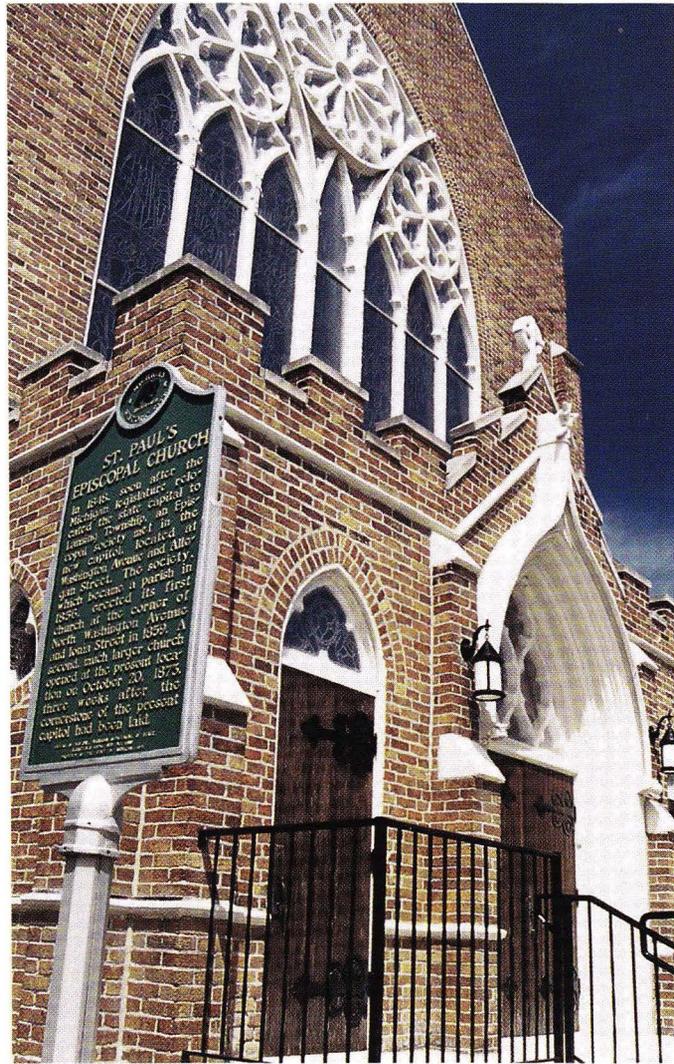


A FINE ARTS GUIDE



St. Paul's Episcopal Church



Front Cover Photograph: The Te Deum Laudamus Window

A FINE ARTS GUIDE
TO
St. Paul's Episcopal Church

Published
by
The Design and Preservation Committee
of
St. Paul's Episcopal Church

Editor
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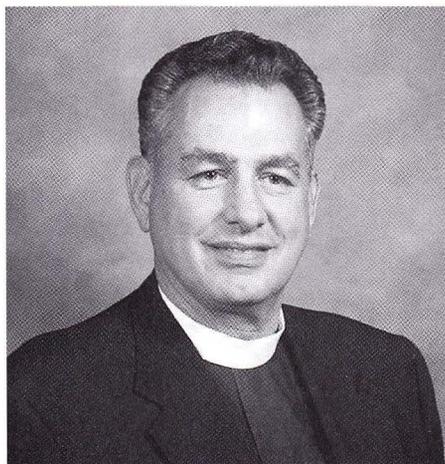
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LANSING, MICHIGAN

2000

The Rector's Message



This book is a labor of love. Hopefully, it will present the fine arts of St. Paul's in a way that will allow the love of God and the love that has sustained this congregation and this building to be evident. Our prayer is that it is evident to you and you will find your life enriched.

The challenges that face any Christian congregation are many. Most compelling is the call to put the message of the Gospel into practice. The Christian faith is meant to be a lived experience and not confined to any building or sacred place. Yet, when the love of God is present and the people feel its power, they are often excited to tell it out and even memorialize it by some lasting monument. Hence, sacred places often become, in and of themselves, the focus of our attention. In this building and its art, you will find the stories and faith of many bygone generations. For over 150 years, people have met on this corner and worshipped God. For almost 100 years the current sanctuary has witnessed all the joys and tragedies of life – from birth to death and all the stops in-between. In many instances, the children of today find the names of their parents and grandparents etched on the walls, windows, and vessels of today's life. We hope that this presents them with the challenge of learning what faith can do, putting it into practice, and then passing that faith on to their children and beyond.

If you are using this book as a guide to examining our treasures, please be reminded that our greatest treasure is not to be found in the artifacts themselves. Rather, it is found in whom and what they represent. Before you leave, pause and give thanks for your many blessings. Remember the good people who have helped mold your life. Ponder what you might do for those who come after. Then, "Go in Peace to love and serve the Lord."

**THE REV. DR. GORDON F. WELLER, RECTOR
ST. PAUL'S EPISCOPAL CHURCH**

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Introduction

Just as the angel in the Book of Revelation exhorts St. John to “Look and see,” we invite you, with this fine arts guidebook, to deepen your appreciation of the architecture and decoration of St. Paul’s Church. Space and luminosity define the religious character of these buildings, with high ceilings reaching toward the heavens and jeweled colors emanating from the stories of the stained glass windows. While the embellishments to these buildings can be read like a visual text, the immediate experience of being present in these spaces may provide their most powerful meaning.

The architecture of St. Paul’s Episcopal Church comes from the tradition of Gothic architecture that originated in France and flourished in Western Europe from the middle of the 12th century to the 15th century. Famous primarily because of the magnificent cathedrals that were developed during this period, the style was revived in the United States in the 19th and early 20th centuries. To achieve the soaring heights and extraordinary windows typical of this style, ribbed vaults and pointed arches supported roofs and ceilings. The thrust of these steep roofs was carried on the exterior by arm-like open stone beams called flying buttresses. These ribbed vaults and flying buttresses reduced the amount of solid exterior walls needed for support, so they could be filled with large expanses of stained glass windows.

The graceful repetition of the restrained pointed arch of the stained glass windows of St. Paul’s Church immediately defines the Gothic character of the building and identifies its Episcopalian roots within the Anglican spiritual tradition. St. Paul’s Church can be identified as Late Gothic Revival, a style that reached its zenith in the United States from 1890 to 1915. The brick walls are punctuated with limestone work, which caps the buttresses, lines the entrance ways, and crowns the parapets above the church vestibule, cloister, and chapel. The stone carving above the center entrance door to the church - two swords crossed saltirewise - is the symbol for St. Paul, as assigned by medieval heralds. Above that symbol is the Celtic cross. The shield of St. Paul, as depicted by Carrado Parducci, is carved in the stone above the cloister entrance door. Likewise, intricate carving adorns the stonework above the entrance to the parish house, this in the form of shields, scrollwork, and floral medallions. A wrought iron fence given as a memorial to lifelong parishioner Ruth M. McClintock (1899–1997) borders the courtyard and memorial gardens, creating an enclosed exterior space that focuses upon the marble altar in the center.

St. Paul’s Church consists of four buildings: the church, where the first service was held on September 23, 1914; the chapel, which was consecrated on September 28, 1943; the parish house and connecting cloister, which were dedicated on October 2, 1952; and the annex, which joins the north end of the church and was placed in use in September of 1967. A new north entrance hall was added to the buildings as part of a major renovation

of the parish house in 1997, followed by new steps to the church in 2000. The bollard lighting on each side of the steps is a memorial to Armena Terzian (1902–2000), a survivor of the Armenian genocide of 1915 and a faithful St. Paul's parishioner. The four buildings are distinguished by their outstanding stained glass windows, woodcarving, needlework, altar furnishings and paintings. These embellishments, made over a period of almost a century, speak eloquently to a shared understanding of the architectural and decorative integrity of these structures.

Stained glass brought to the Gothic church the duality of light and story. The luminous quality of the stained glass linked the representation of an image or story with theological concepts of light and spirituality. Stained glass was seen as a mediator between the earthly and divine realms. The State of Michigan historical marker outside the church declares that the church is particularly distinguished by its stained glass windows. Three of the windows were installed when the church was erected in 1914, the Robson Window over the altar and the Sparrow Windows on the east and west sides of the nave at the south end of the church. The Robson Window was made by the Flanagan-Biedenweig Art Glass Company of Chicago. All of the remaining windows in the church, installed since 1945, are the work of the George Lyman Payne Studios, now located in Wisconsin. The windows in the chapel were constructed by R. Geisler, Incorporated of Little Neck, New York. The cloister windows were designed in England and are the work of the Payne Studios. They were dedicated in the spring of 1974. The stained glass surrounding the cloister door, dedicated in December of 1991, was installed by Willets of Philadelphia. The matching stained glass in the cloister door was done by Thompson Glass, Inc. of Novi, Michigan, following the renovation of the parish house in 1997.

The Robson Window over the high altar is influenced by Tiffany stained glass done at the turn of the 20th century in the Art Nouveau style. The windows that line the arcade of the church nave represent the tradition of French medieval glassmakers, culminating in the Te Deum Laudamus Window, which occupies the south wall of the church. The French medieval technique uses sculptured glass in which all color is contained in the glass itself, each piece of which is shaped to form the contour of the object or figure. Only features and shadings are painted in, using black pigment. A greater degree of naturalism is seen in the style of the windows in the chapel. The windows that line the walls of the cloister feature medallions in the Gothic style upon a background of more contemporary colored glass.

To speak of the woodcarvings at St. Paul's is to recognize the gifted and prolific works of the Rev. William S. Hill, 25th rector of St. Paul's, who served God and the needs of the St. Paul's parish from 1959 to 1983. The enormity of his contributions to the church as a woodcarver is exceeded only by his devoted pastoral service to the St. Paul's community. In keeping with the architecture of the church, Mr. Hill's deliberate style, from his knife marks and his high relief perspective to his choices of finishes, is reminiscent of the Gothic period and helps the viewer to appreciate more fully the scriptural substance of the carving. With few exceptions, every carving at St. Paul's was made either by Mr. Hill or was inspired by him and carved by dedicated parishioners under his guidance. Many of his carvings hang in other buildings in the Lansing area.

Painting occupies an important place in the roster of fine arts displayed at St. Paul's. It is exhibited in many forms throughout the buildings, from finely framed oils and wonderful murals to lively watercolors and detailed frieze work. Of course, central to the church and chapel are the extraordinary altar furnishings used for the church services. A range of artistic skills have been employed to produce the crosses, communion vessels, candlesticks, brocade altar vestments, and related articles.

The Rev. Thomas C. Seitz, 27th rector of St. Paul's, described the needlework so abundant at St. Paul's as the "silent beauties." Begun in 1963 with the cushions for the altar rail in the chapel, the fine needlepoint work has extended to the altar cushions and kneelers in the church, the cloister benches, and the parish house beyond in the Van Atta Room. Designers of this needlepoint, worked so skillfully and lovingly by St. Paul's parishioners, include the Bryn Mawr Needlework Institute of Pennsylvania, as well as local designers, Marian June, Margaret Rosekrans, Elspeth Minor, and Sue Heggen. The needlework seen at St. Paul's also includes embroidery, lacework, and quilting – the folk art of our time.

This guidebook is organized so that the reader can explore the architecture and art in stone, glass, wood, metal, paint, and needlework as they are presented together in the four buildings that constitute St. Paul's Church.

The Church

The Rev. Henry J. Simpson, 18th rector of St. Paul's, was a man of considerable talent as an artist and training as an engineer. To make construction of the present church affordable, he modified the plans drawn by White and Butterworth, a Lansing architectural firm. A. R. Cole Company of Lansing was awarded the construction contract. Departing from conventional church construction methods of that time, Mr. Simpson employed the use of 10 pillars to support the church roof, leaving the entire central area of the nave as a free-standing unit requiring no buttresses. The aisle area outside the pillars on each side of the church is a separate unit attached as a lean-to. The foundation for a proposed church tower lies under the southwest corner of the building as evidence of the larger plans that were not realized. The architectural drawing for that church and tower is included in the collection of historical photographs found in the north entrance hall.

The same repetition of the restrained pointed arch so evident on the exterior of the church defines the Gothic architecture of the interior, with the arches rising above the stone pillars to the beamed ceiling, the stained glass windows on all sides, and the carved wood paneling adorning the altar. All of these elements combine with the altar furnishings, woodcarvings, and needlework to provide a sanctuary in the truest sense for meditation, prayer, and worship.

The center aisle proceeds north down the 375-seat nave to the raised chancel and elevated high altar, and is crowned by the stained glass window of Christ with arms outstretched in welcome. The carved **reredos screen** was originally directly behind the altar, with an ambulatory behind it, but was later moved back and attached to the wall, providing the sanctuary with a free-standing altar to allow the celebrant to face the congregation. The reredos is carved from oak, with its designs of the Gothic arch and quatrefoil medallion extending across the north wall of the church in the French Gothic paneling. High above is the canopy supported by turned posts. Centered atop the canopy is a small cross, bringing to mind Christ's atonement for the sins of the world and final redemption. Spires reach upward from the posts, representing the heavenly aspirations of man.

Suspended below the canopy is a woodcarving of the **crucifixion scene**, depicting Christ on the cross, with the Mother Mary and the disciple John standing at the base. This carved scene, executed in the tradition of German woodcarvers, was created by Alois Lang of Oberammergau in Bavaria. The carving was commissioned during a brief stay by the artist in Grand Rapids, Michigan. It is a memorial to the Rev. Virgil Boyer, 20th rector of St. Paul's, and was dedicated on October 4, 1936.

St. Paul's majestic **pipe organ**, the gift of Mrs. Harriet Stroud, was dedicated on June 25, 1951, during the tenure of the Rev. George H. Selway, 24th rector of St. Paul's. The organ, Opus 2169, was made by Austin Organs of Hartford, Connecticut. It was built to the specifications of Paul H. Eichmeyer, St. Paul's organist and choirmaster at that time.

The three-manual organ has 50 stops and 2,709 pipes, providing a full range of tonal qualities and effects. On the east side of the chancel are the great, swell, and pedal divisions, with the positiv and choir divisions on the west side. The carved oak screens and cases, which surround the instrument, were designed and installed by the George Lyman Payne Studios. The organ stands as a testament to the extraordinary tradition of music at St. Paul's.

