

The Unique Elements of St. Francis Church

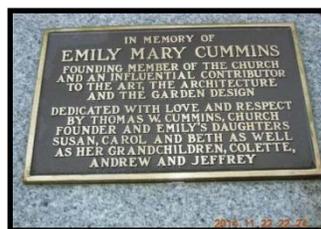
History, Symbolism and
Meaning in
Words and Pictures



**St. Francis of Assisi Episcopal Church
8818 SW Miley Road
Wilsonville, OR 97070
503-678-5422**

DEDICATION

This booklet is dedicated to The Rev. Thomas Cummins and his wife Emily. Fr. Tom was the first rector of St. Francis of Assisi Episcopal Church in Wilsonville, Oregon. He stated it has been a great work of joy and hard work by a great many people. The sanctuary almost has the look of a mission, with a bell tower and simply painted white walls within that are graced by heavy wood beams. Unadorned glass panes line the East church wall, providing views of tall fir trees and the green Willamette Valley countryside. The church is known for its many works of art which were crafted by Oregon artists.



INDEX

HISTORY

WISDOM HOUSE

NARTHEX

Front door
Episcopal Church Flag
Art in the Narthex
Table
Memorial Cabinet and Book

NAVE

Pew chairs
Organ
Piano
Hand Bells
Ceiling
Chandeliers & Wall Sconces
Stations of the Cross

SANCTUARY

Cross
Altar
Eucharistic Candle Stands
Aumbry
Processional Crosses
Credence tables
Flower Stand Tables
Baptismal Font and Bowl
Pulpit
Missal Stand
Gospel Book and Cover

Celebrant & Sanctuary Chairs
Kneelers
Paschal Candle
Stained Glass Window
Banners

GARDENS

TOWER GARDEN

Wrought Iron Gate
St. Francis Statue
Celtic Cross
Benches

EAST MEMORIAL GARDEN

Deacon Bench
Burial Directory
Bird Bath
Rock of Ages Cleft for Me

BELL TOWER

MOSAIC CROSS

FLAG POLE

EAGLE SCOUT PROJECTS

HISTORY

Several Episcopalians gathered in the spring of 1979 to discuss whether there should be an Episcopal Church in the Wilsonville area. Based on a demographic report done by Bishop Hal Gross, it was felt that there were a sufficient number of Episcopalians to hold a service in the area. St. John's of Milwaukie, OR, agreed to sponsor the first gathering. Fr. Tom Cummins arranged with St. Cyril's Roman Catholic Church in Wilsonville to hold the first service there on September 30, 1979, at 11:00 am. Episcopalians continued to meet at St. Cyril's, eventually, even sharing the coffee hour.

After a month, several people who were attending met to see if there was enough interest to continue to build a congregation. It was agreed that there was such a nucleus, and committees were set up to begin the work of a mission church. Before being recognized as having mission status, St. Francis began paying the Diocesan Program Assessment (DPA) to the Western Oregon Diocese. The need for an identity or place of their own became important for growth, and an active search for property began. The mission also needed a name for their "quiet, wilderness type" of location. Everyone was pleased with the selection of 'St. Francis of Assisi'.

A gift of land was given to the mission, but it was not suitable for a church. The Union Hill School Property became available and negotiations were started for purchase of that property from the Union Hill Club. The Union Hill school building sat on almost an acre of what is now the front part of the St. Francis property. The mission was able to sell the gift property and make an offer for the Union Hill School House and Property (\$35,000). One member of the mission was also an officer in the Union Hill Club, Kathleen Wisdom and Joahanna Schlunegger, Union Hill Club members gave a portion of the purchase price back to the mission (\$5,000). The property consists of two separate tax lots. Behind the Union Hill Property was a land locked piece belonging to St. Anthony's of Tigard. A purchase price was set and the mission was able to buy the land by borrowing money. This added property was enough for a church building and parking lot. Bishop Gross helped to negotiate the purchase of the property.

The mission met in the School House for a year while the Parish Hall was built. The Parish Hall, named after Fr. Tom Cummins, who was instrumental in the development of the church and the first rector, was used for services for five years. The mission congregation continued to grow and raised enough money to build the current church building through several fund drives. Construction of the church building took four and a half months to complete at a cost of \$600,000.

WISDOM HOUSE

Before building the main church building, the School House was moved to its present location and named "The Wisdom House" after Kathleen Wisdom who was a member of the Union Hill Club and assisted in securing the first property.



Wisdom House is currently used by AA three times a week. It is also used by Coffee Creek Quilters.

