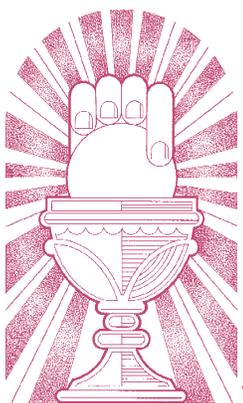


Archival Record
of
St. Matthew's
Episcopal
Church

1948- 1998
(updated 2012)



330 North Hubbards Lane
Louisville, Kentucky 40207

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to the creation of this
Archival Record

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Updated 2012

A project of the
50th Anniversary Celebration 1948-1998
of
St. Matthew's Episcopal Church

A.D. 2000, 2012

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Banners

Special Banners

St. Matthew's Banner

This banner is used to celebrate St. Matthews's Day. The design includes, center: the symbol for St. Matthew, Evangelist - a winged man. Left top: three money bags representing St. Matthew. Right top: paten and chalice. Left bottom: cornerstone. Below central figure: communion rail with kneeling figures. The bird atop the cross on our roof pictures the mockingbird that seems to be there every year.



Festival Banner

Originally made for use at Christmas, now used in processions on festive occasions.

Design suggested by the Reverend David Selzer. Banner made by the High School Church School class.



Summer Banner

This banner is a montage of familiar sights and sounds from the summer season.

Designed by Polly Wilder and Mary Ann Wood.
Stitched by Linda Berry, Mary Helfrich, Elizabeth Stoll, Mary Ann Wood and Polly Wilder.



Autumn Banner

This batik design portrays a sugar maple branch and a V-formation of birds flying south for the winter.



Easter Banner

This Easter banner was made in 1992 and hung for the first time on Easter Sunday of that year. Three-dimensional dogwood blossoms are superimposed on four dogwood trunks. The blossoms and trunks are attached to a pale green linen background. The border or frame of the banner is moire taffeta with hand embroidered gold-metallic crosses.

Legend of the Dogwood

Legend has it that at the time of the Crucifixion the dogwood was comparable in size to the oak tree and other giants in the forest. Because of its firmness and strength it was selected as timber for the cross of Christ. Being put to such use greatly distressed the tree. Sensing this, the Crucified Jesus said to it, “Because of your sorrow and pity for my suffering, never again will the dogwood tree grow large enough to be used for such a purpose.”

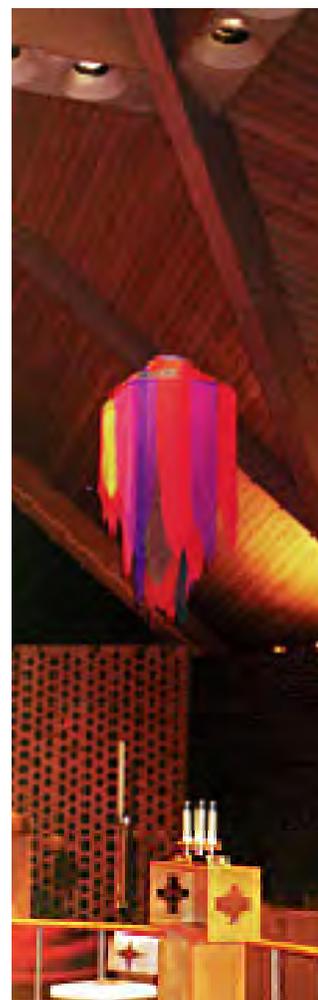
From that time forward the dogwood has been slender, bent and twisted. Its blossoms are in the shape of the Cross with two long and two short petals. The outer edge of each petal shows the mark of a nail, brown with rust and stained with blood and in the center of each flower can be see a crown of thorns.

When spring comes we delight in the beauty of the dogwood trees with their delicate pink and white blossoms. As we celebrate the Easter Season we can remember this lovely legend which tells of God’s love for all His creation.

Designed by Cynthia Kessler. Stitched by Cynthia Kessler, Sue Bach, Teddie Everhart, Mary Helfrich, Eleanor Opal, Martha Scanlon and Jane O’Roark.

Pentecost Banner

The colors of these varying lengths of fabric suggest the many colors in glowing fire. Air currents cause them to swing freely, representing the “tongues of fire” descending on Christ’s followers gathered together at Pentecost.



Trinity Circles

These three intertwined circles are the best known symbol of the Trinity season - the longest of the church year. The circles hang from a triangle and move freely in the air currents.

Made circa 1986. Designed by John Grossman.



All Saints Banner

The All Saints banner was made in 1993 and first hung on All Saints Day of that year.

The banner consists of three long rectangular panels which are hung six inches apart on the horizontal; and each one hangs six inches higher than the other on the vertical line. Cutting across the panels, from lower left to upper right is a cross. In the background are interlocking figures which are hand quilted. To make the figures stand out, there is stipple quilting in the negative space between the figures. The background material is a light ecru polished cotton. The cross is in varying shades of gold.

The All Saints banner is hung at funerals as well as on All Saints Day.



Advent I - Theme: Watch!

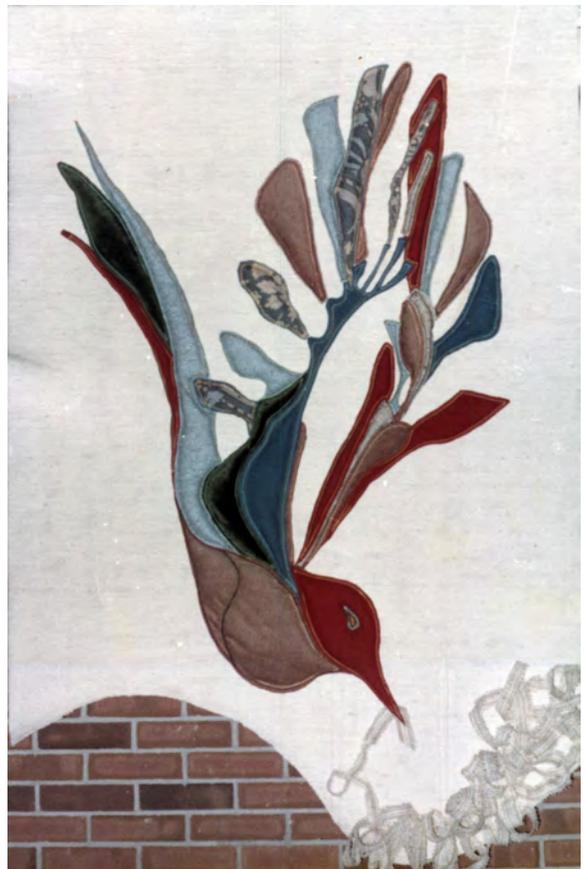
The theme for the first week of Advent is the “Light of Christ.” This is represented in this banner by a ball of light and streaks of light in the void coming to the universe God is creating. The streaks in the gray area represent life beginning in the void.

All Advent banners were designed by Cathy Tuggle, 1980-81.



Advent II - Theme: Repent and Prepare!

The bird building its nest, prepares for the birth of its young. We “prepare” and ready ourselves by “repenting” and changing our lives in preparation for the birth of our Savior.



Advent III - Theme: Rejoice!

Praying, dancing, and singing figures anticipate the joy of the Christ Child's birth.



Advent IV - Theme: Promise!

This banner portrays the expectant Madonna as she awaits the child promised by God.



Apple Tree Banner



This banner originally hung in the stairwell between the first and second floors before the renovation in 2006. It was converted to hand as a banner in the sanctuary after the renovation.

