penance	
Roman Missal	

# Introduction

The following process is provided to assist a pastor, parish pastoral council, and/or building committee in the creation or renovation of a worship space. The Diocesan Policy states:

The renovation of worship spaces is an exception to the general norm in that all permanent changes in worship space must be submitted to the Art and Architecture Committee according to the guidelines established. The building and renovation for worship spaces must be submitted to the Art and Architecture Committee. Since Churches are not only utilitarian buildings, but are highly symbolic in character, their construction and renovation need special care and direction. Consultation with the Art and Architecture Committee should begin at a very early stage. (108:1)

The United States bishops have issued a set of guidelines for building and renovating churches, Built of Living Stones. Those involved in the building and renovation of a worship space are asked to become familiar with this document. This document will be quoted throughout this process and copies may be purchased from the United States Conference of Catholic Bishops website. *(At the time of this printing, the document may be accessed in its entirety at <http://www.usccb.org/liturgy/livingstonesind.shtml> )*

# I. Creating a Ritual Space for Eucharist

## Beginning the Process

The construction or renovation of a church building is a complex task that demands prayer and reflection, technical expertise and study. A building or renovation project is not the work of the pastor alone, nor is it that of a building committee. Rather, it is an act of faith that belongs to and engages the entire community. To be successful, a building project must be rooted in proper understanding of the church and of worship that becomes the point of reference for all future decision making. Creating and articulating this shared vision is a key element of the process. (Built of Living Stones, [BLS], 175)

Deepening a sense of ownership for the project involves taking the time to educate the parish, to listen to the people's concerns, and to discuss the vision and values at stake in such a project. The time devoted to communication and education will help make the later stages of the process move more smoothly and will ensure that the relationships among parish members are strengthened rather than strained by the project. (BLS, 176)

Since no single pastor or parish possesses the totality of expertise or vision required to execute a project of such a great scope, the congregation and clergy will need to recognize the areas of their own competence, the role of the diocesan bishop and diocesan personnel, and their limits beyond which the assistance of experts will be required. Respect and appreciation for the competence of others in their respective fields is essential for good teamwork. (BLS, 177)

*Questions for reflection & discussion:*

- **What is the main “image” out of which you want to build or renovate? Prioritize.**
- **When you finish your work, what is it that you want to have accomplished?**

## Gathering Space

The gathering space helps believers to make the transition from everyday life to the celebration of the liturgy, and after the liturgy, it helps them return to daily life to live out the mystery that has been celebrated. In the gathering space, people come together to move in procession and to prepare for the celebration of the liturgy. It is in the gathering space many important liturgical moments occur. (BLS, 95)

*Questions for reflection & discussion:*

- **How will your worship space be entered into and departed from?**
- **What area is being considered for hospitality and welcoming of the Assembly?**

### **Nave - Seating for the Assembly**

Every church building is a gathering place for the assembly, a resting place, a place of encounter with God, as well as a point of departure on the Church's unfinished journey toward the reign of God. (BLS, 17)

Because liturgical actions by their nature are communal celebrations, they are celebrated with the presence and active participation whenever possible. Such participation, both internal and external, is the faithful's "right and duty by reason of their baptism." The building itself can promote or hinder the "full, conscious, and active participation" of the faithful. Parishes making decisions about the design of a church must consider how the various aspects and choices they make will affect the ability of all the members to participate fully in liturgical celebrations. (BLS, 31)

Places should be arranged with appropriate care for the faithful so that they are able to participate in the sacred celebrations visually and spiritually, in the proper manner. It is expedient for benches or seats usually to be provided for their use... Moreover, benches or chairs should be arranged, especially in newly built churches, in such a way that the people can easily take up the postures required for the different parts of the celebration and can easily come forward to receive Holy Communion. Care should be taken that the faithful be able not only to see the priest, the deacon, and the lectors but also, with the aid of modern technical means to hear them without difficulty. (GIRM 311)

There are no universal norms regarding fixed or flexible seating. Many churches have found that a combination of fixed and flexible seating works best to accommodate the various liturgical actions. (BLS, 87)

*Questions for reflection & discussion:*

- **How will your seating be arranged so as to facilitate the vertical relationship with God and horizontal relationship among the assembly?**

### **Nave – Communion Stations**

The space within the church building for the faithful other than the priest celebrant and the ministers is sometimes called the nave. This space is critical in the overall plan because it accommodates a variety of ritual actions: processions during the Eucharist, the singing of the prayers, movement during baptismal rites, the sprinkling of the congregation with blessed water, the rites during wedding and funeral liturgies, and personal devotion. This area is not comparable to the audience's space in a theater or public arena because in the liturgical assembly, there is no audience. Rather, the entire congregation acts. (BLS, 51)

