

Art and Soul

The Frank H. and Fannie W. Caldwell Chapel and Stained Glass Windows

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Sponsored by the Speed Art Museum of Louisville, Kentucky, and hosted at Louisville Seminary

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- Presentations by Event Panelists:

Architecture and Design of the Frank H. and Fannie W. Caldwell Chapel

John M. Reynolds, *Associate Professor/Director of Graduate Studies in Architecture, Department of Architecture and Interior Design, Miami University, Oxford, Ohio*

Theological Perspective on the Architectural Arrangement of the Frank H. and Fannie W. Caldwell Chapel

Amy Plantinga Pauw, *Henry P. Mobley Professor of Doctrinal Theology, Louisville Seminary*

Creating the Stained Glass Windows on the Family Farm

Martha Schickel Dorff, *Architect and Artist, Schickel Design Company, Loveland, Ohio*

The Process of Creating the Chapel Windows

William Schickel, *Artist, Loveland, Ohio*

- **Additional commentary from Seminary archives**
Excerpt from *Tour of Caldwell Chapel*, by A. B. Campbell, 1967, *Louisville Seminary Business Manager, 1960-1969*



**LOUISVILLE
SEMINARY**

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Introduction

In conjunction with Louisville Seminary's 150th anniversary celebration, The Speed Art Museum held one of its Art and Soul programs in the Seminary's Frank H. and Fannie W. Caldwell Chapel. The program examined the design and significance of Caldwell Chapel, including its gorgeous stained glass windows.

A panel discussion was moderated by Benjamin Hufbauer, assistant professor of American art and architectural history at the University of Louisville. Panelists included Amy Plantinga Pauw, Henry B. Mobley Jr. Professor of Doctrinal Theology at the Seminary; John Reynolds, director of international studies at the School of Architecture at Miami of Ohio; architect Martha Schickel Dorff; and The Rev. Dr. Henry P. Mobley, Jr., a member of the chapel's original building committee.

As an added bonus, the panelists were joined by William Schickel of Loveland, Ohio, artist and designer of the unique windows in Caldwell Chapel.

Designed by architects Hartstern, Louis and Henry, the chapel was constructed under one major directive given by the 1962 Seminary Building Committee, that it "must be the dominant symbol on the new campus to clearly show that this is a theological seminary dedicated to the worship and service of God." The chapel crowns the campus like a jewel.

Built in the style of "Modern interpretation of Perpendicular Gothic," the chapel's exterior is also graced by a 65-foot campanile with an electronic carillon. Traditional and contemporary symbols of faith are blended together within the chapel woodwork and windows.

On October 11, 1963, the chapel was dedicated, along with the Seminary's new campus and seven buildings. Then, in 1964, The Board of Directors of Louisville Seminary named the chapel in honor of the fifth president and his wife, Frank H. and Fannie W. Caldwell, as "evidence of the Seminary's love and deep appreciation for all that the Caldwells had done for the institution."

Architecture and design of the Frank H. and Fannie W. Caldwell Chapel

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I. An Overview of Planning Traditions

A. Campus: An American Planning Tradition- John V. Turner

- Until 1940 Colleges were paradigms of architecture and planning
- In the 17th and 18th Centuries, they were built around open quads or yards, such as Harvard, or malls and lawns such as the University of Virginia.
- At UVA'S Lawn, The Library was positioned on axis at the high point exhibiting the enlightenment position of a man-centered universe. At most religiously affiliated universities, the Chapel would occupy this position, thereby articulating man's place in the divine order.
- During the 19th century, informal landscape planning and a relation to nature (seen as a moral redemptive agent) were favored.
- The 20th century saw a reintroduction of formal order influenced by the planning sensibilities of the Ecole des Beaux Arts. The medieval enclosed quadrangle returned. (ex. Ralph Adams Cram's University of Chicago)
- After WWII, the Modern campus emerged, arranged according to function and circulation with new buildings conceived as objects in space, challenging the idea of a campus unified in image.