This banner was made by Alyce McDonald and Jan Weis, artists that deals with textiles and collage. Ms. McDonald did the front and the large tree and multi-colored leaves of velvet and Ms. Weis did the collage of the evolution of seeds. Ms. McDonald states that “I love the texture and feel of the materials I use in my work. Each piece is unique in that I only do one of a kind. I have never been interested in trying to replicate myself. I am drawn to the materials to the point of wanting to touch. Creating allows me to almost meditate in the process. My work is an interpretation of inner feelings and conflicts. I am very dedicated to searching out many artistic avenues.”

The “Tree of Knowledge” that was in the Garden of Eden inspired their work. The colored leaves that are of course not natural, sort of represent the fascination for Adam and Eve. They knew there was a large tree in the center of the beautiful garden, but they also knew that it was forbidden. It was so perfect for them, but their freedom of choice drew them to the tree. Because my leaves are so bold and bright and they just invite one to touch them, would it be possible that Eve felt the same?

This piece was done in conjunction with a large “Tree of Life” project at Bernheim Forest with the Louisville Area Fiber and Textile Artists. The project was dated April 2001. The artists were honored to be one of the selected artist to show their work.

The piece was purchased by Varley Wiedeman, parishioner, who donated it to the church.

Epiphany Banner

The Epiphany banner, hung in the fall of 1991, was designed to symbolize the season's meaning: the manifestation of Christ to the Gentiles. The round shape makes it unusual among our banners — being patterned after a stained glass window featured on the 1992 winter cover of *The American Quilters Magazine*. With the Epiphany star at its center, the light rays and medallions between them portray the eight major themes of the season.



Lent Banner

This handsomely crafted banner is hung from Ash Wednesday to Good Friday. A circle in a rainbow of colors dominates the panel. The banner was designed and executed from raw wool which was dyed with completely natural materials. It hangs and moves freely, depicting several themes from the Lenten readings from Luke.

Designed and woven by Ginny Marsh,



Strive to Tithe Banner

This banner was made for the 1982 Every Member Canvas, based on a national church design for Episcopal canvassers.



Covenant Banner

This banner was given to St. Matthew's Church at the second anniversary service for our covenant relationship with Holy Trinity Catholic Church on Cherrywood Road in the city of St. Matthews. A companion banner, designed by Polly Wilder, was presented to Holy Trinity at the same time.



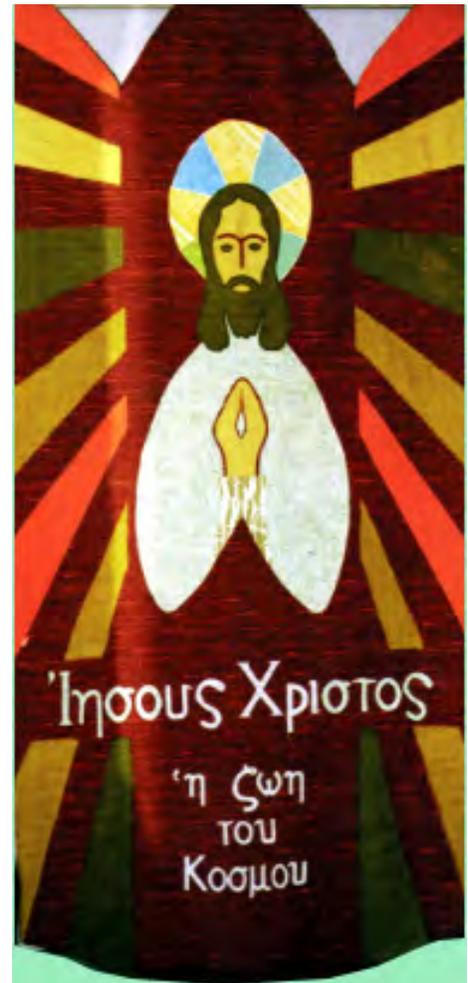
Christ the King Banner

The symbols point to Christ's headship of the Church with whom we commune through the bread of life and the cup of salvation. Made by Joan Humke and former assistant rector David Selzer.



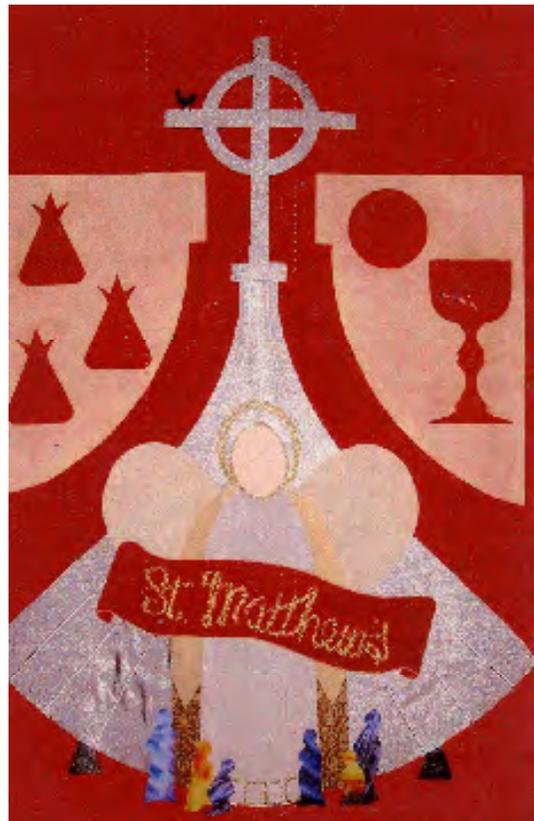
Christ, whose gifts radiate out into the world

This banner was made by members of St. Matthew's for a World Council of Churches meeting at the Hyatt Hotel. The Greek reads, Jesus Christ, the Life of the World.



St. Matthew's Banner at Christ Church Cathedral

In 2001 Christ Church Cathedral requested that each church in the diocese contribute a banner representing that church. This St. Matthew's banner was then especially designed and constructed. The banners are to be stored at the Cathedral and displayed there at appropriate times. The shape of St. Matthew's is in the background of our banner; with the beloved bird high on the cross. Communicants are kneeling at the altar rail. The Chalice and Paten are clearly outlined, as are the three money bags...the particular symbol of the apostle, St. Matthew. The form is intentionally similar to one of the first banners made at St. Matthew's. This esteemed older banner now hangs in the church office.



The Road Less Traveled

This colorful watercolor quilt-banner is made up of 676 small squares. They are placed together to illustrate the lights and shadows experienced in our journey through life. Shown are both the dark and heavy times each person will experience, as well as periods of joy and brilliance that can overpower us. The banner was designed and executed by Sue Bach early in the year of 2000. When looking at the hanging, one sees different shades, colors and patterns blending into each other. We are reminded of how varied life is and of the challenge to choose the right path. Especially, when "on the road" we are called to discern God's involvement in our pilgrimage on earth.



