

**St. Andrew Presbyterian Church, Iowa City:  
A Living Space: Art, Craft, and Care in the Building**



**ST. ANDREW PRESBYTERIAN CHURCH**

140 Gathering Place Lane, Iowa City, Iowa, 52246

319-338-7523 | [www.saintandrew-ic.org](http://www.saintandrew-ic.org) | [www.tinyurl.com/sapc-youtube](http://www.tinyurl.com/sapc-youtube)

# Introduction

When St. Andrew Presbyterian Church moved into 140 Gathering Place Lane in 2017, the building was beautiful, but intentionally left ... quiet.



The architecture leaned toward the timeless: clean lines, open spaces, a

largely monochromatic palette. The idea was never that the building itself would carry the full weight of meaning, but that it would make room — for people, for worship, for life together — to bring the color.

Over time, that has happened. But not by accident.

The St. Andrew Interiors Team was formed in that first year with a simple but surprisingly rich calling: to help shape a space that feels warm, welcoming, and alive. Not just functional, not just attractive — but a place that quietly participates in what happens here.

Some of that work has been practical. Lighting that works. Furniture that fits. Spaces that can actually be used the way people hoped they would be used.

But alongside those necessary decisions, something else has been unfolding: A commitment to beauty.

Original artwork. Handmade pieces. Seasonal textiles. Small details that don't announce themselves, but change how a room feels once you notice them.

This booklet is an invitation to notice what's here.

To see how the space has been shaped over time.

And maybe to encounter something (functional or beautiful) that you hadn't quite registered before.

Because this building, like the community that gathers in it, is still becoming.

— *St. Andrew Interiors Team, 2026*

# How to Read a Room

## An Invitation to Notice

This building does not announce itself loudly.

Instead, it rewards attention.

As you move through the space, you might notice:

- Where color appears, and where it doesn't.
- How artwork invites pause rather than explanation.
- How wood, fabric, and light interact differently in each room.
- How the Sanctuary changes over time, even when the structure stays the same.

Nothing here stands alone.

Each piece (functional or artistic) plays a role in shaping how the building is experienced.

This is not just a collection of objects.

It is a space learning how to hold a community.



**Psalm 131 2 (NRSVUE)**

*"I have calmed and quieted my soul..."*



## The Role of Art in This Space

Not every piece of art in this building is explicitly religious.

That is not an accident.

From the beginning, there has been an understanding that art does not need to explain faith in order to participate in it.

Some pieces reflect the landscape we know.

Some hold memory.

Some invite stillness.

Some bring joy without apology.

Together, they create something that can't quite be planned: a space where people can see, think, remember, question, or simply sit for a moment longer than they expected to.

The goal is not to overwhelm the space with meaning.

The goal is to **leave room for it to emerge.**

### Philippians 4:8 (NRSVUE)

*“Whatever is true, whatever is honorable, whatever is just... if there is anything worthy of praise, think about these things.”*

# *Sun Salutations*

**Pamela Karp**

The Atrium

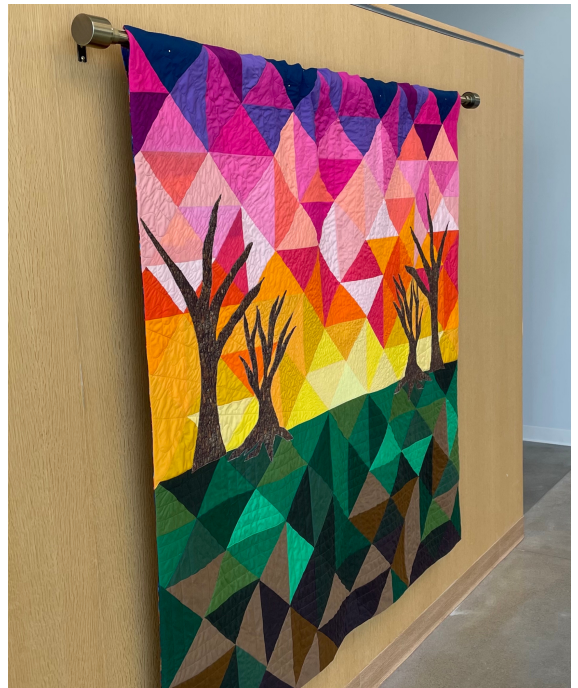
Pamela Karp came to quilting through care.

Although she had long worked as a seamstress — creating clothing and home décor — she began quilting more seriously in 2004 after a close friend was diagnosed with Parkinson’s disease. Wanting to respond in some tangible way, she made a quilt as an expression of love, concern, and presence. That instinct still shapes her work.