II. The Development of the Louisville Presbyterian Seminary Campus Plan is such "An American Story"

A. from *The Register* 1955: "Stone by Stone," E.T. Hutching, Architect

1953 Origins. The 1st and Broadway property was linked to the urban redevelopment of Louisville and traffic planning of US 31 and a newly proposed "North-South Toll Road" (I-65) through Louisville. US 31 traffic ran 12 feet from classrooms. The proposed elevated traffic (I-65) would run within 10 feet of current building.

A proposal to move and expand the existing Oxford Collegiate Gothic Quadrangle by Architect E.T. Hutchings included removing Grant Robertson Hall's stone facing and stained glass and include a new interior. A new Harbison Chapel would seat 250. Also proposed were a new cloister, four classrooms, four professors offices, library expansion, Cafeteria, Dining Room, Student

Housing, and Services for a proposed \$2 million budget. Olmsted Brothers of Boston were initially consulted to develop the landscape plan on a 32-acre Seneca park site used as a pasture for horses. Asked at the time by an excited seminary community “when do we move?”, Dr. Caldwell replied, “About a million dollars from now.” The Seneca Park site would prove problematic relative to the development of the newly proposed I-64 and was abandoned.

B. from *The Register* 1960:

In January 1959, the Board of Directors approved a new Cherokee Park site. This site was 38 acres obtained from Dr. Duke McCall of the Baptist Seminary, that included a former mansion owned by the Norton Family and garden designed by the Olmsted Brothers. The board decided not to reproduce the Oxford Collegiate Gothic style and realize a new “Contemporary” plan by Hartstern, Louis and Henry with landscape by Campbell/Miller. Original proposals included retaining the mansion and classically inspired scheme before the final, Modernist design was proposed.

By September 1962, the Project reached a \$3.5 million scope that included seven buildings. Per the building committee:

“The chapel must be the dominant symbol, and the new campus buildings should clearly show that this is a theological seminary dedicated to the worship and service of God.”

The Chapel should:

“Crown the campus like a jewel as a place of prayer, praise, and thanksgiving.”

The chapel was located as the focal center of the campus plan, on the highpoint, visible from all directions. Forced perspective was employed to heighten the view of the chapel. Other buildings were kept low with split-level construction/ flat roofs prior to the current lead coated copper additions in 1998. The chapel program called for seating for 378 persons, a nave, and 50 in the balcony, a lower level multipurpose room for 130 persons, a homiletics classroom and AV Space. Campus building materials included split faced Bedford, Indiana, Limestone with quartz aggregate column facings. Campus access was from Alta Vista adjacent to the University of Louisville School of Music.

Initially, the chapel was a hyperbolic paraboloid that was seen as a perfect form – influenced by Modernist Eero Saarinen whose formal vocabulary also influenced the library with a possible reference to Saarinen’s Irwin Union bank in Columbus, Ind. The form of the church evolved into an angular pitched roof with internal “English cruck-truss-like glue laminated beams” with a unique side aisle and evoked the spirit of a gothic structure without direct imitation, as did the limestone. The roof material included innovative 50 lb. cast aluminum

panels that produces sound during shifts in temperature. Uniquely lit faceted stain glass (from the south) plus the cross depict “Christ as the Light of the World.” The art glass as seen in the Alumni Memorial Windows that we celebrate today depicts the spread of the gospel in the modern world. Adjacent to the chapel a 65-foot Bell tower with carillon assists the chapel in anchoring the main axis. A Barney Bright sculpture of the “Crowing Cock” was also commissioned as part of the campus program.

Formal groundbreaking occurred in May, 1961.

The seven building complex reached a budget of \$3,975,239.00. Three hundred students envisioned by 1970 from 46 in 1948.

Administration/Classrooms (L)	Student Services/Cafeteria (B)
Men’s Dorm (B)	Power Plant (R behind Library)
Library (R)	(3 buildings w/ 40 apartments)

When asked where the funds would come from Dr. Caldwell replied: “From Kentucky and the outermost parts of the earth.”

