



HISTORY OF TRINITY CHURCH

St. Louis, 1955 - 1975

• Edited by
Charlotte V. Brown



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The story of Trinity Episcopal Church in the last twenty years is not one that can be told with the detachment that characterizes Elizabeth B. Platt's history of the first hundred years of Trinity's life. The difference is not simply that there is more change today or that times are necessarily more wrenching, but rather that we stand less distant from present events, and few can speak of Trinity now without the pain and delight of intense involvement. Perhaps it can be said that the parish, in recognizing its many concerns, has woven a fabric whose complex threads do not allow for easy sorting. It is a fabric woven of commitment and celebration.

BEGINNING OF RENEWAL

The Rev. Arthur E. Walmsley, who had served Trinity on a part-time basis and as priest-in-charge, was named rector of the parish in 1955, and it was he who began the renewal which continues today.

Even during the most difficult times the women of the Altar Guild served Trinity. Then Fr. Walmsley organized the men and boys in the Brotherhood of St. Andrew, which is today the second oldest organization in the parish. For many years there had been no Sunday School program for children, but in 1957 with the help of Hilbert Morales classes at Trinity resumed.

ST. CECILIA FESTIVAL

Music had also been allowed to decline in importance in parish life. In 1955 however, Mary Gallatin became organist and choir director, an appointment which precipitated one of the many architectural changes which has occurred in the history of the building. The old choir loft in the chancel was abandoned and a raised platform and pews were installed in the rear of the church. Within a few years those pews were filled with choir members (some parishioners, some welcome volunteers from outside the church), and music regained its place of importance in the worship service. Once the choir was moved, it became obvious that the organ must be moved as well. When the Vestry could not provide money for moving and rebuilding the organ, Mrs. Gallatin and a dedicated group of friends set out to raise the funds. One of their projects was a festive evening (service, dinner, concert) to honor St. Cecilia, patroness of musicians, thus beginning a celebration which continues to be the most outstanding musical event on Trinity's calendar. The Festival of St. Cecilia, held each year on or near her day (November 22) has involved many hundreds of people since it began in 1957. Guest clergy, organists, and choirs are invited to participate in the Festival Evensong. The "music, wine

and mirth" as well as the food of the Buffet Supper have become legendary. The concerts, each of the widest scope, have presented a large variety of vocal and instrumental musicians from the St. Louis area who donate their talents to praise music through music, from Gregorian Chant to Jazz. Each concert traditionally closes with Handel's "Hallelujah Chorus" in which the entire audience participates with vigor and enthusiasm!

THE BEGINNING OF NEIGHBORHOOD PROGRAMS

Fr. Walmsley resigned in 1958 to take a position with the National Council of the Episcopal Church, and Trinity called the Rev. Anthony J. Morley to be the rector. Fr. Morley further encouraged the parish's interest in music and other arts as an important aspect of worship, and he maintained the Anglo-Catholic tradition in the services. At the same time, he helped Trinity to begin taking a harder look at its mission, especially within the neighborhood, which included many poor black families. Mrs. Jesse Abbington, a parishioner who had a great deal of experience as a school social worker, made a door-to-door survey of the immediate neighborhood. She was particularly concerned with the child population and hoped that Trinity might provide recreation for them, since no park or playground was close enough for their use. She found some 250 children living nearby and in 1961 the church began a very modest Saturday recreation program. The church maintained a definite policy not to proselytize since many of the neighborhood families belonged to other denominations. (But whenever Fr. Morley took the little boys to the bathroom, he took them through the church and taught them to genuflect!)

The Saturday programs and the "Boys Club" gave the parish a completely new insight into the neighborhood. And once these first steps were taken, the needs, especially those of the children, became much more apparent.