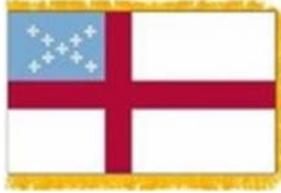
NARTHEX

FRONT DOOR



The front doors were hand carved by Oscar Spliid, a parishioner. It is a Celtic cross inspired by the symbol on Father Tom's stole. It is made of Honduras mahogany. Oscar is a well-known craftsman for his birds, ducks, fish and weather vanes. The narthex of the church was designed so that coffee could be served. The narthex opens out on the East Memorial Garden.

EPISCOPAL CHURCH FLAG



The Episcopal Church Flag stands in the corner of the narthex by the front door. The explanation is in an article in *An Episcopal Dictionary of the Church* edited by Don S. Armentrout and Robert Boak Slocum. **“Episcopal Church Flag and Seal”**. "On October 16, 1940, the House of Bishops and the House of Deputies adopted an official flag for the Episcopal Church. This was the 251st anniversary of the day the General Convention ratified the Constitution and Canons and adopted the BCP. It was designed by William M. Baldwin (d. 1942), a member of the Cathedral of the Incarnation, Long Island, New York. The symbolism of the flag has been explained as follows: The white field represents the purity of the Christian religion. The red cross represents the sacrifice of Jesus and the blood of the martyrs. The red cross on a white field is the Episcopal cross of Saint George, the patron saint of England, indicating our descent from the Church of England. The blue in the upper left-hand corner is the light blue of the sky, often used by artists for the color of the clothing of the Blessed Virgin. It is called Madonna blue and represents the human nature of our Lord, which he received from his mother. The nine white crosslets on the blue field represents the nine original dioceses of the Episcopal Church in America in 1789: Massachusetts, Connecticut, New York, New Jersey, Pennsylvania, Maryland, Virginia, Delaware, and South Carolina. They are arranged in the form of a St. Andrew's Cross to commemorate the fact that Samuel Seabury, the first American bishop, was consecrated in Aberdeen, Scotland, on November 14, 1784. The colors red, white, and blue represent the United States and stand for the American branch of the Anglican Communion. The same design is incorporated in the Episcopal Church seal, which was also adopted by the 1940 General Convention. The seal and flag serve as emblems of the Episcopal Church. The design is seen on signs, publications, decals, letterheads, pins, and many other places."

The flag was found in the basement of the Bishop's Close by St. Francis Altar Guild. We are proud to display this meaningful symbol to remember we have historical roots in the Church of England.

ART IN THE NARTHEX

The Narthex is a wonderful place to display the art work of Christian artists. Over the years, we have had many displays of interest for people to admire. We have some permanent pieces that add beauty to the gathering place. The Art and Architectural committee plans and carries out the displays in the Narthex.

This picture of "Consider the Lilies" by artist Laura Nunn is based on Matthew 6:28". Consider the lilies of the field, how they grow; they toil not, neither do they spin." It was commissioned in 2009 for the 30th Anniversary of St. Francis Church. It was a gift of Jack & Laura Nunn.



Another picture in the permanent collection is entitled "Burning Bush" by artist Claudia Breese.

TABLES

The long table in the Narthex was donated by Bette Souther.

The conference table was given by Margaret and H.R. Josephson



MEMORIAL CABINET AND BOOK



The cabinet was given in loving memory of their parents Agnes and William Borden and Emma and Archibald Montfort by Barbara and Richard Montfort. The Memorial Book is enclosed in the cabinet that lists all of the memorial gifts to St. Francis and is located on the wall in the narthex. The calligraphy was done by Bert Brown.

NAVE

PEW CHAIRS

The nave has a seating capacity of 180. Folding chairs were used in the School House, so before moving into the parish hall, each member bought a pew chair, which remains in use today. The pew chairs are unique in that they can be separated and turned around for organ concerts and other events.



ORGAN



The organ is a two manual pipe organ built by the Rodgers Company of Hillsboro, Oregon. It has ten ranks and 627 pipes. The pipes were made in Holland and Germany. The organ chamber is a simple box without ornamentation which allowed more money to be spent on the pipes. It was insisted that there be an organ stop for oboe which was not usual for the company to use. After which, the company included this oboe stop in all their organs of this size. In order to have chimes, the electronic stops were added. It was also wired so that there could be speakers in the bell tower to play the electronics of the organ for broadcast out into the community. The organ was given in memory of Anna and Barney Royce by Cliff and Eleanor Stewart and the Collins Foundation.