The semi-circle entrance was positioned as a symbol of welcome. The majestic pin-oak trees and mounds that formed the original mansion garden were retained. The plan would be “consistent from material use and not in form.”

Project construction was initiated by the Trammel Co. of Bristol, Tenn., and slated for completion by December 15, 1962, now at \$4, 296,842.13.

The move took place on April 26 – 27, 1963, and was a hallmark of efficiency. The library collection of 45,000 volumes was moved by students/movers in 1,500 boxes. The old facility closed on Thursday afternoon and the new one opened on the following Tuesday. The first classes were held on April 30, 1963, and the campus was formally dedicated on October 11 – 12, 1963, ending a ten-year journey to realize the Seminary and its goal to “Prepare Young Men to Preach the Ancient Gospel to the Modern World” in the spirit of humility personified in Psalm 127:1 “Unless the Lord builds this house, those who build it labor in vain.”

Theological Perspective on the Architectural Arrangement of the Frank H. and Fannie W. Caldwell Chapel

Amy Plantinga Pauw, Henry P. Mobley Professor of
Doctrinal Theology, Louisville Seminary

Your necks and backs will by now be telling you that this chapel was not designed to encourage you to sit sideways and focus your gaze on these beautiful windows. This space was designed to draw your attention to the front, to the pulpit from which Scripture is read and proclaimed every week, to the cross symbolizing the death and risen presence of Jesus Christ.

This architectural arrangement is only appropriate in the chapel of a Presbyterian seminary. Presbyterians stand in the tradition of Reformed Protestantism, rooted in the 16th-century Swiss Reformation, especially the figure John Calvin. Our Reformation tradition was centered around the Word of God, especially the Word of God preached in the assembly of believers. And with that Reformed emphasis on the Word came a deep suspicion of visual images, as distractions from, and even corruptions of, true worship of God. As we read in the book of Isaiah, ch. 40, “To whom then will you compare me, or who is my equal? says the Holy One.” The right answer to this question is Nothing, No One. God transcends all human schemes, names, and images. Any human attempts to capture, enclose, and therefore control God are idolatrous. The Reformed suspicion of visual images has manifested itself at times in violent iconoclasm. Some of our Scottish Presbyterian forebears smashed beautiful stained glass windows in the name of true worship of God.

But there is another side to Presbyterian theology that encourages a different approach. Reformed Christians believe that God’s Spirit is richly poured out in this world, and that therefore no area or dimension of life is bereft of God’s presence. All creation testifies to God, and no arena of human life and endeavor—social, political, bodily, artistic—falls outside the purview of faith. There is in Reformed faith a passion for wholeness, for integrity, for not allowing the worship of God to be isolated from the rest of our lives. You can see reflected in Mr. Schickel’s windows what we might call a Reformed theology of indirection: God the Creator is not directly depicted, but the windows pulsate with images drawn from Scripture, from nature, from the human worlds of agriculture and industry.

The philosopher Nicholas Wolterstorff has likened Reformed faith to a heartbeat, with its regular systolic and diastolic rhythms. The church assembles and it disperses. In both its assembling and its dispersing it is living before the face of God, but in two different ways. This regular rhythm of faith means that the concerns of the whole world flow into this place of worship, and the divine grace and consolation of God we receive here flows out with us into the world. Over the last year in this space we have mourned the death of a colleague, offered up prayers for world peace, celebrated the history of women’s presence in our world and community, rejoiced in the music of the Stillman College choir, heard lectures on the power of fiction, and lifted up persons around the world suffering from AIDS. We bring with us every dimension of our lives in the larger

world as we assemble for worship in this space, and as we disperse the healing, energizing power of the Spirit accompanies us. These windows, it seems to me, participate in this systolic, diastolic rhythm, surrounding worshipers with the symbols and words of faith, but also drawing us out into the world of rain and wind, factories and human cultures. Maybe we should sit sideways in chapel more often!

