

The Language of our Church, space and furnishings (1/3)

Spaces within the Church

Chancel

The chancel is the front part of the church from which the service is conducted. The chancel is usually on an elevated platform, often incorporating a symbolic three steps up from the nave. The words chancel and sanctuary are often used for the same space. Trinity's chancel has the kneeling rail and three traditional steps to the altar.

Narthex

Narthex is the term for the foyer or entrance to the church. Trinity has two main entrances into the church, the original east narthex and the newer south entrance. Entering the narthex helps us begin to prepare for worship. It is the physical starting point for our worship.

Nave

Nave is the architectural term for the place where the congregation gathers for worship. The term nave derives from the Latin 'navis', meaning "ship," it may have been chosen to designate the main body of the building because the ship had been adopted as a symbol of the church.

Sacristy

The sacristy is the room in which communion vessels, church linens and liturgical supplies are kept. Trinity's sacristy is to the left of the congregation when viewed from the Nave. Trinity's sacristy also includes our sound and recording system.

Liturgical East

The direction that the congregation faces during worship is called 'liturgical east' regardless of the actual compass direction. This harkens back to the ancient practice inherited from Judaism, of facing Jerusalem during prayers. In Matthew 24:27, Jesus says, "As the lightning comes from the east and

shines as far as the west, so will be the coming of the Son of Man." Ezekiel 43:4 also speaks of God's presence as arriving from the east.

Symbolically, a person who enters the church goes from the west to east. This symbolizes going from the evil of the present world to Christ and the glory of the New Jerusalem to come.

Trinity's structure, like many churches for very practical site reasons, is built east to west. We appropriately speak of Trinity's altar being at the 'liturgical east' of the church.

From the 2016 Committee:

The Language of our Church, space and furnishings (2/3)

Furnishings within our church

Cross

The cross is displayed in a central place in the church chancel; a reminder that Jesus Christ death and resurrection is the center of the Christian faith. In some Lutheran churches a figure of Jesus is displayed on the cross, reminding worshipers of His atoning sacrifice. In those cases, it is called a Crucifix. In other Lutheran churches the cross is shown 'empty' as a reminder of Christ's Resurrection. The cross is a reminder of our own sin and need of redemption; it provides the context for Christian worship. Trinity's cross shows traditional symbols for the Trinity; the hand of God the Father as creator, the Holy Spirit as a dove, and the cross of Christ tied together with the triangle.

Wall Altar/High Altar

The altar in Trinity is a wall altar. Wall altars have been popular in churches since Medieval times. The Pastor and the congregation face the altar and the cross, to offer prayers to God. The Pastor turns and faces the congregation when he is speaking as a servant of God, offering forgiveness and consecrating the bread and wine. An altar reminds

believers of Jesus' self-sacrifice as the Lamb of God. Trinity's altar has the ancient Greek initials for Jesus carved into the front, IHS.



Communion Table/Free Standing Altar

In Trinity, we bring out a portable table for the Lord's Supper. When the Communion Table is

present, then the wall altar might more appropriately be thought of as a High Altar and the communion table as a free standing altar. A table is a reminder of Jesus' invitation to participate in the Lord's Supper.

The Placement of the Altar

Historic research and a revival in reformation studies have led many Lutheran congregations, when they have the opportunity, to bring the altar away from the chancel wall. The free standing altar is not new, but rather a return to the pattern of the house churches, before Christianity was legal in the Roman Empire, and the early church, after the conversion of Emperor Constantine.

During the middle ages, altars in churches were placed against the chancel wall. This was done from a mistaken belief that Christ's body and blood were being offered again each time the Lord's Supper was celebrated. This belief neglected the understanding that Jesus accomplished our atonement once-for-all, on the cross of Calvary and that the Lord's Supper is a distribution of the benefits through Jesus' body and blood in which we receive forgiveness, eternal life, and salvation.

Baptismal Font

The position of the baptismal font is very symbolic, reinforcing that baptism is the entrance to the Christian life. Because of this important symbolism,

some Lutheran churches will locate it in the narthex if the space is large enough for congregants to participate in baptism. Others, locate it inside the nave doors, or, like Trinity, locate it front and center of the congregation in the chancel. Some Lutheran churches keep water in the font and encourage members to dip their fingers in the water as a reminder of their baptism when entering church or coming forward for Communion.

Pulpit

The pulpit is used by clergy to read the Gospel and to preach the sermon. Accordingly, the side of the church it is positioned on is called the Gospel side. Our pulpit has a cross and an open Bible carved into the front.



Lectern

The lectern is used by lay readers for the Old Testament and epistle lessons. Accordingly, the side of the church it is positioned on is called the Epistle side. Our lectern has a stylized Fleur-de-lis carved into it, representing the Trinity. The Fleur-de-lis is a nice visual tie back to the designs in our lovely windows.



Position of the Pulpit and Lectern

Traditionally, the pulpit is on the left and the lectern is on the right as viewed from the nave. Trinity has switched those sides, and although it is not right or wrong, it is interesting to note this difference. This may have happened originally in Trinity for very practical purposes, as the Pastor's office, prior to the 1964 renovation was on the right side of the church, when viewed from the nave.

Altar Rail

Our altar rail was also part of the 1964 remodeling. The rail is accented by three crosses at each of the sections. This same design is repeated on the railing along the steps in the newer south entrance.

Paraments

Some of the chancel furniture, such as the altar, lectern and pulpit, may be adorned with decorative linens called paraments. Paraments enhance our worship and provide a powerful visual reminder of the Lord's love and mercy. The background color usually indicates the season of the church year, and one or more symbols displayed on it are a reminder of the general theme of the season.

Purples, grays and blues are used for preparatory or penitential times, such as Advent or Lent. White and gold are used for joyous events, like Easter and Christmas. Flame red is used for occasions relating to the Holy Spirit, such as Pentecost or ordinations, as well as Holy Week or commemoration of

Christian martyrs. Red is often used for church dedications and anniversaries.

Green, the parament color seen most often, symbolizes the need for spiritual growth. It is used in the seasons after Epiphany or Pentecost, also known as "ordinary time."

Flags

The United States flag began appearing in Lutheran churches during World War I, as a sign of patriotism, especially for congregations who worshiped in German. Now days, it is a way to honor and remind ourselves of those who have or are serving in the armed forces, and in respect for those that made the ultimate sacrifice for their country. Trinity prominently displayed the flag at the dedication of Trinity in 1917 over the front entrance to the church, nine days after WWI was declared. At a congregational meeting in 1918, the members agreed to place the flag in the narthex.

The Christian flag was first designed in 1907 and became popular in many churches around 1940. The ground is white, representing peace, purity and innocence. In the upper corner is a blue square, the color is emblematic of heaven, the home of the Christian; also a symbol of faith and trust. In the center of the blue is the cross, the symbol of Christianity: the cross is red, representing Christ's blood.

Both of our flags are properly placed outside the chancel. Whether to include or exclude flags is a congregational decision.

Pews

Originally, Christians stood for worship. The pew, a long, backed bench upon which congregants sit, was an innovation of western medieval Christianity. Our pews were new for the 1964 renovation and have crosses carved in them on the ends.

The language of our church space and furnishings, (3/3)

Candles

Candles in the chancel remind us of God as our creator and source of light (Genesis 1:3). They point us to God's Word as a lamp to our feet and a light to our path (Psalm 119:105). They can also serve as a reminder that we, too, are called to be Christ's light in the world.

Eucharistic lights

The two candles placed on the altar are often referred to as "Eucharistic lights." They remind us that Jesus is both God and Man. Eucharistic lights are lit when the Lord's Supper is a part of the service.

Office lights

Trinity has two, seven candle candelabras, one on each side of the altar. These candles are sometimes referred to as "office lights." In Scripture, seven represents the number of completeness. In seven days God created the world and rested. The first chapter in Revelation refers to the sevenfold Spirit, to seven stars, and to the seven churches in Asia to which the revelation is addressed, represented by seven golden lampstands. Also, In the Old Testament, God instructed that a seven branched lamp stand be placed in the tabernacle, burning continually. The light symbolizes the all-seeing presence of God and the revealed truth of God, which enlightens our lives. Our office lights (candelabras) are lit during worship.