*Sun Salutations* draws inspiration from the vivid sunsets that often settle over eastern Iowa. Karp has described sunsets as a form of “God’s art,” and the piece carries that sensibility into the Atrium: warmth, movement, and light spreading outward across the wall.

The design intentionally avoids borders or visible restraint. The rays extend beyond fixed edges, reflecting Karp’s understanding of God’s love as something expansive rather than contained. The quilted earthscape echoes the geometry of Iowa farmland and crop rows, quietly rooting the piece in the landscape surrounding the church itself.

Installed in 2022, *Sun Salutations* fits naturally within the larger design language of the building: streamlined, grounded, and attentive to beauty without becoming showy. Like many of the works throughout St. Andrew, it does not demand attention so much as reward it— offering a quiet reminder that warmth and welcome are often built slowly, piece by piece.



**John 9:25 (NRSVUE)**

*“One thing I do know,  
that though I was blind, now I see.”*



## *Untitled*

**Gordon Kellenberger**

The Atrium

Gordon Kellenberger's work meets you with a kind of quiet steadiness. His vision reflects the quiet beauty of rural Midwestern life, with a warm, nostalgic sensibility rooted in place.

Based in the Amana Colonies, Kellenberger is known for paintings that capture the Midwest as it actually feels: familiar, grounded, and shaped by time. His work pays careful attention to light, texture, and the small details that make a place recognizable.

Commissioned for St. Andrew in 2019, the piece does something subtle but important: it anchors the building in the landscape we already inhabit.

**Mark 4:26–27 (NRSVUE)**

*"The earth produces of itself..."*

*Untitled*  
**Marcia Wegman**  
The Atrium

Where Kellenberger's work is steady, Marcia Wegman's is layered.

An Iowa City artist, Wegman works in acrylic and mixed media, building surfaces that feel both textured and alive. Her paintings reflect the rhythms of Iowa's changing seasons and the cultural life of the Iowa City area. She draws inspiration from local neighborhoods, prairies, and river scenes.

There's movement here.

Memory.

A sense that what you're seeing isn't fixed, but unfolding.

Commissioned for St. Andrew in 2020, this work brings a different kind of energy into the space — less about place, more about experience.

A second Wegman painting was donated for display in the church office. (See photo on page 5.)



**Zechariah 4:10 (KJV)**

*“For who hath despised the day of small things?”*



## *Birthday Cake*

### **Loret Mast**

Lower Level Children's Area Entrance

Loret Mast is an Iowa City-based artist and community activist originally from Montana, whose work includes painting and ceramics and reflects her deep engagement with both art and social justice. After moving to Iowa City she earned her BFA in painting and became a vocal advocate for women's, human, and LGBTQ rights, while serving on the boards of local and national organizations.

Her art reflects both creativity and care for the people around her — something that comes through clearly in this piece.

At heart, *Birthday Cake* celebrates what children already know instinctively: that life is a gift meant to be enjoyed and shared. A cake, with its candles lit, carries the promise of laughter, gathering, and delight.

The art also calls to mind words once spoken by the Rev. Fred Rogers: "You always make it a special day for me. Cakes or no cakes. I like you just the way you are."

This piece was purchased by St. Andrew in 2025.

### **Philippians 4:5 (NRSVUE)**

*"Let your gentleness be known to everyone."*

*Untitled*

## **George Colin**

Lower Level Hallway

George Colin (1929-2014) was a Midwestern painter and printmaker known for his portrayals of rural life and regional landscapes in the early- to mid-20th century.

His work reflected a deep connection to Midwestern communities, capturing farms, river towns, and seasonal changes. His legacy endures as part of the broader movement of artists who sought to define a distinctly American visual identity rooted in regional experience.

Donated to St. Andrew in 2025, this piece connects the building not just to place, but to a longer artistic tradition rooted in the same region.



### **Psalm 65 9–13 (NRSVUE)**

*“You visit the earth and water it...  
The pastures of the wilderness overflow,  
the hills gird themselves with joy...”*



**Storm 10 #5**  
**Kathleen Rash**  
Conference Room (#128)

This piece changes the room.

Kathleen Rash's large-scale pastel work brings motion — storm energy, shifting color, something unsettled but not chaotic. It invites attention, but doesn't tell you what to do with it.

Rash, an Iowa City artist and owner of The Art Mission, often draws on her experience as a storm spotter. Her work reflects both the physical presence of storms and the emotional weight they can carry.