The polished brass **pulpit**, together with the tubular brass railing leading to it, is one of the oldest memorials in the church. Its tubular standards support a three-paneled form of scroll design. The center panel features an open Maltese cross, with two flanking panels of fleur-de-lis representing the Trinity. The pulpit is a memorial to the second bishop of the Diocese of Michigan, the Rev. Samuel Smith Harris. The **lectern** is placed on the Gospel side of the church, from which the Scripture lessons are read during church services. It has been a part of the church furnishings since the erection of the present building. Designed of ornamental brass, the base consists of three standards, each resting on a lion's paw. The standards are topped with a burning flame and the reading stand is carried by an eagle, symbol of St. John. The lectern is a memorial to Edward Randolph Merrifield, who died in 1895.

The **baptismal font** is located below the pulpit. The font is made of Italian marble and rests on a graded square base that becomes octagonal. The Maltese cross is carved on each side of the pedestal. The font proper is also octagonal, the traditional number of sides for this Holy receptacle, which represents regeneration. The font is a memorial to Isabell Whiteley, who died in 1862. She was baptized in the first church building of St. Paul's in 1859. The oak font cover is surmounted with ornamental brass work topped by a cross, symbol of redemption. The cover is a memorial to John Whiteley, father of Isabell.

ALTAR FURNISHINGS IN THE CHURCH

Underneath the crucifixion carving is the **altar cross and tabernacle**, the sacred receptacle in which the consecrated elements of the Holy Eucharist, the bread and wine, are kept. The red **sanctuary light** signifies the presence of this reserved sacrament in the tabernacle and is located east of the altar. The sanctuary light is always lit; the sole exception is on Maundy Thursday when the altar is stripped and the reserved sacrament is taken from the tabernacle in preparation for Good Friday. The antique Persian **carpet** leading through the chancel to the altar is a Dergazin design, made at the turn of the 20th century. Unusually large for a runner, it was furnished by Alexanian's Rugs.

The door of the tabernacle was designed by Geisler and Company of New York, with a chalice and host seen in bas-relief. The tabernacle is a memorial to Mary Kilbourne Harris, given by her son, Samuel K. Harris. The brass altar cross is elaborately engraved with ecclesiastical symbols and tracery, with the Chi Rho symbol embossed in the center. Chi and Rho are the two first letters of the word Christ in the Greek alphabet. The cross was presented to St. Paul's by the St. Barnabas Guild in 1904.

The **altar** itself, of richly polished Italian marble, is without design or ornament and was installed when the church was built in 1914. The altar, the pulpit, and the lectern are all furnished with special hangings, which change with the seasons of the church year or the ceremony being celebrated. Each set is coordinated with the vestments worn by the clergy, which include stoles and cape-like garments called chasubles. Also part of each set are the "veil," which covers the chalice on the altar, and the "burse," which holds extra linen for use during the communion service. All the embroidery has been done by hand on rich brocades of varying colors.

The white furnishings are used for the major festivals of the church year, Christmas and Easter, as well as for all weddings and funerals. In the center of the white altar frontal is an IHS symbol with a cross. There is a smaller identical IHS symbol on the pulpit hanging, and there are matching crosses on the markers which hang from the lectern. IHS are the first three letters of the Greek word for Jesus.

The purple furnishings are used for the penitential seasons of Advent and Lent. The altar frontal has a magnificent design of the Agnus Dei, Lamb of God, in the center. The Agnus Dei is a reminder of the sacrifice of Christ in expiation for the sins of man. An elaborate design of double lily crosses decorates both the burse and the pulpit hangings, with gold crosses on the lectern markers.

The red furnishings are used on Palm Sunday and during Pentecost. The altar frontal has an embroidered Chi Rho symbol in the middle with an Alpha and Omega on either side. Alpha and Omega are the first and last letters of the Greek alphabet and symbolize that Christ is the beginning and the end of all things. The Alpha and Omega are repeated on the pulpit hanging with similar crosses repeated on the burse, veil, and lectern markers.

The green furnishings are used during the season of Trinity. The altar frontal has an Alpha and Omega design in the center with velvet bands on either side. The same design is repeated on the pulpit hanging. Matching crosses are repeated on the burse, veil, and lectern markers. A second set of furnishings for this season is made of brocaded tapestry featuring flowers and leaves of various colors.

The two large brass **Eucharistic candles** standing at each end of the altar were given in memory of Edward Wheeler Sparrow (1846-1913). Mr. Sparrow, a long-time parishioner and vestryman of St. Paul's, was a prominent citizen of Lansing for whom Sparrow Hospital is named. The two seven-branch **candelabra** which flank the reredos are memorials to John Whiteley (1830-1891) and Elizabeth Briggs Whiteley (1837-1921). The use of the seven-branch candelabra dates to the Temple of Solomon. A large single candlestick standing on the floor, called the **Paschal Candle**, is burned during all services held within the Easter season and at baptisms.

St. Paul's has five sets of brass vases for altar flowers, all given to the church as memorials. During the service of Holy Communion, a number of special vessels are used, each with a specific function in the administration of communion. The vessels are

silver and most are memorial gifts. The church has three chalices, or cups, for the communion wine and four patens, or plates, used for the bread. In addition, there are several sets of silver cruets for the wine, a bread box for the wafers and a silver lavabo, or basin, for the ceremonial cleansing of the hands of the celebrant.

Also seen on the altar during Holy Communion is a red **missal** in one of two brass missal stands. The missal contains the services. A brass **Gospel book** sits on the west corner of the altar. The Gospel front cover is embossed with Christ as a teacher in the center and symbols of the four Gospel writers, Matthew, Mark, Luke, and John in each corner. The brass **alms basins** used during services are embossed with grapes, vines, and leaves around the edges and fitted with needlepoint hushers.

For baptisms, a **wooden stand** is placed in the center aisle of the chancel. The stand was given in loving memory of David Benjamin Hassell (1948-1985) by his family and friends. A silver bowl fits in the stand, with a silver shell scoop, symbolizing the water of baptism. Water is placed in a large silver pitcher. All are memorial gifts; the bowl was given in memory of Fred and Cora Baker by the Rev. and Mrs. G. S. Quimby and the shell in memory of Edward C. Chapin.

There are four **processional crosses** used during services. They are kept in a rack in the west hallway when not in use. The procession of the choirs and clergy is led through the church by the crucifer, bearing a processional cross. Sometimes more than one cross is used. All of the processional crosses are of the budded Latin form, so called because the extensions are capped by the trefoil, representing the Holy Trinity. The oldest of the processional crosses bears the date Easter 1895 and has been used continuously since that time. It has an IHS symbol at the center, with an embossed gem on each trefoil extension. On each side of the center of the cross are engraved the Latin words for cross, CRUX, and light, LUX. These words symbolize the torture that was endured by Christ and the fact that He is "The Light of the World."

The rayed cross, so called because it has a rising sun from which emanate 12 rays of light in the center behind the IHS symbol, is a memorial to Doris Tasman (1921-1926), the daughter of the Rev. and Mrs. Eric Tasman, and was given by her sisters, Helen and Nancy. Mr. Tasman was the 21st rector of St. Paul's. The rayed cross is a symbol of the Apostle Paul, appropriate for the church which bears his name.

The largest of the processional crosses has an IHS at the center and is a memorial to Anne Sterling Galbraith (1881-1946), a faithful communicant and member of St. Anne's Guild. The newest cross has musical symbolism, with an IHS at the center, and a lamb, a dove, musical notes, and a harp embossed on the extensions. It was given in memory of Samuel K. Harris (1886-1972) by the choirs of St. Paul's.

NEEDLEPOINT IN THE CHURCH

The altar furniture, which includes benches and kneeling desks, has as its central piece a bishop's chair featuring the bishop's mitre in bas relief carving. The furniture was

produced by the George Lyman Payne Studios of Paterson, New Jersey and given to the church by Dr. and Mrs. Harper C. Sichler in 1967. The crimson needlepoint cushions for this furniture feature a variety of gold ecclesiastical symbols and include the varicolored seal of the diocese on the seat of the bishop's chair. Eight symbols point to the closing hours of Jesus' life on earth. Four relate to his suffering and death – the lantern, the crossed swords and staff, the pillar with crossed scourges, and the crown of thorns. Four concern Holy Week – the purse with pieces of silver and the rooster symbolizing human weakness, the ewer with basin and the ladder with sponge denoting compassion. These cushions were worked by the following parishioners: Dorothy Osgood, Elizabeth Lawry, Gloria Winters, Frances Younger, Ruth McClintock, Mary Jane Wilson, Eloise Le Beau, Hazel Trebilcock, Mary Lou Van Keuren, Susie MacArthur, Elsie Clark, and Donna Sill. The side chair with carved splat back and serpentine stretcher below is influenced by the Renaissance period. Used in the sanctuary and the cloister, it was donated by the Rev. and Mrs. William S. Hill. Its needlepoint seat cover, featuring the Carrado Parducci depiction of the shield of St. Paul on a red ground, was designed by Marian June and worked by Hazel Trebilcock.

The needlepoint cushions on the steps to the high altar and along the main altar rail were dedicated on October 17, 1969. The cushions are embroidered on a beige background with a colorful border in a grape and vine motif. They feature symbols for St. Paul, St. Matthew, St. Simon, St. Matthias, St. Jude, St. Thomas, St. Bartholomew, St. Philip, and the Greek Cross of Glory. The grapes symbolize the communion wine, with the image of the vine taken from the words of Jesus from John 15:15, "I am the Vine; you are the branches." The designs were presented by the Bryn Mawr Needlework Institute of Pennsylvania and worked by parishioners at St. Paul's. Needlepoint adorns the hushers in the collection plates. All were designed by Marian June on a green background. They were worked and donated by Helen Dunn. The symbols for the eight smaller plates represent women's organizations in the church. The hushers for the two larger altar collection plates feature the star and the trefoil. A kneeling bench used for the service of confirmation shows the Parducci shield of St. Paul worked on a red background. A gift of the Altar Guild, it was designed by Marian June and done by Georgia Thaman. Special white kneeling cushions are used at the altar for the bride and groom during the service of marriage. Designed by Marian June and worked by Mary Lou Van Keuren, entwined rings are displayed over the cross.

In a project envisioned by parishioner Frances Younger, the kneelers in the first rows of pews in the nave, the children's choir section, are covered with needlepoint designs depicting the stories of the Old and New Testament. Comprising 64 individual kneeler sections and completed during the 1980's, the work was designed by Marian June. The first four rows on the west side of the nave include: Row One – Jesus in the Temple by Josefina Paulic and Hazel Trebilcock; Flight into Egypt by Elsie Clark; The Wise Men by Edna Sprunk; Mary and Joseph by Dorothy Osgood; Angels by Jean Shawver; Shepherds by Elizabeth Lawry; Annunciation by Harriett Egeler; and Lamb of God by Dorothy Osgood. Row Two – Good Samaritan by Dorothy Osgood and Hazel Trebilcock; Sermon on the Mount by Eleanor Alexanian; Symbolic Love of Christ by Doris Jacobson, Jean Shawver, and Ruth Snetting; Blessing the Children by Sally Engle; Silver

Coin by Mary Lou Van Keuren; Good and Bad Seed by Armena Terzian; Prodigal Son by Helen Heffron; and Clearing the Temple by Marian June. Row Three – Sacrifice of Isaac by Nancy Milne; Tower of Babel by Jane Rowley; Building the Ark by Deborah Sumption and Frances Younger; The Ark and Rainbow by Amanda Lawton; Garden of Eden by Hazel Trebilcock; Jesus in Exile by Bethel Dewey and Susie MacArthur; and Creation by Doris Doyle and Jean Shawver. Row Four – Crossing the Red Sea by Mary Luginsland; The Passover by Grace Hawkins and Nancy Rudd; Wisdom of Solomon by Amanda Lawton; Elijah Fed by the Ravens by Dottie Doene and Frances Younger; Samson by Nancy Milne; Fall of Jerico by Georgia Thaman; The Golden Calf by Dorothy Johnson and Hazel Trebilcock; and Manna by Harriett Egeler and Alice Benner.

The first five rows of the east side of the nave include: Row One – Baptism by Olga Van Sickle; Sun and Fish by Dorothy Osgood; Temptation by Susie Peterson; Choosing the Disciples by Allison Northrop; Storm by Susie Peterson; Loaves and Fishes by Hazel Trebilcock; Revelation by Elizabeth Lawry; and Healing the Blind by Nancy Ernst, Doris Jacobson, and Mary Tryon. Row Two – March to Jerusalem by Betty Drumm; Washing the Disciples' Feet by Bethel Dewey; Garden Prayer by Barbara Clark; Peter's Denial by Zita Pearsall; The Trial of Jesus by Martha Stimson; Crucifixion by Amanda Lawton; The Empty Tomb by Polly Potter; and The Ascension by Jane Rowley. Row Three – Joseph's Dream by Hazel Trebilcock; Joseph's Coat of Many Colors by Georgia Thaman; Ruth by Alice Broadbent; Religious Symbols by Dorothy Osgood; Moses in the Bulrushes by Grace Hawkins; Moses and the Burning Bush by Armena Terzian; Daniel and the Lions by Barbara Clark; and Jonah and the Whale by Dorothy Osgood and Hazel Trebilcock. Row Four – David and Goliath by Beulah Boch and Georgia Thaman; David the King and Saul by Alice Jennings and Georgia Thaman; Elijah and the Prophets by Amanda Lawton; St. Paul's Shield by Georgia Thaman; Lot's Wife by Dorothy Marsh; Jacob's Ladder by Amanda Lawton; The Ten Plagues by Amanda Lawton; and The Ten Commandments by Rhea Hilprecht and Hazel Trebilcock. Row Five – David and Goliath by Nancy Milne; David the King by Georgia Thaman; Elijah and the Prophets by Amanda Lawton; and Judged and Found Wanting by Norma Lindholm.

Placed throughout the nave in other pews are kneelers dedicated to the memory of departed loved ones. Worked by parishioners, all have been designed by professional artists, including Elspeth Minor, Marian June, and Sue Heggen, to follow selected themes or symbols related to those memorialized. Kneelers also have been designed in memory of two former governors of Michigan, G. Mennen Williams and Murray Van Wagoner, both members of St. Paul's. You are invited to pull down the kneelers in the nave pews so that the work can be seen. Brass identification plates mounted on the ends of the pews provide information about this needlework.

