

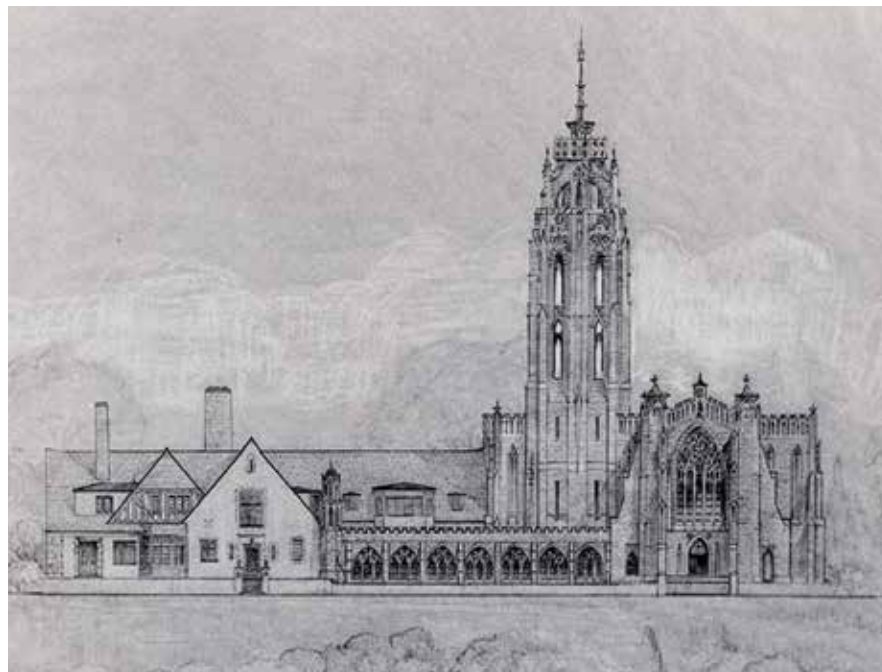
The ART AND ARCHITECTURE of the
KIRK IN THE HILLS

f. 1958

✠ Lord I have loved
the habitation of Thy
House ✠ and the place
where Thine Honour
Dwelleth ✠

Rising majestically amid the rolling hills and the beautiful gardens and grounds of a 40-acre suburban setting bordering on Island Lake, the timeless design of the Kirk in the Hills seems to symbolize a “sermon in stone and stained glass.” Patterned after Scotland’s famed Melrose Abbey, the Kirk is one of the last great structures in America to be built in the classic Gothic tradition.

The church itself is situated at the east end of “Cedarholm” – a Tudor-styled residence which was donated, along with its spacious grounds, to the Presbytery of Detroit by the Edwin S. George Foundation in September, 1947. To the west is the Kirk Abbey, a complete Christian Education and fellowship facility, designed to harmonize perfectly with the other Kirk buildings and to take full advantage of the lovely lakeside landscape.



1947 architectural rendering of south elevation

Because the Kirk is truly Christocentric, with an abundance of Christian symbols in wood, stone and stained glass, this book of its art and architecture has been specially prepared to make our church home more meaningful and memorable. As you walk amid the solemn dignity and reverent atmosphere that pervades the Kirk, may it help you uncover the unique religious treasures that abound throughout the buildings...and inspire you to a richer, fuller appreciation of the Christian ideals upon which this church was founded.

To all who enter here the Kirk extends, in the name of Christ, a most cordial welcome.



*Design: Susan Deacon Graphic Design
Photography: David Frechette Photography
Project Management: Bruce W. Miller*

COLONEL EDWIN S. GEORGE

was a successful businessman and investor and a devout member of the Presbyterian Church. For nearly 50 years, he was a member of Fort Street Presbyterian Church in Detroit, serving for 25 years on the Board of Trustees. Born in Slatington, Pennsylvania in 1873, he came to Michigan with his family as a youngster and received his early education in Morenci. He enlisted in the Officers Reserve Corps in 1916 and was assigned to purchasing truck and auto equipment for the Signal Corps. Promoted to Colonel in July 1918, he was appointed Chief of the Motors Branch, spending time in France before his honorable discharge in 1919.

Colonel George commenced the ambitious program of building Kirk in the Hills with the same faith, optimistic courage, and confidence that marked his entire life. It was on March 4, 1935 that Colonel George conveyed a tract of land adjoining his home in Bloomfield Township and a commercial building in downtown Detroit to establish the Colonel Edwin S. George Foundation for religious, charitable and educational purposes. Colonel George conveyed Cedarholm, his Tudor-styled residence, to the Foundation in November 1946. It was to be used as the church house and temporary place of worship, with the permanent Gothic church to be built later





and attached to it. At the request of Colonel George, the new church when organized was to be known as Kirk in the Hills, the first word in the name signifying its Presbyterian origin and the last word denoting its location in beautiful Bloomfield Hills.

Even before the foundation was established, preliminary sketches of the church had been rendered by the gifted Detroit architect Wirt C. Rowland, who designed the Penobscot and Guardian Buildings. An imaginative artist who recognized the importance of stained-glass in the total Gothic concept, Rowland found inspiration for the Kirk in the ancient ruins of Melrose Abbey in Scotland. Colonel George provided him with photos of the old Abbey, and detailed drawings were well underway when Rowland died on November 30, 1946. The firm of George D. Mason & Co. was engaged in 1947 to complete the task, under the direction of Eugene T. Cleland. The O. W. Burke Company handled the actual construction. In September 1947, the Foundation conveyed Cedarholm – now known as the Kirk House – to the Trustees of the Presbytery of Detroit whose executive secretary, Dr. Leslie A. Bechtel, had been placed in charge of operations. The music room was converted into a chapel with seating for 100 persons.

