

Immortal Are Thy Deeds*



A Legacy of Love:

The Windows, Banners, and Pipe Organ
of First United Methodist Church,
Lawrence, Kansas

*The sermon topic on the occasion of the dedication of the rose window,
November 1939.

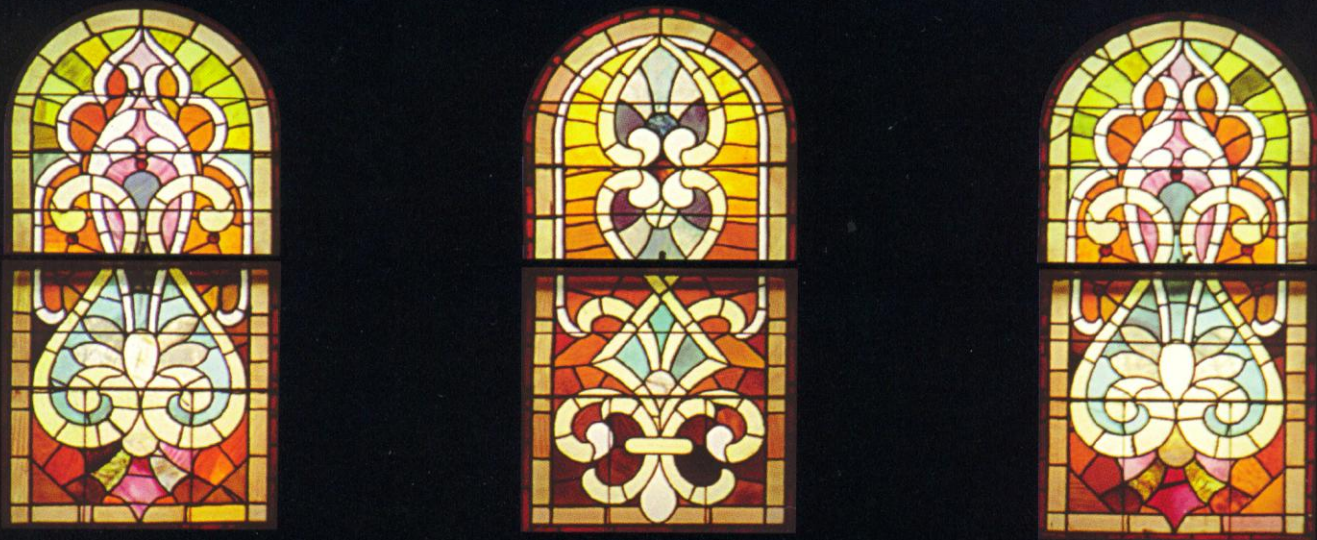
Bless the Lord, O My soul. O Lord my God, you are very great. You are clothed with honor and majesty, wrapped in light as with a garment.

Psalm 104.



THE WORDS OF THE PSALMIST sing to us of the light and beauty that adorn our place of worship. It is truly “wrapped in light as with a garment.” The splendid stained glass windows in the sanctuary and the elegant quilted banners in the chancel illuminate and focus our worship services. The gifts of these windows and banners are a legacy of love that many people have given to First United Methodist Church. This booklet is provided to remind all of us of the symbolism and stewardship represented by each window and banner.

The other remarkable gift to First United Methodist Church that adds to the majesty of our place of worship is the Reuter pipe organ that resounds with the great music of our faith in all of our times of worship. As we celebrate the light and beauty of the stained glass windows and the banners, we also raise our voices in praise for the organ that has so enriched our life together.