STAINED GLASS WINDOWS IN THE CHURCH

Beautiful stained glass illuminates the interior of St. Paul's. The **Robson Window** over the altar is a memorial to the Rev. George A. Robson, 16th rector of St. Paul's, and was installed when the church was built. It is called the Tiffany Window, after the style of famed New York glass artist, Louis Comfort Tiffany (1848-1933), who adapted the Art

Nouveau style of the turn of the 20th century to his stained glass work. The image is said to be the deathbed vision experienced by Mr. Robson. The dominant figure is Christ, with arms outstretched, welcoming all true believers into the Kingdom of Heaven. The window also expresses, through its symbols of the rayed cross, Alpha and Omega, and the Easter season's blooming flowers, the resurrection promise inherent in all Christian belief.

High above the sanctuary are two windows. On the west wall is the **Anna Quinn Window** and on the east wall is the **Choir Window**. The Quinn Window was given by the Lee and Henrietta Bancroft family in memory of Henrietta's sister, Anna Margaret Quinn. The two lancets depict the revelation of God in Word and Sacraments. On the left are the Bible, cross, and candlesticks, symbolizing God revealed in Holy Communion. On the right is the cross and a cluster of grapes, also representing the Holy Communion. The window was dedicated on December 6, 1959. The Choir Window on the east wall was given in memory of those who have served St. Paul's as organists and choirmasters by relatives and friends of choir members. It was dedicated on December 9, 1962. The lancets in this window depict the praise that is offered to God through music. The left lancet contains a lyre or harp, to represent King David, who was himself a harpist and is credited with authorship of many of the psalms of the Old Testament. Behind the harp is a musical score and above it a treble clef, in tribute to the many female voices raised in praise over the years. The right lancet depicts an organ to honor the modern instruments and music used in the liturgy today. Above this is the bass clef, in tribute to the male voices. Above the lancets is an oil lamp, symbolizing illumination coming from the word of God and reminding us that the words used in the hymns and chants of the church are praise for God as well as a means to teach divine truth.

Opposite the Robson Window stands the glorious **Te Deum Laudamus Window**, which occupies the south wall of the church. In the 1940's, the Rev. Dr. George H. Selway, the 24th rector of St. Paul's, with the advice and consent of the Vestry, worked with the George Lyman Payne Studios to design a window that would harmonize with the existing stained glass in the church and, at the same time, present its own message. In October of 1962, the Vestry contracted for the window to be constructed and, in the following winter, began solicitation of funds for the project. Made by craftsmen in England, the window was dedicated on November 24, 1963. As its name suggests, the Te Deum Laudamus Window depicts in stained glass the message of the canticle, "We praise thee, O God." It portrays the entire created order joined in the worship of the Father Everlasting.

At the top of the central lancet, dominating the entire window, is the figure of Christ enthroned and crowned as both the King of Glory and the everlasting Son of the Father. The beams of light radiating from Him affirm that His Mission was to open the Kingdom of Heaven to all believers. At His feet is the Lamb of God. At the base of the lancet is the figure of Mary, the mother of our Lord, to whom the Te Deum Laudamus pays tribute by affirming: "When thou tookest upon thee to deliver man, thou didst humble thyself to be born of a Virgin." On either side of Christ and Mary are the figures representing the host of people who by word and deed have said, in effect, "We praise Thee, O God, we

acknowledge Thee to be the Lord.” There are three groupings of figures on the lower level. Moving from left to right they are: First the prophets - Isaiah, Jeremiah, Ezekiel, and Daniel; second the Apostles surrounding Mary in the center; and third the figures of St. Stephen, St. Paul, St. Elizabeth of Hungary, and St. John the Baptist. On the upper level, left to right, are St. Thomas More, St. John Chrysostom, Gregory the Great, St. Augustine of Canterbury, and, to the right of Christ, St. Alban, St. Catherine, St. Oswald, and St. Helena.

Depicted in the kites are the heavenly beings who lift their voices in praise of God – “to thee all Angels cry aloud. . . to thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Holy.” The rose that both occupies and forms the crowning arch of the Te Deum Laudamus Window expresses the longings of the human heart. In effect it says, “O Lord, save thy people. Govern them and lift them up forever.” The 12 panels or “petals” of the rose suggest the 12 fruits of the Spirit. In the panels of the flanking rosettes are the symbols of the Twelve who belong to the “glorious company of the Apostles.” Here and there are noted the traditional symbols of the Persons of the Trinity. Together they affirm that the Te Deum Laudamus is a hymn of praise to “The Father of an infinite majesty, Thine adorable, true, and only Son, Also the Holy Ghost, the Comforter.”

Like the Te Deum Laudamus Window, the stained glass windows which line the lower arcade level of the nave are designed in the style of the French medieval glassmakers. Beginning with the **Carter Window** east of the pulpit, the windows are described here moving clockwise around the walls of the nave. The Carter Window pictures St. John the Evangelist, author of the Fourth Gospel and the Book of Revelation. The left lancet shows St. James the Lesser and the right lancet St. Andrew, along with the symbols of their lives and martyrdom. In the upper shields are the Hand of God for the Father, the Lamb depicting the Son, and the Dove for the Holy Spirit. This window was dedicated on December 6, 1955. It was the gift of John A. and Bertha Carter.

The **Stone Window** was given by Bruce and Edlah Stone in memory of his parents, Orange and Grace Stone. It was dedicated on September 27, 1947. In the central lancet is St. James the Greater, Apostle and Martyr. He carries a pilgrim’s staff and his robe is adorned with scallop shells, reminiscent of his missionary pilgrimages. Over his head is a church on a rock, the solid foundation. Below is a printing press and a Bible depicting the spread of the Gospel through the printed page. In the left lancet is the Venerable Bede, the eighth-century historian of the early church in Britain. Over his head are praying hands and below is an altar, symbols of prayer and devotion. In the right lancet is St. Elizabeth of Hungary, one of the most honored women of medieval Germany, noted for her charities, especially with the sick. Above the lancets are the Great Seal of the State of Michigan and the flag of the Protestant Episcopal Church.

The **War Memorial Window** honors the nine men from the parish who gave their lives in World War II, with their names listed on the memorial plaque below. Contributions were made by the families and friends of these men, and by those who came to pray at the war shrine during the war years. The window was dedicated on November 7, 1946.

The central lancet pictures our Lord as the Good Shepherd holding the lamb. The left lancet memorializes the women who served in the armed forces through the depiction of St. Joan of Arc. In the right lancet St. George represents the men of the armed forces. Above their heads are the insignia of the Army and the anchor of the Navy. Above the head of Christ is the descending Dove, symbol of the Holy Spirit. At their feet are the flames of sacrifice arising from the altar and a burning torch in inverted position, both symbolizing the death of a hero. Above it all is the seal of the Diocese of Michigan and the symbol for St. Paul.

The **Alexanian Window** was given in memory of Hagop and Mariam Alexanian by their son Joseph. It was dedicated on September 14, 1947. This window has three saints of the ancient Orthodox Church, and the symbols throughout carry the reminder of the sufferings undergone by the early Christians in defense of their faith. The central lancet has St. Gregory the Illuminator, a missionary to the Eastern peoples, who was the founder of the Armenian Church. The right lancet shows St. Joseph, a revered leader of the Armenian Church. The left lancet has St. John Chrysostom, one of the famous early liturgists of the Orthodox Church, whose work remains in church liturgy today. Below their feet are symbols reminding us of the sufferings endured by the Georgian Christians and the Armenian people throughout the ages.

The **Conrad Window** was the gift of Harry Conrad and honors especially the Brotherhood of St. Andrew. It was dedicated on March 8, 1959. The central figure is St. Andrew. Above is the symbol of the crossed fishes and below is a beamed cross, the saltire upon which the saint was crucified. The left lancet has St. Thomas, the doubting Apostle, the patron saint of builders, hence the compass and square below. The right lancet has St. Matthias, chosen to be an Apostle to replace Judas after the betrayal of Christ. Below is the symbol of his martyrdom, the spear and stone.

Located on the south end of the east wall of the nave is the **Helen Sparrow Window**. Across from it, on the south end of the west wall of the nave, is the **Sarah Sparrow Window**. They were given by Edward W. Sparrow in memory of his mother and his wife. They were installed in the church when the building was erected in 1914 and represent a more formal ecclesiastical style than the later windows around them. Each window depicts scenes from the life of Jesus as He carried out His ministry on earth. He is the central figure in the panels, which illustrate the scriptural quotations appearing below them.

The **Cawood Window**, on the southeast wall of the nave, was given in memory of Ellen Marie Cawood by Guy Troub and James Cawood. It was dedicated on June 17, 1951. The central figure is Dorcas or Tabitha, a good woman of the Bible. She has the household keys and is offering food for the hungry. Other symbols in the window include wild cherries, indicating humility, and the burning candles of devotion.

The **Pett Window**, on the southwest wall of the nave, is a memorial to Howard Pett donated by his widow, Dorothy Pett. It was dedicated on January 16, 1955. The central figure is St. Francis of Assisi, a saint devoted to nature. Mr. Pett was an avid fisherman

and his family chose to depict animals native to Michigan, a fawn and a raccoon. This is an unusual way to portray St. Francis.

The **Herrmann Window**, located next to the Sparrow Window on the west wall of the nave, was given in memory of Henry Herrmann by his twin sons, Richard and Robert. It was dedicated on March 17, 1957. Fishers of men is the theme of this window, with St. Peter, a fisherman by trade, occupying the central lancet. He holds in his hands the keys of Heaven. Over his head is an inverted cross, the symbol of martyrdom. The side lancets portray St. Simon and St. Jude, both fishermen. Also shown are the symbols for St. Simon, a book topped by a fish, and for St. Jude, a carpenter's square. Other symbols of the sea include a boat, anchors, a ship's wheel, and boat hook.

The **McClintock Window** was given by Freeman and Ruth McClintock in memory of Mary Elizabeth Barnes and Sarah Jane McClintock. It was dedicated on December 13, 1959. The window pays tribute to those who have filled obscure roles with faithfulness while helping others to achieve greatness. The central lancet has St. Bartholomew, one of the lesser-known Apostles who gave impetus to the spread of Christianity. The right and left lancets show St. Mary of Clopas, the mother of James and John, and Sarah, the mother of Isaac, symbolizing women who have presented great men to the world. A later Sarah was the mother of John Wesley, who is portrayed in the background. Other symbols stand for oratory (the bee), martyrdom (the flaying knife), the power of God (the windmill), and the Church of God (the boat). A candle and torch, with light penetrating dark corners, depict devoted motherhood.

The **Chamberlain Window** was given in memory of Jeanne Vail Chamberlain by members of her family. It was dedicated on June 8, 1952. The central lancet has Our Lord on his visit to the home of Mary and Martha. He is seated as he teaches his friends. The left lancet has Mary seated listening, while the right lancet has Martha busy with her household duties. The window also contains symbols of the Holy Trinity, the Christian Virtues, and the Sacraments.

The **Ceeley Window** was given in memory of Wesley Ceeley by his family. It was dedicated on March 16, 1947. St. Paul, the patron saint of this parish, fills the central lancet. Above his head is the Hand of God and over that the burning lamp of eternal life. At his feet is the Maltese cross of the Knights Templar. The right lancet shows St. Martin parting his cloak to give to the needy. Above his head is the whip, indicating martyrdom of the Saint, and below are a basin, pitcher, and towel, symbols of service to others. The left lancet shows St. Barnabas giving alms. Below is a basket of loaves and fishes, and above, an axe, spear, and stones, signifying his martyrdom. In the left kite above is the IHS, the sacred monogram, and in the right kite the XP (Chi Rho), these being the first letters in the Greek word meaning Christ.

The **Schuon Window** was given by Earl W. Schuon and his family in memory of his wife, Margaret. It was dedicated on December 13, 1959. The three lancets honor saints who served Christ in various ways: John the Baptist, who prepared the way for Him; Joseph of Aramathea, who provided Him with a grave; and St. Matthew, who proclaimed

Him in his writings. The implication is that though we vary in talents, in possessions, and in education, we may each in our own way give some special service to the Lord. The lesser symbols are those traditionally associated with the figures depicted in the window. Associated with John the Baptist are the fish (fishers of men) and the scallop shell (with baptism and the cleansing power of God); associated with Joseph of Aramathea are the cross draped with a shroud (Christ's death and burial) and the chalice (the Holy Grail of chivalry sought by the legendary Knights of the Round Table, said to have been brought to England by Joseph).

The McCullough Windows on the upper clerestory level of the nave are a memorial to Dan Dana McCullough, given by his parents, Colonel Jay Charles and Janet McCullough, and dedicated on March 10, 1957. The particular setting of the windows was considered in their design. The light coming through them serves to illuminate the whole nave while increasing the brilliance of the larger arcade windows on the main level of the church. The 12 double lancet windows pay tribute to outstanding figures of the Old Testament, the holy men and the prophets who antedated Christ and made ready the path for Him. Each of the double lancet windows is surmounted by a varicolored kite. Within the lancets are inserted the name and particular symbol of the Old Testament character.

In the south vestibule entrance leading to the church are the vestibule stained glass windows. On the east wall is the **Starkweather Window**, given in memory of Kathleen Shank Starkweather by her family. It shows a shock of wheat, symbolizing the bread used in Holy Communion. Over the east door is the **St. Elizabeth's Guild Window**, dedicated to the deceased members of that guild. It bears the Alpha and Omega monogram, a symbolic affirmation of the faith that the beginning and end of all is God. Over the center door is the **Whitelaw Window**, given in memory of Brigadier General John L. Whitelaw by his family and friends. Depicted in this window are St. Paul, patron saint of this parish, and St. Peter, founder of the Church, each bearing his distinctive symbol. The crowning panel bears two crossed swords, symbolizing the continuous warfare the Christian is expected to wage against evil. Over the west door is a **window** given in memory of several parishioners - Nicholas Olds, and the loved ones of Alfred and Alice Leigh and John and Mary Alice Snider. It displays the Chi Rho monogram. On the west wall is the **Kimber Window**, given in memory of Carrie Nichols Kimber by Harry and Daisy Kimber. It depicts a cluster of grapes, symbolizing the wine used in Holy Communion. All of these windows were dedicated on November 12, 1972.