The first contract for construction of the Kirk, dated August 24, 1948, was awarded. Professor George Ross of the University of Michigan made, at the request of Colonel George, an exact model of the completed church and attached this to a model previously made of



Above: Cedarholm



Left: Laying the cornerstone

Below: Melrose Abbey

Opposite Page

Top left: Placing the spire

Top right: Sanctuary after fire

Center: Abbey construction

Below: Refectory





Cedarholm. In 1951 the cornerstone was laid with a simple program of music and no speechmaking. All of the remarks had been previously printed and placed – together with historic documents and photos of the church and its principal donor, copies of bulletins and several newspapers and a tape recording of the cornerstone-laying service – in a copper box inside the cornerstone. Appropriately, the date selected for this event was Col. George's birthday and the fourth anniversary of the first service held in Cedarholm Chapel. The Undercroft of the new church, the Cloister and 44 feet of the Tower were completed by early 1953.



With the Tower still swathed in scaffolding, a helicopter was used to lift five individual portions of the spire to the top of the stone portion, where workmen secured them. It was a unique construction method at the time, but its novelty was overshadowed by the terrible fire. On Thursday evening, June 13, 1957, a disastrous fire (later determined to have been caused by lightning) completely destroyed the sanctuary roof with the exception of the area over Melrose Chapel. Virtually all of the carved oak ceiling beams and woodwork, which were installed, or awaiting installation, were completely ruined. Three of the stained-glass windows and two-thirds of the protective storm windows were largely destroyed. The Undercroft suffered considerable water damage and the interior of the Tower and the Kirk House were damaged by smoke. Providentially, neither the pews nor the organ had been installed and the Tower, which was nearly complete, escaped serious damage.



Once the cathedral church was completed, the officers of the Kirk focused their attention on the remaining major building project, the Abbey; a compatible facility to house Kirk School classes adequately and, at the same time, to provide suitable space for fellowship

functions for the entire congregation. By early 1962, the architectural firm of Hoyle, Doran, and Berry of Boston, known for its experience and aesthetic sensitivity, was selected for the Kirk project. The Bundy Construction Company of Pontiac was engaged as the general contractor. The walls were constructed of 1,300 tons of Indiana limestone quarried from the same general area which supplied the limestone for the Kirk edifice. All pitched roofs are covered with Vermont slate, which matches the roof of the Kirk House. Eaves, troughs, flashing, and conductors are made of lead-covered copper. The Abbey, a three-story structure of approximately 50,000 square feet and connected directly to the Kirk House, was constructed to house the Christian Education Department. Specially designed classrooms and furniture were built to enhance religious study. Construction of the Galilee, an area with a connecting corridor running north and south between the Abbey and the Refectory, added three classrooms, now used for the weekday Nursery School.

The Refectory and St. Andrew's Room completed the new construction and provided a large dining hall, complete with kitchen, and a foregathering room for social events. Workshops and maintenance areas on the lower floor and a new Boiler Room added to the proficiency of operating the church complex. With the formal consecration of the Abbey on September 12, 1965, the Kirk complex was complete.



Construction of Cloister



Abbey and Galilee



Columbarium

KIRK IN THE HILLS SENIOR PASTORS

REV. DR. LESLIE A. BECHTEL
November 23, 1948 to June 30, 1953

REV. DR. HAROLD C. DeWINDT
November 29, 1953 to April 17, 1971

REV. DR. JAMES F. ANDERSON
April 3, 1972 to June 30, 1994

REV. DR. NORMAN M. PRITCHARD
January 23, 1996 to November 2015

REV. DR. NATHANIEL D. PHILLIPS
February 2017 to December 2021



THE FIRESIDE ROOM

The Kirk House lies between the Sanctuary to the east and the Abbey to the west. It contains many interesting art objects and pieces of furniture. Originally known as “Cedarholm,” it was the residence of Colonel Edwin S. George. The English Tudor house was designed by the architectural firm of George D. Mason & Co. of Detroit and built in 1923 by I. Jefferson Isgrigg of Pontiac, Michigan. Col. George donated the house and its furnishings, which he collected from all over the world, along with the property to the Presbytery of Detroit in 1947.

Originally the formal dining room of “Cedarholm,” the Fireside Room contains fine period furniture from the house. The windows view Island Lake and fountain gardens, and glass French doors lead to a balcony and the terrace courtyard. The room features a dark mahogany pendulum grandfather clock with Westminster, Canterbury, and Whittington chimes.



On one of his trips to Europe, Dr. Harold C. DeWindt found an interesting verse in a cathedral. He liked it so well that he had an elderly craftsman transcribe it in Old English letters of gold leaf onto the glass door of the clock. The larger of two oak octagonal library tables has four post legs are carved with an ancient European design depicting various symbols of heraldry in the form of knights on Byzantine columns. The other is a parquetry oak library table with a fine, inlaid wood scroll border, and sides that are inlaid in floral and shell designs.

Inset: *Saint Peter* by Elisabetta Siriani (1638-1665)





CEDARHOLM CHAPEL

Cedarholm Chapel (formerly Col. George's music room), provides a small, but charming, sanctuary for weddings, worship services., Kirk School services, and other functions. Conversion plans were made entirely by Col. George. Irving and Casson were engaged to prepare the choir screens, pulpit furnishing, and choir seating. The first worship services in the Kirk were held in this Chapel in 1947 and continued until the Undercroft was completed. It was refurbished in 1961 including new pews, chancel screens, draperies and lighting fixtures.