1961 REMODELING

One result of Trinity's neighborhood program was an increase in the number of children attending Sunday School. More classroom space was needed, so after careful consideration by the Vestry and Fr. Morley, Harris Armstrong's remodeling plan was accepted in 1961, and with an anonymous donation of \$8,000 and a loan of \$10,000 from the Episcopal Advance Fund, the work was carried out. The church was redecorated and structural changes in the chancel provided a working sacristy, clergy vesting room and a "second story" to the high-ceilinged room behind the altar. Landscaping improvements designed by parishioner Harriet Rodes Bakewell, which featured the concrete patio on the Washington Avenue side of the Parish Hall, were completed in 1962.

THE PLAY OF DANIEL

Concern for the physical setting of the church and its worship seem to be as characteristic of Trinity as its complex social mission. But equally characteristic and inseparable is its interest in celebration and pageantry. In 1958 the George Herbert Society, a literary group organized by parishioners, sponsored the performance of a Washington University production of T. S. Eliot's *Murder in the Cathedral*. This production drew a standing-room audience. And in 1961, the Society of St. Cecilia joined with the George Herbert Society to

mount a production of the *Play of Daniel*, a thirteenth century music-drama. It was presented twice at Trinity, twice at Christ Church Cathedral and three times at Webster College. As usual, many people from outside the parish joined in this project. Prominently featured as "Satraps, Soldiers, and Attendants to the Queen" were members of Trinity's Junior Choir, a group organized and directed for several years by Marietta Stacy. A newspaper review of the *Play of Daniel* said:

It was a moving and elegant production, tightly knit, firmly and smoothly paced, and above all fervently projected. As the protagonist, Daniel, Herbert Bierdemann displayed a tenor voice of silken richness and delicate lyricism . . . Also conspicuously vocal were Charles Armbruster as Belshazzar, Colin Riach as the Prince, Marietta Stacy as the Queen (she was also Musical Director), and George Benson who depicted Darius. All provided consistent satisfaction. Leon Gottfried infused the narration with considerable intensity, and both his diction and his manner were beyond reproach.

— *St. Louis Post-Dispatch*, Feb. 3, 1961

All of Trinity's activities and traditions combined to make it known as a parish which was trying to understand and fulfill many of the church's purposes for this time and place. In the words of Fr. Morley, "The questions of our age are: Who are the ministers? What are the ministries?"

NEIGHBORHOOD INVOLVEMENT INCREASES

When Missouri was selected as a "Pilot Diocese" in 1963, the Bishop chose Fr. Morley to head the program. The Overseas Department of the Executive Council assigned to Trinity a Volunteer for Missions, Donald Burnes, to assist in the ever-expanding neighborhood and educational programs. The Saturday activities had grown large enough so that in 1963 a summer program was begun on an experimental basis. In the fall an afternoon tutoring program was also started, using volunteer tutors from public and private schools and colleges in the city and county. The program, which was productive for everyone, children and tutors, began also to involve neighborhood adults. The Mothers' Club formed the nucleus of Block Unit No. 586, whose purpose was and is to improve conditions in the immediate area.

In 1964, the Rev. Andrew Kunz was sent by the National Council to Trinity, and Francis Ehrensperger, a perpetual deacon, was assigned by the Bishop. These men assisted Fr. Morley in parochial and Pilot Diocese affairs. In addition to parish responsibilities, Fr. Morley was actively engaged in the struggle for racial integration and civil rights.

Anthony Morley resigned in June of 1965 to take a position with the National Council. Fr. Kunz succeeded him as rector and held the post until he resigned for reasons of health in March 1967. Soon after, the Rev. Richard F. Tombaugh was appointed by the Bishop at the request of the Vestry to serve as "Priest-in-Charge" until another rector could be called.

The Rev. Donald McK. Williamson came from the Diocese of Tennessee to be Trinity's rector in January 1968. Fr. Williamson's tenure was characterized by a much more intensive involvement of the parish with the immediate neighborhood, and one sign of increased mutual dependence was the creation of the Westminster Neighborhood School. Stimulated by Trinity's tutoring

program, the school began in September 1969, in classroom space at Second Presbyterian Church. Also at this time the Joint Community Board was established under the leadership of the Rev. Sherman Skinner of Second Presbyterian Church and Fr. Williamson of Trinity. The purpose of the Board was the "... sharing of funds and personnel for the carrying-out of neighborhood programs." In 1972 the First Unitarian Church became the third member of the Joint Board.