WOODCARVING IN THE CHURCH

Fine woodcarving graces the sanctuary and complements the crucifixion scene over the high altar. The carver of the **constructed settle**, located east of the altar for a visiting church official during a service, is unknown. Of particular interest are the carved finials, which have been replicated in other carvings by the Rev. William S. Hill. The piece was given in memory of Mary E. Marvin (1828-1903) and presented by her daughter, Kate Marvin Kedzie in 1914. The **carved open shelf** was done by Mr. Hill in 1975 in the style

of the other furnishings in the chancel and sanctuary. Of note are the crockets along the top and bottom, as well as the high relief carving of a grape vine, the traditional symbol for the communion wine, all carved of oak under a dark stain.

Located on the west wall of the sanctuary, there is a large carved wall plaque of oak under a dark stain entitled "**The Falling Asleep of the Mother of Christ**," carved by Mr. Hill in 1975. The dedication reads: "In gratitude to God for Martha Van Schelven Hill." The design is taken from miniature decorations on a cross made in 1711 for the vestry of the chapel of The Holy Monastery of St. John the Theologian located at Patmos in Greece. A reclining Mother of Christ is surrounded by 14 figures, all of whom bear similar expressions of sorrow. In the upper part, the figure of the Mother of Christ appears again, this time on a smaller scale. Her soul is being offered to the archangel Michael by Christ who holds her in His arms in preparation for her "admission to the heavenly temple." The covered hands of four of the figures indicate the profound sanctity of the moment, the censing of the bier by St. Peter, a custom traditionally associated with Christian burial. The pointed object at the top of the carving suggests the throne of divine glory. The large figure of Christ joins heaven and earth, and the look of sorrow, shared alike by the natural and supernatural beings, indicates that what has happened has cosmic implications. The wood sculpting itself is miniscule in size, evidence of the woodcarver's consummate skill. The artist's success in conveying the mood of prayerful solemnity makes the work a masterpiece.

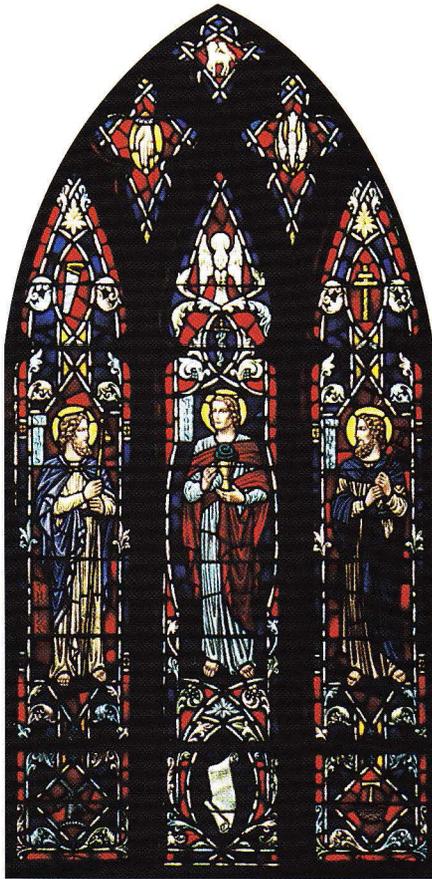
In the sanctuary, the **Canterbury Cross** on the east wall and the **Incarnation Rose** on the west wall, both carved by Mr. Hill, were dedicated in 1974 along with the sanctuary furniture given earlier. These carvings were given by William and Martha Hill in gratitude for 15 years of association with St. Paul's and in remembrance of the Hills' trip to Canterbury, England, to attend an Anglican Church conference. Carved of oak in relief as a plaque eighteen inches round, the Canterbury Cross is associated with Canterbury Cathedral in England, mother church of the Anglican Communion. Its companion, the Incarnation Rose, of the same size and style, signifies the taking of human form by our Lord. The medium stain and clear finish blend with the carved organ casings and the sanctuary furniture.

The chancel area is defined by the richly carved fleur-de-lis finials capping the choir pews, the French symbol of the Holy Trinity in Gothic architecture. Four woodcarvings by Mr. Hill are hung in the chancel. "**Celestial Choristers**" is a mated pair of carvings, each the mirror image of the other. Done in pine and stained to match the chancel woodwork, they depict two angels singing in heavenly flight. The first carving is dedicated to the memory of Syver Kristian Thingstad, a longtime member of the chancel choir at St. Paul's. It is affixed to the east wall of the chancel. The carving was installed in 1982. The companion piece, carved at a later date, was given to the church by Mr. and Mrs. Hill and dedicated to the memory of all choristers of St. Paul's. It hangs on the west wall of the chancel behind the organ. A carving of the **Ten Commandments**, of walnut with a clear finish, is located west of the choir pews on the chancel wall. Done around 1977, the tablet's deeply carved letters are Hebrew and depict the Ten Commandments

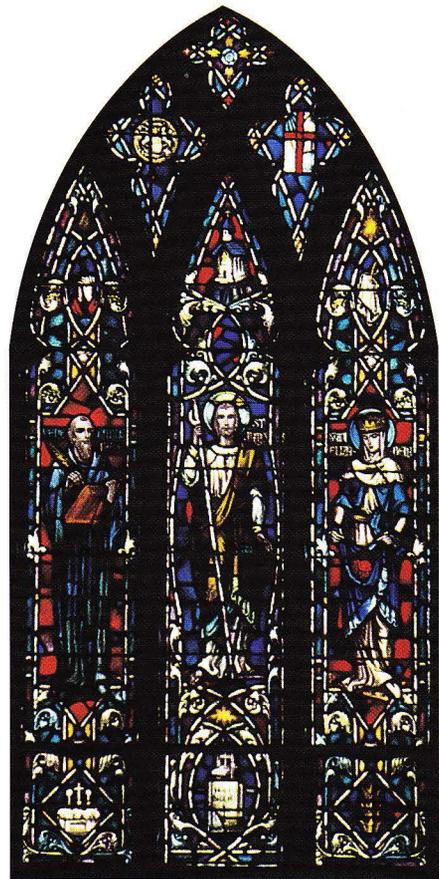
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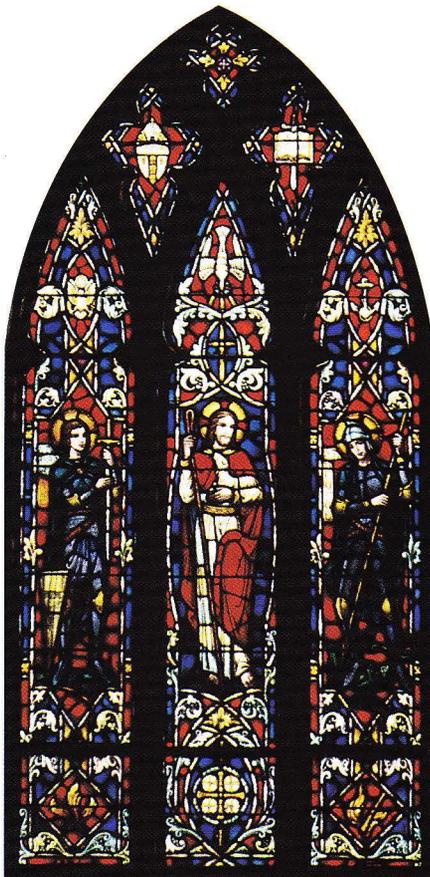
THE CHURCH SANCTUARY