PIANO

The piano in the church was donated by John Olson in memory of his wife, Mary Jo. The piano in Cummins Hall was given by the Mel Smith family in memory of Bette Souther.



HAND BELLS

The first three octaves hand bells were given in memory of Natalie Wilson. The fourth octave was given in memory of Elizabeth Ann Slosser Henderson and by several families.



CEILING

Standing at the foot of the sanctuary steps, one looks up at painted panels depicting the life and ministry of St. Francis of Assisi, as rendered by artist, Dorothy Hagerty, Ph.D from Albany OR. There are 1,100 pieces of wood in the ceiling panels.



Done in oil on mahogany panels, scenes from the life of Francis take the form of a cross with the first panel being the top of the cross. Numbered in order, panels 1 through 6 move toward the back of the church, with panels 7 and 8 forming the arms of the cross on each side of panel 2.



Panel #1 After a long illness, God touches Francis' heart; he renounces his wealth, a life of nobility and ease, and adopts a life of voluntary poverty. We see him here giving all his clothes back to his father as a symbol of his renunciation. The bishop covers Francis with his cape.



Panel #2 While praying at the cross of St. Damiano, he hears God saying, "Go Francis, repair my house."



Panel #3 Francis sees a person in need, cold, barefoot and shivering. He gives his cloak to the poor person.



Panel #4 Filled with desire to serve the poor, the helpless and the powerless, he cares for a crippled person.



Panel #5 Francis accepts Clare Scifi as the first woman into his society. The daughter of a noble and prominent family, Clare also embraced a life of poverty and service.



Panel #6 During his life as a hermit, he gains a sense of the presence of God in all creatures; here he preaches to the birds of God's providence and protection.



Panel #7 As one who was *always* at prayer, various miracles are attributed to Francis. In this panel he brings water from a rock.



Panel #8 During the Crusades, Francis journeys to Egypt, but fails to convert the Muslim Sultan in 1219.

October 4th has since been recognized as the Feast of St. Francis. He offers the world an example of a life of humility, service, joy, simplicity, poverty and prayer. The Orders of St. Francis continue to this day with the First Order of brothers and sisters living in communities; the Second Order of Poor Clares who devote themselves to prayer; and the Third Order, which is made of lay and clergy, who do not live in community, but who follow a Rule of Life based on the way of Francis.

The ceiling panels were given in memory of Lenora and William Schulze by their sons.

CHANDELIERS & WALL SCONCES



The chandeliers and wall sconces were designed by Eleanor Stewart, Emily Cummins and Martha Olson, members of the Art and Architecture Committee. They reflect the spirit of the church in Assisi, Italy.

STATIONS OF THE CROSS

According to the Oxford Dictionary of the Christian Church, The Stations of the Cross are a series of 14 pictures or carvings, designed for devotional purposes, which depict incidents in the last journey of Christ from Pilate's house to His entombment. They are commonly arranged round the wall of a church, and it is a popular devotion, especially during Lent and Passiontide, to visit the stations in order, reciting prayers and meditating on each incident. The devotion probably arose out of a practice, attested from an early date, of pilgrims at Jerusalem following the traditional route from Pilate's house to Calvary and wishing to reproduce an analogous devotion at home. Its currency dates from the later Middle Ages when it was popularized especially by the Franciscans, but the final selection of incidents was not settled until the 18-19th centuries.



The fourteen incidents of which the stations now consist are:

- 1 - Christ is condemned to death
- 2 - Christ receives the cross
- 3 - His first fall
- 4 - He meets His Mother
- 5 - Simon of Cyrene is made to bear the cross
- 6 - Christ's face is wiped by Veronica
- 7 - His second fall
- 8 - He meets the women of Jerusalem
- 9 - His third fall
- 10 - He is stripped of His garments
- 11 - He is nailed to the cross
- 12 - Christ dies on the cross
- 13 - His body is taken down from the cross
- 14 - His body is laid in the tomb

SANCTUARY

CROSS

The cross on the wall behind the Altar is five and a half feet high. It is 23 karat gold on wood with red lacquered trim. It is a copy of the cross at Grace Cathedral in San Francisco



ALTAR

The Altar was a gift from the Davenport Foundation. It was arranged by Clarence Porter.



EUCCHARISTIC CANDLE STANDS

The Eucharistic candle stands were donated by Preston and Irene Bailey.