The white stone fireplace was transformed into an altar. Carved in the stone on the front of the altar are Gothic arches, the center one containing a shield with an IHS, a Gothic form of the first three letters of the word "Jesus" written in Greek capitals. Ten beautifully carved figures adorn the back of the altar and the altar screen.





The Nativity, School of Perugino, Italian 16th Century



Baptism of Christ by Jan Swert (1500-1553)



The Resurrected Christ Flemish, 16th Century



The Risen Christ Appears to the Women of Sepulchre Italian, 17th Century



Carved figures of Abraham, Moses, David & Isaiah and Matthew, Mark Luke & John





CLOISTER

Architecturally tying the outside Gothic facade of the Sanctuary to the English Tudor styled manor home, now called the Kirk House, the Cloister provides an inside connecting passageway between the two buildings. The Cloister of the Kirk is a faithful replica of the Cloister at Melrose Abbey. Hand-carved quatrefoil and trefoil adornments may be noted in the overhead beams.

The seven Gothic arched bays contain stained-glass medallions of twenty-one men who have made worthy contributions to the Christian life of the world. These men reflect the ecumenical spirit of the Kirk. The medallions with portraits, names, and dates are the work of the Detroit Stained Glass Works.

John Wycliffe (1320-1384)

St. Augustine (354-430)

Savonarola (1452-1498)

Thomas a Kempis (1380-1471)

John Milton (1608-1674)

John Bunyon (1628-1688)

John Huss (1369-1415)

David Livingstone (1813-1873)

Sir Wilfred C. Grenfell (1865-1940)

Roger Williams (1604-1683)

John Wesley (1703-1791)

William B. Booth (1829-1912)

Dwight L. Moody (1837-1899)

St. Francis of Assisi (1182-1226)

Phillips Brooks (1835-1893)

John Monteith (1788-1868)

Jonathan Edwards (1703-1758)

John Witherspoon (1723 - 1794)



Martin Luther (1483-1546)

By the second decade of the 16th century, Germany was ready for a religious revolution. Luther did not cause the Reformation, but he gave the signal for its start. Luther had planned to become a lawyer, but changed his mind when he became deeply influenced by religious revival that was sweeping Western Europe. Luther had been tormented by fear that nothing he could do would be sufficient to merit salvation. Soon he became the center of dispute in the Catholic Church. He became the leader of the Reformation in 1522. Thus, came the break from Roman Communion to the founding of his own church.

John Knox (1513-1572)

Knox was a Scottish religious reformer and the founder of Scottish Presbyterianism. He entered the Roman Catholic Church as a priest, and from 1540 to 1544 he was engaged as an ecclesiastical notary and private tutor. Knox's single-minded zeal made him an outstanding leader of the Scottish Reformation and an important influence on the Protestant movements in England and on the Continent. Knox came to our country, with personal standards for religious thinking and had disciplined himself, regardless of consequences, to achieve his religious goals and to improve standards of behavior.

John Calvin (1509-1564)

Calvin was born in Noyon, France of moderately well to do parents, and was educated at the University of Paris and at two law schools. This legal training was shown on all religious and moral questions he espoused. His theology on paper became the published "Institutes of the Christian Religion," known as Calvinism. More than any other book, it was responsible for the spread of Protestantism to the non-Lutheran countries. The Westminster Confession of Faith, the most formal expression of the doctrines of Calvinism, is the standard of the Presbyterian Church.

TOWER OF THE APOSTLES

In his extensive travels, Colonel Edwin S. George visited many churches, gathering ideas for the design and plan of the Kirk. Whenever some special feature appealed to him, he would have it copied and brought to the attention of the Kirk's architects. Dr. Leslie A. Bechtel, in the booklet, "A Pictorial History of Kirk in the Hills," indicates that the design of the Tower of the Apostles was developed in this way, and that the Tower had been completed to the second floor at the time of the writing of the booklet in 1953.

The "heavenly blue" ceiling above is the creation of James Lorenzo, a Detroit interior decorator. The ceiling is decorated with gilt painting. The white stone cantilever stairway, with its bronze railing, leads from the Cloister up to the second floor of the Kirk House. This stairway also leads up to the Carillon. Another stairway circles down to the Undercroft area beneath the Sanctuary. An outdoor pulpit is located on the north side of the Tower and is accessed through a special stone stairway, which begins at the top of the stairway to the Undercroft. Corrado Joseph Parducci designed the nine Christian symbols depicted in stone plaques around the walls of the Tower.

On the second floor, stand the sculptured forms of the twelve apostles, some holding their symbols of martyrdom. They were created in 1949 by Professor George Gould Ross, friend and neighbor of Col. George and a member of the faculty of the University of Michigan's School of Architecture





and Landscape Design. The forms were first done in clay, and then cast in plaster. The plaster models were shipped to the English Stone Company at Bedford, Indiana where they were reproduced in limestone and then installed in the Tower. The figures are about five feet high with the exception of two, which are busts, placed over doorways. The statues include an intriguing portrayal of Judas, with his face hidden in his mantle.

Saint Peter - Peter met his martyrdom by the sword, and it is one of his regular symbols. The keys represent Christ's words to Peter (Matthew 16:19).

Saint Andrew - Tradition says that while Andrew, Peter's brother, was preaching in Greece, he was put to death on a transverse form of cross, requesting that he be crucified on a cross unlike that of his Lord.