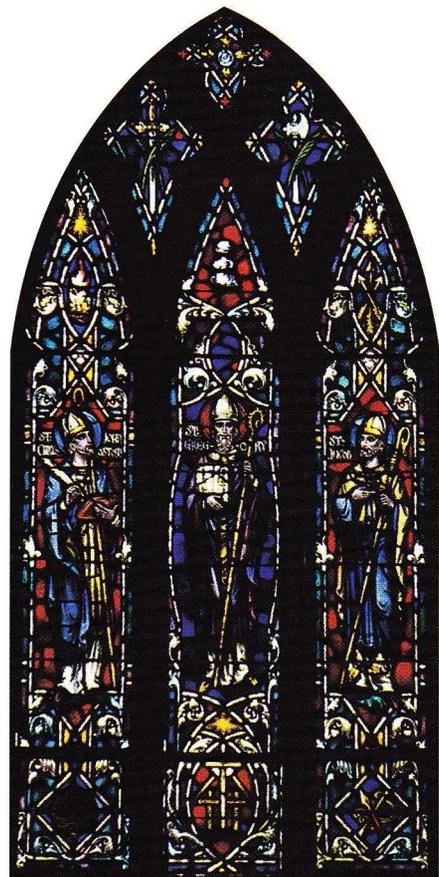
The Carter Window



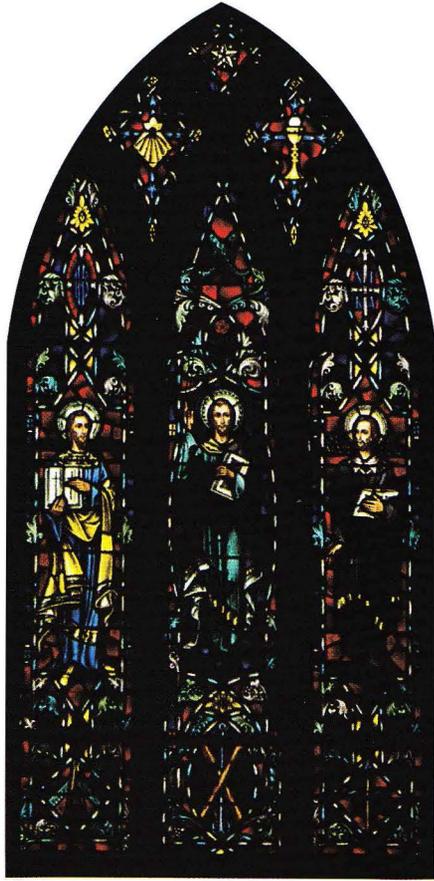
The Stone Window



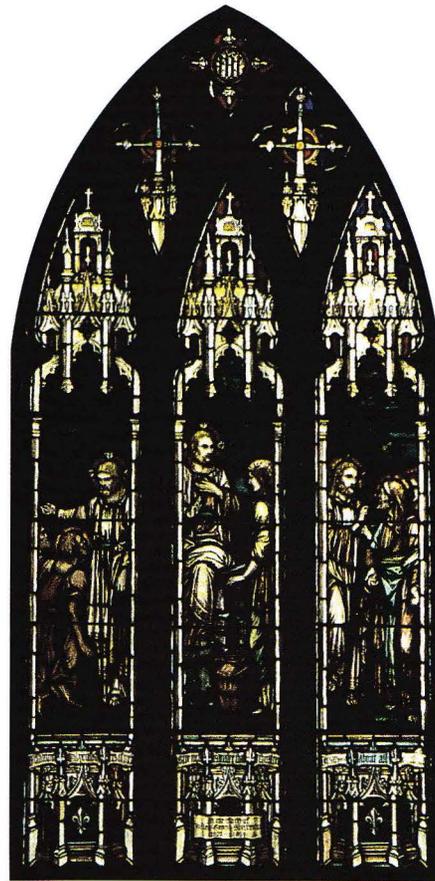
The War Memorial Window



The Alexanian Window



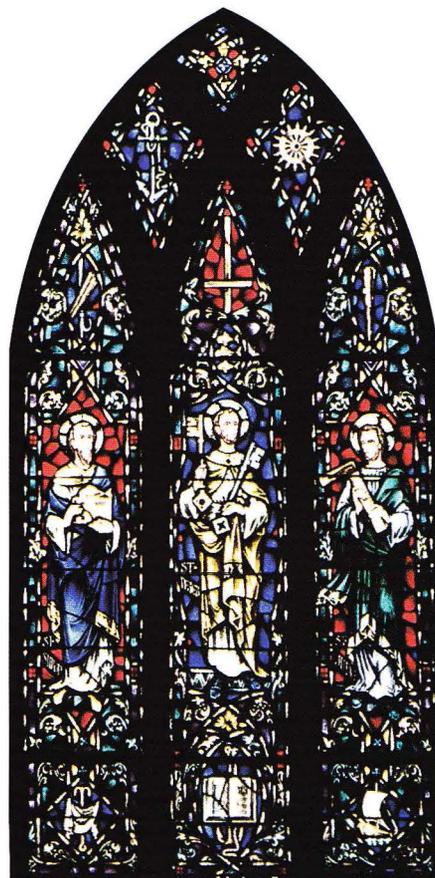
The Conrad Window



The Helen Sparrow Window



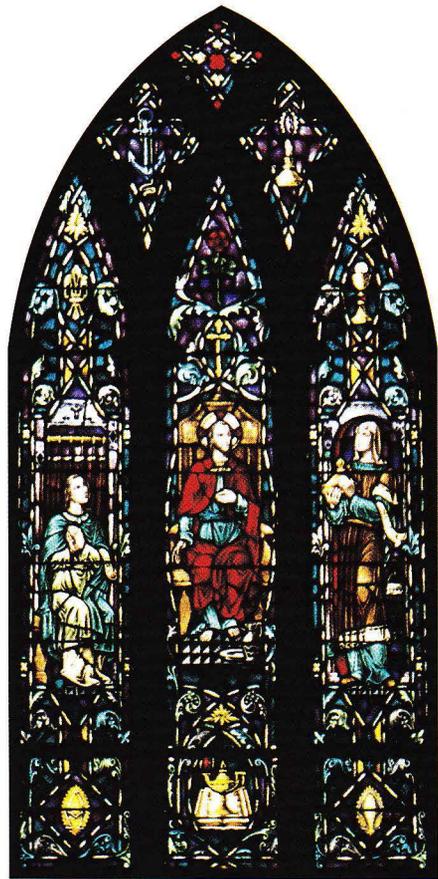
The Sarah Sparrow Window



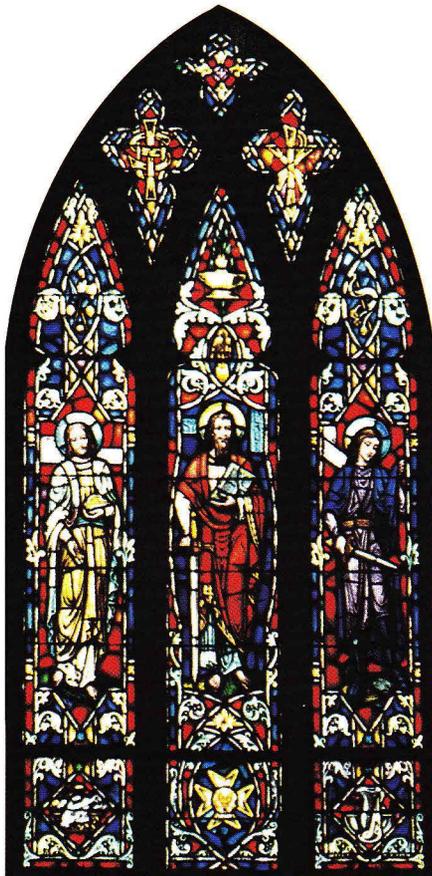
The Herrmann Window



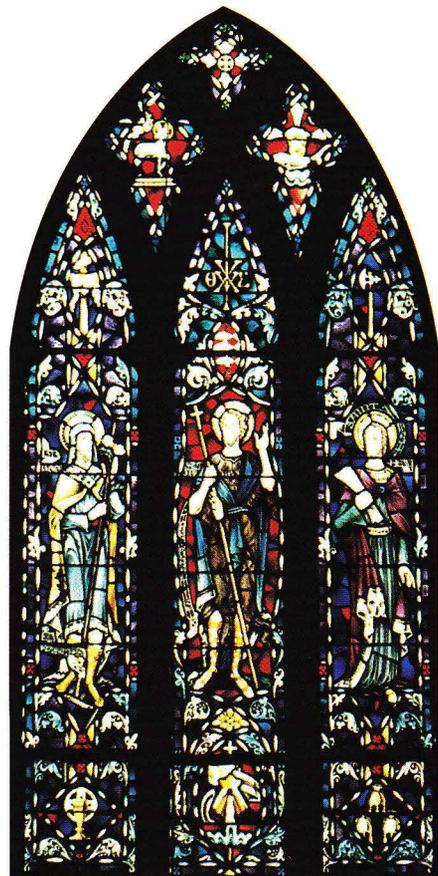
The McClintock Window



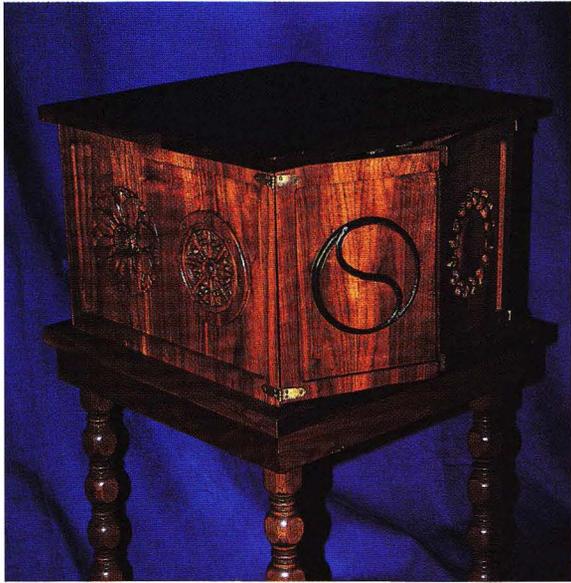
The Chamberlain Window



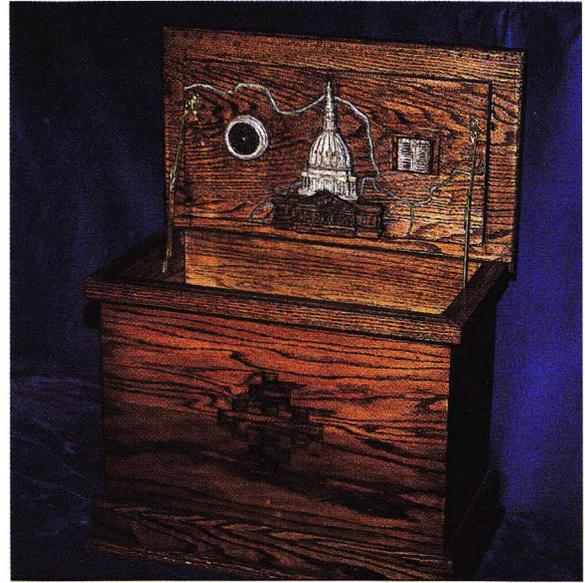
The Ceeley Window



The Schuon Window



The Cinerarium



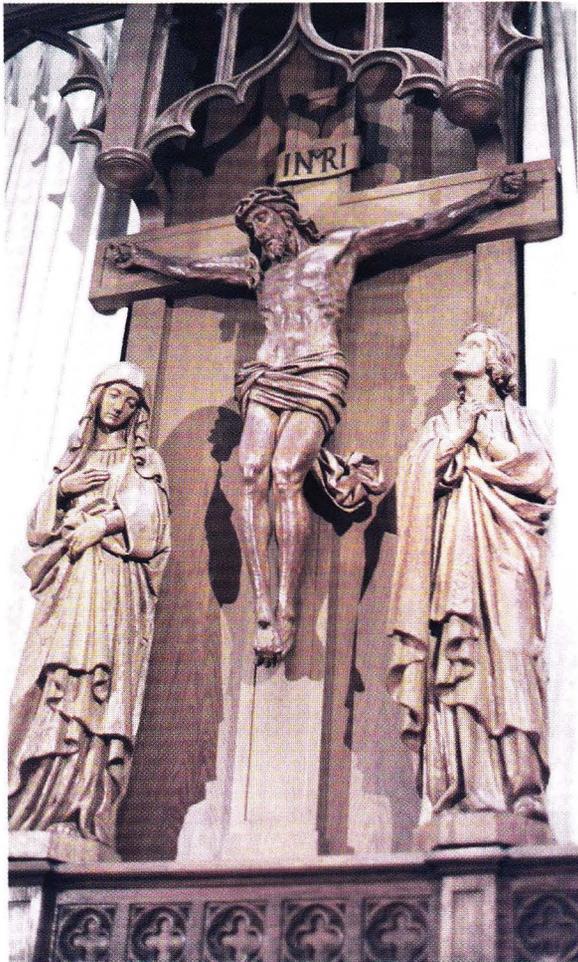
The Parish Box



A Needlepoint Sampler



“Celestial Choristers”

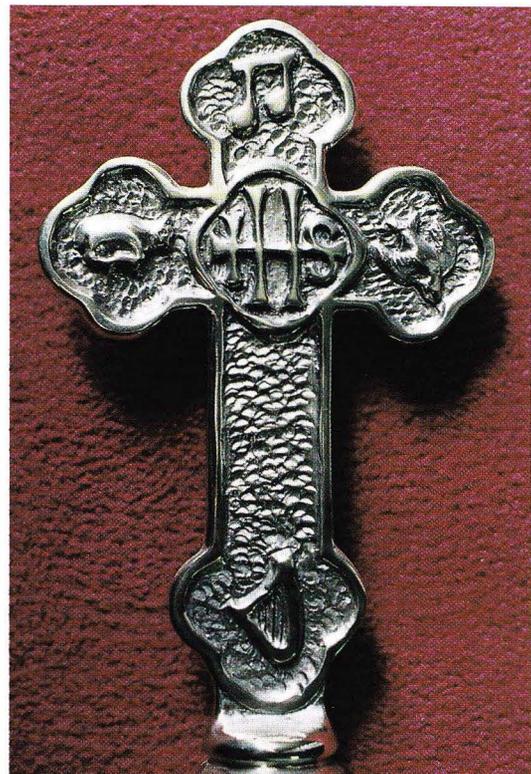
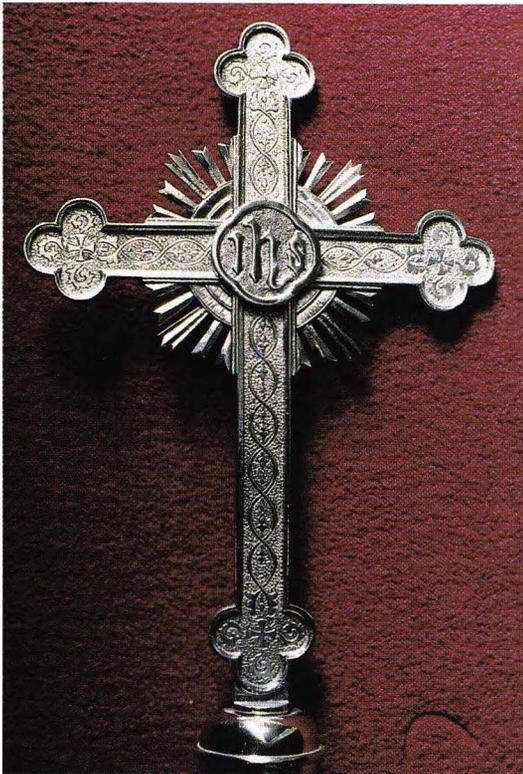
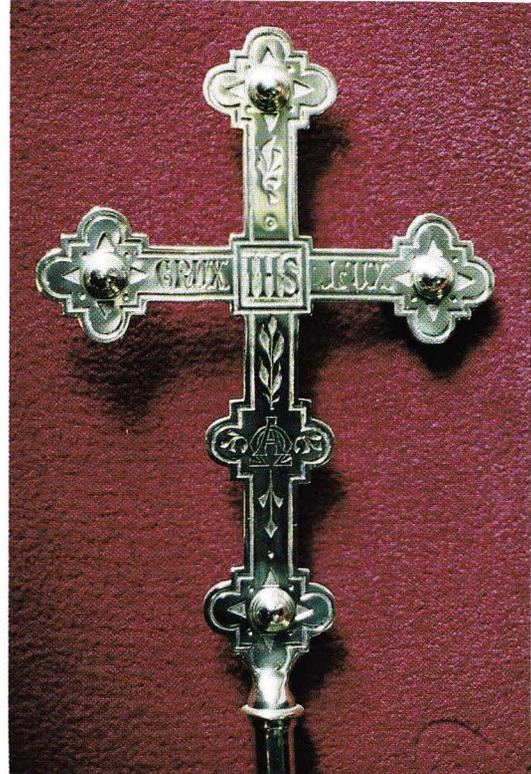
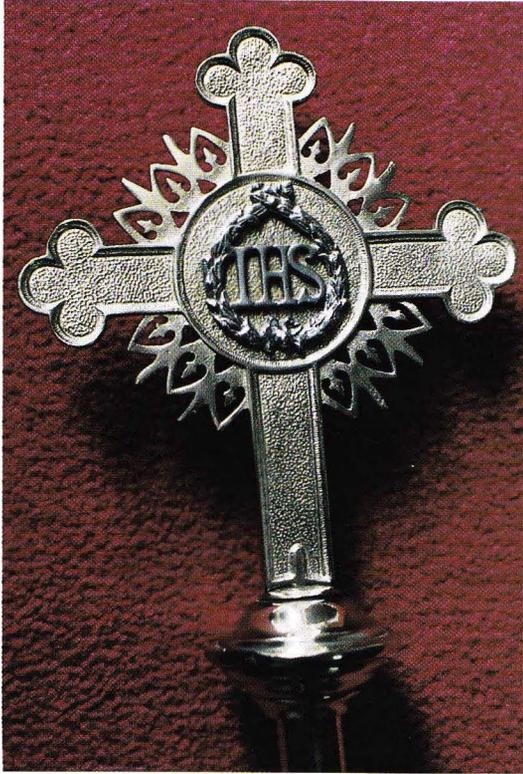


The Crucifixion Scene



The Incarnation Rose

THE PROCESSIONAL CROSSES



WEST WALL

EAST WALL



St. John the Baptist



St. John



St. Thomas



St. Paul



St. Andrew

The Pillar Shields



St. Matthias



St. Peter



St. Philip



St. James, Lesser



St. Simon



St. James, Greater



St. Matthew



St. Bartholomew



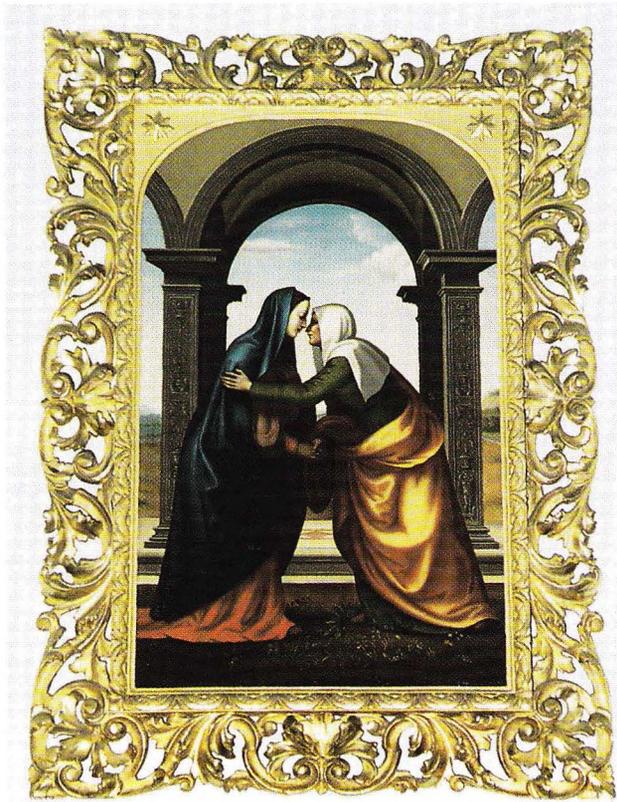
St. Jude



The Seasonal Staffs



The West Hallway Mural



"The Visitation"



The Chapel

THE CHAPEL CARVINGS

“The Presentation of Jesus in the Temple”



“The Annunciation”



“Flight into Egypt”



The Cloister Windows



The Mosaic

incised on stone tablets by God and given to Moses for his stewardship. “**Phoenix Rising From The Flames,**” carved in 1976, depicts a bird, the mythical phoenix, spreading its wings amid flames to rise from the ashes. The carving is made of pine, which has been stained and painted. It hangs on the east wall of the chancel between the choir pews and the pulpit. The dedication under the carving reads: “Carved in thanks for the church’s preservation, from a beam of southern pine salvaged from the St. Paul’s January 18, 1976, fire.” Below the carving is a **parish chest** carved by Mr. Hill in 1977 and originally made to hold materials used regularly during the observance of children’s birthdays during the Sunday service. The exterior of this interesting chest features a simple but skillfully incised cross-crosslet. When opened, wonderful carving on the underside is revealed. It depicts the State Capitol dome, a wheel, and a book, all representing Greater Lansing as the center of state government, auto manufacturing, and education. These various elements are bound together by an incised tracery of the central Michigan river system. The chest is of oak under a light stain.