*Questions for reflection & discussion:*

- **Where will your communion stations be located?**
- **How will the traffic flow?**

### **The Sanctuary – the Altar**

The altar is the natural focal point of the sanctuary and is to be “freestanding to allow the priest to walk around it easily and Mass to be celebrated facing the people.” (BLS, 57; GIRM 299; Ceremonial of Bishops, 48)

In the United States it is permissible to use wood instead of natural stone for a fixed altar, provided the wood is worthy, solid, and well-constructed. (BLS, 57; GIRM 301)

Although there is no specified size and shape for an altar, it should be in proportion to the church. The shape and size should reflect the nature of the altar as the place of sacrifice and the table around which Christ gathers the community to nourish them. In considering the dimensions of the altar, parishes will want to insure that the other major furnishings in the sanctuary are in harmony and proportion to the altar...The altar should be centrally located in the sanctuary and the center of attention in the church. (BLS, 58)

*Questions for reflection & discussion:*

- **In creating your altar, how much room is allowed for the priest presider to move around it? Have you measured the height of the furniture you are considering? Is it “human size”?**
- **When your community looks at the sanctuary area what will be the focus? Is it the altar?**

During the Liturgy of the Eucharist, the altar must be visible from all parts of the church but not so elevated that it causes visual or symbolic division from the liturgical assembly. Methods of elevation can be found that still allow access to the altar by ministers who need wheelchairs or who have other disabilities. (BLS, 59)

- **Is your altar area accessible to those with disabilities?**

### **The Sanctuary – the Ambo**

The central focus of the area in which the word of God is proclaimed during the liturgy is the ambo. The design of the ambo and its prominent placement reflects the dignity and nobility of the saving word and draws the attention of those present to the proclamation of the word... An ample area around the ambo is needed to allow a gospel procession with a full complement of ministers bearing candles and incense...Since many people share in the ministry of the word, the ambo should be accessible to everyone, including those with physical disabilities. (BLS, 61)

*Questions for reflection & discussion:*

- **How well will the Word be heard from the farthest seating section in your church space? What provisions are being made for preaching in your church space? Could a preacher do so using the ambo or not using it? Can**



**the preacher be seen by the assembly? Can the preacher be heard by the assembly?**

- **If desired, is there a place for the “signing” of the liturgy for the hearing impaired?**
- **Is the ambo accessible to those with disabilities?**

### **Sound in the Place of Worship**

Silence is the ground of all prayer. From contemplative silence emerge the sung and spoken prayer of the entire assembly and the prayers and proclamations of the various ministers. Liturgical celebrations call for the clear transmission of the sung and spoken responses of the liturgical assembly, as well as of the words of the individual ministers such as the priest celebrant, the deacon, the readers, and the cantor and leader of song. In addition, the space should provide an environment for instrumental music that supports the assembly’s song and worship. (BLS, 221)

The first consideration in providing quality sound transmission is the acoustic design of the building. The interior surfaces such as the walls, the floor, and the ceiling affect the transmission of sound, as do design features like ceiling height, the shape and construction of rooms, and the mechanical systems such as heating and cooling units and lighting fixtures. The sound-deadening tiles so vital to noise reduction in gymnasiums and other public buildings will rarely be used in a church and only with professional advice to eliminate outside noise. (BLS, 222)

#### *Questions for reflection & discussion:*

- **Are you providing for ample microphone connections for the most complete use of the sanctuary and the area around the sanctuary?**
- **Where will you place the controls for the sound system? (Many find placement in the sacristy and near the music area helpful.) Where do you need them to be?**
- **Are the readings and homilies proclaimed at the ambo properly amplified? The presidential prayers prayed at the altar? The prayers proclaimed from the presider's chair?**
- **Are surfaces (carpets, ceiling tiles) and objects (banners, wall hangings) in harmony with the building's natural acoustics?**
- **Do surface sounds from heating, cooling, or lighting units intrude on the silences, texts, and music of the liturgy?**
- **Do the acoustics of the space support congregational singing?**

### **Lighting the Place of Worship**

Light is a powerful symbol for the followers of Christ who is the “light shining in the darkness” and whose image is seen in the sun and in the paschal candle whose flame is “divided but undimmed.” In addition to its theological symbolism, light takes on pastoral, aesthetic, and practical import in the construction of churches. Careful planning enables parishes to choose options that make maximum use of natural light, which can be supplemented by artificial sources. (BLS, 228)