Saint James the Major - Also referred to as the Greater, James is shown with the disciple's staff and purse, and with a seashell, the symbol of pilgrimage and representing his missionary zeal.

Saint John - Said to have been the youngest of the Apostles, John is shown without beard. He carries a wine cup entwined by a small serpent. Early writers state that John once drank from a poisoned chalice and was unharmed.

Saint Philip - Saint Philip was the favorite Apostle of Col. George, as Philip reminded him of his Uncle John, who never stroked a bushel - meaning that when Uncle John sold a bushel of grain, the measure was heaped above the lip edge of the bushel. Saint Philip wears a cap as recommended by Col. George, and carries a globe surmounted by the cross, emblematic of religion's reign throughout the world.

Saint Bartholomew - According to history, Saint Bartholomew met his death by being skinned alive, perhaps the most horrible martyrdom. Placed over his arm is his skin with him holding the knife, which is his symbol.



Saint Thaddeus - Thaddeus' bust is located over the doorway to the Carillon. He is supposed to have been cut through with a battle-ax. The head of the ax is shown as his symbol.

Saint Matthew - Before his apostleship, Matthew was a tax collector. Therefore, he is shown with a foot upon a money chest and holding a scroll which may have been a list of Taxpayers.

Saint Thomas - Thomas is shown holding a spear, symbolic of his martyrdom. He also holds his customary symbol, a builder's square, indicating, according to legend, that he built a church.

Saint James the Minor - Also referred to as James the Lesser, he is shown with the brewer's club, sometimes called the Fuller's club. It is reported that he was first stoned to unconsciousness, then put to the sword and battle axe, but while still breathing was beaten to death by a brewer's club.

Judas Iscariot - The version of the death of Judas, the betrayer of Christ, most commonly accepted is that he hung himself by the cord from his tunic to a tree. Judas holds in his hand the cord from which he may have hung himself. This statue is the only one hiding the face in shame.

Saint Simon - It is reported that he was sawn in half. Therefore, his symbol is the saw and, as the bust would show but part of the saw, only the handle section with a fish as the symbol of Christianity is shown.



The Good Shepherd



Window in the Tower







THE SANCTUARY

The Sanctuary is built in the characteristic Gothic architectural style, which dominated Europe for 400 years. Sculpture and stained-glass were used to create a theological story, all to emphasize Christ on earth. Characteristics of this style were flying buttresses, pointed arches, light and soaring space, and cruciform areas. Flying buttresses made it possible for wall surfaces to hold great windows, admitting light through expanses of stained-glass. Spiritual light is a most important element in the religious emphasis in Gothic cathedrals. The Nave forms the upright of the cruciform and the Chancel, at the top, narrows to focus attention on the Altar and cross. The Baptistry forms the east transept, and Melrose Chapel, with an actual vaulted ceiling, forms the west transept. The Sanctuary has two pairs of doors opening into the Narthex, which serves as a vestibule.



Carving of Jesus Christ on the pulpit



Stepping inside the Narthex, one walks across a tile floor embedded with several interesting features. The tiles were made by the Pewabic Pottery Company founded in 1904 by Mary Chase Stratton, a leader in her profession and famous for her iridescent glaze work. Pewabic means “clay with a copper color” in the Chippewa Indian language. Hand-crafted in Pewabic tile and located on the east side of the Narthex, the Shield of Melrose bears silent testimony to the link between the Kirk and the Abbey in Scotland after which it was patterned.

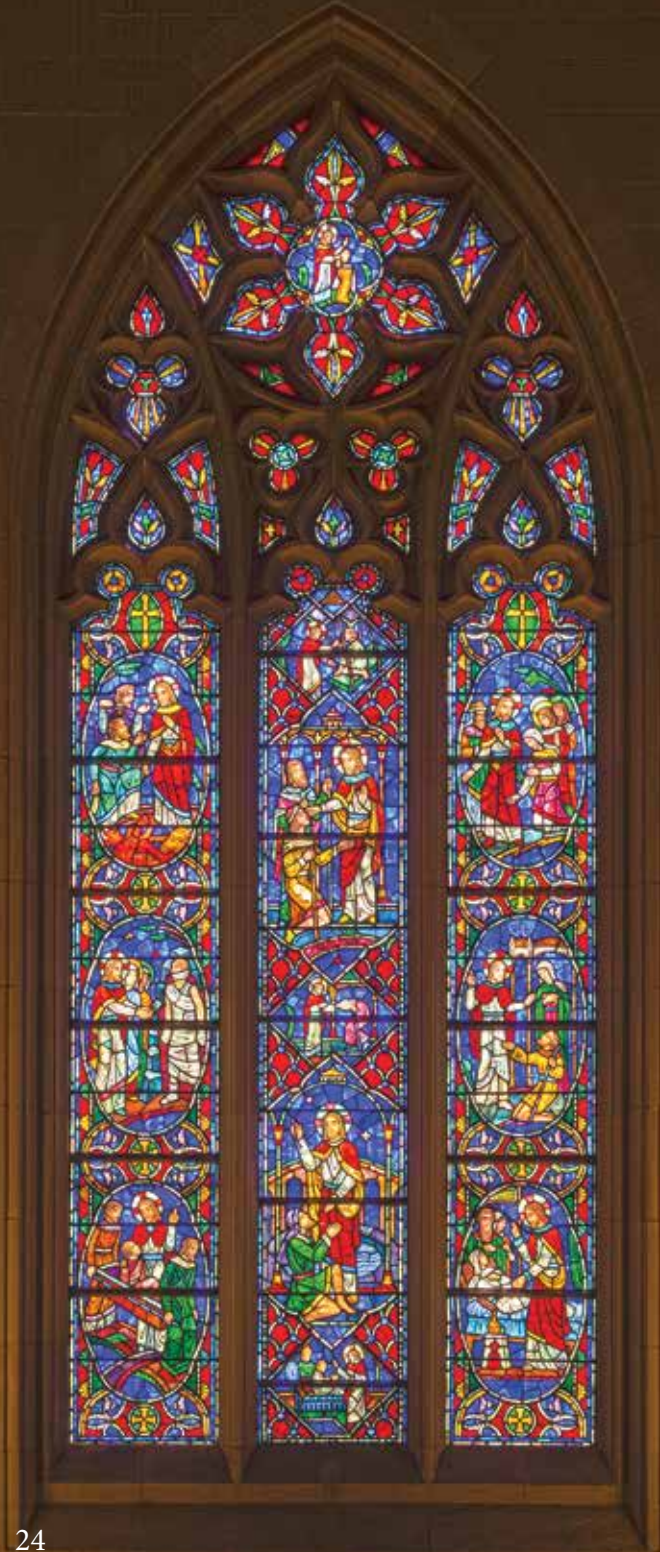
Center Medallion contains Psalm 100:4 “Enter His gates with thanksgiving and His courts with praise.”