The Stained Glass Windows



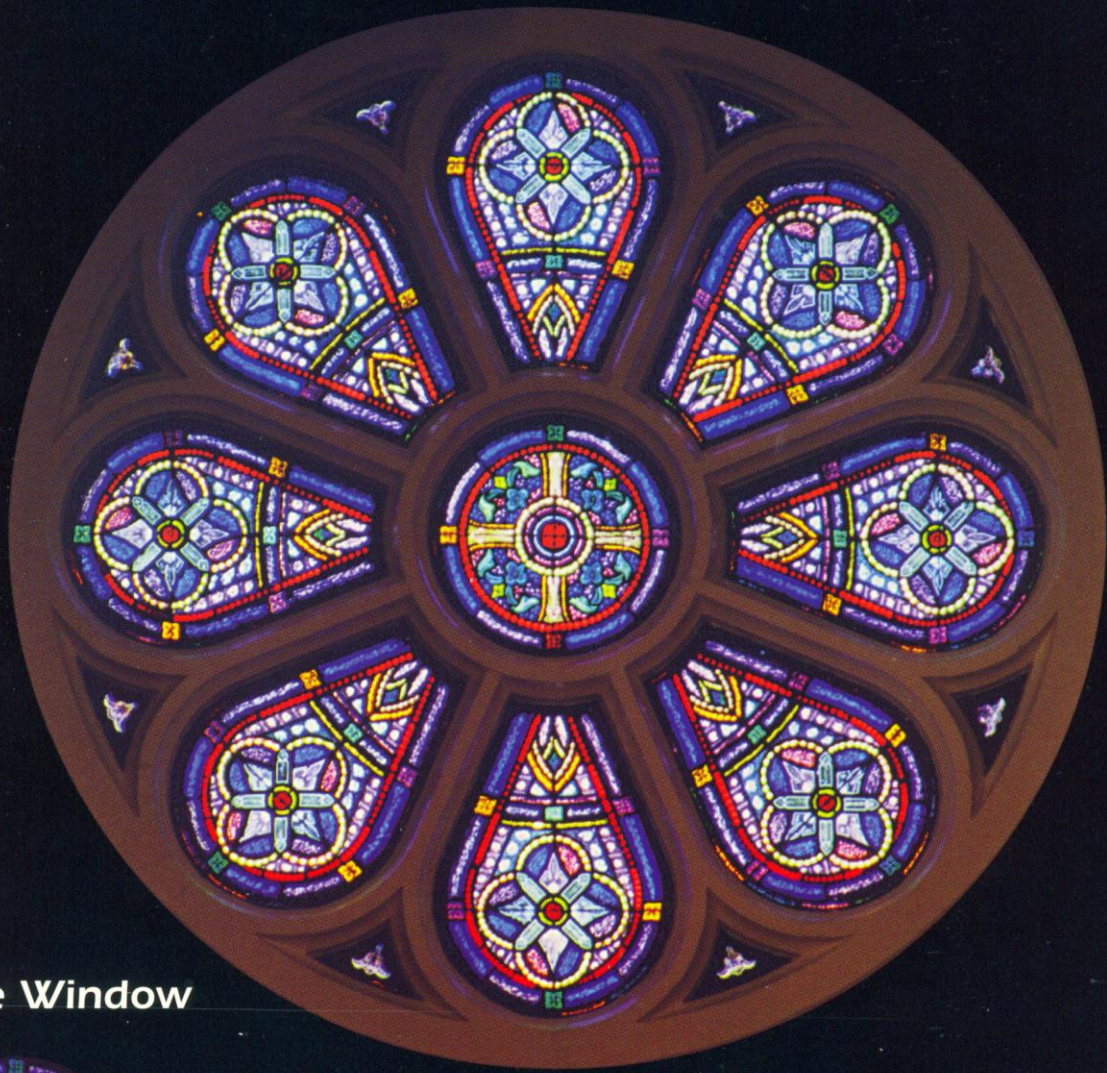
THE USE OF STAINED GLASS is an integral architectural component of great Christian churches and cathedrals around the world. Although there is some evidence of the use of colored glass in places of worship as early as the 7th and 8th centuries A.D., stained glass windows as an art form and as part of the “sermon” or “message” of a place of Christian worship flourished in the 12th and 13th centuries with the building of the great abbeys and cathedrals such as Notre Dame de Chartres and Notre Dame de Paris. During this Gothic period, architects and church leaders viewed stained glass windows as essential to creating within the church structure a sense of the light and jewels of Heaven. As sunlight and clouds move outside the windows, the church is infused with a sense of God’s continually moving presence within. University of Kansas Art History Professor Dr. Marilyn Stokstad reports in her book, *Medieval Art*, that Pierre de Roissy said of the windows at Chartres Cathedral:

“The paintings on the windows are Divine writings, for they direct the light of the true sun, that is to say God, into the interior of the church, that is to say the breasts of the faithful, thus illuminating them.”

So it is that we have inherited a great legacy of stained glass windows in the tradition of those great Gothic cathedrals built centuries ago. Thus, like Christians through the ages, we, too, are illuminated by the constantly changing Kansas light as it streams through the stained glass windows.

The stained glass windows at First United Methodist Church bring light to our worship services through extraordinary works of art. All of these windows except the rose window were installed when the church was built in 1890. Little history remains about the designs in the windows and no names of individual artists are available. The windows were made by the Wells Glass Company of Chicago, Illinois.

The predominating colors in the windows are yellow, gold, mauve, and blue with accents of a host of other rich colors. All of the windows, except the rose window in the chancel, are designed around a central theme that utilizes curling garlands of glass that form the outer frame of the larger windows and medallions in the centers of the smaller windows. These elegantly curling ribbons of stained glass tie all of the beautiful windows together as if wrapping our place of worship just as the Scriptures describe.