TEAM MINISTRY ORIGINATES

Fr. Williamson resigned his post at Trinity in late 1969, which reinforced the feeling that Trinity Parish was an unusually complex and demanding institution. Dr. Richard Gordon, the immediate past Senior Warden, and Dr. George Benson wrote in the 1971 Annual Report of Trinity Parish:

Some years ago, Myron Taylor, then on the Vestry, pointed out that Trinity Parish was made up of over 20 identifiable groups or constituencies, none comprising more than 15 or 20 persons. Since the needs of some of these groups were virtually endless, the tugging at and fragmenting of the priest's time was particularly debilitating and frustrating.

People have been suggesting off and on for years that Trinity must cut back, yet no one then or since has been able to enforce curtailment of Trinity's concerns. So it was in this context that the Vestry declared, in the words of the canon, "the permanent absence of a rector" in the spring of 1970. With the "Godly counsel" of the Bishop, the Vestry assumed direct management of the parish.

Trinity had always been sustained in large part by the devotion and hard work of its parishioners, but for the first time, officially, the church was placed in the hands of the laity. After much discussion the Vestry presented the concept of a "team ministry" to the parish. Basically, the stipulations were that no clergyman would work more than one-half time at Trinity and that other staff members and volunteers would be responsible for the day-to-day running of the life of the parish. Fr. Tombaugh and Fr. William D. Chapman were appointed priests associate. In addition to his work at Trinity, Fr. Tombaugh has functioned as director of the Center for Simulation Studies, co-director of the Experimental Campus Ministry, and as a professor of Moral Theology at both St. Louis University and Eden Seminary. Fr. Chapman is the Director/Developer of the Joint Community Board, in which capacity he started the Educational Confederation and became its administrative officer until its full-time director was hired. Currently he serves as its director of special projects. The Rev. Barrie A. Wilson served also for two years, but because of outside commitments could not devote as much time as he felt was needed. He resigned in December 1972.

THE ORDER OF THE HOLY CROSS

Trinity's "team ministry" is still being tested, but from its inception it has attracted national attention. In 1971 Br. Cyprian William of the Order of the Holy Cross contacted the church concerning the possibility of the Order's establishing a financially self-sustaining community here. Trinity had only to supply a residence. The Brothers would obtain secular employment while carrying out their spiritual and parochial responsibilities by working as members of the Trinity team ministry, serving both the parish and the neighborhood in various capacities.

The rectory at 5156 Westminster Place had been sold in May 1969 and the \$10,000 realized from the sale invested. With the approval of the Standing Committee and the Bishop, Trinity used this money with a \$5,000 gift to purchase a house for the Order at 4532 Westminster. The Brothers arrived late in the summer of 1971 and set to work immediately. Fr. Allan Smith, chaplain to the Order, served as a member of Trinity's clergy team; Br. Cyprian William, Head of the Community, served with Yolanda Williams to head the tutoring program; Br. Nicholas was an expert liturgist; Br. Augustine worked with teenagers; Br. Joel and Br. Brian worked to establish a Block Unit in the area of the house. The Tri-Block Unit of Westminster Place is still going strong. Unfortunately, despite their tremendous help and influence, the Brothers had to leave within a year because of the national reorganization of their Order, and both the parish and the neighborhood felt the loss keenly.

During this same period, the Joint Board initiated other projects in the Central West End. Established were TWIII, a neighborhood renewal and loan fund; the Waterman Partnership, a limited partnership for purchase and management of marginal real estate properties; and C3, a redevelopment project of still uncertain future. These activities witness to Trinity's commitment to its urban neighborhood where change is endemic.