*Questions for reflection & discussion:*

- **Can you highlight any ritual action by the lighting in the church?**
- **Are the lighting controls in the sacristy and in the ritual area? Are they near the sanctuary or the main entrance of the church? Where will you need them to be?**

### **Candles**

Candles, which are signs of reverence and festivity, “are to be used at every liturgical service.” The living flame of the candle, symbolic of the risen Christ, reminds people, that in baptism they are brought out of darkness into God’s marvelous light. For the celebration of the Eucharist it is appropriate to carry candles in the entrance procession and during the procession of the Book of the Gospels. At least two candles are placed near the altar in the sanctuary area. If there is a lack of space, they may be placed on the altar. Candles placed in floor-standing bases or on the altar should be arranged so they do not obscure the view of the ritual action in the sanctuary, especially the action at the altar. (BLS, 92)

*Questions for reflection & discussion:*

- **Is there room for the placement of candles around and near the altar without restricting movement? Within the assembly area?**

### **The Paschal Candle**

The paschal candle is the symbol of “the light of Christ, rising in glory,” scattering “the darkness of our hearts and minds.” Above all, the paschal candle should be a genuine candle, the pre-eminent symbol of the light of Christ. Choices of size, design, and color should be made in relationship to the sanctuary in which it will be placed. During the Easter Vigil and throughout the Easter season, the paschal candle belongs near the ambo or in the middle of the sanctuary. After the Easter season it is moved to a place of honor in the baptistery for use in the celebration of baptisms. During funerals the paschal candle is placed near the coffin as a sign of the Christian’s Passover from death to life. (BLS 94)

The Paschal Candle must be made of wax, never be artificial, be renewed each year, be only one in number, and be of sufficiently large size so that it may evoke the truth that

Christ is the light of the world. (Circular Letter Concerning the Preparation and Celebration of the Easter Feasts, #82)

*Questions for reflection & discussion:*

- **Is the paschal candle worthy in size and in beauty, befitting its role in the liturgy?**
- **Is there a permanent place of honor near the baptismal font where the candle may be displayed.**

### **Sanctuary Lamp**

In accordance with traditional custom, near the tabernacle a special lamp, fueled by oil or wax, should be kept alight to indicate and honor the presence of Christ. (GIRM 316)

### **Tabernacle**

In accordance with the structure of each church and legitimate local customs, the Most Blessed Sacrament should be reserved in a tabernacle in a part of the church that is truly noble, prominent, readily visible, beautifully decorated, and suitable for prayer.

The one tabernacle should be immovable, be made of solid and inviolable material that is not transparent, and be locked in such a way that the danger of profanation is prevented to the greatest extent possible. Moreover, it is appropriate that, before it is put into liturgical use, it be blessed according to the rite described in the Roman Ritual. (GIRM 314)

It is more in keeping with the meaning of the sign that the tabernacle in which the Most Holy Eucharist is reserved not be on an altar on which Mass is celebrated.

Consequently, it is preferable that the tabernacle be located, according to the judgment of the diocesan Bishop,

- a. Either in the sanctuary, apart from the altar of celebration, in a form and place more appropriate, not excluding on an old altar no longer used for celebration;
- b. Or even in some chapel suitable for the faithful's private adoration and prayer and organically connected to the church and readily visible to the Christian faithful. (GIRM 315)

It is the norm in the Diocese of Owensboro that in any new construction there will be a chapel for reservation of the Blessed Sacrament. Churches that currently have a Blessed Sacrament Chapel should use that space for the reservation of the Blessed Sacrament. Before a tabernacle may be moved, the parish must consult with the Diocesan Art and Architecture Committee and receive permission from the Bishop.

*Questions for reflection & discussion:*

- **Does the placement of the tabernacle facilitate the assembly's ability to focus on the eucharistic action?**
- **Does the location of the tabernacle allow for easy access by people in wheelchairs and by those who have other disabilities?**
- **If your parish has a separate Chapel of Reservation, is it separate from the nave and sanctuary but "integrally connected with the church" and "conspicuous to the faithful"?**
- **If the tabernacle is located directly behind the altar, is there a way to use distance, lighting, or some other architectural device to separate the tabernacle and reservation area during Mass?**

## II. Creating Ritual Space for the celebration of the Rite of Marriage

Marriage as sacrament is a celebration of the whole church, one that points to the very identity and purpose of church unity. The ceremony itself ritualizes both the individual and communal elements of marriage that requires “full active and conscious” expression and participation of the reality that is taking place. Will our space assist those coming to celebrate this sacrament?