The small stone balcony over the Narthex contains the Kirk's unusual Trompette en Chamade. The pipes, projecting horizontally from the gallery, are arranged in the shape of a Gothic arch. Created and executed by the Aeolian-Skinner Company of Boston especially for the Kirk, the Trompette is voiced to achieve the effect of the Royal Trumpeters in the English cathedrals. At the time it was installed it was the only one of this design in the world.

Passing through the doors from the Narthex, one enters the Nave – or the ship, the ark, the place of refuge in a threatening world – and is literally “surrounded by scores of sermons in stone and stained-glass” that give the Kirk its true spiritual meaning and significance.

Col. George's bronze plaque and Shield of Melrose.



The creation of a stained-glass window requires countless colors and numerous bits of glass, joined together with strips of lead. The artist first makes a “cartoon” of each design in color, and then cuts pieces of white and colored glass to fit the required shapes. The intricate and precise craftsmanship involved in the entire process demands the highest artistic skill and Job-like patience. All the Kirk windows employ the colors and general patterns used in the famous Chartres Cathedral in France. This world-famed edifice is noted for the beauty of its unusual spires, its statuary, and – most especially – its outstanding 13th century stained-glass windows. The 32 major windows that grace Kirk in the Hills took more than 3½ years to complete and contain 270 individual Biblical scenes. They were crafted by two Boston firms, Joseph G. Reynolds & Associates and Wilbur Herbert Burnham.

The Chancel of the Kirk, like the chancels in all Gothic cathedrals, is built narrower than the Nave in order to focus attention on the Altar -- the most important object in the Gothic church building. There are two ambulatories, the one on the east side leading to the spiral stairway in the east Chancel tower and the one on the west to the Sacristy, the organ and the spiral stairway in the west Chancel tower.



The Baptistry of the Kirk is located in the East Transept. The life-sized statue set in a niche above the baptismal font shows John the Baptist with a lamb at his feet and holding a bowl of water. Of John the Baptist our Lord said, "Of those born of women, there hath not a greater arisen than John the Baptist." Matthew 11:11 The statue was designed and executed by John Angel, who also executed the statues of Moses, Elijah, Isaiah, Matthew, Mark, Luke and John on the south facade of the Kirk. Mr. Angel, who died in 1960, was regarded as America's foremost medieval-style sculptor.

The font was fashioned in Italian Travertine Scuro marble. It is octagonal, according to an early guidebook of the Sanctuary, because, in the Bible, eight is the number of regeneration. Lee Lawrie sculpted the three inset symbols in the sides of the font: a descending dove, Noah's Ark, and three fish forming a triangle. The font includes the conical metal hood that is embellished with grapevines, cherubs, fleur-de-lis, crown, and spire. The design of the Baptismal Font was made by Lee Lawrie. The carved oak gothic kneeler, covered with red velvet on the low kneeler and armrest, is often positioned at the baptismal font for adult baptism. The prayer bench was fashioned in France 200-300 years prior to being acquired in 1966.



Christ in the Temple relief on altar



MELROSE CHAPEL

Melrose Chapel lies in the West Transept of the Kirk, separated from the Nave by a wrought iron screen. Besides Sunday service, the Chapel is used for small weddings, funerals, and other church functions. The mosaic over the Altar was fashioned in Carrera, Italy, by Montecatini and took over 2½ years to complete. It captures the full significance of the Crucifixion in the myriad shades and tones of Venetian glass.

High in the arches of the authentic Gothic vaulted ceiling and designed by Corrado Joseph Parducci, are stone carvings of six Biblical women who were followers of Christ. The center top-stone of the vault weights two tons and is carved with the portrait of Mary, mother of Jesus, and the Christ child in her arms. Surrounding stone plaques include Phoebe, Salome, Lydia, Dorcas, and Martha.

An interesting historical feature is a stone from Melrose Abbey. This ancient stone, dated 1246 A.D., is set in a column next to the entrance to the side aisle. Also, five black-glazed stones from Melrose Abbey are inset in the floor near the Melrose stone. These were gifts to the Kirk, presented by the Scottish Government's Ministry of Ancient Monuments and Historic Buildings.