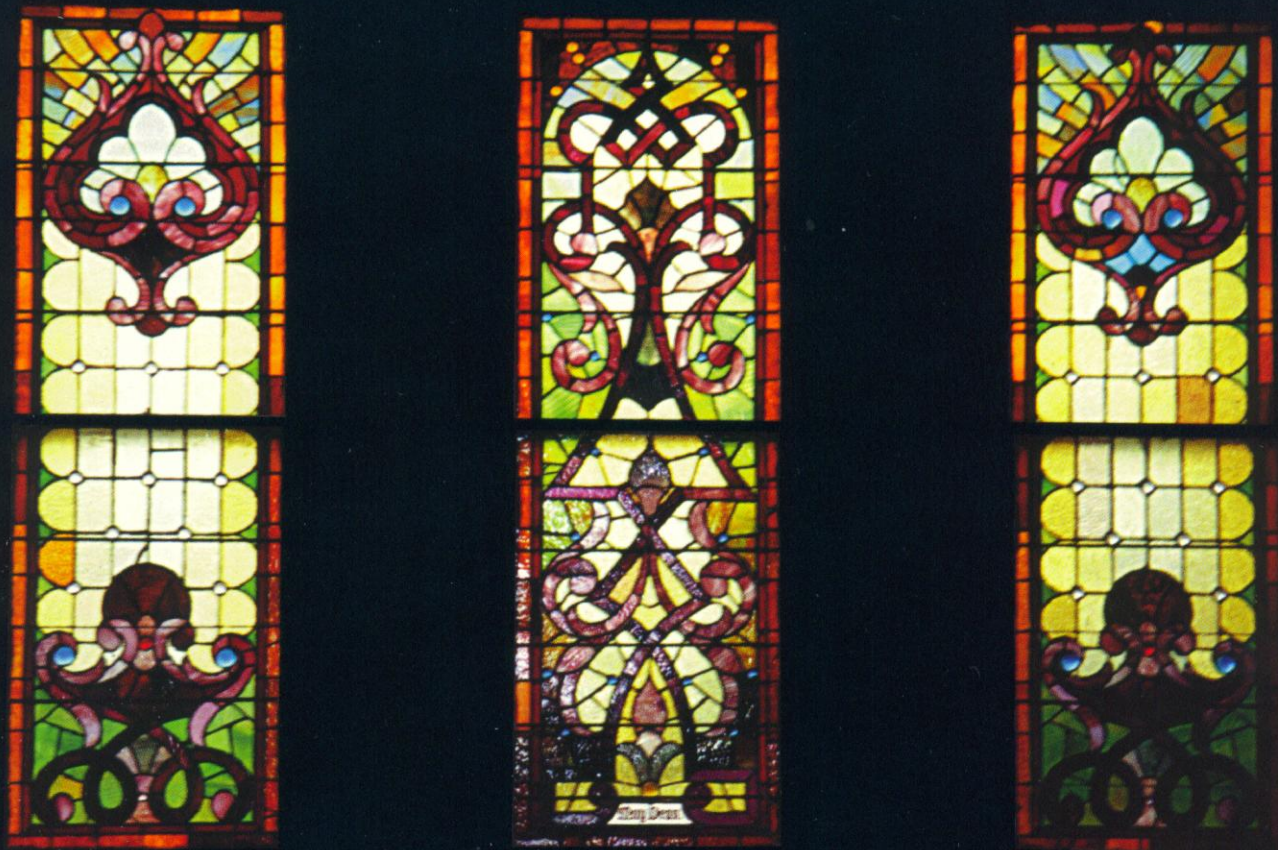
Rose Window



THE ROSE WINDOW AT THE TOP OF THE CHANCEL is the focal point directing light to “wrap us as a garment” in our worship services. It is a unique window – unlike any other window in the church. Its jewel-tone colors of bright blue, purple, gold, red, and green reflect the colors of the liturgical seasons throughout the year – picking up the changing hues of the banners that hang below. Rose windows have been incorporated into many of the most magnificent cathedrals and churches throughout the world. Powerful symbolism is attached to rose windows. The historical and narrative interpretations vary through the ages, but all share the center circle – ours depicting the all-seeing Eye of God done in brilliant gold with a detailed red center surrounded by tiny outer circles of blue, orange, and gold in which one can almost visualize an eye. Incorporated into the design are a series of crosses with equidistant arms radiating in the petals around the center. Each cross contains the red center repeating the eye theme. At the end of each petal the cross is overlaid on a four-cornered star symbolizing light, hope, new birth, and Divine guidance. The rose symbol itself is referred to many times in the Scriptures. The rose theme is picked up again in the climbing rose on the large center window on the south side of the sanctuary.

The rose window is the only window that was not original to the church when it was built in 1890. In the late 1930's, a large window on the west side was bricked up and the smaller rose window placed in the top part of the original window space. The rose window was dedicated in November of 1939 at a Sunday morning worship service. It was dedicated to the memory of Mrs. Fannie E. Ecke, Julius C. Ecke, her husband, and Walter Lewis Ecke, her son. Mrs. Ecke had been very generous with the church in her will. Aptly enough, the minister that day, Rev. Robert Hunt, spoke on the subject “Immortal Are Thy Deeds.”





South Front Windows



THE MAGNIFICENT TWO-TIERED WINDOW IN THE CENTER GABLE on the south side of the sanctuary is crowned by peepholes containing two important Christian symbols. On the left is the lamp of knowledge sitting on the Old and New Testaments of the Bible. These symbols invite us to constantly seek to study and understand God's action and revelation. On the right is the dove flying over water and land bringing the olive branch of hope and peace to the people of God, reminding us of God's covenant with Noah.