50th Anniversary Banner

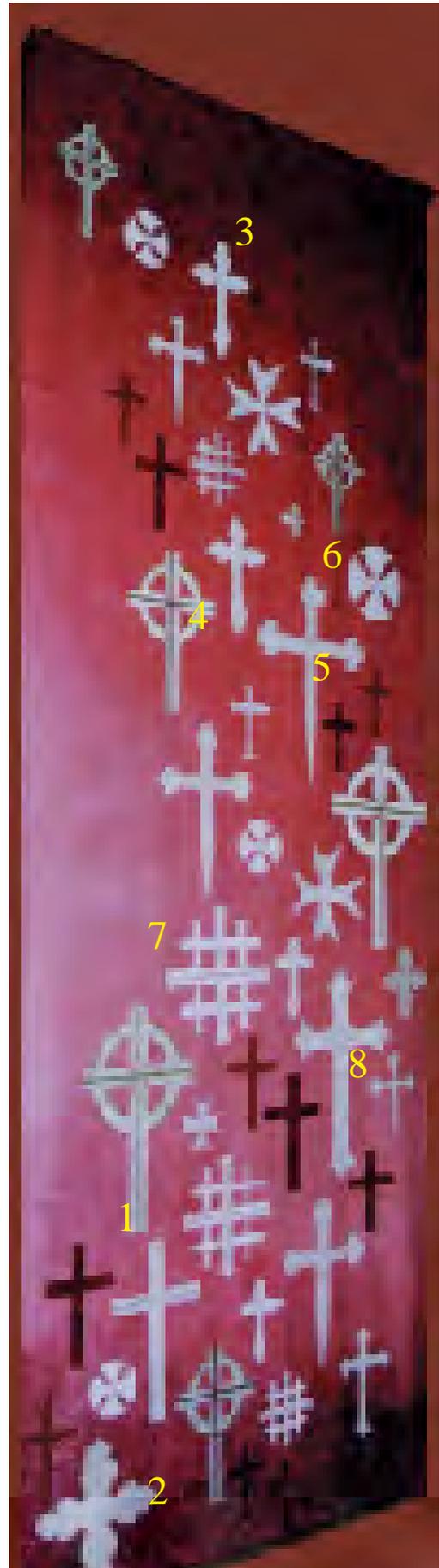
This banner, made in 1998 for the parish's 50th anniversary, shows white crosses on a shaded crimson background. There are eight different types of crosses, three or four of each in various sizes, placed on a curved path from top to bottom.

The crosses portrayed were taken from the cover of a 1964 *Forward Day by Day*.

The simplest crosses were copied from the Church's earliest drawings and also its most contemporary. The most ornate were designed near the middle of Christianity's 2000 years.

They are the:

1. Latin Cross
2. Maltese Cross
3. Fleuree Cross
4. Celtic Cross
5. Fitchee Cross
6. Greek Cross
7. Jerusalem Cross
8. Botonee Cross



Frontals, Laudians
and Vestments

Frontals for the Sanctuary

Short Green Frontal

The material for this frontal was given to St. Matthew's by San Esteban in Mariscos, Guatemala, which at one time was our companion parish. The figures are typical of Guatemalan art.



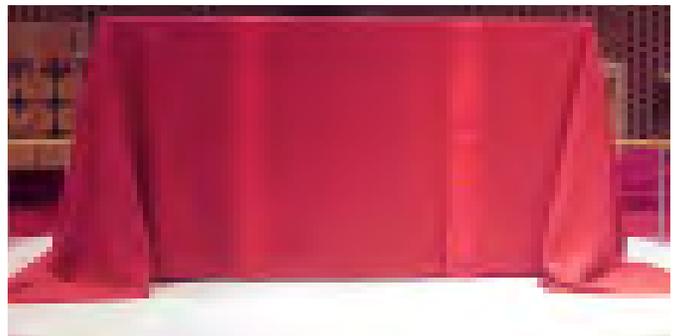
Chalice and Tree of Life

The design of the chalice intertwined as part of the Tree of Life was taken from a picture selected by the Rev. Richard Humke and adapted by Marge Speer. The crewel work was done by Ruby Hollinshead.



Laudian

This dark red laudian with two orphreys woven by Ginny Marsh was a gift of a parishioner.



Black and White Frontal

This frontal was a gift from St. Anselm's Church in Ghana, at one time our companion parish.



Striped Frontal

Gift of a companion diocese.

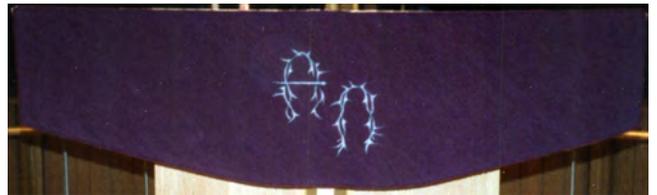


Lenten Frontal

Side one: Adaptation of the Cross of Nails and Crown of Thorns from Coventry Cathedral in England. When the roof of the cathedral burned during the bombings of World War II, large 14th century hand-forged nails were found in the ruins. Three nails were formed into a cross. This has become a symbol of Coventry's international reconciliation efforts in a divided world.

This design was created by Marge Speer and the needlepoint work on it was done by the Maude Hundley Studio. The background was worked by Emmy Lou Boys.

Side two: The Alpha and Omega design was also done by Marge Speer and the Maude Hundley Studio. The background was worked by Jonnie Vatter Hoge. The frontal was put together by Madelyne Williamson.



Purple Advent Frontal

The Tau Cross, so called because of its resemblance to the Greek letter Tau, was designed by Marge Speer and creweled by Tom O'Conner.



Green Laudian

The design of the sheaves of wheat symbolizing the Bread of the Eucharist was done by Marge Speer and sent to Whippel's where it was embroidered in their workrooms in Exeter, England.



Unadorned White Laudian

Gift of a parishoner.



Seasonal Frontals and Vestments

The red frontal is made of dupioni silk with a gold lame cross. It is used for Pentecost and St. Matthew's Day. Mo Wakefield, a parishioner, made the frontal. The matching red vestments were purchased.



The blue frontal was also made of dupioni silk on both sides with silver brocade trim. The matching blue vestments were made of the same fabric. This set is used during Advent. They were made by parishioners Mo Wakefield and Bev Weis. The blue vestments and frontal are used during the season of Advent.





The green frontal is made of dupioni silk. The matching vestments are of the same material. Both the green frontal and the green vestments were made by parishioners Mo Wakefield and Bev Weis. These are used during the seasons of Pentecost and Epiphany.



Purple frontal and purple vestments were purchased. They were made by Adam Kocklin Designs. They are used during the season of Lent.





The white frontal was made by Nancy Hanaford, a parishioner. The white vestments were purchased. The vestments were made by Constance Wilson Designs. The white vestments and frontal are used during the seasons of Christmas, Easter, on the Feast of the Epiphany, All Saints Sunday, funerals, weddings and sometimes ordinations.



Photograph of the Altar

This photograph of the altar at the 8 a.m. service was taken and given to the parish by Barry Bingham. It hangs in the robing room.





Red Laudian

This frontal was designed by a married couple, Mary and Alfred Zalou of New York, one Jewish, the other Catholic, found by Fred Louis, architect and member of our parish, now deceased. The Laudian was originally made for the altar in Clingman Hall and was adapted for the altar in the new sanctuary by the Strassel Company. The Stoll, Veil and Burse were made from the Lectern hanging and bible markers, also used in Clingman Hall.

The Laudian was worked by Catherine Scheirich Hines and took thirteen months to complete. It was used for the first time in St. Matthew's Church on December 28, 1954, the day honoring St. Stephen, deacon and martyr.

Of their work, the artists have written, "There were two major aspects we considered: the spiritual and the physical. Of the first we thought of the meaning of the red hangings and their holidays and the response we wanted them to arouse in the congregation; of the second we thought of the nature of the building, the colors and materials, light sources, size, the position of the altar and the physical aspects also of the ceremony which takes place there.

"The holidays which require the red hangings are Pentecost and the Saints' Days, both of them of a fairly serious nature. Pentecost is originally a Jewish harvest festival celebrated fifty days after the second day of Passover. Its Christian significance occurs in the New Testament (Acts 2) when it is the occasion for a miraculous event which allows Peter the opportunity to prove the validity of Christ and to militantly recruit three thousand converted to the early Church. We were especially attracted to the miracle described at the beginning of the passage about Pentecost. It had a somber urgency typical of Old Testament miracles [e.g.] 'when the Day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared to them cloven tongues like as of fire, and it sat upon each of them. And they were all

filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance."

"Here we felt was a suitable image for our design: flames to match the red of our design and central figure of a dove, the classic symbol of the Holy Spirit used by the church for hundreds of years. So that the hangings would have an added significance for martyr's days we added a series of red diamond-like shapes as a reminder of the drops of blood shed by the martyred saints of the church.