*Questions for reflection & discussion:*

- **How does your community form the processions for the groom/groomsmen and bride/bridesmaids?**
- **Are there spaces for the wedding party to gather, possibly dress, before the procession?**
- **If desired, how will the altar area provide for seating for the bride and groom during the liturgy of the word?**
- **Is there room in the floor plan of the sanctuary for the placement of chairs and kneelers if desired?**
- **Will you provide an appropriate space for taking photos and video with a tie-in to the sound system?**

### III. Creating Ritual Space for the funeral liturgy

The ministry to bury the dead and minister consolation to the bereaved is the work of the entire local church according to the Order of Christian Funerals. Funerals are not simply private affairs between the priest and the family and friends of the deceased. When the funeral rites are seen as public events of the local church we find full, active and conscious participation of the community. This ministry of consolation can be shaped by our sacred space.

*Questions for reflection & discussion:*

- **What considerations have you given to holding a wake in your church? Is there space which allows for a family to gather and visit? Is there space for the casket or cremated remains?**
- **Is there a place for the baptismal funeral pall to be placed before it is used during the rite?**
- **Will the aisle size assure the movement of a coffin? Is there room in front or in the aisle for the coffin during the funeral rites?**
- **Have you considered how and where cremated remains might be placed for the rite?**
- **Is there adequate space for the hearse and the procession preparing to leave for the cemetery?**
- **Are there provisions in the sound system for greeting of the casket/cremated remains and family in front of the church? Can the assembly in church hear this greeting?**
- **Will your community minister to the grieving family with a meal following the funeral and burial?**

## **IV. Creating ritual space for celebration of the Rite of Christian Initiation of Adults (RCIA)**

*The "Constitution on the Sacred Liturgy" of the Second Vatican Council decreed, "The catechumenate for adults, comprising several distinct steps, is to be restored and brought into use at the discretion of the local ordinary. By this means the time of the catechumenate, which is intended as a period of suitable instruction, may be sanctified by sacred rites to be celebrated at successive intervals of time" (No. 64).*

Since September 1988 the use of the *Rite of Christian Initiation of Adults* is mandatory in the dioceses of the United States. This extended period is marked by liturgical rites celebrated at successive intervals of time. It is the ordinary way adults and children of catechetical age enter the Catholic Church. The celebration of the Initiation Sacraments of Baptism, Confirmation, and Eucharist calls us to consider how these rites are celebrated within our communities. Certain questions surface as we begin to plan to build new churches or renovate existing spaces to accommodate the fullest expression of these sacraments.

*Questions for reflection & discussion:*

### **Gathering space**

*Outside:*

- **Have you planned for welcoming, well-lighted parking? Is there a suitable space for all to gather for the lighting of the "new fire" at the Easter Vigil?**

*Inside:*

- **Is there space for the various processions to gather? Does the gathering space have restrooms and dressing rooms for changing after baptisms?**

### **Altar area**

- **How much room are you considering in the altar area for gatherings of the Rites of the Catechumenate? Consider how many people will be gathering in this area over the course of a particular ritual event.**

### **Baptismal font**

- **Is the font large enough to supply enough water for the baptism of both adults and infants?**
- **Since baptism may take place by immersion in the water, or by infusion (pouring), will your font permit all forms of baptismal practices that are encouraged?**

- Is the font located for good visibility and easy access, possibly at the entrance of the liturgical space in order to facilitate full congregational participation, especially during the Easter Vigil?
- Have you considered the “voice” factor of flowing water?

**Other things to consider:**

- Can the water be heated? Can the font be easily drained and filled? Are these controls easily accessible and simple to use? Could space be flexible around the font for families and sponsors to gather during the rite?
- Is there space for the parent to hold the child over the font for pouring? Is there room near the baptistery for placement of the paschal candle?
- Where are you planning to place the ambry? The oils need to be available but not dominant.
- Is there a conveniently located room for the dismissal of catechumens to take place? Is it a welcoming, comfortable setting?



## V. Creating Ritual Space for Rite of Penance

“Because of human weakness, Christians ‘turn aside from their early love’ (Rev. 2:4) and even break off their friendship with God by sinning. The Lord, therefore, instituted a special sacrament of penance for the pardon of sins committed after baptism (see John 20:21-23), and the Church has faithfully celebrated the sacrament throughout the centuries – in varying ways, but retaining its essential elements.” (Praenotanda to the Rite of Penance)

“In the sacrament of penance, the faithful ‘obtain from the mercy of God pardon for their sins against Him; at the same time they are reconciled with the Church which they have wounded by their sins and which works for their conversion by charity, example and prayer.’” (Second Vatican Council, Constitution *Lumen gentium*, no. 11: AAS 57 (1965) 15-16.)