The Paschal Candle

The Paschal candle, or Christ Candle, is the largest candle in the worship space. The term "Paschal" comes from the word Pesach, which in Hebrew means Passover. The Paschal candle will usually display several symbols: the cross, the Greek letters alpha and omega, the current year representing God in the present amidst the congregation, five grains of incense (often red) embedded in the candle to represent the five wounds of Jesus.

Trinity's Paschal candle shows a cross, Alpha and Omega, five gold buttons to represent the wounds of Jesus and palm branches. Our Paschal candle is lit during the Easter season, at baptisms and for funerals.

In the medieval church, Paschal candles often reached a stupendous size. The Paschal candle of Salisbury Cathedral was said to have been 36 feet tall! Today, in the United States most Paschal candles are 3-4 foot tall.



Caring for the chancel

Trinity's candles are actually holders filled with a special oil so as to eliminate smoke damage in the church. Church candles are also very expensive. Using the refillable candles saves money, eliminates wax dripping and are a more reliable light.

The meaning of the LCMS logo cross



A logo is a graphic symbol to help people visually identify with a group. We use the Lutheran Church Missouri Synod logo cross to identify our church with other congregations within LCMS.

The logo cross of the Lutheran Church — Missouri Synod is comprised of three crosses in one. It declares that “we worship one God in Trinity and Trinity in Unity.”

The top and left arms of the crosses reach upward toward God in prayer, open to receive God’s grace. The bottom and right arms of the crosses reach downward, open to embrace the world with God’s love.

The twelve individual sections of the LCMS logo cross remind us of the twelve tribes of Israel in our OT and the twelve apostles in our NT. The four

arms of the cross appear to be in motion as we proclaim to the world what God’s love through Jesus Christ means to us, spreading the Gospel to the four corners of the world.

The LCMS logo cross was introduced in 1984.

Source:<http://wittenbergtrail.org/profiles/blogs/meaning-of-the-lcms-cross>

Can you find all the logo crosses in Trinity?

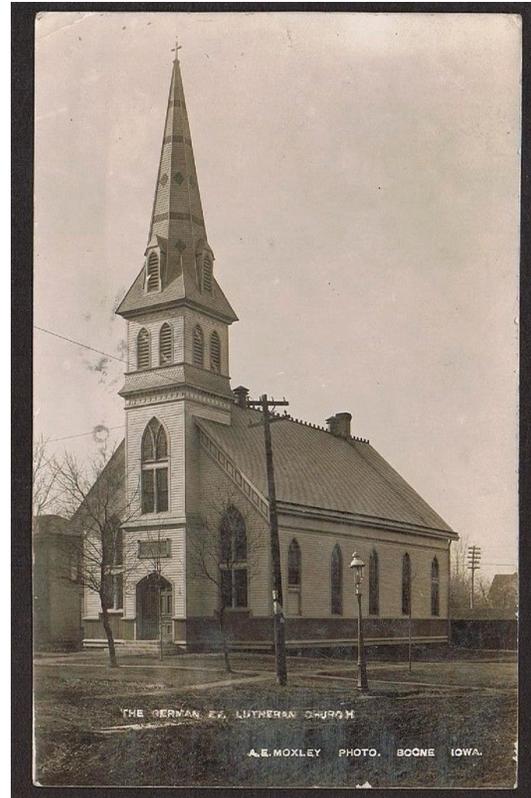
We have a large metal logo cross mounted on the outside east entrance of the church. This was a donation in 1987 to the Glory of God from memorials to the Grabau family in memory of Raymond Grabau, Jim’s dad.

The wooden logo crosses inside our church were made by Ed Heldt. These include a five foot cross in our south entrance, a 24 inch by the baptismal wall, and a 24 inch in the lunch room. A 17 inch logo cross by the north entrance was made by Ed for the Porter family in memory of Ron Jackson, a Trinity custodian. Ed decided to try making the logo crosses when he saw one in the synod district office in Columbus, Nebraska. He began making the crosses in 1992, before ‘retiring from cross making’ after having made 425. His crosses range in sizes from 5” to 8’6”. The 17” was his most popular size. He used walnut, oak, cherry, and pine. Each cross is signed on the back. His crosses are in 36 states and Mexico, as part of a missionary trip.

Headlines and article from the Boone Republic Newspaper, Daily Edition, Thursday Evening Aug. 12, 1915



The article continues:
About 12:20 o'clock Thursday noon a fire was discovered by Fred Erbe son of the Rev. Otto Erbe in the belfry of the German Lutheran church at 12th and Boone Streets. The fire company was called at once and when they arrived flames were shooting out of every side of the tower. The fire was a mystery as the windows were protected by wire netting to keep birds from building nests and it was said the electrical wires were in first class condition. The only explanation for the fire is that the insulation on some wire that was not noticed burned off and set the tower afire. It was very



Post card photo of German Ev. Lutheran wooden framed church prior to fire. AE Moxley photo.

hard to get at the flames, and they gained considerable headway before the fire company was able to control it. For a time it looked like the steeple would topple over onto the parsonage just south of it, but this did not happen. Perhaps the greatest loss was the pipe organ which had just been installed at a big expense, and which was situated under the steeple. This was damaged by water and some of the pipes were affected by the fire. Luckily the fire did not spread to any other part of the building or the whole structure would have been gone as it is a wooden building. The entire loss is covered by insurance. (End)



Photo of church on fire, donated by Walter Ehler

Insurance on the Wooden Church

Unfortunately, the entire loss was not covered by insurance. Three trustees of the church – John L. Goepfinger, Peter M. Magnussen and Detrich Grabau sent letters to the two insurance companies the day of the fire. The Home Insurance Co. in NY insured the interior of the church for a total of \$1,500 and was notified that the fire “caused practically a total loss to the pipe organ and bell, causing damage to pews, carpets, matting other effects contained in the church building”. The Wisconsin Church Mutual Fire Insurance Association in Merrill, Wisconsin was informed that “the steeple and belfry are practically destroyed. All of the roof will have to be replaced, plastered, papering, glass, etc. show damage and loss.”

The Organ

Of grave concern was the loss of the organ. The William Schuelke organ was built during ten weeks in 1903-04 in Milwaukee, Wisconsin, at a cost of \$1,375. The organ was described as having “decorative front pipes of gold leaf, blue and aluminum, and an organ case of natural oak to match the white and gold leaf altar.”

The Wangerin Weickhardt Co. company assessed the damage to the organ. The company carefully documented all the necessary repairs, noting the removal, restoration and reinstallation would cost \$2,595, considerably more than the \$1,500 insurance policy.

The damaged organ was sold to another Iowa Lutheran church, where it was totally destroyed by fire a year later.

The church becomes a school

The voters chose to move the burned wooden church to the west end of the lot, repair it, use it for services while the new church was under construction, and then later for a school and parish hall.

A new insurance policy of \$3,000 was taken out on the old church after it was moved and while it was under repair. The premium was \$6 for a three month period.

Contracts for refinishing pews and redoing the exterior

On October 19, 1915 the church entered into a contract with W. A. Burrell, to restain and varnish the pews; 22 pews @ .60 each, 13 @ .40

each, 5 at \$1.10 each and 4 @ .50 each for a total of \$25.90. Five pews were badly burned and replaced.

Fritz Wulf, a local builder and contractor took on the repairs to the exterior structure of the church and completed the work for \$1,411.76. The steeple and belfry were not replaced.

In building, maintaining and updating churches, it is helpful to begin with a review of the existing church history, church style and symbolism. It is also important to understand the function of the space; this helps make design decisions that maintain a sense of proportion and harmony that work for the congregation and to the Glory of God. This is the first in a series of articles that we hope will help us with ongoing conversations at Trinity.

Trinity Lutheran Church is a wonderful example of Classical Revival style architecture. Classical Revival describes Western architecture that combines details from Greek, Roman and Palladian styles, and was built during the late 19th and early 20th century. Classical Revival style is always formal and monumental in design.

Why would Trinity choose a Classical Revival style for their church?