"The St. Matthew's Episcopal Church is, in actual use, a suburban church, in appearance and setting it is almost a rural one. Its materials are simple in surface, bland in color and, from the rather short view of local tradition unorthodox in a church building. Viewed with the twenty centuries of church building in mind, however, the exposed brick, uncluttered surfaces and generous use of wood are characteristic of early churches and therefore at least as valid to us as the more ornate styles of later periods.

"We felt a certain inadequacy about the brocades and fringes available at most religious supply houses in the framework of this building. We decided therefore to look for a slightly coarser fabric and were fortunate enough to find a superb red Flemish linen with enough brown in it to harmonize perfectly with the interior of the building.

Instead of using real flames we reduced them to bands of flickering diamond shapes. While there was nothing in the actual passage about the flames to go by, a little research revealed that the traditional flames are almost always seven tongued. We used the number seven twice, seven bands in each of seven blocks. The seven groups were then maneuvered around until we hit on the U form they take here, enabling us to combine three groups of three in a symbol of the Trinity.

"We have used fairly intense colors because the forms are small and should carry to the back rows. We were especially pleased with the opaqueness of the linen and we took advantage of that to resort to an altar cloth nearer to one of the earliest traditions...one which falls entirely to the floor. The effect is of a [weight] and mass distinct from the usual hovering lightness of this particular altar. This again echoes the seriousness of these particular days."

Myll Chapel Frontals

Green

The design of the money bags represents St. Matthew the Apostle and refers to his original calling as a tax collector.

The design was created by Marge Speer. The needlepoint was done by Dorothy Diggs.



Purple

The design of the Botonee Cross - four Latin crosses joined at their bases represents Christianity spreading in four directions.

It was created by Marge Speer. The needlepoint was done by Madelyne Williamson.



Red

The silk for this frontal was sent from Thailand to Madelyne Williamson by her son. She designed and made the frontal in memory of Wilfred Myll, the first rector of St. Matthew's.



Portraits

**The Rt. Rev.
Charles Clingman**

Bishop of Kentucky, 1936 - 1954, at the time of
St. Matthew's founding.



**The Rev. Wilfred
Myll**
Rector
1948-1973



**The Rev. Richard
H. Humke**
Rector
1973-1996

All three portraits are currently hanging in the office wing conference room.

Communion Vessels,
Candelabra,
Furniture and
Other

Wedding Pillow

The art work for the cushion used in the church was done by Janet Hamrick who, at the time, was one of the young people in the parish. She is now a noted artist in Detroit. The design consists of entwined wedding rings over the Cross with a free adaptation of myrtle, the symbol of love. The needlepoint was worked by Catherine Scheirich Hines.



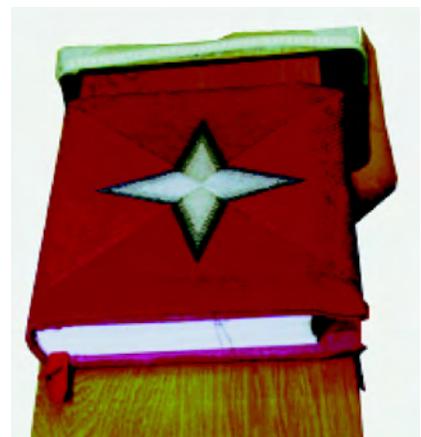
Pillow for Missal

Made by Ginny Marsh from handwoven white woolen fabric from her wedding dress.



Missal Cover

Designed by Katherine Mahan. Worked by Ann Fuller and Betty Jobson.



Floral Candelabras

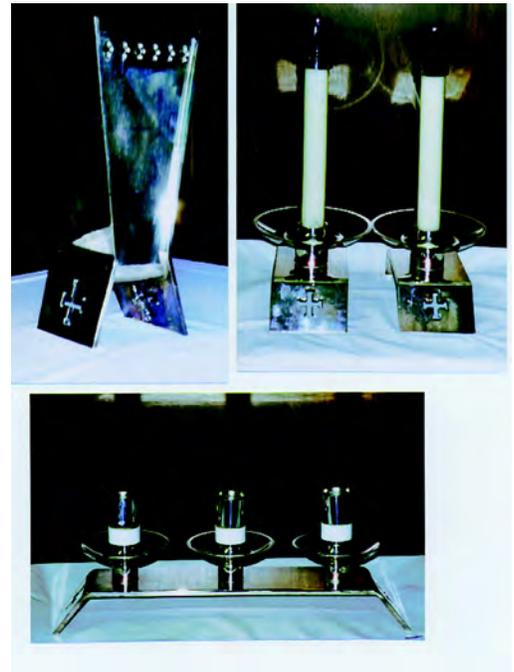
Hand-crafted by blacksmith Jack Brubaker. This artist-craftsman lives in the woods in Brown County, Indiana and says that “everything I do has organic form.”



Original St. Matthew's Silver

Candelabra and Vases

Purchased from a church supply house. They are currently used in Myll Chapel.



Missal Stand



Myll Chapel Cross

Made for the original church. Now used in the Chapel.



Original Chalices and Ciborium

Purchased from a church supply house. Cup on the left is known as the St. Matthew's Chalice Ciborium is a replacement purchased in the 1980s.



Portable Communion Sets

These sets are used when the Eucharist is taken to our homebound.



Artisan Tom Wilson

Crafts Communion Vessels

Chalice and Paten

These communion vessels were made by silversmith Tom Wilson.



Ciborium and Flagon



Celardon Ciborium

Contains consecrated bread from communion. It is currently used in Myll Chapel to keep the reserved host (2008).

Crafted by Tom Marsh.



Ceramic Communion Vessels

Made by Tom and Ginny Marsh



Wooden Appointments

These are used during Lent and were designed by Art BecVar and made by Louis Cairoli, a local craftsman.





Funeral Pall

The pall is placed on the casket by the Altar Guild when the body is brought to the church.

It signifies that as we are all born equal so we leave this life as equals.

No adornment is placed on the pall.

There is also a plain pall which may be used at a funeral outside the church.



Paschal Candle Stand

Movable paschal candle stand. Originally it was used for funerals. After the renovation of the sanctuary in 2006 and 2007 it is used for regular Sunday services as well.

Made by Chuck Hamrick, 1998.

Sanctuary Baptismal Font



Processional Crosses

Cross on at the bottom left was made by Tom Wilson. The wooden cross (left top) is reserved for use during Lent. Original cross (bottom right) used in first service 1948. The whereabouts of the original cross is unknown. The cross below is currently in use.



The above holder in the narthex was made by Steve Cherry.





Advent Candle Holder

Made by Chuck Hamrick, a parishioner.



Prayer Box

Commissioned by the Daughters of the King and made by Steve Cherry, a parishioner. The prayer box is located in the narthex near the sacristy.

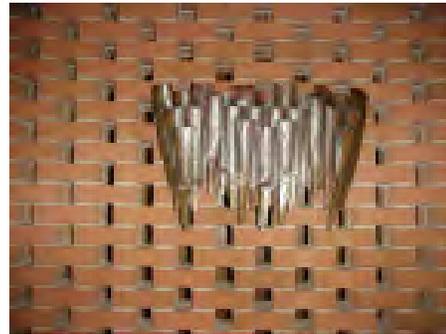
Bishop's Chair

Bargello designed by Katherine Mahan. Worked by Lola Spalding.



Flower Holder

This was used on the brick wall in the sanctuary before the building project in the late 2000's. As part of the project the brick wall was removed. The flower holder is not currently being used.



Altar Chairs

Bargello designed by Katherine Mahon. Worked by Ann Fuller, Betty Jobson, Lola Spalding and Jim Strause.