MUSIC

Change in response to need is something that occurs often at Trinity. An example is provided by the *Services for Trial Use*, published by the National Council. When it was introduced, many parishes grumbled their way through the second service, in part, at least, because the familiar musical settings did not fit the new text. Trinity's Director of Music, Helen Hendry, composed a new setting for the contemporary text, "The Trinity Mass." It is now also being used at Christ Church Cathedral, New Orleans, Christ Church Parish, Norwich, Conn., and several other parishes throughout the country.

In 1971, the Society of St. Cecilia, at Mrs. Hendry's and Mrs. Gallatin's urging, tried for the second time in its history to raise funds to buy an organ for the church. This effort was successful and a rebuilt 1902 tracker-action instrument was installed and dedicated at the 1972 St. Cecilia Festival. For Sunday services the organ is occasionally augmented by members of the "Trinity Philharmonic," which includes instrumentalists of all ages and skills.

FINANCES

Like any institution whose financial stability reflects change and need, Trinity's finances have always been complex. Its people have always pledged, and amounts have risen dramatically in the past five years. The trustees have invested the endowment funds wisely and have always allotted a sum from the income to the annual budget of the parish. The parish has pledged generously to the Diocese and in turn has received much help from the diocesan budget, especially for neighborhood programs. But there have been many recessions and depressions in the financial history of the church. Trinity experienced the turmoil and disruptions of the '60s, and for several years the parish was forced to make special quarterly appeals to members in order to come near to balancing the budget. In 1965, the format of the solicitations was changed to provide a chance for non-Trinitarians to help support the programs of the parish. First there were solicitations by letter and phone from members to

their friends, and parishioners designed a special Christmas poster and developed various projects to meet the urgent needs of a difficult period.

At the 1971 Camelot Auction the William Webbers purchased a performance by the Washington University Madrigal Singers, directed by Orland Johnson, a parishioner and a previous Trinity choir director. This performance was donated to the church and was presented at Trinity for a modest admission charge. A second concert the same evening was given at the home of Mrs. Gladney Ross (not a member of the parish, but certainly a friend). This concert was accompanied by an elegant dinner and a premium price was charged. Thus began the series of great entertainments and diverse events that have raised "outside" money for Trinity's neighborhood programs. These events, sponsored by the church or individuals for "The Friends of Trinity," have not only provided many good times but equally important, have enlarged the group of people who know and care about the parish and its activities.

In 1965 *The Living Church* magazine named Trinity a winner of its "Distinguished Congregation Award." The parish had been nominated by an out-of-town visitor who wrote:

It was one of the most inspiring experiences I have had. This is a completely integrated congregation that truly lives in its church. The expression of their hearts is visible to all in their preparation for the Holy Eucharist, from the youngest to the oldest — also in their concern for each other.

These words fall sweetly on the ears of the members of Trinity Parish, for its past as well as its present reflects complexities which the Eucharist heals.

FATHER MASON JOINS CLERGY TEAM

Like every other congregation, Trinity has lost members who disapproved of some person, or policy, or change, or direction taken, or who felt some need unfulfilled. For years many members of the parish felt that among those unfulfilled needs was the presence and experience of a black clergyman to give a clearer expression to its integrated congregation and to add another dimension to the church and its neighborhood work. At the 1972 parish meeting a committee was appointed and charged to find a black priest to be a member of the clergy staff. After a long and careful search the Rev. John E. Mason was called from Cincinnati. In February 1974, he joined the "team." In addition to having served in the parish for seventeen months (and having been acclaimed by the Vestry "the best thing to have happened to Trinity during the past year"), Fr. Mason works as a part-time staff member for the Joint Board and as a temporary part-time member of the staff at Christ Church Cathedral.

REFURBISHING

Many things have changed many times in these twenty years. Perhaps the most visible are the physical changes brought about by new needs, new priorities, new external and internal conditions. Twenty years ago the church could be, and often was, open 24 hours a day; now we have a system of locks and burglar alarms. A careful reading of the reports of junior wardens and property committees over these years shows a catalogue of crises and triumphs. How many times was the plumbing repaired, did the furnace break down, did the roof leak, did the carpet need replacing, was the confessional moved? But

now after the long awaited, triumphant remodeling of the kitchen has been completed, we are currently completing a splendid redecoration of the church proper.