Below these symbolic peepholes is a window design featuring two climbing flowering plants. On the right is the rose – three full-blooming roses which signify the Trinity. On the left is the lily referred to in both the Old and New Testaments. The linking of the rose and the lily in these two windows clearly seems to remind us of the beautiful Song of Songs in Song of Solomon 2:1: "I am a rose of Sharon, a lily of the valley." The garland of flowers in the lower windows seems to be a symbolic divider, or threshold, with the ocean and the sky below and the clear blue depicting heaven above.

The nine windows that flank the center windows on the south side repeat the curling garland medallion theme with a geometric focal point in the center windows and curled ribbons bursting into the flower petal forms on the outside windows. The outer panels on the bottom of the front windows on both sides of the church are anchored by a curving bowl that displays, as if holding a prize, a brown circle divided into three parts – again symbolizing the Father, Son, and Holy Ghost. Another interpretation is that this brown circle represents the seed from which all of the rest springs. It may also represent the mustard seed which is symbolic of the growth of faith. – (No, it is not a basketball!)

The bottom window in the middle of the front windows on the south side contains the name of May Dean. Little is known about Miss Dean and about J. B. Milner, who was also honored by generous donations for a stained glass window in his memory.



North Front Windows

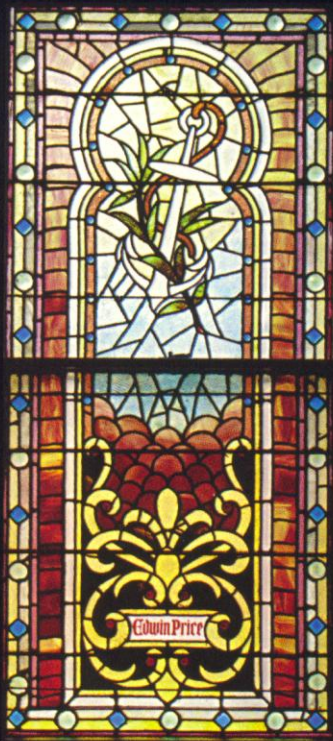
THE CENTER FRONT WINDOWS ON THE NORTH SIDE do not have the symbolic peephole windows like those on the south side. If they were ever there, they were probably removed in a 1930's remodeling and the symbols in those windows were lost. The top center tier of windows echoes the window design of the south center window. The climbing plants in these windows are a grapevine on the right symbolizing the sacrament of The Lord's Supper and a climbing thistle plant on the left that contains the three seeds in each pod signifying the renewing life of the Trinity. Possibly the linking of the thistle plant with the grapes is a direct reference to Christ's Sermon on the Mount found at Matthew 7:16: "Are grapes gathered from thorns or figs from thistles?"

The bottom center windows are quite different from their counterparts on the south side of the church. Although these windows continue to be framed by the curling garlands of glass, the center keyhole design and the repeating semicircles of the background are more like the center windows in the back of the church than the remainder of the windows in the front of the sanctuary.

The keyhole design in the two bottom center windows has a climbing flower design, but this time more clearly emanating from the intertwined ribbons than from the central stems that are in the upper windows. On the left are the lilies and on the right the same pink flowers that seem to create the heavenly threshold on the west windows.

These two bottom center panels bear the inscriptions, "Students of the University of Kansas" on the left and "to Rev. James Marvin Chancellor, 1875-1883" on the right. Rev. Marvin, who had previously been chancellor of Kansas State University (later known as the University of Kansas!) served as pastor of First Methodist Episcopal Church from 1885-1891. The church had been planning to build a new church structure for many years, but such vicissitudes as drought, a locust plague, and the financial panic of 1877 delayed progress. Finally, when Rev. Marvin was appointed to this church, he was described as "the right man in the right place" and the official board authorized the fund-raising campaign for this building in 1888. Chancellor Marvin is credited with providing the leadership for the construction of this beautiful building. The students of the University of Kansas gave these windows to honor his leadership in this church and in the University.

The remaining windows on the east side are reflections of their counterparts on the west, including both the ribbon garland design and the geometric and floral medallions.