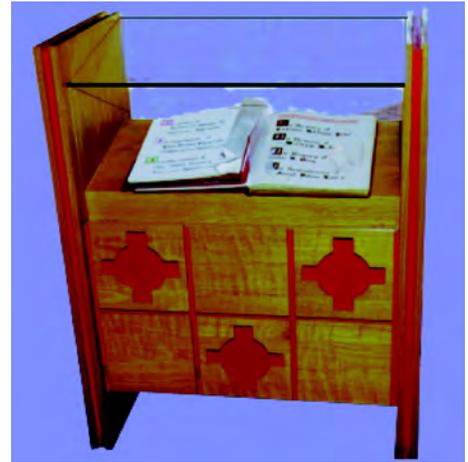
Committal Boxes

The two identical wooden boxes for committal of Memorial Garden Ashes were given by the Lewers family who were having two committals. The octagon box was already owned by the parish.



Book of Remembrance and Stand

Made by Chuck Hamrick



Greeters Table



Altar Table

This altar was originally made for the Children's Chapel. After the addition and renovation in 2006 and 2007, this altar was moved to the new Clingman Chapel.



Clingman Chapel Cross

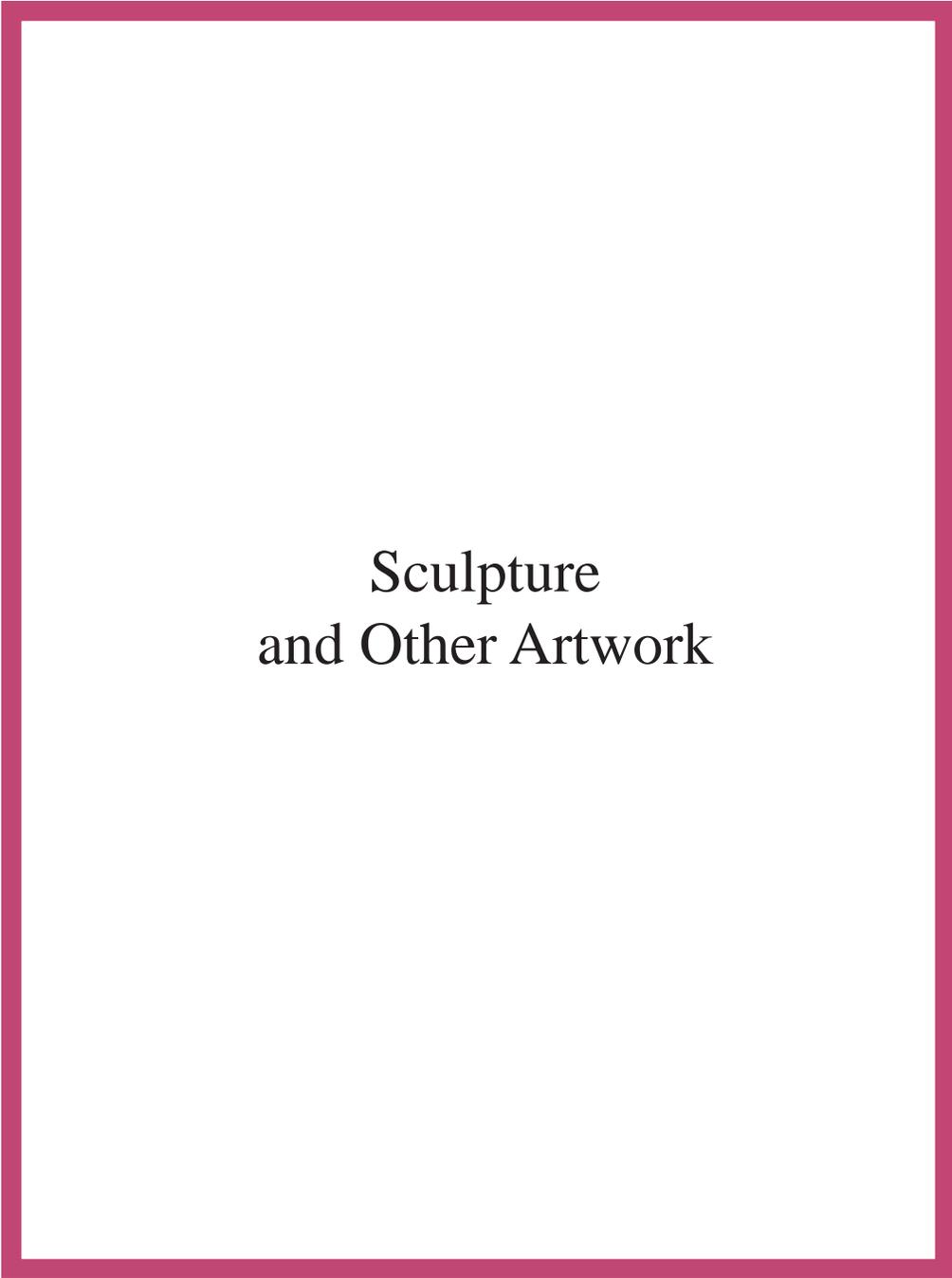
This cross was originally on the exterior of the church. After the addition and renovation in 2006 and 2007, this cross was moved to the new Clingman Chapel.



Saint Matthew the Evangelist

A print of Saint Matthew the Evangelist by Guido Reni was presented to Saint Matthew's by Holy Trinity Roman Catholic Church on the occasion of its 50th Anniversary. This currently hangs in the Lounge.





Sculpture
and Other Artwork

Sculpture in the Narthex

1974

The Family by Charlotte Price, is a hammered lead relief. It is made of 1 1/4" sheet lead, weight 190 pounds. It was suspended from a tree limb and shaped from front and back with hammers.

It does not depict the Holy Family. It is my belief, writes Ms. Price, "that God's [intentional] relationships for us are in the family. All other sources of nourishment, emotional and physical, are second best to those found in the family where the Holy Spirit is allowed to work. I wanted also to give some feeling of the composure possible when love and acceptance are taken for granted. The children face outwards, protected, but free to reach outward."



Stone Sculpture in Narthex

1995

Made by Kimberly Hillerich, a local artist who wrote of her work, "I often refer to my sculptures as 'music forms' for both music and stone sculpture feel similar to me. Music relates to one on a variety of sense levels. It, of course, can be heard; but it also can be felt, physically filling a space with its form, volume and texture - affecting one's emotional frame of reference in a powerful, almost heroic way.

"Sculpture made of stone has the same sort of impact - powerful, emotionally provocative - speaking to the spirit and dreams of men and women. It, too, has the emotional and physical massiveness that can be explored and interpreted through several senses, altering the emotional environment that it exists in. It is music rendered tangible. And like music, one reacts to the hours that were spent creating it and the ease with which we experience the completed piece."



Cross at Sacristy

Designed by Helen Smalley, a parishoner.



Wall Symbols

Originally were in the Clingman Hall Narthex.
They currently are not displayed.



Creche

The creche was given to the parish in memory of Madeline Buschemeyer, Christmas 1952.



Bronze Figure

This sculpture of a little girl by Charlotte Price is located in the parish's memorial garden.



Fabric Art

These hangings were designed and made by Marti Plager, a parishioner and local artist. They currently hang in the narthex behind the welcome desk. All three employ a variety of techniques including dyeing white fabric, taking color away with the use of a discharge agent, dye painting and screen printing. They are machine pieced and machine quilted.

Marti's thought behind each piece are below. However nothing pleases her more than when others see something different in the pieces.