AUMBRY

The Aumbry is a secure receptacle or cupboard that holds the reserved Blessed Sacrament. It can be made of wood or metal. The Aumbry at St. Francis is in the wall to the left of the Altar. When the red light over the Aumbry is lighted, it indicates that the reserved Sacrament is inside the Aumbry. This light was designed by Scott Sidwell of Portland. This Aumbry was found by Father Cummins and his wife Emily, at a yard sale. It was in disrepair, the front and top rail were broken. Father Cummins used his woodworking skills to repair, carve and restore a new oak front panel and rail.



PROCESSIONAL CROSSES

The Brass Processional cross is carried by a crucifer who leads the Sanctuary party to the their places in the Sanctuary. At the end of the service, the crucifer leads the Sanctuary party out during the singing of the recessional hymn. The symbol IHS has many interpretations. Sometimes, it is interpreted with the Latin phrase *Jesus Hominum Salvator* (i.e. 'Jesus, Saviour of Men') The cross leads us to worship Almighty God and then leads us out, strengthened by the grace of the Holy Eucharist to do the work he has called us to do. This cross was found in the basement of the Bishop's close.



The carved wooden processional cross was given in memory of Preston A. Wisdom by Kathleen Winters.

CREDENCE TABLES



There are two credence tables. One is located at the back wall of the church. The bread basket and cruets of water and wine are placed on this table prior to the service, so that they can be brought forward at the offertory time. The offering plates are also placed on the shelf below this table. The other credence table is located on the north wall behind the Altar. Placed on this table are the veiled chalice to be used during the service, the cruets of water and wine, the bread basket, the lavabo bowl and towel, the

ambry key and on the shelf below is the missal stand and altar service book. The table was given in memory of Gwendolyn Edgecomb by Guinevere T. E. Merritt.

FLOWER STAND TABLES

These wood stands were made by John Wysock.



BAPTISMAL FONT & BOWL



This wooden structure is identified as the baptismal font. It was given by David Lister in memory of his wife, Jackie. When the top is removed, a beautiful glass bowl is placed in the opening. This bowl contains the water for baptism. It is a wonderful symbol for baptism. The fused glass is a reminder that when we are baptized we are fused to Jesus Christ and made his own forever.



This amber colored glass bowl with dots of colored glass around the edges (a pebble effect creating texture) was made by Kerstin Hilton of "If Wishes Were Fishes." This bowl was given in memory of Koko Sutton.

PULPIT

The pulpit was a gift of David Lister in memory of his wife Jackie.



MISSAL STAND

The Altar service book stand or Missal Stand can be made of metal or wood and is sometimes a pillow. The stand holds the Altar Service Book in a position so that the celebrant can easily read the Liturgy of the Holy Eucharist. The wooden stand at St. Francis was made by Father William McIlmoyl, a good friend of Father Tony. He is a gifted wood worker who designed and crafted this stand to match the wood of the Altar. This stand was the request of Dorothy Gray and family in memory of Claire, Dorothy's husband. Claire was a long-time member of St. Francis.



GOSPEL BOOK AND COVER

This book contains the Gospel readings for all services. The readings are divided into a three year cycle named A,B,C along with special service readings such as Christmas and Saints days. This three year cycle gives emphasis to the Synoptic Gospels. The Gospel of John is read on special liturgical days. The antique brass cover is embossed with the emblems of the four evangelists and was given in memory of Lyle Omdahl by Joanne Omdahl and Mr. and Mrs. Phil Cohn. During the Sequence hymn either the Deacon or Priest proceeds to the Altar and picks up the Gospel book. The reader raises it up to show reverence for these readings and proceeds down the center aisle into the midst of the congregation. The gospel reading is announced and when the reading concludes the reader proceeds back up the aisle and places the book back on the Altar.



CELEBRANT & SANCTUARY CHAIRS

The chairs in the sanctuary were gifts of David Lister in memory of his wife Jackie. Also given in memory of her husband Gerry by Pauline Beech. Also in memory of Barbara Montfort by Richard Montfort and others.



KNEELERS

The kneelers at the Altar Rail were made as a celebration of God's creatures. The artistic design was created by Susan Stewart and her daughter in 1997. The needlepoint was done by 24 members and friends of the church. The needlepoint instructor and finisher was Bette Lurmann.



One of the needle pointers was a man. The materials and costs were paid for by the Fundsters, an early ministry of the church. St. Francis also has wedding cushions completed in 1992 by seven members. They were designed by Martha Gunderson.