Mosaic over altar



THE REFECTORY

The Refectory is an imposing room with ceiling beams of solid oak and a Pennsylvania blue stone floor. The room is 84' long and 40' wide, and the ceiling reaches 36' at the peak. It features a gambrel roof design, modeled after Hampton Court Palace in England.

The north bay window measures 12 feet wide and 20 feet high. The stained-glass windowpanes gradually change from deeper pastel shades, at the top, to clear glass as they near the bottom of the window. At the south end there is a Rose Window with nine spokes, which contains the shaded pastel glass.

Six magnificent paintings on the Refectory walls were purchased from Vose Galleries in Boston, Massachusetts. The beautifully framed original religious paintings are the work of one of America's most celebrated illustrators, N. C. Wyeth (1882-1945).

The Kirk's prized painting, *Supper at Emmaus*, is framed in a canopied setting over the main entrance. It was painted by Jean Valentin (Jean de Boulogne 1594-1653), who is considered one of the great French painters of the early 17th century. He was a follower of Carravaggio and spent most of his short life in Italy. His paintings can be seen in all the major museums of the world. The large canvas portrays Christ sharing an evening

meal, after His Resurrection, with three men in the home in Emmaus. The painting is in a black and gilt frame. A carved wooden framework with a canopy, tall finials, and a picture light has been placed around the picture. This was among the first paintings Dr. DeWindt acquired for the Kirk.



Supper at Emmaus by Jean Valentin



The Shepherd at the Door
by NC Wyeth



The Barren Fig Tree
by NC Wyeth



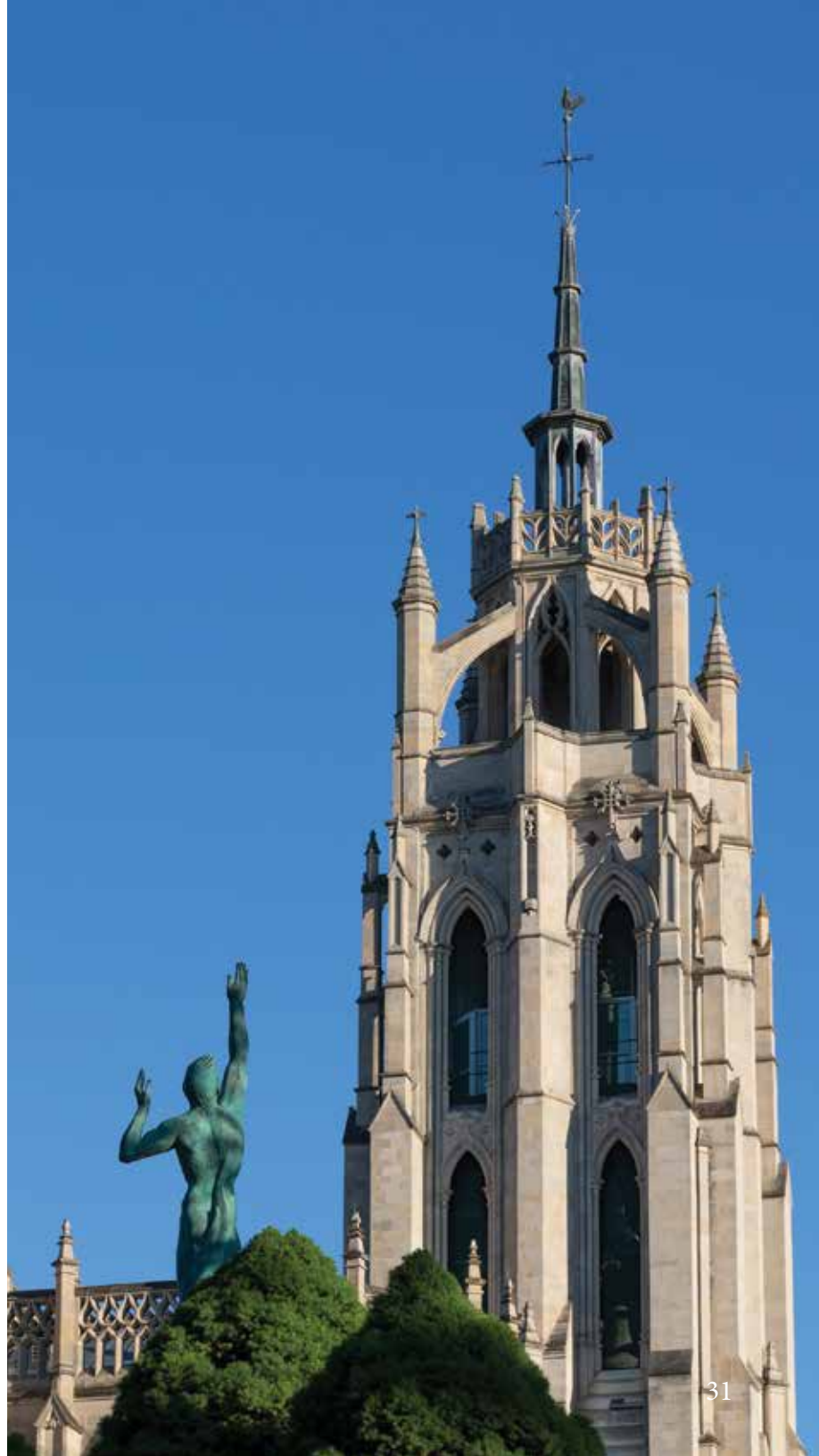
ST. ANDREW'S ROOM

The St. Andrew's Room was named after the patron saint of Scotland. A painting of *St. Andrew* by the Spaniard Juan de Valdez Leal (1622-1690) provides a colorful focal point above the fireplace. The Gothic frame was designed and built in New York under the direction of Dr. DeWindt. It depicts St. Andrew's X-shaped cross (also called the *Crux decussata*), upon which, according to legend, he suffered a martyr's death. The insignia is derived from the boundary-cross used by the Romans as a barrier. The frame sides are carved as twisted columns, and there are Triquetra and two tall finials at the top. Six shields of St. Andrew are set in the wood paneling which rises above the fireplace and continues along the entire west wall. They were made by Irving and Casson of Boston from drawings furnished by Dr. DeWindt. In front of the fireplace opening are two brass sculptures, each of which depicts an exquisitely designed and finely detailed knight in armor.