Meditation at Sunset

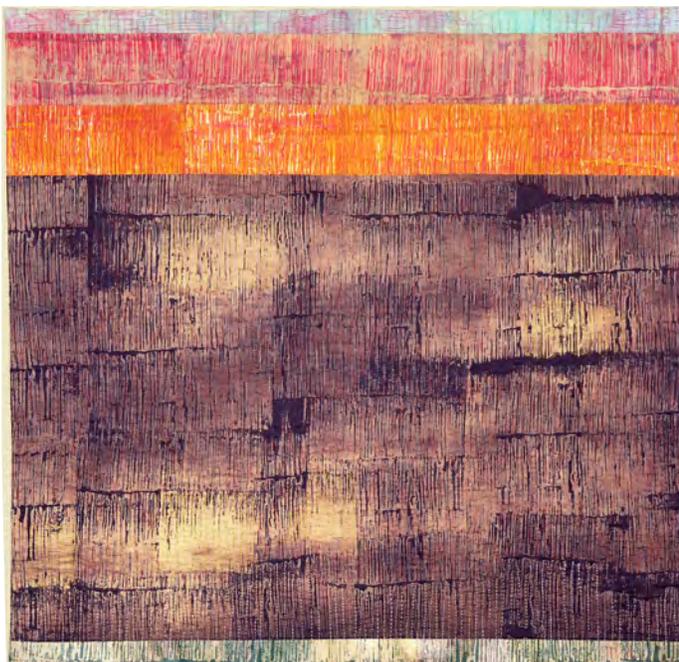
On the river at the bottom of the Grand Canyon, the walls are high and narrow. There are no spectacular sunsets but just diminishing light, a sense of peace and a serenity in the atmosphere. I think of this as God, our Great Creator in the natural world. That world is a world of exploration and inspiration. It is an amazing creation!

Into the Spirit

To worship God and learn the ways of the Lord are best done in the community of a caring inclusive church. A church is a happy place that celebrates God, the world in which we live, and the people who gather in community for strength, courage and nourishment. For me, worship in a formal setting is the connection of spirit, God's and ours.

The Stoa

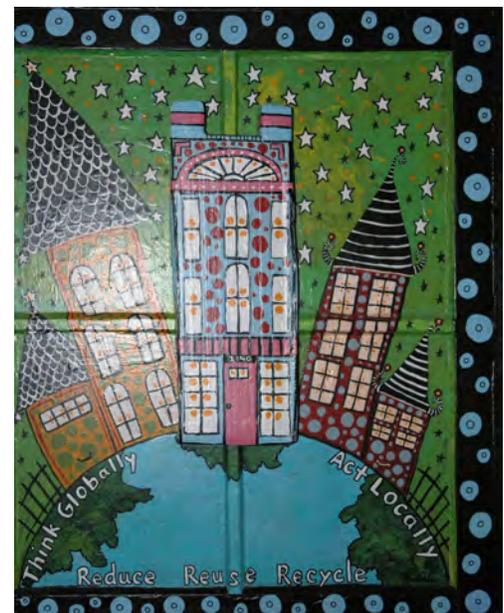
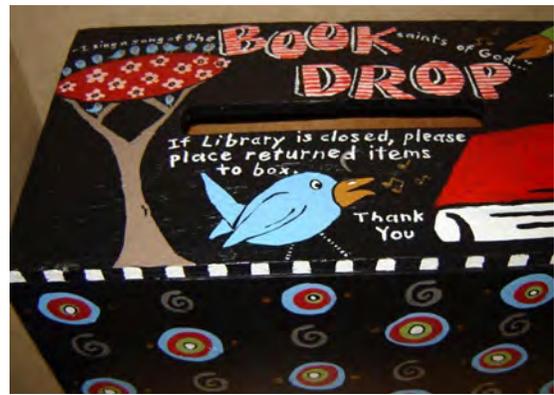
In ancient Athens, Greece, students learned on the porch of the stoa which was their version of the shopping mall and town center. I can imagine hearing the voices of Socrates or Aristotle teaching and questioning the world they observed. Today, I hope that we hear the voice of God within ourselves as we live our daily lives and interact in the marketplace.



Lauren Becker Artwork

Ten years ago Lauren stumbled across a window that was being thrown away and she picked it up. From that point on, old windows became her favorite canvas and she began painting directly on the glass with acrylic paints. In 2005, she began creating 3-D images from recycled cardboard. Originally, these sculptures were freestanding, but one day she put one of my recycled cardboard dogs up against one of my windows and ever since have been combining the two to create 3-D art.

You can see Lauren's artwork hanging throughout the church.





Myll Chapel
Glass, Screens
and
Symbol Meanings

Myll Chapel

The window, which was designed by Kenneth VonRoenn and executed by Louisville Art Glass Studios was created with the intention of merely establishing a mood, or feeling, rather than depicting any Christian symbolism.

The artist felt it was more important to create a feeling conducive to the intimacy of the chapel. The chapel is used for more personal reflections upon God and life, and to add more symbolism to the room would have perhaps inhibited the spontaneity of contemplation and meditation. The design of the window, however, is mildly representative of a thought process during contemplation. The major element, an oblong shape of blue, appears to be suspended in the midst of the crystal. This suggests thoughts, obviously, for it begins narrowly, broadens as the contemplation expands, and then tapers off again as the process comes to an end. Its distinct separation from the background suggests the complete exclusion of the external environment during contemplation.

This design, therefore, should be considered as only an artist's conception and expression of contemplation, which is the purpose of the chapel.



Stained-glass window



Myll Chapel Baptismal Font

Made for original church [now Clingman Chapel and Rehearsal Hall]

White Frontal and Wedding Pillows

The sunburst design, used to express joy, continuing life and radiating Christianity, was executed by Marge Speer. The design was needle pointed by the Maude Hundley Studio. The background was worked by Thelma Wilson. The wedding pillows repeat the sunburst design found in the frontal. The design was worked by Margaret Forrester and the background by Madelyne Williamson.



Wilfred B. Myll Chapel Screen Symbols

The chapel screen, as well as the church pulpit, were designed by the firm of Louis and Henry. Frederick R. Louis, the architect of the building, was a long-time communicant of the parish. The various symbols were designed by Carl Bach and made by O. L. Wright, both communicants at that time. Babs Moore and Gary Bockhorst gathered the information about the symbols.

Signs and symbols are used interchangeably. The act of sharing through the language of signs and symbols is the outward and visible form through which is revealed the inward and invisible reality that moves and directs the soul of man.

A sign represents: It points to something and takes character from what is done with it. The Cross **represents** Christian Faith and points to Christ's crucifixion.

A symbol resembles: it has a deeper meaning than a sign because it is more completely identified with what it portrays. The lamb, the sacrificial animal of the Jewish faith, was offered upon the altar as a propitiation for sin. Christ was identified as the Lamb of God because the offering of Himself upon the cross **resembled** the act of atonement. The Cross symbolizes God's love for man in the sacrifice of His Son for the sins of the world.

The screen tells a story beginning with Creation and extending to the Last Things. Its sixteen (16) panels should be read from left to right, from the top of panel one (1) down, then back to the top of panel two (2) down, etc. There are thirty-nine (39) symbols, excluding the recurring Cross Nowy.

The Cross Nowy is the symbol of Christianity, a cross with a round disc at the juncture of its limbs. The symbol of Eternity is a circle with neither a beginning nor end.



Panels One and Two Comprise The Creation



Panel One - Symbol 1 The Manus Dei

This is the symbol of God, the Father, and the hand here is reaching down in the act of creation. The hand of God, Psalm 95:5 “The sea is his for he made it, his hands have molded the dry land.”



Panel Two - Symbol 2 Creator's Star

This is the six-pointed star, formed by superimposing one equilateral triangle (the symbol of the Trinity) upon another. This has been used from time immemorial as a symbol of creation. The Trefoil is the center of this symbol. It too is a familiar symbol of Trinity. Genesis 1:1 - “In the beginning God created..”