In 1971 a substantial contribution from Rozene McClelland in memory of her mother, Eva Johnson, provided the impetus for the parish to study a redesign of the nave and the sanctuary. Fr. Tombaugh helped the congregation verbalize, visualize and discover its needs and desires in the light of tradition and present usage. Perhaps one of the first major changes agreed upon was that the priests should face the congregation for the celebration of the Eucharist.

Mrs. McClelland's gift was still untouched when, at her own death two years later, more memorial gifts made possible a serious consideration of new furniture and the replacement of the sadly deteriorated Stations of the Cross along the side aisles. After Harris Armstrong's death a specific fund for that purpose was begun. When it was suggested that the bank balance remaining from the George Herbert Society be used toward the new stations, Mrs. William Chambers, the only member of the George Herbert Society remaining at Trinity, wrote:

Using the George Herbert money for the Stations of the Cross sounds like the completion of a dream. We had always planned that the George Herbert money would be used for some permanent furnishing of the Church. We . . . had actually talked of commissioning someone to make sketches toward permanent stations. When the disruptions happened in the '60s, of course these plans were set aside as indeed was the George Herbert Society.

I thoroughly believe that the church is the perfect setting for significant works of art provided they are worthy of their home; and if these Stations are as beautiful as they sound they will be a great addition to Trinity and to the continuity of generations past, present and future.

The cast bronze Stations of the Cross were commissioned by the Vestry and were executed by Lawrence L. Marcell. They were installed in the church for Holy Week, 1975, and are being dedicated by the newly ordained Bishop William A. Jones on Trinity Sunday, May 25, 1975, the day formally celebrating the 120th anniversary of Trinity Parish.

The history of the last twenty years makes clear that Trinity Parish is multi-faceted and complex, just as the concept of "team" at Trinity is multi-faceted and complex. The team is not just those men whose title is "Father" or members of the paid staff, but all of the parishioners as well. The recognizable, visible members of the staff are the links to parish interest groups who are in turn connected and integrated by the Vestry. As one comes to know the parish one is struck by the extraordinary opportunities such a concept provides just as one is struck by the openness with which it embraces conscientious dissent.

Perhaps our built-in disorder, which we find stimulating, although sometimes annoying, is too much for all of us for very long. Yet, review of the Parish records shows that . . . (some) . . . goals have been achieved and one senses increasing understanding of a complex way of doing complex tasks in a troubled, complex world. Trinity appears to lend strength and support to most, and Trinity does accommodate a broad diversity of persons, skills and outlook. One cannot deny that our process will generate a certain amount

of turmoil and anxiety. While this can be viewed as Trinity's driving force, there will always be a great temptation to return to a simpler style, where someone else handles the problems. The point is, what we *are* represents and focuses a Christian tension, and it will never be easy to accept. THY will be done. (Annual Report, January 1972)

These words, which reflect not only the parish feeling but also the nature of its life are evidence of its commitment to the complex urban community in which it lives. This commitment is one of support and celebration that draws its strength from the Good News it shares.

Editor's Note: Trinity's history is enriched by the contributions of so many parishioners — past and present — that it is impossible to give credit by name to all those who through the last 20 years have given so much to the life of this parish. Clergy and parishioners who are mentioned by name are those identified with a change of direction, the inception of a new program or some other significant milestone in the history of the parish.

RECTORS OF TRINITY CHURCH, 1955 — 1975

Arthur E. Walmsley	Priest-in-Charge Rector	June 1953 - 1955 1955 - 1958
Anthony J. Morley	Rector	1958 - June 1965
Andrew G. Kunz, Jr.	Rector	June 1965 - March 1967
Richard F. Tombaugh	Priest-in-Charge	March 1967 - January 1968
Donald McK. Williamson	Rector	January 1968 - November 1969
Richard F. Tombaugh	Priest-in-Charge	November 1969 - May 1970

April 1970 — Team Ministry Declared

Richard F. Tombaugh	Priest Associate	April 1970 -
William D. Chapman	Priest Associate	April 1970 -
Barrie A. Wilson	Priest Associate	September 1970 - December 1972
John E. Mason	Priest Associate	February 1974 -

PERMANENT MEMORIALS IN TRINITY CHURCH

Wooden cross, burnt, encased in brass in 1883, first Episcopal cross used in St. Louis.