EXTERIOR FEATURES

Ground was first broken for Kirk in the Hills on Sunday, September 5, 1948; and the cornerstone was laid on September 23, 1951. More than 47,000 separate stones, each precisely cut to a blueprint pattern and bearing its own number, were required to complete the building. Four different grades of Indiana limestone – standard buff, light gray, romona red and variegated – were used at random to give the exterior of the edifice a striking, colorful appearance. In addition, three different types of finishes were used on the stones, which weighed from five pounds up to more than two tons each. The front steps are also made of Indiana limestone, while the garden walls are composed of fieldstone. The steeple, the topmost section of the Tower, soars into the heavens. At the very pinnacle stands a cock, or chanticleer. The cock is the traditional symbol of dawn. In Calvinistic theology, the cock is a reminder of the fallibility of man; and Christians will recall Christ's statement to Peter: "Before the cock crows twice thou shalt deny me thrice." The permanent stone portion of the tower rises 134 feet; including the spire, the





height is 168 feet. Housed in the tower is the Kirk's 77-bell carillon. The carillon was cast and installed by the 300-year-old royal bell foundry of Petit & Fritzen, Ltd., of Aarle-Rixtel, Holland, taking nearly a year to complete and three months to install. A heroic statue of St. Paul, holding his sword, is graphically etched in stone on the lower southwest corner of the tower under a carved canopy. Corrado Joseph Parducci designed the statue.



Col. George suggested honoring the men who had a hand in the building of the Kirk, and Corrado J. Parducci created six caricatures. The stone carved characters are located around the doorway to the Undercroft (Heritage Hall) on the east side of Kirk. Col. George, benefactor, is depicted with a scale model of the Kirk. Dr. Leslie A. Bechtel, is the pastor holding a Bible upon which lies a Cross. Wirt C. Rowland, is the architect with square and compass. Mr. O. W. Burke, owner of the building company, is shown holding a trowel. Caricatures of Renville Wheat, President of the Board of Directors of the Edwin S. George Foundation, and Eugene T. Cleland, Vice President of the George C. Mason & Co. architectural firm are also included around the doorway.



A handsome stone outdoor pulpit overlooks the north Terrace Courtyard. A Cross Botonneé is carved on the front of the pulpit. Over the pulpit, a towering figure of Christ, designed by Corrado Joseph Parducci, stands beneath a carved canopy. Access to this pulpit is by way of a small winding staircase leading from the Tower of the Apostles. A small figure depicting St. George and the Dragon is carved above the arch. Above and to the left, jutting from the cornice where the tower joins the church, is an intriguing stone gargoyle wearing a cape and hood. The only gargoyle on the building, it adds yet another medieval artistic touch.



The pitched roofs of the Abbey are covered with Vermont slate, which matches the roof of the Kirk House. The cupola atop the Abbey roof carries a figure of the Angel Gabriel, blowing his trumpet.





EAST GARDEN

Once called the “Meditation Garden” and the former site of a swimming pool, the small formal East Garden lies to the east of the Sanctuary entrance. It can be reached by stone stairs leading up from the parking lot or down from the Sanctuary entrance. A third stone stairway is located at the north end and leads down to the Undercroft entrance. A portion of the swimming pool was transformed into a small lily pool and fountain. The sculpture (pictured on right page) has an imposing bronze figure of Neptune, spouting water from his ears and mouth and astride an imaginative sea horse. The Neptune Fountain is a copy of the Triton Fountain placed in Bobli Gardens, Florence, Italy by the Medici family.