There are at least three reasons that come to mind. Of all the civilizations that have come and gone in world history, none has been as influential on our American culture as Ancient Greece. In everything from democracy to philosophy and from competitive athletics to art and architecture, we experience the influence of Greece every day. Greek architecture was serene and symmetrical in nature. The Romans admired the Greek architecture and adopted it for their own, adding to it the systematic use of the arch. American architects and the public wanted the buildings of the new republic to be breath-takingly beautiful while expressing a quiet, serene grandeur. The order, simplicity, stability, clarity, beauty and reason of a free nation are reflected in the Classical Revival style. When you think of Trinity's physical structure, think of order, simplicity, stability, clarity, beauty and freedom!

A second reason was the strong influence of the 1893 Columbian World Fair in Chicago. The World's Fair influenced architecture and urban planning in this country for almost 40 years after the fair. More than 27 million visitors attended the six month run of the World's Fair. Media coverage of the World's Fair was intense, and many lowans

visited the fair. The exposition covered more than 600 acres and featured nearly 200 new, temporary buildings, of the Classical Revival style. A college English teacher named Katharine Lee Bates visited the World's Fair and was so inspired by the white buildings that she referenced them as "alabaster cities" in her poem "America the Beautiful". Trinity's church architect, William C. Jones (1868-1930), was a young architect in Chicago at the time of the fair. He worked on designs of the buildings within the fair. Like other architects of this time, Jones was strongly influenced by the classic styles. When you think of Trinity's physical structure, think of America the Beautiful!

These two reasons, combined with the fire at Trinity in 1915, encouraged the congregation to choose a stone structure. Boone had many brick and stone masons in the community. Some of them might have been inspired or even worked on the World's Fair buildings. When you think of Trinity's physical structure, think of practical people building a secure future!

Classical Revival architectural features on Trinity 2/2:

- Two-story front with full height Tuscan columns (non-fluted) supporting a front pediment gable (triangle); similar gable on the north side



Close up of top of Tuscan column

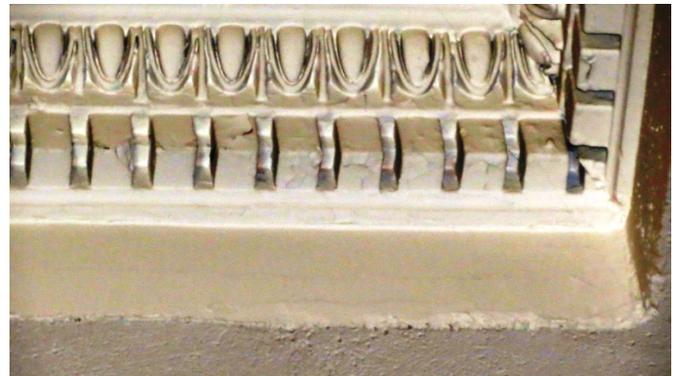
- Pilasters (flattened columns) at the corners of the building exterior, also repeated around exterior and interior of the church.
- Symmetrical façade with front entrance.
- Front door with identical windows on both sides and a rectangular transom above the door.
- Decorative lintel above the front door transom.
- Cornice lines emphasized with wide band, around the top of the entire building.
- Palladian windows on the north and south. Palladian windows are a grouping of three windows with the center window being

larger with a central arch, and two shorter rectangular windows on either side.



North side: Palladian windows, eyebrow detail, pilasters, cornice

- Eyebrow detail above the Palladian window
- Dentil (tooth like) and egg and dart molding around the dome of the nave.



Egg and dart- top, dentil - bottom

Pictures of **Trinity's original interior** show stenciling, moldings, interior columns, dramatic arches, decorative corner brackets on square columns, and a pediment in the sanctuary supported by round columns housing the wall altar. All of these were consistent with the original Classical Revival style.

Bas relief sculptures (low reliefs) are often featured in Classical Revival architecture. Appropriately, the bas relief of the Last Supper, removed from the original altar during the renovation of Trinity in the mid 60's has been mounted in the narthex. The southern entrance features the contemporary bas relief memorial.

Proceeding into the church

When you approach Trinity by the exterior steps to the east entrance, there are seven steps. Seven is thought of as a holy number; the seven days of creation, of completion, of rest and the Sabbath. As you enter the narthex, there are five steps from the front door to the nave of the church. The number five signifies the grace we experience from Jesus. The number five is tied to the miracle of feeding the five thousand from the five loaves and two fishes.

Trinity's architect – William C. Jones

William C. Jones designed our current neoclassic stone church back in 1916. He also served as contractor of all major services. He was paid \$504.24 for his services. We are fortunate to have his original blueprints for Trinity in our archives, as well as some of the paperwork related to payments made to the architect and the builder.

William C. Jones (1868-1930), a Chicago architect and member of the Chicago Institute of Architects, was born in Cincinnati, Ohio. In 1890, he moved from his hometown to Chicago and became associated with the well-known architectural firm of Holabird & Roche. The Holabird and Roche firm started in 1880 and continues today as Holabird and Root. This firm employed a large number of architects at the time of Jones' employment and is considered to have had a great impact in the Midwest with projects that ranged from tombstones to churches, and from skyscrapers to entire industrial complexes. While working with the firm, Jones took part in the design of buildings within the 1893 World's Fair.

Around 1895, Jones left Holabird and Roche and began working with architect Gilbert Marshall Turnbull (1856-1919), in the firm of Turnbull Jones. Gilbert Marshall Turnbull was trained as a carpenter and contractor in Iowa, and went on to become an architect around 1890. He and Jones designed homes, stores, schools, government buildings, churches and

factories. Two churches in Waterloo, Iowa, designed by Turnbull Jones, have design connections to Trinity. The First Congregational United Church of Christ was built in 1907 and has large, drapery art glass pictorial windows from the H.M. Hooker Company. The Grace Methodist Episcopal Church is neoclassic in design, and built c. 1911.

Working under his own name, Jones designed several hundred churches in the mid-west, as well as post offices, hotels, private residences and other commercial establishments. Two of those churches, although designed for larger congregations, are of special interest to Trinity since they are similar in design and were built around the same time as Trinity. Both are First Church of Christ Scientists buildings, one in Kalamazoo, Michigan, 1913 and the other in Rock Island, Illinois, 1915.

Preceding the designing of Trinity, Jones was involved in securing the contract and completing the building of St. Paul's United Methodist Church, 1914, in Cedar Rapids, Iowa. Originally designed by the very famous architect, Louis Sullivan, Jones was hired to modify the plans and finish the building within the agreed upon budget. This resulted in Jones cutting many of Sullivan's decorative details. Changing the design of the famous Sullivan cast a shadow on Jones career within some architectural circles. However, his commitment to "staying on budget" appealed to the frugality of the Midwest and may have increased his popularity and influenced Trinity's congregation decision to choose Jones as architect. Our Trinity church was built and originally furnished

at a cost of \$34,007.59. The treasurer reporting all bills paid before the dedication.

The builder – William J. “Zitt” Zitterell

William J. Zitterell (1860-1932), the son of a German immigrant, was a building contractor who moved to Webster City from northeast Iowa in 1896. The W. J. Zitterell construction firm had projects all over Iowa ranging from homes to governmental buildings. The company also expanded to neighboring states, through its work with the Illinois Central railroad. This expansion also allowed the company to have an office in Chicago.

Examples of Zitterell’s work in Webster City, Iowa, include the Kendall Young Public Library, the William and Hattie Zitterell House, and the 1919 Sales Pavilion and Stock Barn. He also built several commercial buildings in Boone, including the Boone National Bank 1907, the I.O.O.F. Building in 1916, and the adjacent Rocho Building in 1916. Having men and workers on the ground allowed him to bid other projects and be very competitive. The quality of workmanship by this contractor is echoed in the exemplar construction of Trinity. Zitterell contract award for Trinity was \$21,101.42.

National Register of Historical Places

Several of Jones’ and Zitterell’s buildings are listed on the National Register of Historical Places for their architectural significance.