PASCHAL CANDLE

The word Paschal is associated with Passover. When the Israelites were in bondage and before their release from Egypt, the Israelites were instructed to put the blood of a lamb on the doorposts. This is so the angel of God would pass over their houses and not kill the firstborn of the household. The Israelites were led out of slavery and brought into the land of freedom. So too, Christ through his resurrection passed over from death to new life. Likewise through his resurrection he released us from death and brought us through his resurrection into freedom from sin and death.



During the Great Vigil service The Paschal Candle is kindle from the new fire. It is carried in procession by the Deacon who sings "The light of Christ" three times and pausing so that the people's candles can be lighted from the flame of the Paschal Candle. The lighting of the candles symbolize that out of the darkness of the death of Christ, new light is brought into the world through his resurrection. The Candle is placed in the stand and during the Easter Season, the Paschal Candle is burned at all services from Easter Day through the Day of Pentecost. This is dictated by the rubric on page 287 of the BCP.

The Paschal candle stand, which was given by Preston and Irene Bailey, is usually placed near the Baptismal Font. Again it is through baptism that we die to the old life of sin and rise to the new life of Jesus Christ. The Paschal candle is also used during the burial service. It is placed near the ashes or casket. The symbolism of the burning candle is a reminder that it is in death that we pass from this life into a new life with Christ. "Grant that all who have been baptized into Christ's death and resurrection may die to sin and rise to newness of life, and that through the grave and gate of death we may pass with him to our joyful resurrection. Amen." a prayer on page 480 BCP.

The candle was given in memory of Linda by the Franzwa family.

New symbolism has been painted on our Paschal Candle. The artist, Bryan Paatz, painted a sparkly design reflecting the colors of

the window above the Baptismal Font. A new cross has been applied with five jewels which represent the five wounds that Christ suffered on the cross, two in his wrists, two in his feet and one in his side. Bryan also created many of the vestments that are worn during the celebration of the Eucharist.

STAINED GLASS WINDOW

The stained glass window in our North wall was presented to St. Francis by Susan Lake Howell and her children, Thomas and Theodora, in loving memory of her mother Marguerite Marshall Lake and her father Willet R. Lake. The Art and Architecture Committee and Sue Howell worked very hard over a period of many months to decide the style, subject, artist, and location of this stained glass window.



The style of the stained glass window is called Dalle de verre, which is a technique very old in art history. It was first used in the ancient Byzantine world. This technique is used more in France and the United States for both civil and church use.

Slab glass, as it is called, comes from the furnaces cast in blocks, one-inch thick and approximately eight by twelve inches in dimension. These pieces are often chipped or faceted on the surface. The pieces are cut or broken from the various colored slabs and set into cement or epoxy. This process makes the windows an integral part of the structure and not just a means of filling an aperture. The thickness and sturdy construction of this type of window is almost impervious to vandalism and the erosion of time and requires little maintenance.

The most spectacular use of this type window may be seen in Coventry Cathedral in England and at the U.S. Air Force Academy Chapel. Another example of this type of window can be found in the chapel at Good Samaritan Hospital in Portland, Oregon.

The artist of the St. Francis window is Joene Lockhoven, and the producer is Eugene Stallings. Both are located in the Willemse Glass Studio at Scappoose, Oregon.

Because the window is located near the Altar, it is devoted to Eucharistic themes. The artist did a remarkable job of getting meaning into the design. The specific themes are:

THE CROSS reminds us of the resurrection of Christ and His presence at each Eucharist.

THE PATEN and CHALICE represent the items from which we receive the Holy Eucharist.

THE DOVE is the symbol of the Holy Spirit, which appeared at Jesus' baptism.

THE FIRE is a symbol for Jesus' action in sending the Holy Spirit as tongues of fire to his disciples. There are many other references to fire in Holy Scripture, as well.

THE STAR represents the divine nature of Christ.

THE FLEUR-DE-LIS represents the fully human nature of Christ on earth.

THE VINE, from which the grapes grow, refers to "I am the vine, you are the branches".

THE GRAPES produce the wine, which becomes the blood of Christ.

THE SHEAVES OF WHEAT produce the bread, which becomes the body of Christ.

THE BLUE and GREEN BACKGROUND represents the outpouring of grace, which we receive and remember at Holy Communion.

Interestingly, what was not designed, but which is plainly visible is the word "JOY". No other word could more clearly express our feelings about the Holy Communion service than does this one word.