*Questions for reflection & discussion:*

- **What visual connections are there between the reconciliation room/area and the altar and baptismal font?**
- **Is the reconciliation room/area accessible for those with disabilities?**
- **Are there any provisions in the reconciliation room for those with hearing difficulties?**
- **What kind of furniture will be in the reconciliation room? Predue/kneeler, chairs?**
- **What kinds of provisions have been made for privacy/anonymity/ease in talking face to face with the confessor? Or anonymity via a grille?**
- **Have you considered adding a window to the door of the reconciliation room to help insure a safe environment?**
- **What kind of lighting will be used in the reconciliation room? Is there a window? Is there an atmosphere of coming from the darkness of sin into the Light of Christ?**
- **What kind of space is being provided in the church for penance services? How will these stations be marked in your church? What is the lighting like in these stations? How well can the Confessor and Penitent “hear” at these stations? How will privacy be maintained?**

## VI. Creating Ritual Space for the Anointing of the Sick

The Rite of Anointing and Pastoral Care of the Sick provides for the communal celebration of the sacrament in a parish church or chapel. As noted earlier the church building must be accessible to those with disabilities, including those in wheelchairs and those who must travel with a breathing apparatus. Since many of those to be anointed may be unable to approach the priest, the parish will want to provide an area where the priest is able to approach persons with disabilities with ease and grace. Often this is possible in a section of the church that has flexible rather than fixed seating. (BLS 109)

*Questions for reflection & discussion:*

- **Where would you want the sick to gather for the communal anointing? Is there room in front of your sanctuary area for wheelchairs as well as for people with other types of disabilities?**
- **Where is the ambry (oil case) situated in relation to where you want those who are seeking the sacrament to gather? Is the Oil of the Sick in a moveable situation to be displayed during the Anointing?**

## VII. Planning for Persons with Disabilities

As recommended in the Pastoral Statement of the United States Catholic Bishops on Persons with Disabilities (1989), it is essential that all forms of the liturgy be completely accessible to persons with disabilities, since these forms are the essence of the spiritual tie that binds the Christian community together. Accessibility involves far more than physical alterations to parish buildings. Realistic provision must be made for persons with all kinds of disabilities to participate fully in the Eucharist and other liturgical celebrations such as the sacraments of reconciliation, confirmation, and anointing of the sick.

Provisions for accessibility that affect the design and building of a place for worship include but is in no way limited to unimpeded access to the altar and ambo, mechanisms for assisting people with hearing difficulties, and adequate lighting for all approaches, passageways, and public spaces. Experience has shown that when parishes make such provisions for accessibility, persons with disabilities feel welcome enough to begin to participate more actively and visibly in the midst of the worshiping assembly.

The section on accessibility in Built of Living Stones (BLS 211-214) should be read, understood, and implemented in every church construction or renovation project. Parishes should also consider what they need to do that goes beyond the letter of Built of Living Stones in order to help all persons with disabilities know that they are a vital part of their communities.

The survey from the National Catholic Office for Persons with Disabilities should be used as a starting point for assessing the accessibility of your worship space. (See **Appendix I** of this document.)

## VIII. Music Ministers & Musical Instruments

### Music Ministers

It is important to recognize that the building must support the music and song of the entire worshipping assembly. In addition, "some members of the community have special gifts for leading the assembly in musical praise and thanksgiving. The skills and talents of these pastoral musicians, choirs and instrumentalists are especially valued by the Church. Because the roles of the choir and cantors are exercised within the liturgical community, the space chosen for the musicians should clearly express that they are part of the assembly of worshippers. In addition, cantors and song leaders need visual contact with the music director while they themselves are visible to the rest of the congregation. (BLS 89)

#### Placement of Cantors:

*Questions for reflection & discussion:*

- **Is the cantor placed so that he/she is seen as a part of the assembly?**
- **Is the cantor visible to the entire assembly?**
- **Is the cantor easily heard without overpowering the assembly through the sound reinforcement system?**
- **If there is a cantor's stand, is it of a simple design and distinct from the ambo?**
- **Is the cantor able to see the music director and/or accompanist from the cantor stand?**
- **Does the cantor sing the psalm from the ambo?**

#### Placement of the Choir:

*Questions for reflection & discussion:*

- **Is the choir placed so that they are seen as a part of the assembly?**
- **Can the choir be heard?**
- **Does the placement of the choir crowd or overshadow the liturgical action?**
- **Are choir members, accompanist, and other musicians able to see the choir director?**
- **Is there enough room for growth?**

## **Instruments**

*The pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendor to the Church's ceremonies, and powerfully lifts up the spirit to God and to higher things."* (CSL 120)

It is required that the Music Sub-Committee of the Diocesan Liturgical Commission be consulted prior to the purchase of an organ for liturgical use. It represents a significant investment, and selection demands a special expertise.