Her pieces explore movement, color, and atmosphere — engaging themes of transformation, memory, and resilience.

Installed in 2026, this work expands the visual language of the building — introducing tension, depth, and a sense that not everything needs to resolve neatly.

**1 Kings 19:11–12 (NRSVUE)**

*"... but the Lord was not in the wind ... not in the earthquake... not in the fire; and after the fire a sound of sheer silence."*

## Stained Glass Panels Main Entrance & Church Office

The stained glass panels at the upper level entranceway bring a different kind of light into the building.

Originally donated from the estate of St. Andrew member Glenys Parry Williams (1928-2018) and later installed in their current locations, these panels carry both beauty and memory.

Unlike the more contemporary artwork elsewhere in the building, stained glass connects to a longer tradition within broader church history — where light itself becomes part of the experience.

These panels don't dominate the space. They shift it.

Depending on the time of day, the light changes. Colors move. What seemed still becomes something else.

It's a quiet reminder that the building is not fixed — that even its most solid elements are shaped by what passes through them.



**Genesis 28:16 (NRSVUE)**  
*“Surely the Lord is in this place  
— and I did not know it!”*



## *Triptych* **Children of St. Andrew** Lower Level Children's Library

Not all of the most meaningful artwork in the building comes from established artists.

Above the Lower Level Children's Library hangs a three-part work created by St. Andrew's children — through Vacation Bible School, 25Live, and Sunday School from 2023 to 2025.

Each painted block was completed by a different child. No single piece stands on its own. And that is exactly the point.

What emerges is something both simple and quietly profound: a visual reminder that community is not built by sameness, but by participation.

The piece is paired with the words of Psalm 139: "You shaped me, inside and out...I am Your unique creation, filled with wonder and awe... Your works are wonderful; I carry this knowledge deep within my soul."

It is hard to imagine a more fitting theological statement for a children's space, or a more honest one for the church as a whole.

### **Ecclesiastes 3:11 (NRSVUE)**

*"(God) has made everything suitable for its time..."*



# Reclaimed Wood from the Walnut Trees at 1300 Melrose Avenue

Some parts of the building don't just represent the past. They are made from it.

Several pieces throughout the Sanctuary and Atrium were crafted from walnut salvaged from St. Andrew's former home at 1300 Melrose Avenue.

The material is familiar. The form is new.

There is quiet theology in that.

## Rance Hilton

The chancel chairs (2018 and 2024) and kneeling bench (2024) crafted by Rance Hilton don't call attention to themselves. They are not meant to. They are meant to be used — week after week, season after season — supporting worship without becoming the focus of it.

Hilton's work reflects careful craftsmanship and restraint. Nothing feels excessive. Nothing feels rushed. The proportions, the joinery, the finish—all of it serves the same purpose: to create something that will hold up over time, both physically and visually.

These pieces don't interpret worship. They make space for it.

## Don Neve

As you start noticing Don Neve's woodworking in the building, you begin to see it everywhere. The pulpit and communion table (2017). The stands for the baptismal font and historic cross (2017). Plant stands (2018). Display frames (2019). Side tables (2019 and 2022). Pieces that don't ask for attention, but quietly organize the space around them.

Like Hilton's work, most of these pieces are crafted from walnut reclaimed from the Melrose building. (Neve also built the oak shelving for the Lower Level Children's Library [2019].)

Not identical design, but a shared sensibility: clean lines, thoughtful proportions, and a sense that these objects are meant to last.

Most people won't remember a specific table or frame. But they will remember how the space felt — ordered, grounded, intentional.

## Job 14:7–9 (NRSVUE)

*"For there is hope for a tree:  
if it is cut down, it will sprout again..."*



# Paraments, Banners, and Liturgical Textiles

## The Sanctuary

St. Andrew's Sanctuary changes over time. Not structurally, but visually, season by season.

Much of that movement comes through the work of textile artists, especially Pam Hardiman and Dō Martin, whose banners, paraments, and stoles mark the rhythms of the church year.

These include:

- Banners for Lent, Advent, Christmas, Easter, and Ordinary Time
- Chancel table paraments for multiple seasons
- Pastoral stoles
- Seasonal visual elements such as palms and poinsettias

These pieces don't just decorate the space. They **locate it in time**—giving shape to seasons that might otherwise pass unnoticed.

### **Pam Hardiman**

If the woodwork gives the Sanctuary its structure, the textiles give it its sense of time.

Pam Hardiman's banners and paraments shape how the space changes throughout the year. Lent feels different from Easter. Advent from Ordinary Time. Not because the room itself changes — but because color, fabric, and form carry those shifts into view.