Trinity's cornerstone

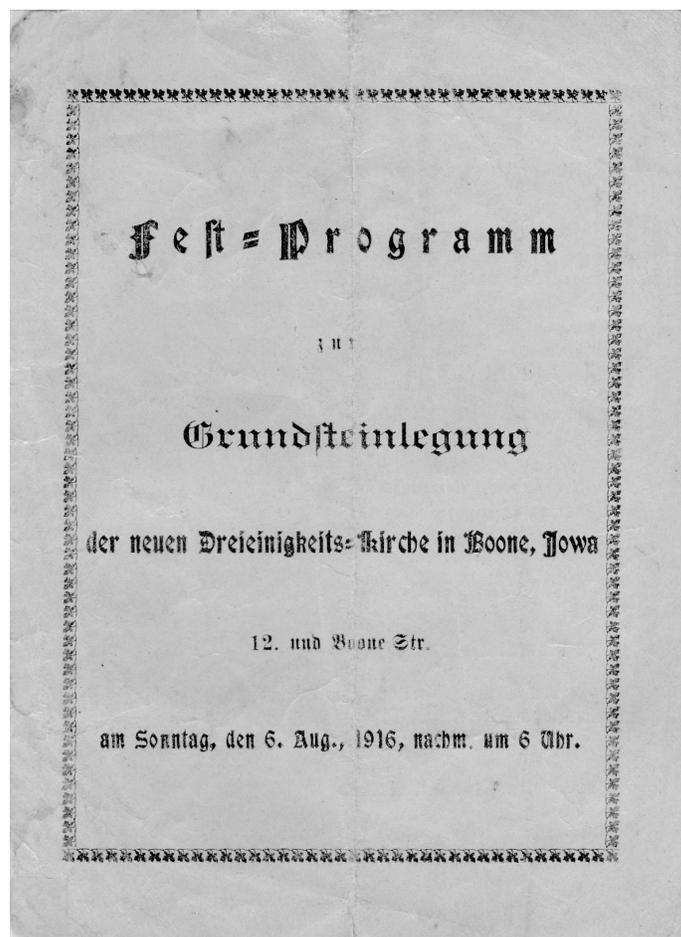
Trinity's cornerstone is grey granite, highly polished on two sides, 25" square and 13" high. It weighs 900 pounds and was presented to the church by the Boone Marble Works, W.J. Cadd manager.

Inside the cornerstone is a hermetically sealed copper box time capsule. The time capsule includes a Bible, hymn book, church papers with names of the voting members of the church, contributors to the new church, history of the corporation, pictures of the old church, names of pastors, teachers, organists, names of officers of the church, and building committee. Also included were the names of United States President Woodrow Wilson (1913-1921), Iowa Governor George W. Clark (1913-1917) and Boone Mayor Martin Lockard. The cornerstone was placed on August 19, 1916, in an evening service with addresses done in German and English, 53 weeks following the fire in the wooden church.



The cornerstone program in our files is in German. Translation of the cover:

Program of Celebration
for
The laying of the cornerstone
Of the new Trinity Church in Boone, Iowa
12th and Boone Streets
on Sunday August 6, 1916 at 6:00 p.m.



The order of program notes the congregation sang "A mighty Fortress is our God." There was a celebratory speech by Pastor Kolb. This was followed by the hymn "Praise to the Lord, the Almighty" and a prayer and reading of scriptural passage. Then Pastor Erbe read a brief summary of the congregation history. Rev. A. J. Boehm followed with a sermon. Pastor Erbe layed the corner stone. A prayer and blessing concluded the service, and the congregation sang the hymn "All praise and Thanks to God."

Of note:

President Woodrow Wilson led America through World War I and crafted the Versailles Treaty's "Fourteen Points," the

last of which was creating a League of Nations, the forerunner of the United Nations, to ensure world peace. Wilson also created the Federal Reserve and supported the 19th Amendment, allowing women to vote.

Iowa Governor George W. Clark endorsed restructuring election procedures, advocated for securing a workmen's compensation bill, was a proponent of establishing a state highway commission and modifying and controlling investment companies. He served as dean of Drake University Law School from 1917 to 1918.

Special thanks to Gordon Paine, Professor of Music , emeritus, California State University, Fullerton, for gifting our files with an original copy of the cornerstone program and translating it for us.

Trinity's Bell

Trinity's bell was cast by the Henry Stuckstede, Bell Foundry Co. in St Louis, Mo. in 1894. Following the fire of our wooden church on August 12, 1915, the bell was recast for our current church, in 1916. The bell is bronze, 80% copper and 20% tin.

Originally, the bell was rung by a rope, which was attached to a large wheel, and a pulley, connected by an axle to the bell. When the rope was pulled, the wheel turned the axle, and the bell swung causing it to hit the clapper mounted inside and making it ring. The bell has since been electrified; the original wheel remains.

Trinity's bell is mounted on the roof. You can see a portion of the bell if you stand back on the lawn at the South east corner of the church and look up. The roof access to the bell is in the locked furnace room by the main office. The original rope for ringing the bell ran down the wall through the cry room and was rung in the basement choir area, now the children's library.

Paula Haase tells the story that on her confirmation day, her uncle, also the janitor, who usually rang the bell, was ill. Pastor Erbe told her and Veloise Ahrens to run downstairs and pull the bell rope as hard and long as they could until he told them to stop!

Henry Stuckstede was born in Germany, 1836; educated in schools in Germany and St. Louis, having emigrated in 1852. Henry began his business career

in the bell foundry established by brother, John G. Stuckstede, in St. Louis, in 1855; learned the bell foundry trade under his brother, and became actively associated with him in 1862, succeeding to entire business on his brother's death. The company manufactured bells and engine and car brass castings.

An advertisement for the Stuckstede Bell Foundry in 1894 notes the company was a *"Manufacturer of church bells. Peals and chimes a specialty and made of genuine bell metal."*



View of the bell, facing south east.



View of the bell, looking north. The inscription reads:

HY STUCKSTEDE
BELL FDY CO
ST LOUIS MO
SOLI DEO GLORIA
BOONE IOWA
CAST IN 1894
DESTROYED BY FIRE
AUGUST 12 1915
RECAST 1916

Trinity's windows (2/11)

As you study each window, be aware of the symbolism associated with color.

RED is the color of divine love, of the Holy Spirit, of courage, self-sacrifice, martyrdom, and warm heartedness. BLUE symbolize God's wisdom, meditation, enduring loyalty, and eternity. GOLD/YELLOW refers to the goodness of God, of treasure in heaven, of spiritual achievement, ripe harvests and a good life. As it merges into golden browns and orange tans, it recalls the good treasures of the earth. GREEN unites the "wisdom" of blue with the "wealth" of gold and symbolizes hope and victory over ignorance. GREEN symbolizes happiness and is associated with springtime and youth. WHITE is the color of serenity, peace, purity and joy. It is the symbol of faith and innocence. VIOLET/PURPLE unites the "wisdom" and "love" symbolized by blue and red. It is the symbol of justice and of royalty. PURPLE also stands for suffering and mystery. It was used by glass artists to express mourning, and death. When used with white, purple stands for humility and purity.

Window borders

Each of the pictorial windows in the nave has a top border of anthemion (from the Greek, meaning a flower) and 'S' curves.



The two largest windows to the north and the south have fluted Greek columns formed from blue and grey glass on the side.

All of the windows in the nave have festive lower borders of ribbon-tied garlands composed of bay leaves, grapes and pomegranates and red or blue flowers. Garlands speak to abundance, prosperity and victory.



The windows with medallions have four stylized fleurs-de-lis around the edge of each medallion. The fleur-de-lis is often referred to as a stylized lily; however it is closer in design to an iris. This symbol has been used from early Christian times and is often a reference to the Holy Trinity. On the wider medallion windows, the fleurs-de-lis on both sides of the medallions hold stylized torches.



The anthemion, 'S' curve, garlands, pillars, fleurs-de-lis and torches tie into the Classical Revival design of our church.

Trinity's windows (3/11)

The narthex has three windows; two rectangular windows of the same design on either side of the door plus a transom above the door.