The equilateral triangle is one of the oldest Trinitarian symbols. Its sides are equal, and it carries with it the idea of Unity, because its 3 sides and 3 angles are identical to one another in every respect, and yet are distinct. They are combined so as to form not 3 figures, but 1 figure. Their equality expresses the equality of the Three Persons of the Trinity. Their union, resulting in but one figure, suggests the one and inseparable Divine Essence.



Panel Two - Symbol 3 The Fall Of Humanity

The temptation and fall are shown by the trunk of a tree with a suggestion of leaves and fruit and with the serpent, a symbol of Satan, coiled about the tree.

Genesis 3 -



Panel Two - Symbol 4 The Tower Of Babel

This tower, used In Old Testament symbolism depicts man's futile attempt to reach heaven by his own works.

Genesis 11 -

Panels Three and Four Tell the Story of Moses and the Law



Panel Three - Symbol 5 The Burning Bush

This is a representation of the call of Moses, the great law-giver of the Old Testament. It shows God's eagerness to aid humanity.

Exodus 3:2 -



Panel Three - Symbol 6 The Law

The giving of the Ten Commandments is invariably shown by picturing tablets of stone. This tablet suggests not only the Ten Commandments, but the entire body of Old Testament law. Exodus 31:8



Panel Four - Symbol 7 Israel in Bondage

The taskmaster's whip and a pile of bricks represent the slavery of the Hebrews in Egypt. Exodus 5 -



Panel Four - Symbol 8 The Rod and the Serpent

These are the symbols reminding us of the miracles performed by Moses and Aaron, Moses' older brother and Israel's first priest. Exodus 7:9 and following.



Panel Four - Symbol 9 The Dragon

A representation of sin.

Panels Five and Six Tell The Story of the Covenant People of the Old Testament



Panel Five - Symbol 10 The Wooden Saw

This is the symbol of Isaiah, one of the four major Prophets. The apocryphal work, the Ascension of Isaiah, written at the beginning of the second century AD, tells of Isaiah's martyrdom by being sawn asunder under Manassah, king of Judah about 687 to 642 BC.



Panel Five - Symbol 11 Two Lions

This is the symbol of the Prophet Daniel who remained faithful to God. Daniel 6:16 and following.



Panel Six - Symbol 12 The Seven-Branched Menorah

This ceremonial candelabrum, symbolizing the seven days of Creation, is representative of Jewish worship, burned in the temple at Jerusalem. Exodus 25:31 and following.



Panel Six - Symbol 13 The Ship

This is a symbol of the Prophet Jonah, one of the minor Prophets who sought to flee from doing the will of God. Jonah 1:3 -



Panel Six - Symbol 14 Agnus Dei

This symbol of the Lamb of God is used to denote John the Baptist. Although Jesus is the Lamb of God, this symbol suggests St. John the Baptist because it was he who said, "Behold, the Lamb of God," in reference to Jesus. John 1:29-

**Panels Seven, Eight, Nine and Ten Contain
The Symbols of the Early Christian Martyrs**

The martyrs' symbols were deliberately placed at the bottom of the above four panels for a very specific reason. As the blood of the martyrs is the seed of the Church, so the martyrs form the foundation upon which the base of Christianity rests.

**Two Symbols of Jesus Christ are at the Center of the Chapel Screen
In Panels Eight and Nine**

**Above These Two Symbols in Panels Seven, Eight, Nine And Ten
Are The Symbols For The Four Evangelists
Who Make Known the Good News of Christ**

**All Six Symbols Are Supported By
The Five Early Christian Martyr Symbols**



Panel Seven - Symbol 15 The Winged Man

This is the symbol of St. Matthew used because the Evangelist begins his Gospel by tracing the human descent of the Lord.



Panel Seven - Symbol 16 A Vertical Saw With the Handle Upward

This is the symbol of martyr St. James the Less, one of the Twelve Apostles. According to ancient legend this apostle labored in and around Jerusalem supporting the church and probably was its first bishop. He was martyred by being sawn asunder.



Panel Eight - Symbol 17 The Lion

This is the symbol of St. Mark because this Evangelist opens his Gospel by describing John the Baptist as the voice of one crying in the wilderness. The lion is regarded as the great wilderness animal.



Panel Eight - Symbol 18 IHC

This is an abbreviation of the Greek name Jesus (often it is written IHS). This IHC symbol has a horizontal line over it signifying that it is an abbreviation, and this line has been combined with an H so as to form a cross.



Panel Eight - Symbol 19 A Battle-Ax

This is a symbol of the martyred St. Matthew, one of the three symbols of that Saint used in this screen. Legend has it that St. Matthew was crucified in Ethiopia with his head severed from his dead body with a battle-ax or halberd.



Panel Nine- Symbol 20 The Winged Ox

This is the symbol of St. Luke, the Evangelist, who gives a very full account of the sacrificial death of our Lord. The ox, or calf, is the animal of sacrifice.



Panel Nine - Symbol 21 Chi-Ro

What appears to be a P with an X is an abbreviation of the word "Christ." This symbol is among the most ancient of the so-called monograms of our Lord Jesus Christ. The horizontal line showing that it is an abbreviation is only suggested in this symbol.



Panel Nine - Symbol 22 A Scimitar

This is the symbol of the martyr St. Bartholomew, thought by some to be Nathaniel. While preaching in Albanopolis, legend has it that he was seized by the governor, slain, crucified, and his dead body decapitated with a scimitar.



Panel Ten - Symbol 23 The Eagle

This is the symbol of St. John, the Evangelist, because, from first to last, St. John's Gospel soars on eagle's wings to the very throne of heaven.

(Some early writers suggest that the four Evangelists' symbols represent the four chief events in our Lord's early life, namely: The Winged Man, symbolizing his Incarnation; The Winged Ox, his Sacrificial Death; The Winged Lion, his Resurrection since the lion was once thought to be born dead and only raised to life on the third day by the voice of its parent; and The Eagle, his Ascension.)



Panel Ten - Symbol 24 St. Andrew's Cross or Cross Saltire

St. Andrew is believed to have died on a cross of this sort (known as the St. Andrew's Cross) while preaching the Gospel in Greece.



Panel Ten - Symbol 25 The Double Battle Ax

This is the symbol of the martyr St. Mathias who was chosen to take the place of Judas, This apostle is said to have been stoned and the beheaded with a double-headed ax after missionary work in Judea

Panels Eleven And Twelve Symbolize And Tell Something of the Very Early Christian Church



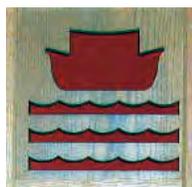
Panel Eleven - Symbol 26 The Wheat and the Tares

These are emblematic of the fact that the good and the bad may all be saved by faith in Christ.



Panel Eleven - Symbol 27 The Cock

This symbol reminds us of the denial of Christ by Peter three times before the cock crowed on the night of Jesus' betrayal and is one of several symbols of St. Peter. The crossed keys are a more common symbol of the papacy. An inverted cross with keys saltire is the first symbol of the first panel on the pulpit in the church.



Panel Twelve - Symbol 28 An Ark Shaped Ship

This symbol of the early Christian Church suggests the Ark of Noah in which some were saved from the great flood, just as now the Church is such an ark.



Panel Twelve - Symbol 29 The Radiant Cross

This is the symbol of St. Paul, the great missionary of the early Church. Because the cross shines through the writings of St. Paul, it is used as one of the several symbols of this great Saint.



Panel Twelve - Symbol 30 The Three Money Bags

Here is the third symbol of St. Matthew on the screen. The money bags are used because St. Matthew was a despised tax gatherer before he was called to be a follower of Jesus. (Also one of the pulpit symbols).