Creating the Stained Glass Windows on the Family Farm

Martha Schickel Dorff, architect and artist
Schickel Design Company, Loveland, Ohio

I am going to tell you very briefly about an idea that I have been ruminating about lately that I think relates to this chapel.

Then I am going to describe a childhood place and experience by way of introducing my father.

First the idea:

Counterpoint is a musical form that originated in medieval times, flowered during the renaissance, and was perfected by Bach in the early 17th century. In this musical form, two or more melodies are created. They interweave around one another, each strengthening and giving life to the other. Each must be both dependent and independent at the same time.

I have been thinking about this lately because I see a relationship between counterpoint in music and *my* work as an architect and artist. There are two sides to the reality in which we live our lives. The physical world, the floor we stand on the chair we sit in, all the myriad physical things we deal with in a day. This can seem all encompassing at times. Then there is the spiritual realm, the transcendent realm. A role of the artist is to bring these two together.

In our work at The Schickel Design Company, we strive to make this connection. It is exciting work to be involved in, and challenging. There are many measurable things that must be well done. There is function, comfort, structural soundness, mechanical systems, but over and above that, there are things that are immeasurable, transcendent. A truly outstanding architectural environment addresses both. Like counterpoint melodies each aspect of reality energizes and strengthens the other.

This counterpoint is very powerful here, in this Caldwell Chapel, where we are celebrating the 150th anniversary of the Louisville Presbyterian Theological Seminary. We have a well-designed, functional building with elements of both simplicity and warmth.

The windows weave a story, in iconographic form, in and through the structure of the building; the story of the Christian faith. This story as well as the abstract beauty of the shapes and colors enliven, and strengthen and energize the environment.

Apparently Dr. Caldwell, for whom the chapel is named, was fond of describing the mission of the seminary as the task of teaching students “to preach an ancient gospel in a modern world”...After 40 some years these windows still do this.

Now for the childhood experience:

In 1958, the year the Caldwell Chapel was built, I was nine years old. I lived on a small farm in Clermont County near Loveland, in rural Ohio. My immediate surroundings included a few Jersey cows, (the best for all round family use I was told), a small flock of chickens, numerous assorted barn cats, sometimes a calf, pasture land, woods, a steep gravel drive with a scrubby grass hump in the middle, that after a rain turned into two rushing little creeks, two parents whom I admired deeply, and numerous siblings.

An event, which happened infrequently enough to be exciting but frequently enough to be seen by me and my brothers and sisters as part of the normal course of things, was the arrival of shipments of glass. These came lumbering and bumping up our drive in a large truck. Wood crates were unloaded and brought into the cool lower level of our barn shop. Inside packed carefully in specially made slotted compartments were sheets of beautiful, crystalline German mouth blown glass. Stained glass. My dad was an artist. At nine this was the way life was.

One of the projects being created during this period were the windows for this chapel. I remember it through a child's eyes. Many sheets all the same size. Sun streaming through them as my dad put them up in the tall window created for that purpose on the south side of the loft area of the shop – Dad bent over a light table painting on glass.

I have come to realize that during those formative early years, though I could not have articulated it then, I was being lured and seduced to a deep sense of faith through beauty. This is a gift that has stayed with me my whole life. It has formed the basis for my choice of work and career.

Nancy Renick contacted me last year to be a part of this panel. I came down to see the chapel, and when I walked in I felt like I was going back into that reality of my childhood. I had never seen the windows all together, but when I walked in I was immediately struck by their beauty, and their authenticity and originality, and I remembered what had inspired me, why I had gotten into this field in the first place. So I called my dad and invited him to come with me... He's going to do most of the talking.

So with that I would like to turn it over to you dad, to tell about the creation of the windows.

For more information on the artistic works of the Schickel family visit their website at www.schickeldesign.com.

William Schickel describes the process of creating the Chapel windows

William Schickel, artist
Loveland, Ohio

I am honored to be able to make some small contribution to the 150th anniversary celebration of the Louisville Presbyterian Seminary.