When possible, natural instruments can be brought into the liturgy.

### **Placement of Organ:**

*Questions for reflection & discussion:*

- **Can the organ be heard?**
- **Are pipes designed so that they are not competing with other artwork in the building?**
- **Is the organist able to see the cantor and/or the choir director?**
- **Is the organ near the choir/cantor?**

### **Other Instruments:**

*Questions for reflection & discussion:*

- **Is there flexibility in the arrangement of the music area to provide adequate room for instrumentalists when they are included in worship services?**
- **Are instrumentalists placed so that they are seen as a part of the assembly?**
- **Can these instruments be heard?**
- **Are instrumentalists able to have visual contact with the music director?**

## **IX. Selecting a Liturgical Consultant**

The Diocese requires the expertise of a qualified liturgical consultant for the construction or renovation process. The liturgical consultant will work with the pastor, the staff and the entire parish in a variety of aspects including design, coordination and education. To select a liturgical consultant, the pastor and the building committee should consider the needs and what will be expected of the liturgical consultant. They should review the work of various consultants through websites or by visiting churches and speaking with parish personnel.

**Appendix II** contains a list of diocesan churches that have been recently built or renovated and their liturgical consultant, as well as some websites of interest.

## X. Selecting an Artist

The Color of Light by Sarah Hall, published by Chicago Liturgy Publications, Chicago, Illinois, 1999 is an excellent resource for determining criteria in selecting artists for projects in a worship space. Her book is primarily geared toward stained glass but easily translates to any art medium. An examination copy of this book is available from the Office of Worship.

### Some General Questions

- **How does a parish typically raise money for the artwork?**
- **What role should the donors play in the decision making?**
- **How does the committee determine which style of artwork is appropriate for their building?**

### Choosing an Artist

The responsible committee should develop a process for choosing an artist. The Color of Light has some excellent suggestions with concrete step-by-step instructions. It is important that the committee is well organized and professional when working with artists.

#### *Questions for reflection & discussion:*

- **What type of artwork are we looking for in our worship space?**
- **Where do we want to focus our attention and finances through art?**
- **If this is a renovation, which of our current pieces of artwork will be kept and which pieces need to be replaced or removed?**
- **What questions do we want to ask prospective artists?**
- **What should be expected from preliminary expectations?**
- **Can we request free preliminary designs? NO!**
- **What is the best way to inform the parish of the committee's decision in choosing an artist?**
- **What if there is an artist in the parish who wants to make and/or donate the artwork? HANDLE WITH CAUTION!**

### **What is the Job of the Committee after Selecting an Artist?**

Once the committee has selected an artist or artists their role shifts somewhat. They are to give some direction and act as a sounding board but should be careful so as not to restrict the artistic design and process. Care should be taken that the various donors do not feel that they can choose or direct the theme of the art; this can become very disruptive to the overall theme of the worship space. Once the committee has chosen an artist and design, they cannot take that design to another studio that is cheaper; the design belongs to the artist. The parish should have a written contract with the artist, and the design of the artwork is normally 10-15 % of the total cost.

*Questions for reflection & discussion:*

- **How much direction should the committee give the artist?**
- **Who decides the themes for the artwork?**

### **Installation, preparing for and Celebration once the Artwork is Complete**

The artist is responsible for the delivery and installation of the artwork and normally the client pays for any installation expenses such as scaffolding and lifts. The artist should be responsible for insuring the piece in transit and installation. These issues along with issues of warranty and craftsmanship should be included in the contract. The copyright for the art is the property of the artist unless that is a part of the contract.

*Questions for reflection & discussion:*

- **How do we want to publicize the completion and installation of the artwork?**
- **What type of celebration, installation or blessing do we want to have?**
- **Do we want to put together a brochure with information about the art and the artist?**



## Parish Accessibility Survey

“NO” answers indicate areas of non-access which need to be addressed in providing full access to people with disabilities.