These pieces help the congregation locate itself within the larger rhythm of the church year. They do something words often struggle to do: They let you feel where you are.

### **Dō Martin**

While banners and paraments shape the space, vestments bring that same visual language into the movement of worship itself.

Dō Martin's stoles for Ordinary Time extend the work of the Sanctuary textiles into something worn — something that moves, turns, and participates more directly in the service.

These pieces connect the visual environment of the Sanctuary with the leadership within it, creating a continuity that most people notice without needing to name.

### **Matthew 13:33 (NRSVUE)**

*“The kingdom of heaven is like yeast that a woman took and mixed in with three measures of flour until all of it was leavened.”*



## *Milestone Plates*

### **Dawn Deines-Christensen**

#### *Lower Level Hallway*

The Milestone plates in the Lower Level Atrium are some of the most specifically *St. Andrew* works in the building.

Created by liturgical artist and potter Dawn Deines-Christensen, the ceramic pieces are part of St. Andrew's Milestones ministry—a long-running effort to recognize and remember the moments that shape a life of faith.

Each plate marks a different stage or experience in the congregation's shared life — not merely abstract theological ideas, but places people here have actually been.

- A baptism in the Sanctuary.
- A first Bible.
- A mission trip.
- A graduation Sunday filled with equal parts pride and uncertainty.

The plates are intentionally simple. A cross. Water. A flame. Hands. A path. Symbols that are easy to recognize, but difficult to exhaust.

That simplicity is part of their strength.

Deines-Christensen's work grows out of the belief that faith needs physical reminders — objects that help people remember not only what happened, but who they were becoming when it happened. Her pottery, created through Prairie Patterns in Decorah, Iowa, reflects a larger practice of liturgical art rooted in memory, ritual, and everyday life.

#### **Joshua 4:6–7 (NRSVUE)**

*“When your children ask in time to come, ‘What do those stones mean to you?’ then you shall tell them...”*

# Church in Action

## The Atrium

The “Church in Action” display began with a simple idea: that the large blue wall above the Atrium collection bins could reflect the actual life of the congregation.

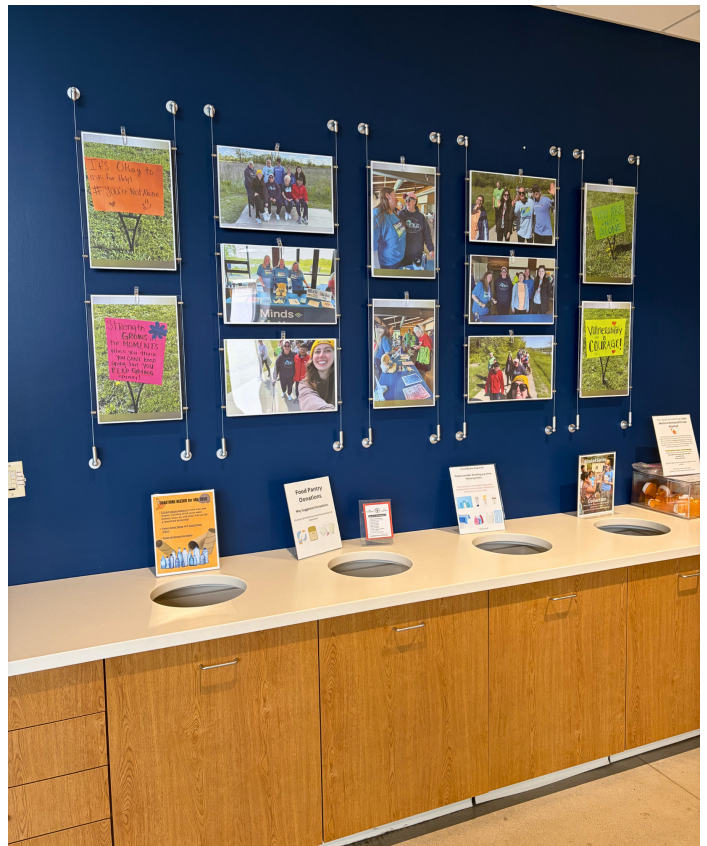
Developed collaboratively by the Interiors Team; the Mission, Outreach, and Service Team; the Building & Grounds Team; and the church staff, the display was intentionally designed to change often. Unlike the permanent artwork throughout the building, this installation is always in motion.