The **Jerusalem Cross**, also called the Crusaders’ Cross, hangs on the chancel wall facing the nave next to the lectern. It was carved of oak with a medium stain in 1976 by Mr. Hill in gratitude for the pilgrimage to Jerusalem that he and Mrs. Hill took in 1975. The large central cross suggests the four points of the compass and it is flanked on four sides by crosslets symbolic of pilgrims from all points of the compass. Together, the five crosses suggest the five wounds of Christ: the hands, the feet, and the side. The symbol serves as a summons to Christians to undergo suffering for the sake of the Lord.

On the west wall of the nave hangs a large plaque, of unstained walnut with a clear finish, listing the **Rectors of St. Paul’s** and giving the dates of their service. Prior to the retirement of Mr. Hill as rector the plaque contained only the names of permanent rectors. Since then, the names of some interim rectors have been added. The date of the initial carving by Mr. Hill is unknown. It was updated by Benson Herbert several times after Mr. Hill’s retirement.

Two identical carvings, **The Seraphim**, flank the main door to the church on the south wall. Seraphim, one of the highest orders of angels, surround the throne of God. Isaiah 6:2 reported, “...each one had six wings; with twain he covered his face, with twain he covered his feet and with twain he flew, having three pairs of wings.” Done in oak under dark stain, each of these masterpieces was carved by Mr. Hill in 1976. The design is taken from a sixth-century fan used in services at Aleppo, Syria, now found at the Archaeological Museum in Istanbul.

Mr. Hill carved several housings for exit signs throughout the church. One graces the exit door between the seraphim carvings. Two identical carvings house the exit signs on the northeast and northwest doors of the nave. Decorated with crockets and a grape leaf frieze, traditional Christian symbols, each is carved of oak with a medium stain and clear finish. Two others can be seen in the west hallway adjoining the chancel, featuring harps and Celtic crosses. Another is found on the upper level landing of the parish house entrance, displaying scallops and fleur-de-lis.

THE PILLAR SHIELDS

Hanging high on the pillars in the nave of the church are shield-shaped plaques upon which are superimposed carvings of symbols traditionally associated with prominent New Testament characters. These men fought for the early existence of the Church. Each of the 12 pillars of the nave carries the shield of an Apostle, while the two front pillars bear the shields of John the Baptist and St. Paul.

In addition to creating so many beautiful carvings himself, Mr. Hill inspired and taught others to try their hand at the craft. The shields, most of which are carved by parish members, are examples of this evangelism. The plaques upon which the parishioners' carvings are displayed were given in memory of George S. Banta. The shields were finished and dedicated in 1974. The symbols were carved from basswood under a polychrome finish. Starting with the pillar next to the pulpit and moving around the nave clockwise, the shields and their carvers are as follows:

The Shield of St. Paul, with open book superimposed on a sword, was carved by Paul V. Rumpsa. In Ephesians 6:17, Paul urged the Christians to "take the sword of the Spirit, which is the word of God," and this injunction has become embodied in the symbol traditionally associated with the Apostle. St. Paul's shield is located in the right front corner of the church in recognition that he is the patron saint of the parish.

The Shield of St. Matthias, with the double battle-axe and open Bible, was carved by Patrick O. Landy. Acts 1:23-26 relate how Matthias was chosen to fill out the number of the Twelve Apostles after the defection of Judas. His symbol indicates that he was a student of Scripture and that he met a martyr's death.

The Shield of St. Simon, with a fish lying on a book, was carved by C. Gordon Callard. It is believed that as an evangelist Simon won many converts to Christ, and thus his symbol denotes that he was a fisher of men through preaching the Gospel.

The Shield of St. Jude, with a ship under full sail, was carved by the Rev. William S. Hill. Next to St. Paul, and possibly St. James, Jude was the most widely traveled of the Apostles, for legend links his missionary endeavors to places as distant from one another as Arabia and Mesopotamia. Therefore, he is commonly symbolized by a ship.

The Shield of St. Thomas, with a carpenter's square and spear, was carved by Mr. Hill. Legend has it that Thomas was by occupation a carpenter and that he met his death in India when a pagan priest ran him through with a spear. His symbol thus is a condensed biographical sketch.

The Shield of St. James the Lesser, with the saw, was carved by Leon Atayan. According to tradition, James was pushed off a pinnacle of the Temple. Badly injured, he managed to rise to his knees and to ask forgiveness for his enemies who proceeded to stone him and then to saw his body in pieces.

The Shield of St. Bartholomew, with three vertical flaying knives, was carved by Dr. Charles P. Pedrey. Bartholomew (or Nathaniel, to give him his other name), according to tradition, went as an evangelist to Armenia, where he met his end by being flayed alive.

The Shield of St. Matthew, with three purses, was carved by Robert A. Fisher. "As Jesus passed forth from thence," so it is recorded in Matthew 9:9, "He saw a man named Matthew, sitting at the receipt of customs; and He saith unto him, Follow me." The moneybags, which serve as his symbol, are reminiscent of his early career as a tax collector.

The Shield of St. Philip, with a budded cross flanked by loaves of bread, was carved by Lorents F. Peterson. The cross indicates that Philip, like his Master, was crucified; the loaves of bread are reminiscent of the occasion when, faced with the prospect of having to feed the multitudes, Philip said, "Two hundred pennyworth of bread is not sufficient for them, that every one of them may take a little." (John 6:7)

The Shield of St. John, with the chalice from which a snake emerges, was carved by Dr. Harold T. Walsh. According to legend, a plot to kill John by poisoning the communion wine was foiled when the poison took the form of a snake, which crawled out of the chalice.

The Shield of St. James the Greater, with three scallop shells, was carved by John A. Irwin. According to legend, James traveled extensively, going as far as Spain to preach the Gospel. The scallop shell, used in ancient times by pilgrims as a drinking cup, characterizes James as a pilgrim.

The Shield of St. Peter, with saltire crossed keys, was carved by the Rev. David P. Sprunk. The symbol is based on the words of Christ spoken to Peter as recorded in Matthew 16:19: "I will give unto thee the keys of the kingdom."

The Shield of St. Andrew, with the X-shaped cross saltire, was carved by the Rev. William F. Renfrew. According to tradition, Andrew met his death on a cross of this shape. He is listed first among the disciples because he brought Peter, his brother, to Christ. (John 1:40-42).

The Shield of St. John the Baptist, with the leather belt and locust, was carved by Thomas W. Repaskey. The symbol is based on Matthew 3:4: "John had his raiment of camel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey."

The West Hallway

Just beyond the nave, in the west hallway leading to the chancel, is the **O'Brien Window**. It was given in memory of Thomas and Beatrice O'Brien by their children and was dedicated on May 19, 1974. The left lancet depicts St. Beatrice, who lived in Rome during the first century. It was a time of bitter persecution of Christians. She was a martyr, who was hung, depicted by the rope in her hand. Above her is a spade, symbolizing that only through toil and sweat of one's brow can anything worthwhile be accomplished. The right lancet portrays St. Thomas, one of the Twelve Apostles. Believed to be a builder, he is depicted with a carpenter's rule. Above him is a triple crown, symbolizing the honor, sovereignty, and victory of Jesus Christ, whom he proclaimed. The lancet over their heads bears a design in which there are crosses at each of the compass points, indicating that the message of the four Gospels is to be carried worldwide. The symbols bear evidence to the work and worship that are involved in Christian evangelism. The figures pay tribute to the sacrifices and labors of Christian disciples.

Housed in a rack in the west hallway near the O'Brien Window is a series of **seven processional staffs** carved of wood and painted, marking the various seasons of the church calendar year. They are used, along with the brass processional crosses, in the service processional and recessional during the respective seasons. Neither the carver's mark nor the date is apparent, but several are distinctly the handiwork of Mr. Hill. The Alpha and Omega symbol for Advent foretells the birth of Jesus. The Christmas rose marks the Nativity. The silver star for Epiphany symbolizes the manifestation of Christ to the Gentiles. The heart stands for the Pre-Lenten Season. The crown of thorns represents Lent and the Crucifixion of Christ. The cross and crown, representing the crowning of Christ the King, is used during the Easter Season. The ascending eagle represents Ascension Day and Christ's ascension into Heaven. Finally, the St. Paul's processional staff portrays the traditional image of St. Paul with sword and shield and bears the designation "St. Paul's Lansing." It is used regularly and, although unmarked, is surely the work of Mr. Hill.

The doors of the cupboards inside the sacristy are adorned with four shields of polychrome pine carved by parishioners and dedicated in 1975. Each denotes some aspect of altar guild work. A chalice and host was carved by the Rev. J. Thomas Downs, a baptismal shell by Robert E. Martin, a prayer book by John A. Irwin, and a candlestick by James W. Clark.

Two other carvings by Mr. Hill are hung in this area. "**The Triumphal Entry**" is affixed to the wall next to the sacristy door. The carving depicts Jesus astride a donkey, entering into Jerusalem during the days preceding His arrest, trial, and crucifixion. Having heard that Jesus raised Lazarus from the dead and was to arrive in Jerusalem for the Passover feast, great crowds gathered to glorify Him and threw palm branches on the road before Him. Carved of pine under a dark stain, the plaque was given in loving memory of Fred

S. and Katherine C. Grout and Charles and Ella Hubbard. Hanging on the wall next to the altar guild cupboards is the **Abbot Benedict Plaque**, carved to mark the 500th anniversary of the birth of St. Benedict, the founder of Western Monasticism and the Benedictine Order. Carved of poplar, it is finished in burnt sienna.

Across from the O'Brien Window in the west hallway is an abstract wood sculpture entitled "**Prayer**," the work of George Seymour Gabb of Belize (formerly British Honduras), who was artist-in-residence at Lansing Community College in 1974. The sculpture was given to St. Paul's in the mid 1970's. The Archbishop of Canterbury, for his private chapel, commissioned another of Mr. Gabb's works, "Ecumenical Christ." Queen Elizabeth II named him to the Most Excellent Order of the British Empire in recognition of his works. "Prayer" was given in memory of Thomas, son of Bernice Olds Roe Smith, who died in the summer of 1970 following a horseback riding accident. The sculpture is nearly a foot and a half tall and made of zaricote, a wood native to Belize. "Prayer" consists of three dominant forms, two of which curve inward to the center and the third of which rises up from their midst. The curved pieces symbolize two hands coming together in prayer, while the third piece represents the very essence of prayer as it rises from the lips toward Heaven. The sculpture is a representation of the power of prayer to alleviate pain and suffering while also contributing to the glory of God.

The masterful **Meiners murals**, which consist of four unique paintings, are the dominant feature of the west hallway adjoining the chancel. The murals are the work of Lynn Meiners, a well-known East Lansing area artist who completed the paintings in 1976. The murals were given in memory of May Joseph Manson by her family and friends. Mrs. Manson, a native of Lebanon, was a member of St. Paul's for over 50 years. The murals were dedicated on May 9, 1976, the day her granddaughter, Jolee May Manson, was born. The theme of the murals is taken from chapter 22 of the Book of Revelation. In verse 13 of this chapter the Lord states, "I am the Alpha and the Omega, the first and the last, the beginning and the end." The first of the two larger murals depicts the Tree of Life, which bears 12 kinds of fruit, yielding its fruit every month. The leaves of the tree represent the healing of the nations. The center vein of the tree is representative of the Holy Spirit flowing from the Throne of God. The second larger mural illustrates the Angel of the Book, who brings the message of the words of the prophecy of the book. It is said that he who heeds the words of the book acknowledges the power of God and His prophecies. Below the first larger mural is a smaller mural depicting four images: a bull, a man, an eagle, and a lion. These images are taken from the fourth chapter of the Book of Revelation, verses seven and eight, "The first creature was like a lion, and the second creature like a calf, and the third creature had a face like that of a man, and the fourth creature was like a flying eagle. And the four creatures, each one of them having six wings, are full of eyes around and within; and day and night they do not cease to say, 'Holy, Holy, Holy, is the Lord God, the Almighty, who was and who is and who is to come.'" Surrounding these four images is a halo of bright light, symbolizing the light of the Lord. The fourth and final mural depicts the traditional symbols of the Four Gospels and the ansate cross, also known as the Cross of Eternity. Surrounding this dominant image are grapes and stalks of wheat, which symbolize bread and wine, representing the

Holy Communion. The four murals, combined, are illustrative of the life of Christ and the power of God's prophecies for man and the world.

Dr. Stephen R. Lange, organist and choirmaster of St. Paul's, has demonstrated his artistic talents in the oil painting which is hung over the stairwell in the west hallway adjoining the chancel. Dr. Lange has been a beloved and devoted musical leader at St. Paul's over a quarter of a century. His oil painting was done in 1986 and is entitled "**The Glory of the Cross.**" The painting depicts a vibrant white cross, which appears to be lit from within as it stands out brightly against the earth-toned background. The brown, beige, and black color mixture of the background seems to represent the world en masse. In contrast, the whiteness of the cross is symbolic of purity and holiness. It serves as the representation of the light of the Lord in the world. The concentration of white at the intersection of the cross embodies the idea of the glory of the Lord at the very center of our existence. Across from the painting overlooking the stairwell is "The Last Supper," a cross-stitch needlework done by Hazel Trebilcock, memorializing Dr. Edith Hall-Kent and Harriet Hall.

The Chapel

The Chapel of the Incarnation, named by the Rev. Clarence W. Brickman, 23rd rector of St. Paul's, was the gift of Samuel Kilbourne Harris and was dedicated on September 28, 1943. It features colored walls and rich oak woodworking. The symbolism of the altarpiece painting, the stained glass windows, and the woodcarvings all tell the story of the Incarnation of the Word of God as a human being, Jesus of Nazareth. Illustrated are the stories of the infancy cycle of narratives from the Gospels of Luke and Matthew. These works of art tell of the Annunciation to Mary, the Nativity, the Visit of the Magi, the Presentation of Christ in the Temple, the Flight into Egypt, and Christ in the Temple at age 12.