<b>Access to Worship</b>		<b>YES</b>	<b>NO</b>
1.	Are there one or two pews 32” apart for use by people who use crutches or walkers?	_____	_____
2.	Have the ends of several pews been removed to allow people in wheelchairs to sit with family?	_____	_____
3.	Are there padded seats for some pews, or seat pads to distribute?	_____	_____
4.	Is there an amplification system for persons who are hard of hearing? If yes, what type: _____	_____	_____
5.	a. Are there areas of adequate lighting to enable participation in worship?	_____	_____
	b. Is there adequate lighting on speakers and interpreters?	_____	_____
6.	a. Are missalettes and hymnals available for visually impaired people in:		
	-- large print?	_____	_____
	-- braille?	_____	_____
	b. Is audio-description also available?	_____	_____
7.	Are there interpreters for deaf and hard of hearing parishioners?	_____	_____
8.	Is the sanctuary accessible so that mobility-impaired parishioners can serve as lectors or Eucharistic ministers?	_____	_____
9.	Have ushers been trained to offer appropriate assistance?	_____	_____

### **Parking**

1.	Are there reserved spaces for people with disabilities? If yes, actual number: _____	_____	_____
2.	Are reserved spaces at least 8’ feet? If no, actual width: _____ Is there an adjacent aisle at least 5’ wide (this is the ideal)?	_____	_____

		YES	NO
3.	Are the reserved space and access aisle paved?	_____	_____
4.	Are reserved spaces posted with an access symbol not obscured by a vehicle parked in the space?	_____	_____
5.	Are reserved spaces on a level surface?	_____	_____
6.	Is there a 3' wide curb cut between the parking lot and sidewalk, with a slope of 1":12"?	_____	_____
	Actual width of curb cut: _____		
	Actual slope of curb cut: _____		
7.	Is reserved space close to an accessible entrance and on an accessible route?	_____	_____
8.	Is the path between reserved space and accessible entrance free of obstacles?	_____	_____
	If no, describe: _____		

## **Building Approach and Entrance**

### **Walkways**

1.	Do walkways have non-slip, paved surfaces?	_____	_____
2.	Are walkways at least 3' wide?	_____	_____
	If no, actual width: _____		
3.	Are walkways of a continuing common surface and not interrupted by steps?	_____	_____
4.	Are there any protruding objects in the walkway?	_____	_____

### **Ramps**

1.	Do ramps have:		
	a. slope no greater than 1 rise in 12?	_____	_____
	b. width of no less than 36"?	_____	_____
2.	Do ramps have side rails on both sides?	_____	_____
	a. Are side rails 30"-34" above the surface of the ramp?	_____	_____
	b. Do side rails extend 1' beyond the top and bottom of ramp?	_____	_____

		YES	NO
3.	Do ramps have a non-slip surface?	_____	_____
4.	Do ramps have at least a 5' landing at top and bottom? If no, actual dimension: _____	_____	_____
5.	Do ramps have level platforms at 30' intervals and whenever they turn (for purposes of rest and safety)?	_____	_____

### **Wheelchair-lift**

1.	Is platform at least 42" x 48"?	_____	_____
2.	Can lift be operated by persons with disabilities without assistance?	_____	_____
3.	Is lift secured to prevent accidents or misuse?	_____	_____

### **Entrance**

1.	Is at least one primary entrance to building usable by people with mobility impairments?	_____	_____
2.	Do doors have a clear opening of 32" or more? If no, actual width: _____	_____	_____
3.	If doors have a closer, is there a time-delay device?	_____	_____
4.	When closed, are doors that are in a series separated by at least 4' plus the width of any door swinging into the space? If no, actual distance: _____	_____	_____
5.	Are all thresholds level (less than ¼ inch) or beveled, up to ½ inch high?	_____	_____
6.	a. Are door handles 48" high or less? b. Are door handles operable with a closed fist?	_____	_____
7.	In hallways and aisles, are all obstacles cane-detectable (located within 27" of the floor or protruding less than 4" from the wall)?	_____	_____

		YES	NO
	<b><u>Stairs</u></b>		
1.	Do stairs have a non-slip surface?	_____	_____
2.	Is there a continuous and stable handrail along both sides of the stair?	_____	_____
	If no, is there a handrail on one side?	_____	_____
3.	Is there textural or color change at the top and bottom of steps to alert persons who are blind or visually impaired?	_____	_____
4.	Are steps well lit?	_____	_____