Photos and displays rarely remain in place for more than a few weeks. Often, they feature events that happened only days earlier: volunteers at the Food Market, children at Vacation Bible School, worship participants, mission partners, concerts, fellowship events, and the everyday smiles of people serving together.

Some displays highlight upcoming events. Some introduce ministry partners. Some simply capture moments of joy and connection within the life of the church.

That immediacy is part of the point.

The display keeps changing because the congregation keeps changing — new people, new ministries, new moments worth remembering. Over time, it has become less a bulletin board and more an ongoing portrait of St. Andrew itself.



**Micah 6:8 (NRSVUE)**

*“What does the Lord require of you but to do justice and to love kindness and to walk humbly with your God?”*



## Photo Displays

### Lower Level Hallways

The main Lower Level hallway was always intended to function as gallery space.

Early on, some portable display bars were installed with the hope that the wall outside The Hub would regularly reflect the life of the congregation. But like many good ideas in a new building, it took time for the practice to catch up with the design.

Now, it has.

As photographs in the “Church in Action” display upstairs began rotating more frequently, the Lower Level displays also started filling and changing on a regular basis. The result is that the building has gradually become awash with images of the congregation living out its shared life together.

Because the displays are now used so actively, St. Andrew has begun exploring additional portable photo display areas throughout the Lower Level, continuing the transformation of the hallways from transitional spaces into places filled with memory, recognition, and shared life.

#### **Hebrews 12:1 (NRSVUE)**

*“Therefore, since we are surrounded by so great a cloud of witnesses...”*

# Selected Projects Completed by the St. Andrew Interiors Team

*There is never a moment when a building like this is truly finished.*

*It is adjusted. ... Added to. ... Reconsidered. ... Lived in.*

*The work of St. Andrew's Interiors Team has simply been to pay attention — to what's needed, what's possible, and what might quietly help this place become more welcoming, more grounded, and more ready for whatever comes next.*

## Reclaimed Walnut Furnishings

*Crafted from walnut salvaged from St. Andrew's former building at 1300 Melrose Avenue.*

- Chancel Chairs | Rance Hilton
- Kneeling Bench | Rance Hilton
- Chancel Plant Stands | Don Neve
- Side Table between Chancel Chairs | Don Neve
- Session and Deacons Roster Frames | Don Neve
- Round Tables — Don Neve

## Original Artwork & Permanent Installations

- Pam Karpm *Sun Salutations* quilt | The Atrium
- Gordon Kellenberger, commissioned artwork | The Atrium
- Marcia Wegman, commissioned artwork | The Atrium
- Marcia Wegman, donated artwork | Church Office
- Loret Mast, *Birthday Cake* pastel | Lower Level Children's Area Entrance
- Dawn Deines-Christensen, Milestone Plates | Lower Level Hallway
- George Colin, barn artwork | Lower Level Hallway
- Kathleen Rash, *Storm 10 #5* | Conference Room (#128)
- Stained glass panels | Main Entrance and Church Office
- *Triptych*, children of St. Andrew | Lower Level Children's Library
- Matthew 18:20 Scripture Installation | The Atrium
- "Church in Action" Display | The Atrium

## **Liturgical Textiles & Seasonal Elements**

- Lent Banners & Paraments | Pam Hardiman
- Ordinary Time Banners & Paraments | Pam Hardiman
- Advent Banners & Paraments | Pam Hardiman
- Christmas & Easter Banners | Pam Hardiman
- Pentecost Paraments | Pam Hardiman
- Ordinary Time pastoral stoles | Dō Martin
- Seasonal Palms, Poinsettias, and Chancel Greenery

## **Furniture & Comfort**

- Hospitality/Bridal Room Mirror
- Hospitality/Bridal Room Privacy Coverings
- Hospitality/Bridal Room Sofa & Seating
- Hospitality/Bridal Room Hooks & furnishings
- Prayer Room Upholstery & Cushions
- Upholstered Seating for Offices & Gathering Spaces
- Area rugs for Lower Level Gathering Spaces

## **Building Improvements & Display Systems**

- Multi-Purpose Room Window Coverings
- Conference/Cry Room Blinds
- Building-Wide Whiteboard Replacement & Upgrades
- Lighting Replacement & Installation in Atrium, Coffee Area, and Lower Level Entryway
- Picture Hanging & Rotating Gallery Systems
- Glass Protection & Toppers for Chancel Furnishings

## **Lower Level & Atrium Enhancements**

- Lower Level Portable Photo Display Systems
- Children's Library Shelving | Don Neve
- Seasonal Environmental Enhancements throughout Worship and Gathering Spaces