Back of Church



THE TEN BEAUTIFUL STAINED GLASS WINDOWS IN THE BACK of the church repeat the multicolored themes and garland ribbon medallions that predominate on the larger windows in the front of the sanctuary. Flanking the center aisle at the back of the church are two “keyhole” windows in beautiful shades of pink and mauve accented with blue and gold. Through the keyhole on the north window of this pair is an anchor cross on a light blue ocean symbolizing our hope and sure foundation in Christ. As Hebrews 6:19 says, “This hope we have as an anchor of the soul, a hope both sure and steadfast and one which enters within the veil.” The south window has a crown and cross depicting the paradox of Christ’s kingship. Christ is king, but he is a suffering king who endured the cross before being exalted at the right hand of God. (I Timothy 6:15, Rev. 14:14) It, too, floats on the light blue ocean. Each cross is intertwined with a single olive branch symbolizing peace. In Paul’s letter to the Romans, Paul likens a person who has experienced God’s power to an olive branch that has been grafted from a wild olive tree to a cultivated olive tree. (Romans 11:24) At the bottom of these two oceans is a bunch of purple grapes reminiscent of the Lord’s Supper and the many references to grapes in the Scriptures. These two windows bear the names of Edwin and Lena Price. Rev. Edwin Price was Student Pastor (now known as Campus Minister) from 1920 to 1960. He was Dean of the University of Kansas School of Religion from 1934-1946 and also served as Director of the Wesley Foundation. The names on the windows were dedicated in the 1970’s.



Other Windows



THE CHURCH HAS SEVERAL STAINED GLASS windows that cannot be seen from the current sanctuary. Two of these are the semicircular windows above the old doors facing Vermont Street. Both of these windows are name plates that carry the inscription "First M. E. Church 1890" signifying the date the structure was built and identifying the church at that time as First Methodist Episcopal Church. These windows, like the windows in the sanctuary, are characterized by graceful curling garlands of rose, mauve, and gold glass.

The newest stained glass window was placed near the Vermont Street entrance at the time the Gathering Area and accessible entrance were placed at that location. The newest window contains the Cross and Flame symbol of the United Methodist Church. That window was given in memory of W. H. Schindler, a longtime member of the church.



Banners

THE BANNERS OF FIRST UNITED METHODIST CHURCH are works of art that were designed, constructed, and quilted by members of First United Methodist Church and those who assisted them. Each banner and the matching paraments required hundreds of hours of work. Each banner is unique. Each was especially designed for a liturgical or celebratory season. The colors, textures, designs, and fabrics were chosen to enhance the worship experience and to be part of the “message” of the worship services for which they form the backdrop. First United Methodist Church has been blessed by the artistic talent of the many people who designed and constructed the banners that hang beneath the rose window in the chancel of the sanctuary.

Reverend Richard Johnson, pastor of the church in 1980, initiated the creation of the liturgical and seasonal banners for the chancel of the church. He convened the Chancel Committee, chaired by Lorene Mosser, and suggested that the committee provide leadership in developing banners that would hang in the oval space below the rose window. Lorene Mosser and Helen Garrett, inspired by quilted banners and altar pieces in other churches, began the quilted banner project which produced the beautiful banners that hang in the church today. The banner project resulted in nine banners: six liturgical banners and three celebratory banners.

Liturgical Banners

FROM 1980 TO 1986, SIX BANNERS WERE MADE to celebrate the liturgical seasons of Advent, Christmas, Epiphany, Lent, Easter, and Pentecost. Each of these liturgical banners is richly adorned with symbolism depicting the theological meaning of the seasons in the life of the church.

Advent Banner



ADVENT IS THE SEASON OF PREPARATION and waiting for the birth of the Savior, Jesus Christ, the Light of the World. He is represented by the candle, with its rays of light forming a cross. The color purple symbolizes this time of penitence and making ready.

In a beautiful combination of the art of batik fabric dying and appliqué, the banner evokes a feeling of meditative anticipation – like a candle in the dark lighting our time of preparation for the birth of the Savior.

The design for this banner was conceived and executed by Tom Mersmann, who studied art at the University of Kansas. Tom was assisted in the batik process by Millie Peters and Nancy Bjorge. The appliqué and border were done by Kim Kalin. Patti Mersmann, Mary Margaret Rowen and Dorothy Maxwell worked on various other aspects of the hanging, including readying it for display.

Christmastide

THE CHRISTMASTIDE BANNER PICKS UP the beautiful jewel tones of the rose window. This banner is pieced, appliquéd, and quilted using the brilliant colors of the window above. The predominating Star of Bethlehem pattern symbolizes the Christmas Star that led the wise men and the shepherds to the cradle of the Christ Child. The image of Mary, the Mother of Jesus, reminds us of Christ's human birth, given as a gift from God. The shepherds symbolize Christ the Good Shepherd and represent the local Jewish people of that time. The wise men depict the other people of the world. The nimbus reminds us of the divinity of Christ. The Christmas roses, which surround the star, hearken back to the prophecy in Isaiah 35:1: "The wilderness and the solitary place shall be glad for them and the desert shall rejoice, and blossom as the rose." The theme of the rose draws on the rose and floral symbolism that is so prevalent in the stained glass windows in the sanctuary. The metallic threads and lustrous fabrics used in this banner speak of joy and celebration. They call God's people to new birth – new life in Christ.