Clearly this chapel has played an important role here at the seminary for the last 40 some years.

I am not qualified to speak to you as a theologian or a philosopher; I can speak to you as an artist and designer.

So I would like to share in the celebration by telling you the story of the creation of the stained glass windows.

More than 40 years ago, I was here overseeing the installation of these windows.

Many years ago, I had served an apprenticeship with that great American master of contemporary stained glass, Emil Frei of St. Louis. As an independent artist and designer for a number of years, after that apprenticeship, Emil Frei would commission me to be the collaborative artist and designer for a particular project. When Emil Frei took on the Caldwell Chapel windows, he selected me to be the artist and designer for this project.

That was a very happy day for me. Dr. Caldwell was the president of the Seminary. He was an inspiring man with an inspiring vision. Fred Louis the architect was very compatible to work with.

To put this project in perspective...throughout centuries of cultural history major timeless works of art have come about by the working together of a visionary client or patron, and an artist who is inspired by that vision and has the talent and creative passion to give physical expression to that vision.

If the Caldwell Chapel stained glass windows are, or turn out to be inspiring, timeless, and universal, that dynamic collaboration of patron and artist was the catalyst that created them.

Dr. Caldwell wanted to express the power and broad reach of true ministry in the Seminary chapel. The chapel was to be the training ground for, and continuing support for Presbyterian ministers of the gospel.

He wanted to surround the people in the chapel with inspiration for the ministry.

It was both an exhilarating and frightening opportunity for me as an artist. My job was to give physical form in stained glass to the broad and sweeping vision that Dr. Caldwell presented.

Within rigid frame window structure, with pieces of glass of different colors and textures to be sensually perceived, not by hearing, but by seeing, to incarnate the vision, to make the word flesh.

We had to do this in the context of some physical problems to be faced.

It is not a small chapel, and it has a lot of large windows.

Stained glass is, generally speaking, an expensive medium compared to, for example, a mural.

Dr. Caldwell's vision was large and comprehensive.

With all the costs of the building preceding the windows, the Seminary had a very modest budget for stained glass.

I had a discussion with Emile Frei at the stained glass studio in St. Louis.

It became very clear that to execute this project in the traditional way of carefully cutting out various shapes of glass in different colors, various shapes and sizes, held together by network of lead lines with soldered joints, would not be possible within the budget.

It seemed a choice had to be made. Either increase the budget or reduce the size and scope of the vision. The seminary was not in a position to increase the budget, and nobody was happy to reduce the size and scope of the vision.

This turned out to be a classic case of how economic limits and physical limits can be a lever for creativity and artistry rather than an inhibitor.

The result of the situation was the invention of a new way of doing stained glass.

On the basis of the light conditions in the chapel, I selected a palette of glass in ranges of blue, yellow and red, and a range of dark grays to light grays and white.

The Frei shop then cut the glass in a standard rectangular size, 37% white and gray, 22% in the range of blue, 22% in the range of reds and 22% in the range of yellow and ochre.

The glass was then shipped to my barn studio in Loveland, Ohio.

While the glass was being ordered and shipped from Germany and cut, I created the designs symbolizing the various aspects of ministry, for approval by the Seminary.

At the same time, in my renovated barn studio, which had a large window, I built a wood frame replicating the size and shape of the window frame in the chapel. The openings were then glazed with clear plate glass.

Then according to a particular design, I selected rectangular pieces of the proper color and depth and adhered it to the plate glass. Then the particular lines, shape, and texture to carry out that particular part of the design and symbols were painted directly on the glass. This is done with a special vitrifiable black pigment. This painting is quite fragile until it is fired. This firing at about 1200 degrees melts it and fuses it with the glass surface and it is very permanent.

When the painting on the glass was complete, each rectangular piece was then carefully placed in a special slotted crate so that the pieces of glass did not touch each other.

These crates of painted glass were then shipped to the Frei shop in St. Louis to be fired in their gas-fired kiln.