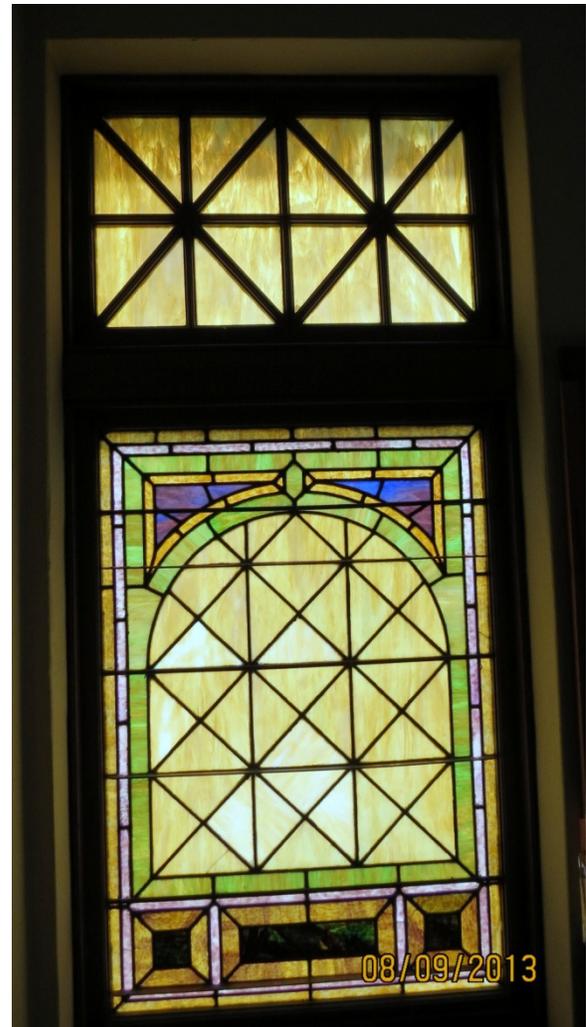
The upper portion of the two side windows is yellow/white marbled glass, a favorite of the architect. The transom is done in green/white marbled glass. The green and yellow sets the color scheme for the interior of the church.

The marbled glass in all three windows is cut in a repeated eight-point star motif. The eight-point star is also known as the Star of Redemption or Regeneration and represents baptism, based on the Jewish custom of naming and circumcision on the eighth day. The number eight signifies completeness, a new beginning, a new order of things, a new creation, and a new birth. Those in Christ are becoming a new creation, with godly character being created by the power of God's Spirit. When the stars across the top (four in the transom and two in each of the windows) are added together in the narthex, the sum is again, eight.



Two and four are also significant numbers in the narthex. Two star motifs are shown in each of the side windows. The number reminds us of the separation of waters

above (sky) and the waters below on the second day of creation. Four stars are shown in the transom. The number four represents the four directions of the compass, the four winds, and is also associated with four corners of man-made items, so serves to remind us of heavenly and earthly creations.



Cry Room

There are two rectangular windows with medallions in the cry room. Neither medallion is visible from the inside due to the lowered ceiling. If you remember what these medallions are, let us know!

Trinity's windows (4/11)

Choir loft

The choir loft has three small rectangular pictorial windows, partially hidden from view by the pew, modesty rail and raised step.

Cross with white lilies

The Easter lily used with the cross symbolizes the resurrection of Jesus. Three large open lilies are displayed horizontally with one lily on the top, symbolizing the Trinity, three in one. Lilies remind us to reflect on traits the Bible uses in reference to Jesus:

-a sweet, fragrant flower with a strong scent- "...as Christ also has loved us and given Himself for us, an offering and a sacrifice to God for a sweet-smelling aroma." (Ephesians 5:2)

-pure white - "in Him is no sin" (1 John 3:5)

-lilies are very fruitful, their bulbs multiply quickly- "He brings forth much fruit" (John 12:24).

-a tall flower and yet hangs its head in humility- "He humbled himself, and became obedient unto death, even the death of the cross" (Philippians 2:8).

-a flower with healing qualities- "Bless the Lord oh my soul, who forgives my iniquities, heals all my illness, and saves my soul from the pit." Psalm 103.



The Luther rose or seal of Luther, also known as the Lutheran symbol.

Luther designed the seal to summarize his faith: "The black cross reminds us that Jesus died to take the punishment for our sins. The red heart reminds us of the love of God in sending Jesus to be our Savior. The red is also the blood of Christ, shed for us and our salvation. The white rose helps us remember the Holy Spirit, who makes us pure and holy in God's sight. The blue background pictures our joy in the new life of God. The gold ring outlining the seal reminds us of our eternal inheritance." (Luther's Small Catechism)



Cross with vines and blue flowers

Christ portrayed as a heavenly blue flower, possibly a Rose of Sharon, and vine.

John 15:5, "I am the vine..."



Trinity's windows (5/11)

The south side of the nave has three pictorial windows and two emblem windows.

The Light of the World

This pictorial stained glass window is based on the painting by English artist, William Holman Hunt, *The Light of the World* (1854). The window is based on Revelations 3:20. Jesus, dressed in white robe, with a blue/purple cloak, wearing a crown of thorns encircled by a nimbus, knocks at the door. Nimbus means cloud; in the Bible a cloud often surrounded God as He appeared to humans. A nimbus differs from a halo. A nimbus is a circular shape and a halo is a ring shape.

Hunt wrote, "The door in the painting has no handle, and can therefore be opened only from the inside, representing the obstinately shut mind." The original painting is at Keble College, Oxford. Hunt later painted a life-size version, which was hung in St. Paul's Cathedral, London, after a world tour.

Jesus holds a lantern reminding us that He is the Light of the World. In making it a night scene, lit mainly by the lantern, the artist also referenced the Psalms, "Thy word is a lamp unto my feet, and a light unto my path." The Light is tied to His left wrist with cords. "I lead them with cords of kindness, with the bands of love..." Hos. 11:4. Tall, dainty orchids on the left, represent the soul awaiting the feast amidst uncared for overgrowth. The bat, a sign of ignorance, is shown in the upper left corner.

Revelation 3:20 is a verse from the letters to the seven churches in Asia Minor,

specifically addressed to the church at Laodicea. Laodicea was a church of wealth, but lukewarm to the faith. Jesus rebukes the Laodicea church, the one he'd purchased with his own blood, for growing self satisfied and indifferent. Despite this, Christ in His mercy came offering the church a chance for repentance and a fresh start. "Behold, I stand at the door and knock. If anyone hears my voice and opens the door, I will come in and eat with that person, and they with me." This window is a wake-up call to both the Church and individuals to be on guard against spiritual malaise.





He traveled from his home in England to the Holy Land to get the fading light correct.

Hunt painted Jesus expression as one of great patience, not anger or fatigue, but quietly waiting for the door to open. His feet are turned sideways from the door. The meaning Hunt wished to convey is that He has been knocking for a very long time and is now preparing to leave.

Hunt referenced the development and study leading into the completion of the painting as being partially responsible for his true conversion to the Christian faith.

It took Hunt nine years to paint the original picture on which our window is based. Hunt was obsessed with details. He had a lantern made so as to get the correct light reflections. The original painting shows cut outs in the tops of the lantern of six pointed stars and crescent moons. These were the symbols for Judaism and Islam. Hunt used this reference in the lantern as Jesus wanting all people to be saved.

It seems most appropriate that our church, combined with a school, should have this window as one of its two largest.

Trinity's windows (6/11)

The largest arched window on the south side of the nave is flanked by two rectangular windows. This grouping of three is referred to as a Palladian style window. Palladian windows indicate an Italian influence in Classical Revival buildings. They are named for the Italian architect of the 1500's, Palladio. It is helpful to study these windows separately and as a grouping. Together, the three are a sign of welcome into the church.

Rectangular window with medallion of baptismal font. He that believeth and is baptized shall be saved. Mark 16:16 Note the eight sides on the baptismal font, referencing regeneration and the triangular design on the front top and bottom...indicating the Trinity and also referencing mortality as an hour glass.



Suffer the little children come onto me, and forbid them not. Matt 19:14 Jesus is dressed in blue, with a red wrap. A nimbus outlines His head. He is shown blessing five children brought to him by a mother. Church members have shared that this window was given by the John H. Goepfinger family in memory of two of their children who died of typhoid fever.