Lorene Mosser originated the idea and basic design of this banner. Helen Garrett worked with her and was the artist who created the patterns. Many people contributed to the intricate handwork in this banner: Edith Falkenstien was responsible for the hand appliqué and embroidery of the encircled Madonna and Child; Mary Margaret Rowen used the same techniques for the shepherds; Dorothy Maxwell patterned the wise men; Patti Mersmann did the piecing of the star points; Ida Mae Sutton, Lorene Mosser, Virginia White, Margaret Dittmar, and Emma Garrett fashioned the roses; and Ida Mae Sutton, Glenna Felts, Helen Garrett, Lorene Mosser, and Wahnita Henry assembled the hanging. Richard Garrett calculated measurements. The quilters were Ida Mae Sutton, Helen Garrett, Emma Garrett, Dorothy Maxwell, Beverly Burrows, Edith Falkenstien, Lorene Mosser, Marian Holmes, Emma Hargadine, Ruby Brann, and Patti Mersmann.





Epiphany (also used for Kingdomtide)

THE BANNER THAT IS USED FOR EPIPHANY uses the central symbol of our faith, the cross. The rich green color symbolizes new life and Christian growth. The cross leads us to the risen Christ – who lives and works through each of us. We are called to study Christ’s teachings and the doctrines of our Christian faith. The green color implores us to grow in the faith. The banner ties us to the earliest Christian believers with the quilted fish pattern. The fish was the sign used by early Christians to identify themselves as believers. The dove, also in the quilting, is a symbol of the Holy Spirit, “come down as a dove from heaven.” The circle expresses the eternal presence of God – without beginning or end. The anchor cross was the cross of the early Christians, who met in the catacombs in ancient Rome where it represented the hope and sure foundation in Christ. Hebrews 6:19: “We have this as a sure and steadfast anchor of the soul, a hope that enters into the inner shrine behind the curtain, where Jesus has gone as a forerunner on our behalf.” This same anchor cross is seen in one of the stained glass windows at the back of the church.

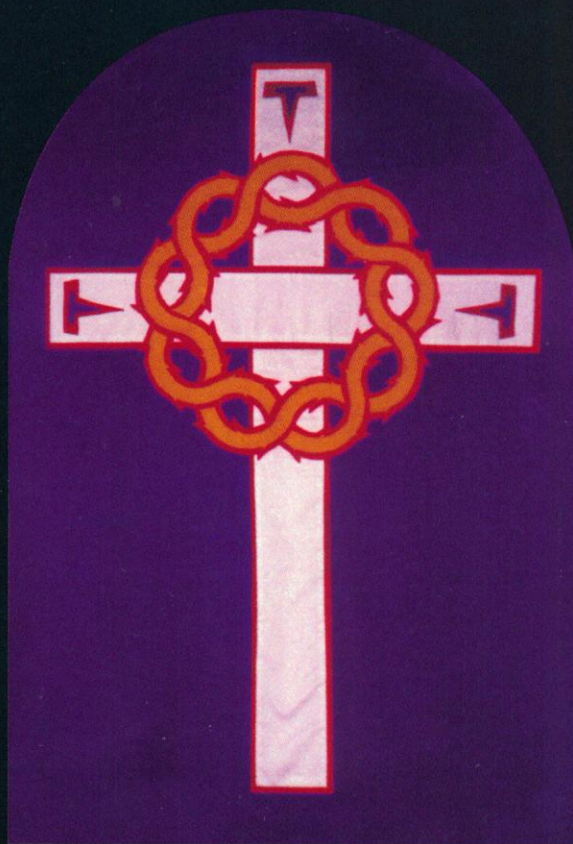
This banner was designed by Tom Mersmann and Helen Garrett. The paraments were made by Helen Garrett and Connie Robinson. The quilters and others who assisted were Edith Brown, Beverly Burrows, Marie Hill, Pauline Husted, Dorothy Maxwell, Ruth Ann Paddock, and Muriel Seyler.

Lent

LENT WAS OBSERVED BY THE CHRISTIAN Church as early as the second century as a brief period of fasting preceding Easter. During the seventh century, the period was extended to forty days. Lent in the church today begins on Ash Wednesday and continues until Easter. (Lent actually lasts forty days and does not include the six Sundays that fall during that time.) The period commemorates the forty days that Christ fasted and was tempted in the wilderness. The Lenten banner immediately impacts the congregation with a clear message of the Lenten season. We are called to prayer, penitence, sorrow, and a rededication to study.

Randy Breeden, an artist in our congregation, creatively designed this banner to evoke the Lenten mood of Christians throughout the ages. The nails on the cross are grim reminders of Christ's suffering and of the three crosses of Calvary. The superimposed crown of thorns impresses the Lenten theme with the suffering of God's Son. The stark simplicity of the white cross is set against the somber purple, burgundy, and orange-gold background with the clear purpose of focusing us on the cross itself as we are led toward Easter.

Those who helped to assemble the banner were Esther Craig, Edith Falkenstien, Janet Wedel, Irma Patterson, and Margaret Dittmar. Lorene Mosser and Helen Garrett used fuseable interfacing to place the cross, crown, and nails in place on the purple background.