1865 In memoriam by
W. H. Thomson

Silver Paten

1872 Inscription: *Glory to God in the Highest
Alleluia
Easter Day 1872 Thank Offering
Trinity Church, St. Louis, Missouri*

Silver Chalice

1872 Inscription: *Drink Ye All of This
Easter Day 1872 Thank Offering
Trinity Church, St. Louis, Missouri*

Large Brass Pitcher

1871 Inscription: *In Memoriam
Katie Standage who entered
into rest Easter Even A.D.
1877, AE 19 years*

Lavabo

1880 Inscription: *In Memoriam, Jane Fimister
1880
Trinity Church, St. Louis*

Brass Cross covering burnt Wooden Cross

1883 Inscription: *In Memoriam
Margaret Foote Thomson
died April 15, 1863
Margaret Larkin Thomson
died April 29, 1864*

Brass Cross (solid)

1886 Inscription: *Charles Franklin Robertson
Third Bishop of Missouri*

(Bishop Robertson, technically the Second Bishop of Missouri, served also as Rector of Trinity Parish from November 1872 to March 1875. He died May 1, 1886.)

Baptismal Font

1890-1 Inscription: *To the Glory of God and in
Loving Memory of Charles
Robertson Wilson*

Prie-Dieu			
1890-1	Inscription:		<i>In Memory of Linette Zeigler</i>
Brass Eagle Lectern			
1891	Inscription:		<i>In Memoriam, April 7, 1891</i>
Brass Lectern (small)			
1892	Inscription:		<i>In Loving Memory of Harriet Mason March 9, 1877 - May 2, 1892</i>
Bread Box			
1892	Inscription:		<i>In Memoriam William Heaward Pritchardt Cheetham December 14, 1892</i>
Marble Altar			
1892	Inscription:		<i>The Propitiation for our Sins To the Memory of Florence and Isabelle Manny, 1892</i>
Pair of Brass Collection Plates			
1894	Inscription:		<i>Presented Whitsunday 1894 in Loving Memory of Samuel McCullough Sides and Alice Maude Sides</i>
Oak Chair			
1899	Inscription:		<i>In Loving Remembrance of Harriet M. Tuttle 1841 - 1899</i>
Credence Table			
1908-9	Inscription:		<i>Women's Guild St. James Memorial Church January 1908-9</i>
Marble Plaque in Narthex			
1924	Inscription:		<i>Charles Christian Curtice, October 7, 1924 Senior Warden 1894 - 1924 A Faithful Servant of God</i>
Aumbry			
1928	Inscription:		<i>AMDG John Philip July 8, 1927 - December 31, 1928</i>

Gold Chalice and Paten, Alms Box, Oak Bench in Sanctuary

Easter, 1935 Inscription: *In Memoriam Sarah Ellen Stewart
I was glad when they said unto me
we will go into the house of the
Lord*

Stained Glass Window, SW Corner of Nave

1935 (Given in memory of Lee Orcutt. The window includes
a head of St. Francis, reputed to be a fragment from a
window of the cathedral in Reims, France, and brought
to this country after World War I.)

Easter Memorial Window

1935 (Formerly at east end of church, since removed and
installed at St. Andrew's, Kansas City.)

In memory of Lulie Simmons, by her brother, E. C.
Simmons.