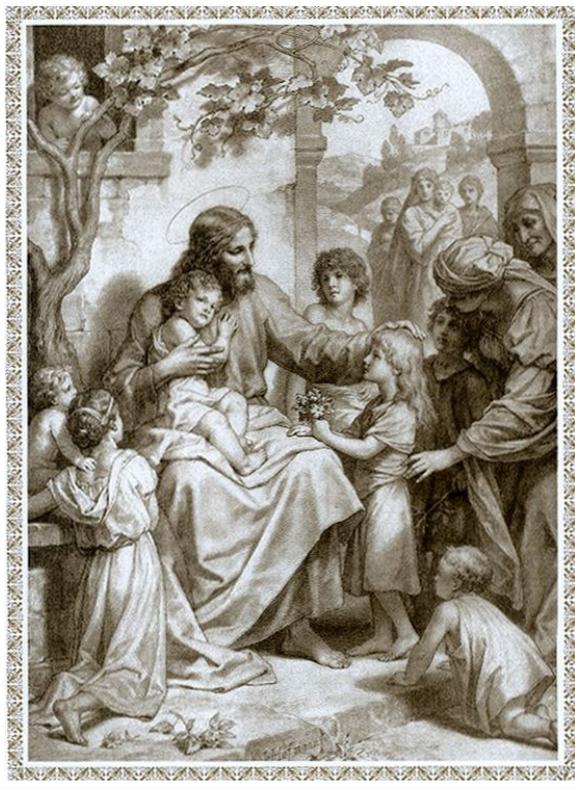


Rectangular window with medallion of keys to the church. Matthew 16:19, "And I will give unto thee the keys of the kingdom of heaven: and whatsoever thou shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth shall be loosed in heaven." Note the cross and the number of notches on the keys. The two keys though similar, as necessary for locking and unlocking.



subjects from literature and mythology, but is best known for his pictures of the life of Christ. Intensely devout, he diligently studied the Bible before painting any scene from Christ's life. He strongly believed that unless someone was moved to their innermost soul while painting religious subjects, they were incapable of the task.

The baptismal font and the keys on the south wall are positioned directly across from the cup and the wheat sheaf medallions on the north wall. Viewed together, they represent the sacraments of baptism, absolution and communion.



Suffer the Little Children, like our other large pictorial windows, is based on a famous painting. The original artist is Heinrich Hofmann. Heinrich Hofmann (1824-1911) was a German painter of

Trinity windows, (7/11)

The nativity of Jesus (Matthew 1:18-2:12 and Luke 2:1-21)

Mary is dressed in white, Joseph in red and baby Jesus in gold, wrapped in white and lying in a manger. A strong light comes from the circular star, showing the way to the faithful. The white star, white hair covering worn by Joseph, the white gown of Mary and the linen of Baby Jesus form a strong visual triangle, helping to focus our attention.



Note also the repeating triangles in the roof construction, possibly the artist wanted to remind us of the Trinity with these strong triangles.

This window, like Trinity's other pictorial windows, is based on a famous painting of the time and is shown in other churches with slight variations. We have yet to determine the original artist.

The Nativity and Resurrection are on opposite sides of the nave and at the front of the church to show that both are different sides of the same truth and that this understanding is central to the life of a Christian. Neither has meaning without the other, all things that are born die. But death itself dies in Christ and is reborn into eternal life.

Trinity's windows (8/11)

The north wall has two narrow arched medallion windows, and two large pictorial windows. It also has a Palladian grouping of one large arched window and two rectangular windows.

Arched window with medallion of grapes.

Grapes are used in numerous verses throughout the Bible. The grapes reinforce concepts of obedience, plenty, the Promised Land and charity. Grapes are also used to represent the blood of Christ and wine of communion.



Arched window with medallion of an hour glass. The hour glass has several symbolic interpretations. It is often associated with time slipping away and mortality.

The hourglass has two compartments that may also represent heaven and earth. The movement of the sand indicates a pole of attraction, that of the earth. Heavenly attraction would be represented by an ascending movement of the sand toward the upper compartment, but that is impossible, unless one turns the hourglass upside down. Of course, hour glasses are designed to be turned. Spiritually, a movement toward the heaven is a sort of turning upside down, with the soul turning away from the world. The connecting path between the two compartments is very narrow, reminding us to take the narrow path.

The Positioning of the Grapes and the Hour Glass

It is interesting to ponder why these two symbols on the windows were positioned close together. Possibly it is about enjoying life and being generous with God's gifts while staying obedient until death.

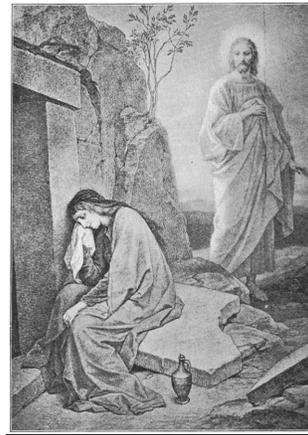
Jesus appears to Mary Magdalene at the empty tomb. (John 20:16)

Mary Magdalene weeps at the empty tomb; Jesus approaches in white behind her. She lifts a cloth to her eyes, and a jar of expensive ointment rests beside her. While it is unlikely that we would know her hair color, she is almost always portrayed artistically with flowing, red hair. A tree grows from the outside of rocks that form the tomb, a reminder of the cross. In Matthew, Mark and John, Mary Magdalene is written as the first to witness the empty tomb and our risen Savior. What a great honor God gave her in being the first witness of the Resurrection.

Like Trinity's other pictorial windows, this window is also based on a famous painting.

The artist, Heinrich Hofmann, is the same artist that did the original Suffer the Little Children and Jesus in Bethany at the Home of Martha and Mary.

The Nativity and Resurrection windows are on opposite sides of the nave near the front of the church. Viewed together, they remind us that both are different sides of the same truth and that this understanding is central to the life of a Christian. Neither has meaning without the other, all things that are born die. But death itself dies in Christ and is reborn into eternal life.



Trinity's windows (9/11)

Rectangular window with medallion of the chalice. The chalice is a symbol of Holy Communion and the forgiveness of sin won by Christ's blood, shed on the cross. IHS, is inscribed on the cup and is the first three letters of Jesus in Greek. Matt. 26:27-28, "Then he took the cup, gave thanks and offered it to them, saying, Drink from it, all of you. This is my blood of the new covenant, which is poured out for many for the forgiveness of sins."



Jesus at the home of Mary and Martha in Bethany. (Luke 10: 39-40)

Martha in a blue tunic with gold wrap stands in front of the serving table, pointing towards Mary. In her left hand is a bowl of fruit, possibly apples or peaches, indicating the work she has been doing. Jesus stands relaxed, in the middle, shown with a nimbus, a white garment and a red wrap. His right hand is shown palm out with his first finger pointing, a sign of blessing and sign of power, in response to Martha's concern. A shepherd's rod is angled across his body. While the rod can be used for retribution, in this case the relaxed position of the rod shows an affectionate reproof. While Martha worked, Mary sat at Jesus' feet listening to his Word. Mary was commended by Jesus for choosing the "good portion, which will not be taken away

from her." Mary is shown with folded hands, listening in a green and orange dress, with a purple wrap. In the lower right corner are two doves. Doves are rich with symbolism and many interpretations. The doves remind us of the love between the two sisters. The doves also serve as a reference to the peace within this home in Bethany that Jesus found among those whom he loved. Two doves also serve as a reminder of sacrificial offerings.

The Jesus, Mary and Martha window reminds us of the peace we find in faith, service and fellowship within Trinity.



Trinity's window is based on a famous painting by the German artist, Heinrich Hofmann. Trinity has three stained glass windows that are based on Hofmann's work. The other two windows are Suffer the Little Children and Jesus and Mary Magdalene at the Empty Tomb.



Note, the original painting, shows three doves, symbolic of the three key figures.

Rectangle window with medallion of a sheaf. This window completes the Palladian threesome. Given the chalice on the medallion on the left side window, the wheat sheaf reminds us of Christ, the bread of life. Singular and multiple sheaves of grain are referenced frequently throughout the Bible. A singular sheaf represents the gifts of and from God, the fullness, and the bounty of the Lord. It may also symbolize the first fruit of the harvest being offered to the Lord, as referenced in the OT as a 'wave offering' during Passover. Multiple sheaths or sheaves represent the harvest.