Easter



THE EASTER BANNER IS A CELEBRATORY emblem of the Resurrection and the eternal hope of our Christian faith. Its gold metallic cross gleams faith as the ultimate symbol of new life in Christ. The white background is the symbolic color of Easter signifying the purity and fresh understanding of the fulfillment of God's promise in Christ's resurrection from the dead.

The empty cross in the Protestant tradition means we are worshiping a living Christ rather than a pathetic victim. The king's crown speaks of Christ's victorious kingship – "The head that once was crowned with thorns is crowned with glory now" – from Thomas Kelly's hymn which reflects Hebrews 2:9-10. The yellow sunrise and the rays emanating from the cross represent the dawn of a new day for history and a new life for those who are found in Christ, who is "the sun of righteousness, risen with healing in his wings." (Malachi 4:2)

Although the cross of Calvary was rough hewn wood, the gold and jeweled cross here bears witness to the biblical concept of Heaven – the dwelling of God, where precious metals and stones speak of His glory and perfection, His great worth and eternal existence. Pearls on the crown remind us of salvation, the "Pearl of great price," for which we willingly sell all we have. The lily is a perennial reminder of Easter, and the fish, a symbol of baptism and new life, was the secret password of the persecuted, underground church. The scroll and leaf design framing the piece signifies the true vine, of which we are the branches. (John 15:1, 5, 8) The butterfly emerging from the cocoon is a figure of our passing from death to life, both physical and spiritual.

This beautiful Easter banner was designed by Helen Garrett, an artist who has been a long-time member of First United Methodist Church. She is a graduate of the Kansas City Art Institute and studied at the Chicago Art Institute. Her husband, Richard, was a constant helper in the "banner projects" as he calculated, measured, and helped hang the banners Helen created. The intricate appliqué on this banner was done by Doris Nottingham, Cinda Garrison, Kim Kalin, Anita Williams, and Martha Nieder. The machine cording and satin stitching was done by Glenna Felts. Helen Garrett did the embroidery. The banner was assembled by Helen Garrett, Wahnita Henry, Anita Williams, and Lorene Mosser.

Pentecost

THE FINAL LITURGICAL BANNER REPRESENTS the brilliant flame of Pentecost. The flames of the fire burst upon the congregation reminiscent of the energy and explosive invitation of Pentecost. The banner is red, the symbolic color of Pentecost. The flames interpret the story of Pentecost and the work of the Holy Spirit on that day. (Acts 2) The differing colors within the flames symbolize speaking in tongues “about the great things that God has done!” (Acts 2: 11b)

This banner, too, was designed by Helen Garrett. She was assisted in the quilting and construction by Edith Falkenstien, Patti Mersmann, Beverly Burrows, and, again, Helen’s faithful helpmate, Richard Garrett.



Celebratory Banners



IN ADDITION TO THE LITURGICAL seasons, the church celebrates other seasons and events that provide opportunities for special banners that portray the symbolism that relates those events to the lives of the people of the church. In 1997, the Worship and Chancel Committee suggested that additional banners be created for those special celebrations in the life of the church. From 1997-2000, three beautiful additional celebratory banners were made to use for these special times in the life of the church.



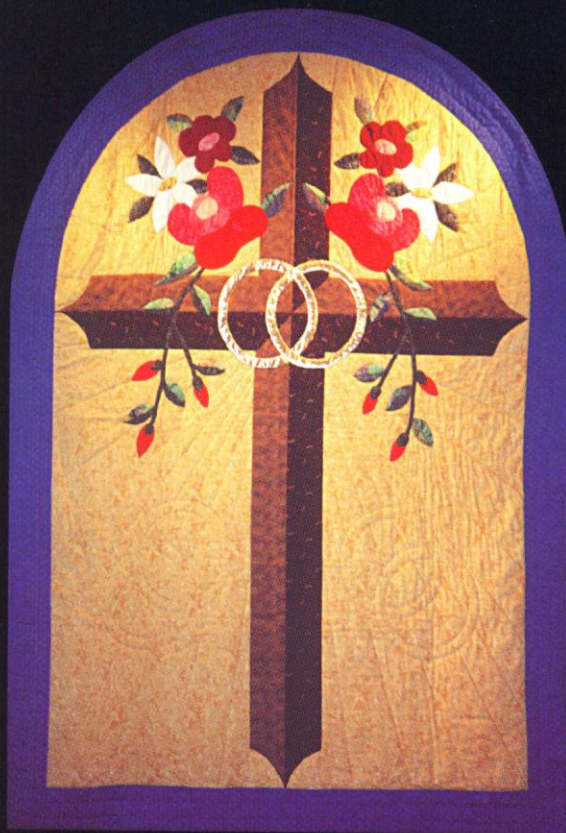
Autumn Harvest

BECAUSE WE LIVE AND WORSHIP in a special place on the globe that contributes so much to the physical nourishment of all God's people around the world, the celebration of harvest is particularly meaningful to the church in this place. In an intricate design embroidered and quilted in vivid tones ranging from pale yellow to gold and to red, this banner features the hand of God as it directs the rays of the sun, and in turn, the ripening of the golden harvest of the stalks of wheat. The hand of God symbolizes God's presence in all creation. The rays of sun gleaming from the sky promise the hope of new life and resurrection. The thousands of embroidered stitches in each head of wheat remind us of the richness of God's blessings and call our attention to the passage in John 12:24: "Unless a grain of wheat falls into the earth and dies, it remains a single grain; but if it dies, it bears much fruit." This beautiful banner was designed by Jewell Wilhite and embroidered and quilted by Lorene Mosser, Effie Simmons, and Ceola Gray. The matching paraments were made by Dorothy Monaghan. This banner was first displayed during the Thanksgiving season of 1998.