After the firing, the painted design becomes liquid, as does the surface of the glass sheet and becomes an integral and permanent part of the glass sheet.

The Frei Studio then assembled and installed the pieces in the framework at the Chapel, thus creating the completed stained glass windows.

To our knowledge this method was never used before. It reduced the cost to be within the budget.

This response to the particular limitation of the project brought about some exciting, new forms of expressions in stained glass.

For the artist, it was one of those longed for opportunities where the client is totally backing you to do your best creative work.

My understanding is that from the Seminary's perspective, Dr. Caldwell's vision was of renewing the love of Jesus Christ for people in all parts of the world

- People caught in superstition
- People of the soil and sea faring people
- People in the city

The power of the Holy Spirit to spread the good news through preaching

- Through the written word
- Through teaching and ministry

And, the power of the Holy Spirit to bring the hope of the Kingdom of God everywhere.

My understanding is that this great vision, as symbolically expressed in the stained glass windows of this chapel, has inspired peoples lives.

What a blessing it has been for me to have a part in it. Alleluia! Amen!

A. B. Campbell offers his interpretation of the many symbols of faith in the art and architecture of Caldwell Chapel.

Excerpt from *Tour of Caldwell Chapel*

by A. B. Campbell, 1967 (Louisville Seminary Business Manager, 1960-1969)

As we face the chapel, we notice first of all that the [exterior] glass has a very dark tint. We call this polarized glass, actually it is known as a gray glass. It throws-of the sun's rays and yet permits the same visibility from the inside as does ordinary glass. You will notice also that the Campanile at the left (which contains an electronic carillon) gives height and breaks the straight line of the chapel.

The roof of the chapel is perhaps one of its most interesting features. It is constructed of panels made of quarter inch anodized aluminum. These panels were put in place with stainless steel screws and are supported by four inch tongue and groove decking with two layers of asphalt felt underneath. We think that this roof will certainly last 100 years or more.

As you approach the chapel, you will notice that the doors at the entrance are made of anodized aluminum panels also, and as you grasp the handle, you are grasping the cross.

As we step through the entrance, we see on the floor, an Italian glass mosaic which was given to the Seminary by Mrs. Andrew Dale in memory of her husband. Mrs. Dale is a long time member of our Board of Directors. The mosaic itself is a copy of the Seminary seal and you will note the latin words which say, "Many lamps, one light." There is a good deal of symbolism in the Mosaic. Most prominent is the seven branch candlestick. These make it interesting and expressive.

As we walk into the sanctuary, we note the large varicolored window at the rear which is known as the window of the Presidents. This symbolizes the Christian life moving from darkness to light.

As we look at the chancel itself, we notice that the Pulpit symbolizing The Word, the Communion Table representing the Lord's Supper, and the Baptismal Font are the only items other than chairs on the Chancel. If we look directly above these, we see the Cross is placed in such a way that it overshadows these symbols.

The windows on the sides tell a symbolic story and the funds for them were given by members of the various alumni classes over the years. If you care to look closer, you will find that representatives of each class have been memorialized in small plaques on each bay. The glass in the large window is what is known as faceted glass. I often think of it simply as chipped bottle glass. If you will look closely, you will see that variety is obtained by these chips which are taken out of the glass itself.

Now as we study the symbolism of the windows, you will notice that each window consists of five bays. The windows on the right hand side of the sanctuary symbolize the

SPREAD OF THE GOSPEL while the windows on the left EXPRESS THE WAYS IN WHICH THE GOSPEL IS COMMUNICATED.

The first window shows the figure of Christ. Incidentally there are only two human figures in these windows; this one and the one on the opposite side which has the figure of John. The symbols in this window are the symbols of the Apostles. It symbolizes the Great Commission or the sending out of the Apostles into the world.