This medallion was a popular choice for churches and one reference found indicates that the H.M. Hooker Company may have promoted it under the title of "The Harvest of Believers."



It is helpful to view the windows singularly and as to how they are positioned. The two medallions of the chalice and wheat are viewed on the north wall across from the baptismal font and the keys on the south wall. Together, the four windows speak to the sacraments of baptism, absolution and communion.

Trinity windows (10/11)

The Good Shepherd This window is based on the famous painting by German artist Bernhard Plockhorst (1825 – 1907). It references, “I am the Good Shepherd.” (John 10:11) This window is the first that most people see upon entering the church from the narthex and is often summed up in one word, comfort.



Jesus dressed in red with a white wrap, holding a lamb, with sheep on both side. Similar imagery is also used in Psalm 23. The Good Shepherd is revisited throughout the four Gospels in references to Jesus. The image of the Good Shepherd reminds us of the faithfulness and love of God. He will

never leave us and he will never cease trying to find us and bring us home no matter how far we stray from the fold.

This window is also a reminder to the church that we exist not for ourselves but for those who have yet to learn of the Word. This window and the window across from it, ‘The Light of the World’, can both be interpreted as messages to the church.



Trinity windows (11/11)

Stairwells

There are two windows on the stairwell on the north side.

Arched window with medallion of the crown of life. Appropriately, this beautiful window is first viewed by walking up the stairs to the choir loft. Revelation 2:10, "Be thou faithful unto death and I will give you a crown of life."



The arched window with a medallion of the Ten Commandments is in the stairwell walking down to the dining area. Symbolic of Moses bringing the tablets down the mountain. The top of this lovely window is hidden from view by the lowered ceiling.

If you would like to read, view or make a copy of this series, our articles are archived on line. Visit the Trinity web site, History.

Bas Reliefs at Trinity

Bas reliefs (low reliefs) are often used in classical revival style architecture. Trinity has two bas reliefs, one in each narthex.

The Lord's Supper bas relief is located in the east narthex. The bas relief is done in plaster and was originally part of the reredos (background) behind the altar. In Trinity prior to the remodeling in the 1960s. We are most fortunate that this piece was saved.



Trinity's, *Lord's Supper*



Center detail from Trinity's *Lord's Supper* showing Christ in the middle, Disciples John on the left and Peter to the right. Note the chalice and the bread on the table.



Detail from Trinity's, *Lord's Supper*. Judas is shown on the far right, leaving with a bag of money.

The Lord's Supper, or Last Supper, is a popular religious theme artists have interpreted over the years. Probably the depiction most familiar to us in the Western world is Leonardo da Vinci's. However, Trinity's is not the da Vinci version. We have yet to determine the art that the Trinity panel is modeled after.

Martin Luther is noted by church art historians as being responsible for encouraging pictures or sculptures of the Lord's Supper to be used as altar backgrounds in Lutheran churches, a trend that began during the Reformation.



Leonard da Vinci, *The Lord's Supper*, 1498. Note the differences between this painting and Trinity's panel

The memorial bas relief in Trinity's south entrance was done by artist Tom Moberg. The landscape was done in memory of Trinity members, Larry and Jeff Stotts, father and son, who died in a plane crash, February 24, 2000. The art work visually offers hope and reinforces our lives under the cross, as we enter the church.

Artist Tom Moberg of Des Moines, has been fascinated with nature, especially trees, since childhood. These ancient symbols of life have inspired his art for many years.

Moberg begins each project with a site survey and sketches. Using chalk, he draws his design on the wall making alterations as necessary. He installs metal mesh in the wall to provide structural support for the branches and also at the base of his artwork where rock formations create a three-dimensional effect. Using his hands, he places plaster on the metal mesh supports where textured branches will appear, allows time for the plaster to harden, and begins to shape each unique design. Painting and lighting complete each project.



Christ in the Temple, Heinrich Hofmann

This large framed print hangs in the south narthex and was placed on loan to Trinity from Ted Grabau in 2000. The original painting, done in 1871, resides at the Riverside Church in New York City. The scriptural passage for the painting is Luke 2: 46-47. *After three days they found him in the temple courts, sitting among the teachers, listening to them and asking them questions. Everyone who heard him was amazed at his understanding and his answers.*

In the picture, the classical columns and Seal of Solomon on the chair suggest a temple location. The ethereal beauty of the twelve-year old Jesus contrasts markedly with the elders of the Jerusalem temple.

Heinrich Hofmann (1824-1911) was a German painter of subjects from literature and mythology, but is best known for his pictures of the life of Christ. Intensely devout, he diligently studied the Bible before painting any scene from Christ's life. He strongly believed that unless someone was moved to their innermost soul while painting religious subjects, they were incapable of the task.

Mr. Hofmann wrote, "In the old man who sits to the right I thought to depict someone who firmly clings to the authority of the law, and who is amazed by the new interpretations that the boy gives, while the sophist loves to raise captious (trivial) objections...and the white haired gentleman only shows good-natured delight in the wise boy. On the left you see the only

one who really allows the divine words to flow into his heart (perhaps it is Nicodemus who later visited the Savior at night), and finally we have in the background the beardless man who turns away with contempt from the conversation his colleagues have with a child. About my conception of Jesus, the boy, I cannot talk - I believe that the way I have painted him expresses everything I tried to convey."

Many people questioned Hofmann about his model for the boy Jesus. Hofmann responded, "When I read about Christ in the Bible, there arises spontaneously before my fancy a picture of Him which I try to retain and to reproduce--that is my only prototype."



We are fortunate to have several copies of Hofmann's work within our church. Three of our stained glass windows are based on his designs; Jesus Blessing the Children, Jesus with Mary Magdalene on Easter morning and Jesus at the Home of Martha and Mary.

Painting of the Good Shepherd

Located in Trinity's lunch room.

This is a copy by an unknown artist of the original by Bernhard Plockhorst (1825-1907). Wording in the lower right hand corner, indicates it was painted in 1928 in the Lutheran Institute in St. Francis, Wisconsin. We believe the painting was transferred to the Lutheran orphanage, or Lutheran Home Finding Society in Ft Dodge sometime during 1930-1974. When the Lutheran Home transitioned to Lutheran Family Services, somehow the painting came to Trinity. For many years it was stored forgotten in the back of a closet... only to be rediscovered and once again cherished.

You will immediately recognize this as the same design as our stained glass window upstairs. However, this painting shows a larger view with more sheep in the background, including the black sheep in the left background. The black sheep is part of the Plockhorst original. Also, the mother sheep on the left side of Christ has her mouth closed in this painted version. Our stained glass window shows the sheep bleating, mouth open, as in the original Plockhorst painting.

If you know more about the history of this specific piece and how it came to Trinity, please let Ronda or someone on the committee know.



Trinity's Stained Glass Windows (1/11)

Stained glass windows are a form of speaking pictures; they teach and delight. While some aspects of pictorial windows are self evident ... others are symbolic and part of our visual textbook of faith. Colors, numbers, flowers, birds and placement of the windows have been used by artists through the years to reinforce visual learning.

The Trinity stained glass windows were purchased from the H. M. Hooker Company in Chicago. The Hooker Company produced windows for churches and other buildings in several states between 1855 and 1917. The company continued in existence until 1967, but only as a paint supplier. Our windows were some of the last produced by the company. Beginning in 1889, the Hooker art glass department was entrusted to George H. Bradshaw. The Hooker Company hired 'in house' artists who painted medallions, designers who developed drawings for the windows, and craftsmen who cut and assembled glass.

Our windows were made specifically for Trinity. Most likely, the windows arrived by train in Boone and were installed by the Hooker Company. The Hooker Company started signing windows around the 1900's; however, none of the Trinity windows are signed. Often, only one window in a church would be signed. This was a German tradition held over in the states, and was an easy way for a company to count the number of churches that had their windows.