Stained Glass Cross

THERE ARE MOMENTS IN THE LIFE of the church and its people when the simple elegance of a cross speaks in tones of comfort and unity. To celebrate the beautiful stained glass in our sanctuary and to provide a banner that could be selected in lieu of a liturgical banner on appropriate occasions, several creative members of the church employed the technique of fabric bonding to design a banner that features an elegant cross that looks like stained glass. This lovely banner repeats in rich hues of sâtin the beautiful, brilliant colors of the rose window on a white satin background. The elegance and simplicity of this banner focus our attention on the cross as the central symbol of the Christian community. The banner was designed by Laura Denneker and created by the talented craftsmanship of Rachel Purvis, Beverly Burrows, Dorothy Maxwell, and Connie Robinson. This banner was first hung on World Wide Communion Sunday in 1998.





Wedding

THE FINAL BANNER IN THE CELEBRATORY series is a wedding banner. It features a hand-hewn cross in earthy tones of brown symbolizing the earthly sanctity of the marriage vows and humble treasure of human relationships in the context of Christian love. The overlapping gold wedding rings join and are held together at the center of the cross symbolizing the centrality of Christ's presence in a Christian marriage. The three trailing floral vines feature the same flowers that are found in the stained glass windows on the north and south sides of the sanctuary. The three flowers on each side represent the Trinity of the Father, the Son, and the Holy Ghost as the nurturing beliefs that sustain and bless a Christian marriage. The quilting in the background is the traditional wedding ring pattern that was used so often by the talented but humble quilters who were such important contributors to the lives of their families in our prairie culture. The background of this banner is the same gold reflected in the sanctuary stained glass windows. It is framed by the bright blue of the rose window.

This banner was commissioned by Deanell Reece Tacha and given to the church in honor of her husband, John Allen Tacha, and both of their parents, Marynell and Bill Reece, and Julius and Mildred Tacha. The dedication on the banner recognizes their long and dedicated service to the United Methodist Church and Mildred Tacha's beautiful quilts that have warmed the beds and hearts of the Tacha family. The banner was designed, created, and appliquéd by Shirley and Shirlene Wedd, extraordinary Kaw Valley quilting artists. The quilting was done by Lorene Mosser, Ida Mae Sutton, Effie Simmons, Betty Jo Miller, Connie Robinson, and Beverly Burrows. The paraments were made by Lorene Mosser. The banner was dedicated on June 18, 2000.



The Organ

THE ORGAN IN OUR SANCTUARY WAS BUILT IN 1938 by the Reuter Organ Company of Lawrence and was dedicated in recital on March 20th, 1939, by William H. Barnes, a well-known recitalist and organ architect of the day. This instrument, designed with four manuals and 44 ranks of pipes, replaced an earlier mechanical organ of 3 manuals about which little else is known. The new 1938 organ was a gift to the church, presented by C. B. and L. E. Russell in memory of their parents, Mr. and Mrs. J. B. Russell.

Over the years the organ fell into disrepair and was in need of a major overhaul. When our present organist, Dan Abrahamson, was hired in 1963, he called the problems to the attention of the Administrative Board. The church then voted to spend \$8,000 to fix the organ; thus began a 35 year process of repair and enhancement which has culminated in our present instrument of 119 ranks (over 7000 pipes). Our organ is the largest and one of the most versatile of organs in this part of the country. Over the years, work has been carried out by hundreds of volunteers who, under the direction of Dan Abrahamson, have donated many thousands of hours to assist in the work. The whole process has been meticulously recorded in an extensive logbook.

In 1982, most of the organ was removed for a thorough cleaning. Reuter rebuilt the console incorporating a solid-state electronic switching system. The 1938 oak console shell with its ornate carving was retained because it matches the lectern, pulpit, communion table, and other chancel woodwork originally constructed by the organ company.

The last major addition to the organ occurred in 1994 when a substantial memorial gift from the estate of Arlene Roberts Schaake provided the exposed flamed copper principal pipes and the polished copper trompette en chamade pipes which frame and enhance the rose window.

The organ continues to be a source of great pride and inspiration to our worshiping congregation.

SOLI DEO GLORIA!



Acknowledgments

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PastorRev. Sharon Howell
HistoryRuth Ann Paddock
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