Plaque in Narthex

1935 Inscription: *This church was erected in loving
memory of a very dearly beloved
Daughter whom God called to
eternal life. July 29, A.D. 1891,
Julie Simmons aged 16 years.
Daughter of Edward C. and
Carrie W. Simmons.*

Bell in the Church Tower

1936 Inscription: *AMDG in Memory of James
and George. My name is
Paul. I am given that I may
open my mouth boldly to
make known the mystery of
the gospel of which I am an
ambassador in bonds

Cast by Stuckede & Bros.
St. Louis, Mo. 1936*

Silver Chalice and Paten

1948 Inscription: *AMDG Mary July 4, 1868 -
October 9, 1929
Moses Aaron, March 1, 1860 -
September 17, 1948*

Silver Tray

1951 Inscription: *In Memory of Clarence S.
Johnson
March 20, 1952*

Crucifix in Working Sacristy

1958 Inscription: *In Memoriam Daniel L. Ashby
1868 - 1958*

Sanctuary Lamp

1960 (In memory of Rebecca Casey Quinton)

Parish Hall

1961 Inscription: *This Parish House is dedicated
in loving memory of:
Leslie Aglar, Charles Conners,
J. Boyd Coxe, Fred Dilg,
Sophia Dilg, Beva Dunbar,
Alfred Frampton, Clement
Frampton, Eleanor Frampton,
Rosamund E. Frampton,
Sidney Frampton, Sara Quimby
Gale, John Bannister Gibson,
Kate Hall Gibson, Marion
Thompson Gratz, Mary A.
Gunnarssohn, John A. Harrison,
Metta F. Harrison, Belle Hauser,
Elise Hauser, Ruth Kawell,
William Swanston Jamieson,
Frances Kerchoff, Harry Leeper,
Mary Alice Lienesch, Marion
Hutcheson McGraw, Terrence V.
McMurray, Edward Morris,
Antoinette C. Pettes, Thomas P.
Pettes, Chester Weaver Rese,
Ross Marshall Robertson,
Ferris Seely, Catherine E.
Siebert, Judith Lynn Stephenson,
Mary O'Connor Thomas, Brady S.
Thompson, Alice P. Thompson,
Annie Lou Thomson, Elizabeth
Morris Tubbs, Amanda Adams
Tracy, Thomas Ewing White,
H. Miles Williams, Jr., Hugh
Latimer Willson, Alma W. Woltjen,
Minnie M. Zinke.*

Bench in Sanctuary

1962 Inscription: *In Memoriam
Arthur Norman Magnan
1885 - 1966*

Altar Rail

1962 Inscription: *In Memory of Jesse Matthew
Abbington 1903 - 1962*

Brass Collection Plate (large)

Date Unknown Inscription: *In Memoriam
John J. Hodgen, M.C.*

Marble Lectern (in south wall of Sanctuary)

Date Unknown Inscription: *In Loving Memory of
Mabel Mary Hulse*

Funeral Pall

1970 (In memory of Samuel Davidson)

Rebuilt Organ

1971 Many donors - but special memorial gifts in memory
of Benjamin Lewis, Mamie Woods, William Lorick,
George D. Stout, John and Ruth Chapin, Philip Cloud.

Viaticum

1971 (In memory of Clifford Turner)

Bell Stop on Organ

1972 (In memory of Patricia Evans Smith)

Silver Chalice and Paten

1972 (In memory of Emily Davis Mouw)

Oil Stock (for Unction)

1974 (In memory of William Blakely)

Stations of the Cross (cast bronze)

1975 In Memoriam

Viola Hansen Allen, Harris Armstrong, Terrell
Truman Carter, Mabel Damm, Ida Mae Daugherty,
Elizabeth Gehlman Frazee, L. E. Gallatin, Nellie
Kerchoff Hansen, George Herbert, Rozene J.
McClelland, Samantha Jane Ross, Nancy M.
Schneiders

In Honor of

Charles W. Kelley, M.D.

In Thanksgiving

For the ministries of:

The Rev. William D. Chapman, The Rev. John E.
Mason, The Rev. Richard F. Tombaugh

For the ministries of:

The Rev. George Anthony Hoeltzel, The Rev.
Donald McFayden, The Rev. Russell E. Murphy

In Thanksgiving

Two anonymous gifts