**Panels Thirteen And Fourteen Depict The Church
The Redeemed Family of God, Today**



Panel Thirteen - Symbol 31 The Bible

“The Holy Scriptures of the Old and New Testaments (are) the Word of God, and...contain all things necessary to salvation.” (From the Book of Common Prayer, page 513)



Panel Thirteen - Symbol 32 The Downward Dove

This symbol of the Holy Spirit reminds us of the words of the Bishop when he lays his hands upon the heads of those to be confirmed, “... that he (she) may daily increase in your Holy Spirit more and more...”



Panel Fourteen - Symbol 33 The Upward Dove

This dove is symbolic of the Holy Spirit which rules over and through the Church today. The rays pointing downward suggest the Divine Spirit flowing down into the Church.



Panel Fourteen - Symbol 34 The Baptismal Font

This symbol reminds us of the Sacrament of Baptism, the entrance into the Christian life.



Panel Fourteen - Symbol 35 The Chalice

This is a symbol of the Sacrament of the Holy Eucharist. The fish and the loaf are also depicted, reminding us that as Christ fed the bodies of those who followed him while he was on this earth, so he now feeds us in the Sacrament of the Lord’s Supper.

Panels Fifteen and Sixteen Represent The Christian Doctrine Of The Last Things

Note. These panels are not to be read from the top to the bottom, rather one begins in the middle of Panel Sixteen, returns to Panel Fifteen and goes back to Panel Sixteen.



Panel Sixteen - Symbol 38 Angel Gabriel

This symbol shows Gabriel blowing his trumpet, calling the living and the dead when the end of the world shall come.



Panel Fifteen - Symbol 36 Angel of Mercy

This symbol with the blunt uplifted sword represents those who have accepted the free gift of redemption and have placed their faith in Jesus, the Christ.



Panel Sixteen - Symbol 37 The Crown of Glory

The story goes upwards, the redeemed ascending through the Angel of Mercy to the eternal life with the Father, symbolized by the Crown of Glory.



Panel Sixteen - Symbol 39 Uncut Panel

This blank symbol is for those who have rejected the gift of salvation and have chosen to be apart from God.

Sanctuary

Symbols Of The Saints on the Pulpit

The pulpit's 10 panels should be read from the left to the right, from the top of panel one (1) down, then back to the top of panel two (2) down, etc. Once again the symbols are alternated with the symbol of Christianity, the Nowy Cross, a cross with a round disc at the juncture of its limbs.





Panel One - Symbol 1 St. Peter

Peter was the leading apostle from the day of Pentecost to the Council of Jerusalem in 50 AD. He was crucified at Rome during the reign of Nero. Legend says he requested to be crucified upside down, as he felt unworthy to die in the same position on the cross as his Lord. The inverted cross and the key saltire. "I will give unto thee the keys to the kingdom of heaven." Matthew 16:19



Panel One - Symbol 3 St. James the Greater

Brother of St. John, traveled and preached in Spain. He was beheaded in the reign of Herod Agrippa, the only apostle whose death is recorded in the Scriptures. Acts 12:2 The staff and sword of martyrdom.



Panel Two - Symbol 2 St. John

The disciple whom Jesus loved." The brother of James the Greater, Bishop of Ephesus, exiled to Isle of Patmos, believed to have written his Gospel, three epistles and the Book of Revelation. St. John died a natural death, the only one of the Twelve who did not die a violent death. The serpent and sword represent attempts made on his life.



Panel 3 - Symbol 1 St. Andrew

The brother of St. Peter, founded the Church of Russia. Patron saint of both Russia and Scotland, said to have preached in Greece also. Crucified in Greece on the "St. Andrew's Cross." (On chapel screen).



Panel Three - Symbol 3 – St. Philip

Legend said he was a missionary to Phrygia and Galatia, either crucified or bound to a cross and stoned to death. Cross and 2 loaves of bread are his symbol because of his remark in John 6:7 at the feeding of the multitude.



Panel Four - Symbol 2 St. Bartholomew

Probably identical with Nathanael. Worked the borders of India and in Armenia. Said to have been flayed alive, crucified and decapitated in Albanopolis in Armenia. The scimitar is this martyr's symbol shown on the chapel screen.



Panel Five - Symbol 1 St. James the Less

Some say he is identical with James, the Lord's brother, or a cousin. (Matthew 13:55). Worked near Jerusalem and probably was the church's first bishop and wrote the Epistle of James in Jerusalem. It is said he was pushed off a pinnacle of the temple at age 96. Badly injured, he asked the Lord's forgiveness for his enemies, who stoned him and knocked out his brains with a fuller's bat (a club used to clean cloth). Then his body was sawed in pieces. The vertical saw is this martyr's symbol shown on the chapel screen.



Panel Five - Symbol 3 St. Thomas

Evangelist in Persia and in India, where it is said he built a church with his own hands. He was shot with arrows, stoned and left dying alone. A pagan priest then ran a spear through him. The carpenter's square and the spear is St. Thomas' symbol.

While not the earliest symbolic representation of the four Evangelists, nevertheless, the four-winged creature spoken of in Ezekiel 1:10 and Revelations 4:7, are the ones most frequently seen and used since medieval times. They are in Panels Six and Eight

The middle panel of the pulpit has three symbols all the same, the symbol of Christianity.



Panel Six - Symbol 1 St. Matthew

The Winged Man, appears on the chapel screen. At the opening of St. Matthew's Gospel, the human genealogy of Jesus is given and, in general, the humanity of His nature is stressed. (Humanity)



Panel Six - Symbol 3 St. Luke

The Winged Ox appears on the chapel screen. As St. Luke's Gospel is full of the sacrifice, priesthood and atonement of the Savior, the ox, as the animal of sacrifice, is most fitting as the symbolic figure of the Redeemer. (Sacrifice)



Panel Seven - Symbols 1, 2 and 3

Cross Nowy, a cross with a round disc at the juncture of its limbs. The symbol of Eternity is a circle with neither a beginning nor end.



Panel Eight - Symbol 1 St. Mark

The Winged Lion appears on the chapel screen. The royal dignity of our Lord is shown in St. Mark's writings and the lion as king of beasts is an appropriate symbol. St. Mark also dwells upon the resurrection and the lion was a figure of the resurrection in early times. (Royalty)



Panel Eight - Symbol 3 St. John

The Eagle appears on the chapel screen. The eagle, flying higher than any other bird, is St. John's symbol because in his Gospel he ascends, by the power of the Spirit, to the contemplation of the Divinity of our Lord as "the Word." (Divinity)



Panel Nine - Symbol 1 St. Matthew

Also called Levi (in Mark and Luke Gospels). Preached to the Jewish Christians in Palestine and probably wrote his Gospel there. He also went to Ethiopia. Some say he died a natural death while others say that while in Ethiopia he was crucified on a Tau cross and then decapitated by a battle-ax. The three purses tell that he was a tax-gatherer when Jesus told him to leave all and follow Him.



Panel Nine - Symbol 3 St. Jude

Legends say the Apostle Jude labored in Mesopotamia, Armenia, Judea, Galilee, Samaria, Arabia and Syria. He may have been identical with the other Jude, brother of James, and could have written the Epistle of Jude. The way he died isn't known. Some say peacefully, while others say that St. Jude and St. Simon were martyred together. The inverted cross with a spear and a club is this saint's symbol.



Panel Ten - Symbol 2 St. Simon

Legends say that St. Simon worked east of Palestine, Persia or Africa and that he accompanied St. Jude in his journeys. Early historians think that in Persia he died by beheading or being sawn asunder. A fish on a boat hook is this saint's symbol.

Carolina Scheirich Memorial Organ

The main organ (top picture) was originally over the current choir area and the antiphonal organ was over the entrance to the sanctuary. It was dedicated on April 30, 1967. During the 2006 and 2007 renovation and addition, the two organs were switched and a new organ console was installed.



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