Plans for the chapel were drawn by Clark R. Ackley, F.A.I.A., a Lansing architect and St. Paul's parishioner. The parapets surrounding the chapel roof are decorated with the trefoil, symbol of the Holy Trinity. These echo the design of the church vestibule, as do the exterior buttresses now enclosed by the new north entrance hall to the church buildings. The pews, woodworking, altar, and paneling, all of oak, are the work of R. Geisler, Incorporated. They were given to the glory of God as a gift to St. Paul's by William James Burgess and Lillian Beatrice Anderton Burgess. The cabinet surrounding the altar encloses the original altar from the first St. Paul's Church building built in 1859 on Washington Avenue. Of special interest are the excellent polychrome **corbels**, which support the ceiling beams as part of the original architecture. Starting at the northeast corner and moving clockwise around the chapel, 10 corbels are seen. The first corbel displays the sacred monogram, Chi (X) and Rho (P) being the first two letters of the Greek word meaning Christ. Next, the Alpha and Omega monogram stands for the first and last letters of the Greek alphabet, denoting the eternity and infinitude of God. The next corbel is decorated with the Latin form of the sacred monogram of the Greek word for Jesus. The star is the symbol for the season of Epiphany. The red heart is a symbol for charitableness. The Latin cross represents faith. The Agnus Dei, The Lamb of God, with the victory banner recalls the words of St. John, having baptized Christ, saying, "Behold the Lamb of God which taketh away the sin of the world." The crown symbolizes Christ the King. The descending dove is the symbol of the Holy Spirit. The medallion on the final corbel in the northwest corner of the chapel displays the symbol of the Blessed Trinity as expressed by early armorists.

In the center of the **chapel altar** is the oldest known memorial still in use in the church, **the Davidson cross**, inscribed in memory of Oliver Davidson who died on March 3, 1887. The graded cross is of the Latin style with an IHS, the first three letters of the Greek word for Jesus, in the center. The term "graded" refers to the pedestal of three graded steps on which the cross is mounted. The steps represent faith, hope, and charity. The altar furnishings are blue, the color of Mary, the mother of Christ. The altar frontal has a white rose for Mary in the center with crosses on each side. The rose design is repeated on the burse and veil. There are two sets of candlesticks for the chapel altar, one

set wooden, the other brass. Small silver vessels are used for Holy Communion in the chapel. Most of these furnishings were given as special memorials. The Persian **carpet** in front of the altar is an Injillas design, made in the early years of the 20th century. It was furnished by Alexanian's Rugs.

The **Jennifer Jane Mace Memorial Columbarium**, carved of oak by the Rev. William S. Hill in 1978 and affixed to the wall of the chapel sanctuary, was constructed to provide temporary housing for the cinerary urns of parishioners and their families pending placement in a permanent resting place. The front of the columbarium has a carved butterfly flanked by two lilies. It was given in memory of the day-old daughter of Thomas and Betsy Mace by Mr. and Mrs. Walter Mace, Jennifer's grandparents, and her great grandmother, Mrs. Georgiana Ely. St. Paul's offered to hold temporarily the cremated remains of Jennifer Jane Mace until her parents chose a permanent resting place after completion of their college studies. That offer led to the installation of this columbarium to grant lodging in the sheltering arms of the church, a first for a Lansing church.

In addition, in 1972, Mr. Hill carved a **stand** to be used when flowers are displayed on the chapel altar. The trapezoidal stand features the carved shield symbol of St. Paul, the same symbol that is carved in stone above the entrance to the cloister.

Needlepoint for the chapel was completed in the 1960's. Gracing the chancel seats and kneeling benches are cushions that depict the Glastonbury thorn in bloom, symbol of the Nativity. The cushions at the chapel altar rail, worked in blue with gold vines, feature such ecclesiastical symbols as a crown for Christ the King, an eagle for St. John, and an angel for St. Matthew.

The painting above the altar, "**The Visitation**," is an excellent reproduction of a 16th-century oil painting by the Florentine painter, Mariotto Albertinelli (1474-1515). The original painting, done in 1503, is seven feet high and hung in the church of the Preti della Visitazione in San Michele della Trombe. It is currently being shown in the Uffizi Gallery in Florence, Italy. This precious heirloom of the Olds family was a gift to St. Paul's by Bernice Olds Roe Smith. It was given in memory of her parents, Bernice and Clarence Roe, and her son, Thomas Roe Smith. The three-foot high reproduction captures the scene in Luke 1:39-56. Mary, upon learning from Gabriel that she will be the mother of the Messiah, and that her cousin Elizabeth is pregnant as well with the future John the Baptist, sets out to visit Elizabeth. In the painting, Elizabeth leans forward to kiss Mary in greeting. Elizabeth utters the familiar words, "Blessed are you among women, and blessed is the fruit of your womb." Mary then prays the beautiful, poetic words of the Magnificat, "My soul doth magnify the Lord ..." The beautifully balanced composition of the work is representative of fine Italian Renaissance painting.

The three stained glass windows on the east wall of the chapel were fabricated from drawings made especially for the chapel by the New York artist Charles Chapman who used living models. The camels, for instance, were drawn from those seen in the Ringling Brothers Circus. The design of these windows represents a greater degree of

naturalism than is found in the windows in the church. The windows were constructed by R. Geisler, Incorporated. The scenes in the three windows depict the **Holy Nativity**, the **Visit of the Magi**, and **The Boy Jesus Teaching in the Temple**. These windows were dedicated on September 28, 1942.

Continuing the theme of the Incarnation are three large pine plaques with dark stain on the west wall carved by the Rev. William S. Hill. "**The Presentation of Jesus in the Temple**" was done in 1982. Based on the account in Luke 2:21-39, this relief carving follows the tradition of including Mary, the Christ Child, Anna the Prophetess, Simeon, and a temple priest as a group. The actual design of Mr. Hill's carving is based on a 14th-century marble sculpture currently in the Cluny Museum in Paris. The carving was dedicated on November 7, 1982, in memory of Alma Caroline Terrie (1911-1973) by her friends and family. The second plaque, "**Flight into Egypt**," made in 1981, is a carving based on the design of a stained glass window in the choir of St. Leonard's Church in Frankfurt, Germany. This work was given in loving memory of Aagje Van Schelven (1891-1983) by William S. and Martha Van Schelven Hill. The third plaque, "**The Annunciation**," was carved in 1983. It is an adaptation of one of the 28 gilded bronze panels that constitute the massive bronze door of the north entrance to the Baptistery of the magnificent main Cathedral on the Piazza Del Duomo in the center of Florence, Italy. The north door was created by Lorenzo Ghiberti, who, having won the commission in 1401 over six other leading artists, took from 1403 to 1424 to finish the work. The panels are regarded as an early example of the Renaissance style. This carving was given to St. Paul's by Dr. and Mrs. Philip Greenman, in memory of William Cleveland Bingham (1883-1981).

Separating the chapel from the cloister narthex area is a partition of six leaded glass panels, each with a painted glass symbol, including the Four Evangelists. Beginning from the west side, they are: the Tablet of the Ten Commandments; the Winged Lion of St. Mark; the Divine Man of St. Matthew; the Winged Ox of St. Luke; the Rising Eagle of St. John; and the Agnus Dei, the Lamb of God.

The Cloister

Across from the entrance to the chapel stands the **Ryon Window**. It was given in memory of Anna and Robert Ryon by their two sons and their wives. The window was dedicated on January 8, 1961. The theme of this window is part of the Christmas story and commemorates the birth of Mary. The two lancets depict St. Anne and St. Joachim, mother and father of Mary. Above their heads is a fleur-de-lis, a traditional symbol sometimes used for the Blessed Virgin. On the wall leading to the cloister windows hangs a Gothic door bearing memorial nameplates for the courtyard memorial garden. The door was an exterior door to the original 1914 church when that building stood alone.

The **Cloister Windows**, along the hallway leading to the parish house, depict the Seven Sacraments of the Church: Unction, Penance, Ordination, Marriage, Communion, Baptism, and Confirmation. The Gothic medallions are featured on a background of more contemporary colored glass. They were given in memory of Caroline Grabe Coleman by her husband, Robert J. Coleman, author of the history of St. Paul's, To A Goodly Heritage. The windows were installed in 1974 by the Payne Studios. To complement these windows, Willets of Philadelphia made the windows surrounding the cloister entrance door in 1991. They were given in memory of Robert J. Coleman by his daughter and son-in-law, Sue and Richard Johnson. The windows depict the Acts of Mercy, taken from Matthew 25:35-40, ending with the well-known quotation, "... Verily I say unto you, Inasmuch as you have done it unto one of the least of these my brethren, you have done it unto me."

Beyond the cloister windows, next to the elevator, is hung the **Sanctus Paulus**, carved by the Rev. William S. Hill in 1973. This large, pine relief carving of St. Paul, "clothed in the whole armour of God," was given to St. Paul's by Mr. Hill and his wife Martha "In honor of the acolytes whose devoted service over the years has contributed to the worship of the parish community." In Ephesians 6: 11-17, St. Paul is portrayed as, "having on the breastplate of righteousness; having feet shod with preparation of the Gospel of Peace; withal taking up the shield of faith, the helmet of salvation and the sword of the Spirit." This design has been adopted for the official parish symbol. It is repeated in the banner standing by the pulpit in the church made by Jean Shawver in 1992.

Across from the cloister windows is hung a **Celtic cross**, one of several carved by Mr. Hill. On the



wall by the chapel hangs another Hill carving done in 1983. “**Christ Healing the Man Born Blind**” is based on the design of a similar carving in Brienz, Switzerland. The carving, of pine under a medium stain, was given to St. Paul’s in memory of loved ones by the Ray Howard Chase family.

On the west wall of the cloister narthex area, adjoining the chancel, hangs the **Cross of Christ the King**. Made of English oak under splendid red, gold, and blue polychrome, it was carved by the Geisler firm. It most likely was dedicated at the time the chapel was finished. Next to the Cross of Christ the King is a plaque of **St. John the Baptist**, carved of oak plywood by Mr. Hill in 1977. It follows the design of the figure in the Schuon Window on the west wall of the church nave, with the figure of John the Baptist burned into the wood.

Three pieces of cloister furniture are adaptations of furnishings from the early 17th-century Jacobean period. The **side table** in the north entrance is distinguished by bulbous turned legs and the **writing desk** by the chapel entrance features spiral turned legs. The **carved wood settee** at the chancel wall is highlighted by relief carving on its back and includes stands on each side for processional staffs and candles. It is furnished with a needlepoint cushion that was given in memory of Frank and Josefina Paulic by Mr. and Mrs. Fred Trebilcock. The cushion was designed by Marian June and stitched by Hazel Trebilcock. A variety of symbols are used: the descending dove for the Holy Spirit; fennel for strength; the rose for love; wood sorrel for joy; dock for patience; the violet for humility; the Star of Bethlehem for purity; and the olive branch for peace.

A prominent treasure of this area is the compassionately designed **ceramic tile mosaic** brought from the Vatican Workshop in Italy by Andrew Majlia, a stained glass designer from Detroit. The mosaic was given to Patrice MacGriff by her father, Jack MacGriff. She presented it to the church as a loving tribute to her aunt Rita Assiff, who died in 1981. The mosaic portrays St. Anne, the mother of the Virgin Mary, teaching and guiding her daughter as a young girl. The inscription is taken from John 20:29, “Happy are those who have not seen and yet believe.” The figures of the two women are set in a dark-colored background with halos of aqua-green light behind their heads, the color symbolic of the new life found in the words of God. The nurturing tone of the mosaic radiates with a peaceful and prayerful feeling of trust and guidance. It masterfully illustrates the lesson of the inscription urging followers of Christ to believe in the power of faith.

The Parish House

Plans for the parish house and connecting cloister were prepared by the Lansing architectural firm of Manson and Carver. Foster-Schermerhorn-Foster served as the contractor for construction of the building in 1952. Designed in the same spirit as the Gothic architecture of the church, the exterior repeats the use of brick with limestone trim. Particularly noteworthy is the multi-storied parish house entrance with leaded glass window lights. A major renovation of the parish house, completed in 1997, was designed by the Keystone Design Group of Lansing, Catherine Hornbach Interior Design, and Bruce Stewart Associates, Landscape Architects. It was built by Luginsland Construction Company. One of the many improvements was the addition of a new north entrance to the church buildings, landscaped by parishioner Earl Bowland, that enabled free interior movement between the church, the chapel, the annex, and the parish house. This entrance hall houses a collection of photographs devoted to the history of St. Paul's. The new shared space between the buildings provides an ample narthex space and highlights the art treasures found in the cloister area. The interior of the parish house is composed of three levels with classrooms on the lower level and a library, conference room, and staff offices on the upper level. The main floor houses the church offices, the rector's study, meeting rooms, the kitchen, and a large parish hall.

The **Van Atta Room** was named after a husband and wife who were married at St. Paul's in 1896 and remained lifelong members of the church. The most formal space in the parish house, it is graced with warm oak paneling and furnished with massive library tables and chairs that are reproductions of French Gothic furniture. On the recessed window bench in this room are six wonderful needlepoint cushions, worked by parishioners and designed by Margaret Rosekrans in the 1980's to complement the wood paneling and reflect the beauty of the Margot Evans painting found across the hall in the Hill Room. The stained glass panels in the doors to this room and the Hill Room across the hallway are filled with contemporary glasswork of floral design, which were made by parishioner Howard Cook. The doors to the Van Atta Room were given in loving memory of Elizabeth R. Hodapp. The Hill Room doors were given in thanksgiving for grandchildren everywhere by Pat and Tony Smith and Pam and John Irwin.

The **Hill Room** is named in honor of St. Paul's 25th rector, who was the master carver for so much of St. Paul's woodcarving. Adorning the walls of this room is an elegant painted frieze, which was designed and painted by parishioners Sally Engle and Margaret Potter in the 1970's. Presented in Gothic lettering with colorful symbols, three quotations are used. The words to the traditional hymn "Praise to God," commonly used in Episcopalian services, were written by Isaac Watts (1674-1748). The quotation "Take our lips and speak through them, take our minds and think through them, and take our hearts and set them on fire" is attributed to the writings of St. John Chrysostom (345-407), one of the beloved fathers of the early Christian Church. The third quotation, "Help

us, O Lord, to be the masters of ourselves, that we may become the servants of others,” repeats the words of the familiar prayer of self-dedication. The Christian symbols accompanying the script include the crown for Christ the King, the IHS monogram for Jesus, the Alpha and Omega monogram, the Fleurette cross, the cross of St. Peter with the crossed keys, the dove for the Holy Spirit, and the flame for Pentecost.