As we move to the next window, we see the symbolization of the world represented by the circle with the cross in the middle. Down on the left hand side of the window, we see tongues of flame representing the torrid zones ... the ice crystals up on the left hand side represent the arctic zones. On the other side, we see the trees and bare roots which represent the temperate zones ... and below that, we see the fish which represent the isles of the sea. The total window symbolizes THE SPREAD OF THE GOSPEL THROUGHOUT THE WHOLE WORLD.

The next window symbolizes THE SPREAD OF THE GOSPEL CULTURALLY AND RACIALLY. The colors symbolize the various races, and the cultural symbols express the idea of cultures. The arrows pointing outward, upward and onward further symbolize the spread.

The next window symbolizes THE SPREAD OF THE GOSPEL IN THE RURAL AREAS. In this window you see symbolized the hand sowing the wheat and the disc plow (which is directly below the hand), the wheat which represents the products of the farm. The net with the fish represents the rural coastal fishing villages.

The next window symbolizes THE SPREAD OF THE GOSPEL INTO THE URBAN AREAS. Here we see the chemical retorts, the brick walls, the machinery and the crossing of busy streets.

Now as we move to the other side of the sanctuary we begin to see the symbols depicting the communication of the gospel.

The first window shows the Holy Spirit (represented by the dove) overshadowing the preached word in the pulpit and the mass of communication media such as the television and radio.

The next window symbolizes the COMMUNICATION OF THE GOSPEL THROUGH CHRISTIAN EDUCATION. And here we see the concept of Christ "the light of the world" pushing back and overcoming the darkness of ignorance and the serpent of evil.

In the next window we see the COMMUNICATION OF THE GOSPEL THROUGH WRITTEN AND PRINTED WORD. Starting first with the Hebrew scrolls, then the Greek scroll, and then the Latin scroll. Next we see the printing press and finally, in the other part of the window, we see, books. The first representing the catechisms in German, (the one which you, can't see too well) is the Institutes Of Calvin in French, and finally the Confessions of Faith in English.

The next window shows the COMMUNICATION OF THE GOSPEL THROUGH SYMBOLS. The symbols here are the Cup and the Wheat representing the Lord's Supper. Directly below this we find the twin circles representing the symbol of marriage. To its right, we see the shell with the flowing water which is the traditional symbol for baptism. Then we see as the major symbol, the rope of life tied in knots and cut with a knife. This is a new symbol which has come into use in recent years and represents the COMMUNICATION OF THE GOSPEL BY MEANS OF PASTORAL COUNSELING. In the lower right hand corner is the FRUIT BOWL which is the traditional symbol of Christian Life.

In this next window, we see the idea of the doctrine of last things eschatology. We see John on the Isle of Patmos and the circle representing the "New Jerusalem". The bird is the eagle which is the symbol for John.

Now as we look at the back of the Sanctuary, we notice that the choir is located in the balcony. This is done not for convenience of arrangement but because we feel it is theologically sound. The basic theological concept is that the choir assists the congregation in expressing Worship to God through song. When they are in the rear, out of sight, they are able to accomplish this, but if they are at the front, they tend to put on a show for the congregation thus defeating the theological purpose of the choir as we understand it.

The organ is an Allen electronic organ. It is a very fine instrument and many musicians say that it has all the characteristics of the pipe organ.

Also as you look at the back, you will see a small window. This is the room in which we have our sound equipment and where the recording on tape is done. All sermons can be taped. Visiting speakers sermons especially are taped so that if someone missed the talk, they can have an opportunity of hearing it. In other cases, material is transcribed for reproduction. Also, a senior's sermon can be taped and given to him as a memento.

Here we have a small prayer room that is of special interest. It is interesting because of its stained glass window. This particular window stood at the head of the stairs in the old building on East Broadway for many years. We moved it out here as a memento of that old building. This incidently is a very fine piece of stained glass. It represents Samuel and his school of prophets. If you will look at it a few minutes, you will see the tremendous amount of detail and artistry in the entire window.

On the lower floor of this building, we have a small auditorium which is used for different meetings. Our audiovisual recording room and a classroom are also located here.