## **Interior Access**

	<b><u>Restrooms</u></b>		
1.	Is there at least one accessible restroom provided on each floor?	_____	_____
2.	Do entranceways, doors, and vision screens allow 32" clearance?	_____	_____
3.	Is there at least one toilet stall that:		
a.	has a 48" clear depth from door closing to front of commode?	_____	_____
b.	has a door that is 36" wide and swings out?	_____	_____
c.	has grab bars 36" long on each side or on one side and and rear wall, 33"-36" above the floor, fastened securely to the wall at the ends and center?	_____	_____
d.	has commode with seat 17" to 19" from floor?	_____	_____
e.	has flush control no more than 44" above floor?	_____	_____
4.	Are sinks wall-mounted with rim no higher than 34" from floor?	_____	_____
5.	Do sinks have faucets operable with a closed fist? (Single-lever type handles not requiring hand grip preferred.)	_____	_____
6.	Are exposed drain pipes and hot water pipes covered or insulated?	_____	_____
7.	Are some mirrors and shelves at a height with the bottom no higher than 40" above floor (or slanted to allow vision at that level)?	_____	_____
8.	Are some towel racks and other dispensers and disposal units mounted no higher than 40" from the floor?	_____	_____

	YES	NO
9. Do restrooms for men have wall-mounted urinals with the opening of the basin no higher than 17" from the floor, or have floor-mounted urinals that are level with the main floor?	_____	_____
10. If urinal is in a stall, is still at least 36" wide? If no, actual width: _____	_____	_____

### **Floors and Corridors**

1. Do floors have a non-slip surface?	_____	_____
2. Are corridors on each floor at a common level or connected by a ramp?	_____	_____
3. Where carpeting is used, is it a tight weave and low pile, preferably free of padding?	_____	_____
4. Are corridors free of jutting signs, light fixtures, coat hooks, and loose clutter that can trip or injure a person?	_____	_____
5. Are corridors well-lit?	_____	_____

### **Elevators**

1. If building is multi-story, is there an elevator?	_____	_____
2. Does the door have a clear opening at least 36" wide? If no, actual width: _____	_____	_____
3. Are the call buttons 42" from the floor?	_____	_____
4. Are all of the controls 48" or less from floor? If no, actual height: _____	_____	_____
5. Are the buttons labeled with raised or braille letters beside them?	_____	_____
6. Is the cab at least 68" x 51"? If no, actual dimension: _____	_____	_____
7. Is there a handrail provided on at least one side, 32" from floor?	_____	_____
8. When the elevator stops, is it self-leveling (1/2" maximum)?	_____	_____

		YES	NO
9.	Is the door slow closing, with a sensing device?	_____	_____
10.	Is there an audible signal at each floor?	_____	_____

*This resource reprinted courtesy of Opening Doors,  
National Catholic Office for Persons with Disabilities, Washington, D.C.*

## Appendix II

### Liturgical Consultants' Work in the Diocese of Owensboro

#### **Jim Barr**

815 Carol Stream

Owensboro, KY 42301

270-683-2392

St. Augustine Church, Grayson Springs

Renovated

St. Joseph Church, Mayfield

Renovated

Precious Blood Church, Owensboro

Renovated

St. Anthony Church, Peonia

Renovated

#### **Fr. Mark Joseph Costello**

Liturgical Consulting & Design

3407 S. Archer Ave.

Chicago IL 60608

773-890-0484

Fax: 773-847-7409

Our Lady of Lourdes Hospital Chapel, Paducah

New Construction

St. John the Evangelist, Paducah

Renovated

#### **Sr. Lorraine Lauter**

270-688-0099 or 270-314-7964

misas11@omuonline.net

Brescia University Chapel, Owensboro

Renovated

Mount Saint Joseph Chapel

Renovated

St. Michael Church, Sebree

Renovated

Christ the King Church, Madisonville

Renovated

#### **Henry Hardinge Menzies AIA Architect**

99 Overlook Circle

New Rochelle, NY 10804

914-637-9597

Fax 914-637-9597

[www.hmenzies.com](http://www.hmenzies.com)

St. Mary HS/MS Chapel, Paducah

Renovated

**Fr. Richard Vosko,** Designer and Consultant for Worship Environments

PO Box 2217

Clifton Park, NY 12065-9217

518-371-3009 Fax 518-371-4113

E-mail: [rvosko@aol.com](mailto:rvosko@aol.com)

St. Thomas More Church, Paducah

Mount Saint Joseph Ursuline Motherhouse Chapel

Passionist Nuns Chapel, Whitesville

Mercy Health Park Chapel, Owensboro

New Construction

Renovated

New Construction

New Construction

**Association of Consultants for Liturgical Space:**

[www.liturgical-consultants.org](http://www.liturgical-consultants.org)