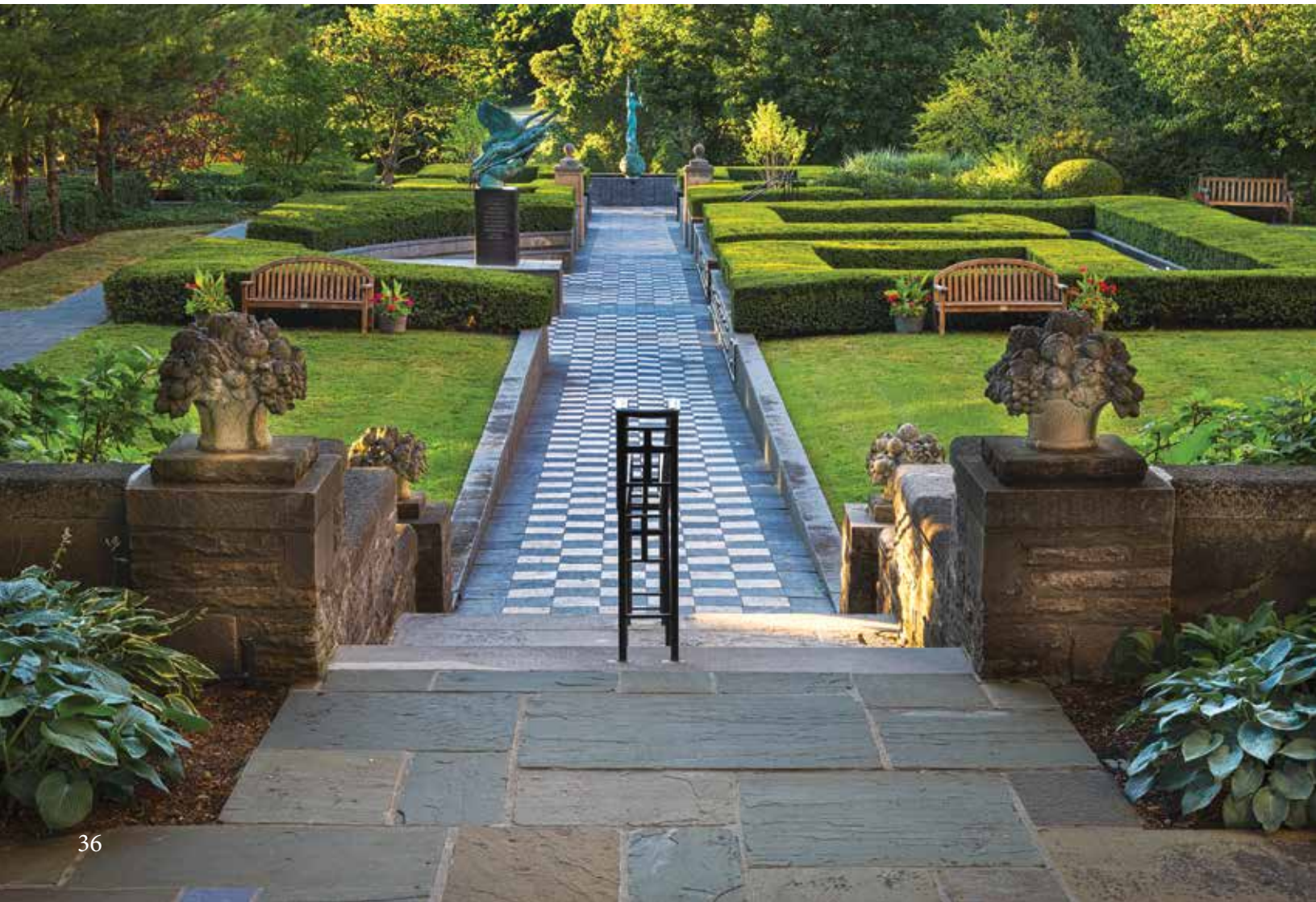
Proverbs 30:24-28 Nature's Creatures found in the DeWindt Garden





COLUMBARIUM

The Kirk Columbarium was created in 1984 in response to requests from the congregation for a place of quiet and beauty, close to the church, where the cremated remains of members and their immediate families may be interred. Located in a garden adjacent to the Sanctuary, the Columbarium is in keeping with the architecture of the Kirk, and will be maintained as a sacred site of cherished remembrance. It can be reached by way of the Fireside Room, the Sanctuary, the Cloister, and the garden walkways. In the first section of the Columbarium there are 518 niches. The faces of the niches are highly polished black granite upon which burnished bronze plaques are placed after interment. The embossed plaques carry the deceased's names and years of birth and death. The Columbarium walls are bordered with carefully shaped yews.



Columbarium Cross

The Kirk has received the gift of magnificent granite cross for the Columbarium. Standing 9-feet tall at the eastern end of the Columbarium garden, opposite the Botticino Fountain cross, the addition completes the impressive east-west axis in the Columbarium and creates a wonderful area for open air worship, suitable, for instance, for services of interment of ashes. The new cross replicates in sharp outline the details of the Kirk's altar cross which was itself shaped in the tradition of Celtic Christianity and adorned with appropriate symbolism.





Wings of the Morning Sculpture

Master sculptor Marshall Fredericks of Birmingham, recipient of the 1985 Medal of Honor “for notable achievement in American sculpture” from the National Sculpture Society, created a marvelous work for the Kirk’s Garden Columbarium. Known as “Wings of the Morning,” the sculpture was inspired by a Psalm and is inscribed on its base: *If I take the wings of the morning, and dwell in the uttermost parts of the sea; even there thy hand shall lead me, and thy right hand shall hold me. 139th Psalm, Verses 9 and 10.*

The base upon which the sculpture rests is polished black granite. A Service of Dedication, at which the Sculptor spoke, was held June 7, 1987.

Eternal Life Sculpture

A second Marshall Fredericks sculpture, *Eternal Life*, surrounded by a fountain is the focal point of the expanded Columbarium. The bronze sculpture is of a figure reaching skyward while wrapped in flames and standing on an ornate sphere. The sphere is decorated with a spiral filigree leaf-design, which incorporates many animals and birds. The sculpture is a scale model of the one created for the Cleveland Waterfront in 1947. The flames represent the sacrifice and struggles of man before reaching Eternal Life and the animals are those that appear in various religious beliefs.

Botticino Sculpture

The work was started in 1969 and temporarily halted at the time of the death of Dr. DeWindt. The sculpture was not completed and installed until October 1972. The work was prepared by Giuseppe Costa, Scultore, Fiorino, Italy using Botticino marble from near Carrera, Avenza, Italy. The statue is a copy of a late 15th century piece that was in the Garden Court of Trie Cloister, School of Lorraine.