Trinity's windows are a combination of sheet glass and drapery glass. Sheet glass is

glass rolled to the same thickness, while drapery glass varies in thickness. Drapery glass is a uniquely American development. The making of drapery glass requires skill and experience. A small diameter hand-held roller is manipulated forcefully over a sheet of molten glass to produce heavy ripples, as much as an inch thick, while folding and creasing the entire sheet. The ripples become rigid and permanent as the glass cools. Each piece produced from this process is unique. Drapery glass is used to suggest richness and give the appearance of flowing fabric in the garments within the pictorial windows. LaFarge and Tiffany Glass Studios in the USA were credited with the experiments that brought about drapery glass around the 1880's. The H. M. Hooker Company purchased drapery glass from the Kokomo Glass Company in Kokomo, Indiana. The glass company is still in existence today.

Trinity's twenty-two windows include six large pictorial arched windows in the nave and three smaller rectangular pictorial windows in the choir loft. The pictorial windows are of leaded glass and share visual stories of favorite Bible passages.

There are ten narrow glass windows, each with a single painted symbol of faith in an oval medallion. Six in the cry room, nave and stairwells are arched, while four in the nave are rectangular. The windows with medallions are composed of predominantly green opalescent leaded glass. The medallions are painted glass fired onto backgrounds of light blue glass blending to a brown at the base of the medallion.

The three windows in the narthex are non pictorial but share information with believers through colors and numbers.

Trinity's Crucifix - located at the top of the stairs, on the north-west side entrance to the school.

This beautiful, hand carved wooden crucifix from Germany was a gift to Trinity in 1985. According to Trinity's 1985 annual report: "A crucifix was placed at the head of the stairs to the school in memory of Louis Lippert. It stands as a symbol of who we are and to whom we belong as we pass beneath it." Gertrude Lippert, Louis's wife, was a school teacher at Trinity for several years working with the younger children. Louis was in the construction business.



Trinity's Marble Baptismal Font

Trinity's marble baptismal font was given to the church by Charles H. Goepfing in 1917. Charles was the son of Louise Goepfing. Church records indicate the font was given in Glory to the Lord for the birth of Charles first child, Albert L. Goepfing, born Dec. 31, 1916.*

The font is thought to have been carved in Italy, c. 1900. It may have been purchased from a supplier of church furnishings in Chicago.** Trinity's marble font was used until sometime around or following the 1964 remodeling. In 1972, the font was given to Concordia Historical Institute. Rev. Paul C. Mueller, in correspondence with the registrar at the Institute noted, at the time the font was given to Concordia, it was felt the marble font did not match the new chancel furnishings. Rev. Mueller wrote that the font was not appreciated as fully as it might have been, had consultation with the building committee or the pastor taken place.

Concordia Historical Institute displayed the font for a while and then placed the font in storage. In studying the history of the stone church, the 2016 committee asked for photos of the font for our 150th celebration. During these discussions, Concordia surprised us by graciously agreeing to return the font to its original home in Trinity.

The font is a classical Greek style with palm frond designs around the bowl. It

is carved from Carrara marble, thought to be among the finest of marbles originating from Carrara, Italy. Carrara marble was made famous by sculptors such as Michelangelo, who used it in many of his sculptures.

We are pleased to have the font returned as a valued part of Trinity's history. An estimated 1066 saints were baptized using this beautiful marble font. The font will be placed in the East narthex, beside the bas relief of the Lord's Supper from our 1917 altar, both items are original to the stone church.



The diameter of the bowl is 13.5 inches, the square base is 12 x 12 inches, and the overall height is 35.5 inches. The font is in three pieces and weighs around 240 pounds. The font has some stains related to use and age, and will be cleaned during the summer of 2015.



*Albert Goeppinger was baptized on Feb. 2, 1917, which was a Friday. Baptism on that day, may have been chosen because of the association with the Presentation of Jesus at the Temple. We don't know if Trinity's construction was far enough along that Albert was baptized in the new church using the new font ... but it is interesting to speculate.

**A similar font to our marble font, is original to and remains in use by the First United Congregational Church in Waterloo. Interestingly, the UCC church was designed in 1907 by architects Turnbull and Wm. C. Jones. Jones was Trinity's architect. The UCC church also includes H.M. Hooker drapery stained

glass windows, different in design than ours. From this, it is believed that the architects may have been using the same religious supplier for church furnishings in Chicago.

Font photographs are courtesy of Concordia Historical Institute, St. Louis, MO. Department of Archives and History of the Lutheran Church Missouri Synod, 804 Seminary Place, St. Louis, MO. 63105.

11/24/14

Trinity's communion ware

Our flagon, chalice and host box



Flagon - the large container with a handle and spout holds communion wine. Chalice - the cup or goblet used for communion wine. Host box or ciborium - used to hold the communion wafers.

Trinity's host box and flagon are decorated with the image of Christ as the sacrificial lamb. The vine and grapes engraved on the sides of the chalice and flagon, and wheat on the host box, visually remind us of the blood and body of Christ. Each piece has an identification number stamped on the bottom. A small silver spoon was also a part of the set, used to lift out anything that might drop or fly into the wine.

Trinity has two chalices of similar design, differing in size and age. The larger one, stamped #259, is the older of the two.

Mustaches and Tuberculosis

The flagon, stamped #378, the larger chalice and host box, were most likely purchased as a set, and date to the early days of the stone church and possibly earlier, to the wooden church.

A story shared by long time members, is that the women funded the purchase of a smaller chalice, stamped #518, and used it for sanitary reasons communing alongside the mustached men at a separate table.

The early concern over tuberculosis (TB) being carried by beards, may also have influenced the women in choosing a separate communion cup. Large flowing mustaches were popular from 1860's to early 1900's. Facial hair grew out of favor in Iowa around 1906 when the state health department encouraged the shaving of mustaches and beards in an effort to help prevent the spreading of TB. Health records note 7,000 to 8,000 Iowans suffered from TB in 1906. Ladies Aid Society and financial records from the church in the early 1900's show several donations were made to support the Wheat Ridge (TB) Sanitarium for Lutherans in Colorado. In 1925, 2,000 deaths were noted in Iowa from TB. By 1934, the TB death rate had dropped to 600. In 1946-47, Iowa was recognized for the lowest TB rates in the nation.

W. & E. Schmidt Company

The early communion set is of quadruple plate silver made by W. & E. Schmidt Manufacturing in Milwaukee, Wisconsin. W. & E. Schmidt was

known for high quality communion ware and church goods.

William Schmidt was born 1858 in Milwaukee, the son of German immigrants. William learned the jewelry business and in 1850 joined with his father, Ernst, in the ownership of the family jewelry store. In 1883, their first catalogue was printed in order to meet the demands of a mail order business promoting church and chancel furnishings. The company developed into one of the leading mail order houses of the city.

ESTABLISHED 1850.

W. & E. SCHMIDT,
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CLOCKS, SILVER, PLATED WARE, Etc.
Send for Illustrated Catalogue. 308 Third Street, MILWAUKEE, WIS.

W. & E. SCHMIDT CO.	
308 Third Street	Milwaukee, Wis.
	Church Goods and Church Furniture
We carry a general line of Church Goods of all descriptions:	
Communion Ware, Collection Plates, Lecterns and Pulpits, Chairs, Pulpit Covers, etc.	
We are manufacturers of Church Pews and all articles of Church Furniture.	
Ask for Catalog No. 444, sent free of charge on request. Correspondence promptly and carefully answered.	

Advertisements like these were common in Lutheran publications of the era.

Wangerin Weickhardt Co.

The smaller chalice was made by the Wangerin Weickhardt Co. of Milwaukee, Wisconsin. This company, like many of those supplying church ware in its early years, handled a variety of items. The company is remembered primarily for manufacturing church and theater

organs beginning around 1912, suggesting the cup purchased originally for use by the ladies may have been purchased earlier than 1912.

Newer communion ware

The paten, a small plate for serving the communion wafers, two sets of trays with individual cups and a new chalice are of a simpler, more modern style. One set of individual cups along with the beautiful chalice were given to the Glory of God, in memory of Gertrude Haase.



A note on health

“No episode of disease attributable to the shared communion cup has ever been reported. Currently available data do not provide any support for suggesting that the practice of sharing a common communion cup should be abandoned because it might spread infection.” National Center for Biotechnology Information, U.S. National Library of Medicine 8600 Rockville Pike, Bethesda MD, 20894 USA