The room features an **original watercolor** by Margot Evans. Mrs. Evans began painting lessons while in Paris with her husband, who was on sabbatical leave from Michigan State University’s department of music. Her talent was recognized and she was urged to continue on her own. This painting, done in the late 1970’s, was given in memory of Harriett Y. Egeler, a friend of Margot Evans, by her daughter, Pamela Irwin. Civic minded, Mrs. Egeler was a dedicated church and hospital volunteer. She was one of the first women to be elected to the St. Paul’s Vestry. This delightfully happy painting of birds and flowers is symbolic of life, which has sprung anew, demonstrating the freshness of new beginnings. There is a circular motion toward the center of the painting, which draws the viewer’s attention to the dominating golden bird with her infant birds encircling her. The image seems to represent a giving and nurturing spirit. This wonderful watercolor by Mrs. Evans renews the soul and provides a hopeful outlook for new beginnings. The influence of 20th-century expressionist painter Marc Chagall can be seen in the Evans painting. It is hung over an elaborately carved **credenza** influenced by the Renaissance and Jacobean furniture styles. Hung on the south wall of the Hill Room is a map, **The Bird’s Eye View of Lansing in 1866**, showing the first St. Paul’s Church building. A reproduction from the Michigan State Archives, it is the gift of Thomas and Jean Shawver.

The large **St. Paul’s Sampler Quilt** is hung in the lobby off the Merrifield Room. Designed by Marilyn Rider and made by parishioners in 1990, the quilt features symbols for the various guilds and organizations that are a part of the programs of St. Paul’s. These symbols surround the Sanctus Paulus, symbol of St. Paul’s Church. The quilt is hung by wooden standards carved by James Rider to match the carving on the braces under the organ pipes casings. It is the gift of Thomas and Jean Shawver.

At the north end of the parish house stands the **Merrifield Room**, a parish hall made possible by the estate of Robert Merrifield, a founder and lifelong member of the parish. Renovated in the tradition of the European great room, it features dark oak wainscot walls and a beamed cathedral ceiling with space on the east wall for stained glass in the rose window. Commanding the attention of all is the eight-foot **Celtic cross** hung high on the west wall. It is the largest of several Celtic crosses carved by the Rev. William S. Hill. The cross is decorated with stylized forms representing the feeding of the multitudes with the loaves and fishes. The loaves in baskets are suggested by the basket weavings on the base and the fishes are represented by the intertwined marquise shapes, called *bessicas*, on the ends of the arms of the cross. The design on the “breast” at the crossing of the arms represents God’s provision for His creation. The encompassing circle is an ancient Celtic symbol conveying the idea of eternity, having neither beginning nor end. Done in 1965, the cross was made in preparation for the Diocesan Convention held in Lansing in 1966. A much smaller version of this cross hangs in the parish

nursery. Installed in 2000, colorful heraldic **banners** hang from the beams of this room. Designed and made by Jean Shawver with a group of parishioners, the symbols on these banners represent seasons of the church year: the Alpha and Omega for Advent; the Glastonbury thorn for the Incarnation, the star for Epiphany, the crown of thorns and the cross for Good Friday, the lily for Easter, the burning cart for Ascension, the flame for Pentecost, and the fishes for the Trinity.

An intricate lace work of **the Lord's Prayer** made by parishioner Hazel Trebilcock in 1984 is hung at the landing to the parish house upper level. Also hung along the hallway on this upper level of the parish house are carvings of the **Nine Stations of the Cross**, carved in pine under stain and paint by St. Paul's parishioners and Mr. Hill. Making the pilgrimage of the Stations of the Cross has been a longstanding tradition of Christian devotion. These carvings and their carvers are as follows: First Station of the Cross, Jesus is Condemned to be Crucified, most likely by H. J. Henresey in 1976; Second Station of the Cross, Jesus is Compelled to Bear His Cross, carver unknown; Third Station of the Cross, Jesus is Helped by Simon of Cyrene, by Mr. Hill in 1979; Fourth Station of the Cross, Jesus speaks to the Weeping Women, carver unknown; Fifth Station of the Cross, Jesus is stripped of His Garments, by Mr. Hill in 1979; Sixth Station of the Cross, Jesus is Nailed to the Cross for Us, by Richard and Sally Engle in 1981; Seventh Station of the Cross, Jesus by Death Redeems the World, by Benson Herbert in 1979; Eighth Station of the Cross, Jesus is Taken Down from the Cross, by David C. Spangenberg in 1980; and Ninth Station of the Cross, Jesus is Laid Within the Sepulchre, by Mr. Hill in 1981.

In the upper level parish **Library** is hung the carved **Shield of the Venerable Bede**, done by Mr. Hill. Bede is symbolized by the pitcher with the light above emanating from Heaven. He was one of the great men of faith, writer of the first ecclesiastical history of England, and the first to translate the Bible into English. Also hung in that room is needlepoint done by Hazel Trebilcock in 1981. Featuring the **Nativity Scene**, it was donated by the high school choristers to the people of St. Paul's in appreciation of their support of the choristers' trip to England. The carved shield of St. Paul adorns the wooden valence over the south window of the upper level Conference Room. The room features framed posters of major Episcopalian and Anglican cathedrals.

The hallway to the classrooms on the lower level of the parish house features decorative paintings of the creation scenes designed by Catherine Hornbach, interior designer, and painted by Christine Freeman of Haslett. Each of the classrooms along this lower level hallway is identified by a symbol of creation: heart, sun, moon, star, leaf, and dove. These painted wooden plaques were designed and made by Benson Herbert. Mr. Herbert also designed and made all of the Gothic style wooden nameplates that identify the rooms throughout the St. Paul's buildings as a part of the 1997 parish house renovation.

The Annex

The annex built on the north side of the church was designed by Mayotte and Webb, Lansing architects, and added to the church in 1967 by the Ackerman Construction Company. Parishioner and contractor William J. Clark supervised the construction. Of special note is the buttress work on the exterior of the annex, which repeats so gracefully the architecture of the older church building. The main floor of the annex includes a large choir rehearsal room, as well as the sacristy and clergy vesting room, with classrooms and choir vesting facilities on the lower level.

The lobby of the annex displays a **quilt** over the stairwell done by parishioners to celebrate the Heritage Fair, which was sponsored by St. Paul's in 1975 to honor the nation's approaching bicentennial year. Designed by Anne Rosewarne, it depicts scenes and events that were an important part of the early history of Lansing.

Off the annex lobby, in the hallway to the chapel, hangs a woodcarving of pine under red oxide stain done by the Rev. William S. Hill in 1981 entitled, "**Supper at Emmaus.**" Luke 24:30-31 tells of two of Jesus' followers, who were walking to the town of Emmaus, about seven miles from Jerusalem, on the third day after the crucifixion. Christ appeared to them and walked and talked with them, but they did not recognize Him until they stopped to eat and He broke bread and said thanks, at which point the men returned to Jerusalem to add to the growing evidence that He had risen from the dead. The work was given in loving memory of Russell and Carolyn Fisher and Benjamin and Ruth Fraser.

The **choir rehearsal room** displays two special treasures. First is "**Celestial Choristers,**" carved by Mr. Hill in the summer of 1982 and hung on the south wall of the room. Following the design of the carvings of choristers in the chancel, this large plaque was constructed of three layers of birch plywood left natural under a clear finish. Parishioners and members of the church woodcarving class gilded and silvered the wings and burned in the details. The plaque was given by William and Martha Hill "In gratitude to God for the volunteer choristers who over the years have enriched the worship at St. Paul's." On the north wall of the room is hung a **quilt** that features music. It was designed and made by Jean Shawver with help from the mothers of choristers in 1982 for the Canterbury Christmas event.

The **clergy vesting room** provides storage for clergy vestments and some altar furnishings used during church services. Here again, Mr. Hill's gifts as a woodcarver are evident. The **diptych**, from 1979, is a carved wooden book cover that can house the Gospel and the Epistle during readings from the high altar for communion services. The design features Christ enthroned and the traditional symbols of the four Gospels. It was carved of pine and stained to match the missal. The **alms receiver**, carved in 1980, is

made of oak. This three-sided box with a lockable top is intended for the safe keeping of discretionary donations from visitors to St. Paul's. Its three-sided construction symbolizes the Trinity. Each of the respective three sides bears a symbol of God's omnipotence, omnipresence, or omniscience.

The **cinerarium** was done by Mr. Hill in 1985. Also known as a cremains table, it is an elevated receptacle used as a repository for the cremated remains during the funeral or memorial service. As does a pall covering a casket, it speaks to the democracy of death, hiding from view whether the contents are in a gold encrusted urn or a plastic box.

The cinerarium is constructed and carved of walnut. Other than the symbols, the cinerarium is plainly made to suggest that, "we brought nothing into this world and it is certain that we carry nothing out," 1 Timothy 6:7. It was given in loving memory of the carver's parents, William and Alice Hill.

The theme for this cinerarium is rooted in 1 Corinthians 13:12: "Now we see through a glass, darkly; but then face to face..." If we come to complete clarity, we shall recognize that truth is one and the various religions of the world, each in its own way, is seeking to discover and to conform to that truth. Accordingly, the sides of the cinerarium bear a carving of the symbol for each one of the eight great religions of the world:

The lotus flower for **Hinduism** symbolizes the capacity of the human spirit to rise above ignorance and folly, bearing witness that loveliness can blossom in the most uncongenial surroundings;

The wheel for **Buddhism** symbolizes that the endless round of births and deaths can be broken by those whose search for illumination leads them to nirvana, a state of being that transcends ordinary experience;

The cometed circles with a circle for **Taoism** symbolizes that wisdom and right living have as their consequence the bringing into harmonious balance the various opposites, the yin-yang of which experience consists;

The sun-emitting balls of fire for **Zoroastrianism** symbolizes that the supreme Deity confers light and fire upon creation, light to illuminate the good and fire to destroy evil;

The Moslem Creed in Arabic stands for **Islam**. Prevented from giving artistic representation to nature by a prohibition against idolatry, Moslem artists adopted the practice of decorating their shrines with discs containing selected passages from the Koran;

The Chinese pictograph of water for **Confucianism** symbolizes the ancient Chinese wisdom which regarded water as the totality of nature, in harmony with which human beings are called to live;

Hebrew Letters suggest the Decalogue for **Judaism**. Common figures in Jewish temple decoration are the first ten letters of the Hebrew alphabet engraved on tablets, a reminder of the moral law as embodied in the Ten Commandments to Moses;

The crown of thorns with nails stands for **Christianity**. These instruments of death and torture symbolize the humiliation and suffering which were the prelude to Christ's ultimate triumph.

Several **ceremonial staves** were carved by Mr. Hill for various occasions in the life of the parish. These staves are emblematic of a church official's office or role within the structure of the church or service and are used in processions and during services. The Bishop Mayson Crosier was carved of oak in 1979. The design for the crosier is taken from the crosier being held in the statue of St. Augustine in the narthex of the chapel in the convent of the Sisters of St. Margaret in Boston, Massachusetts. It suggests a shepherd's crook, symbolizing the bishop's position as shepherd of Christ's flock. The circular head symbolizes eternity and suggests a crown of thorns, a reminder of the sufferings of Christ. The cross in the center represents the crucifixion and the lily eternal life. The crosier was presented to Bishop Irving Mayson during his visit to St. Paul's in 1979. Also included is the Master of Ceremonies Mace, carved by Mr. Hill. The carving atop this oak staff is of a bishop's mitre, symbolizing the bishop's role as master of ceremonies when he visits on special occasions. An archdeacon's staff is included among several others in the collection.

Acknowledgements

I am grateful to many people for their work on this publication: Victor Adamo for voicing the request to gather such information; Judy Manson and Jeffrey Kressler for their steadfast leadership in seeing this effort to its conclusion; the contributors, whose dedicated research, writing, and photography have made possible this guidebook – Benson Herbert, Rosalie and Allyson Huber, Amanda Lawton, Sue Le Duc, Jean Shawver, and Norris and Melissa Ingells; Christopher Couch, Susan Henderson, and Thomas Shawver for lending their editing expertise to our text; Bill Luginsland for his help in making this project computer ready for our printers; Richard C. Frank, F.A.I.A., historic preservation architect, and Catherine Hornbach, interior designer, for their professional consultations about our information; Jean Shawver for placing at our disposal the resources of the St. Paul's archives, including the late Susie MacArthur's documentation of woodcarving and needlepoint at St. Paul's; and our rector, Gordon F. Weller, the St. Paul's Vestry, and the Design and Preservation Committee for their continuing encouragement of this endeavor. It has been a privilege to work with these committed people to produce this fine arts guidebook for the church we love.

The following sources have been valuable to me in completing this work: Michael Camille, Gothic Art, Glorious Visions, 1996; Robert J. Coleman, To A Goodly Heritage, A History of St. Paul's Episcopal Church, 1970; W. Ellwood Post, Saints, Signs, and Symbols, Second Edition, 1974; David M. Robb and J. J. Garrison, Art in the Western World, Third Edition, 1953; Elizabeth Wylie and Sheldon Cheek, The Art of Stained and Decorative Glass, 1997; The World Book Encyclopedia, 1982.

PHOTOGRAPHY CREDITS

I am grateful to the photographers, whose beautiful work has illuminated the treasures of St. Paul's. Norris Ingells, professional photographer and St. Paul's parishioner, contributed most of the photographs for this guidebook, including the cover photograph of the Te Deum Laudamus Window. His daughter, Melissa Ingells, took the engaging picture of William S. Hill woodcarving on the back cover. Benson Herbert, a talented woodcarver in his own right, took the photographs of Mr. Hill's woodcarving, as well as the samples of St. Paul's needlepoint. The photographs of the stained glass windows in the church nave were done by David Spangenberg for the St. Paul's archives. The archives also supplied the photograph of the pillar shields.

Mary W. Luginsland



Back Cover Photograph: William S. Hill, woodcarving