BANNERS

The creative talents of Emily Cummins have benefitted the church family of St. Francis of Assisi in many different ways over the years. The striking red banner which she designed was inspired by a banner she had seen at a cathedral in Europe. For our church she chose to depict Saint Francis' Canticle of Brother Sun and Sister Moon. The hand and sleeves are that of Francis showing his stigmata. If you look closely, you will see that the "F" in the lettering of St. Francis at the bottom is actually a Franciscan monk. Emily remarks that she spent a full week of her life on her hands and knees on her living room floor, doing the hand and machine stitching to complete the banner.



We also have a smaller banner which was made by Barbara Shively for the 30th Anniversary Celebration of St. Francis. She copied the banner Emily had made, and made it in a smaller size suitable for processions on festive days.

GARDENS

There are two memorial gardens known as the Tower Garden and East Memorial Garden. The Gardens were created to honor The Right Reverend Hal Gross, Suffragan Bishop of the Diocese of Oregon by Mr. and Mrs. Frank Oswald.

TOWER GARDEN



The Tower Garden has a columbarium, a wall structure with individual niches that hold the cremated remains of loved ones. A plaque by the columbarium reads in *“Thanksgiving for the life of Lora Laslett Kelley and the Kelley Family Foundation”*.

WROUGHT IRON GATE

The wrought iron gate to the entrance of the Tower Garden was a gift from Dick and Lois Parker.



ST. FRANCIS STATUE

The bronze St. Francis Statue in the Tower Garden, a gift from Claire and Dorothy Gray in thanksgiving for their parents, Mr. and Mrs. Claire M. Gray and Mr. and Mrs. Ira Darkins is a three quarter life size and it is mounted under the tower. It was sand cast in Italy.



The Gardens are intended as a place of quiet and reflection. The landscape architect was Kay Huntington.

CELTIC CROSS

This Celtic cross was brought from the Ionian community by Father Tom Cummins and given in memory of his wife Emily.



BENCHES

There are two benches in the Tower Garden. One was given “*in loving memory of John and Kitty Clum and Peter and Katharine. The other bench was given in memory of Leloa C.Lorenzen by beloved friend*”.

EAST MEMORIAL GARDEN



The East Memorial Garden designed with spaces for the burial of ashes has also been used as an area for receptions. It is requested that people not walk on the bricks as there are name plates of those interned in the Garden.

Burial at the Church follows a centuries old tradition of the Church providing a final resting place for those who have died.

Burial in a churchyard, a cathedral or in a parish church has been an ancient and venerable custom throughout the centuries in all Christian lands. From the earliest Colonial days, the American church has provided places of burial within its grounds, in peaceful church graveyards, in crypts, in walls, or in the walkways of the sanctuary itself. Memorial crypts and columbaria exist in many parishes throughout the Episcopal Church. Burial in the church, a place of prayer and peace, testifies to the holiness of the body.

DEACON BENCH

This bench was given in thanksgiving for the ministry of Deacon Cliff Stewart. Also in the East Garden is a bench "*Dedicated to St. Francis in memory of Wilfred "Bill" Burgess*".



BURIAL DIRECTORY

This directory with names of those buried in the East Memorial Garden is given in memory and to the Glory of God for Barbara Borden Montfort.



BIRD BATH

The memorial garden bird bath was given in memory of Margaret Lathrop by the St. Francis Altar Guild.



ROCK OF AGES



In the East Memorial Garden there is a granite rock with the words "Rock of Ages Cleft for Me" inscribed on the face of the rock. This rock was commissioned to the Glory of God and in loving memory of all who rest here in the garden.

BELL TOWER

The Bell Tower houses four cast bronze bells which were made in Belgium and currently chime every fifteen minutes during the hours of 8 to 6. The chime pattern is that of Westminster Abby. The bells are also programmed to play the Angelus at five minutes prior to each service on Sunday. There is also a pattern to chime a toll and a peal. The four cast bronze bells were crafted by the Eijsbouts' Co., Asten, The Netherlands. They were shipped by boat to Elderhorst Bells. Inc. of Palm, Pennsylvania for the final inspection before being transported overland to Oregon. The total weight was 1,918 lbs. Bell note A, 992 lbs, 36" in diameter; Bell note D 419 lbs 27" diameter; Bell note E 298 lbs 24" diameter; and Bell note F 209 lbs 21" diameter.



The bells are mounted with the proper notes for the Westminster melody and are controlled by a computer. There is a peal for weddings and other celebrations and a toll for funerals. The regular hours of use are from 8am to 6pm daily.

The bells were a donation to the church by Joseph and Melanie Barclay in memory of their parents. The dedication reads “DEDICATED TO THE GLORY OF GOD AND IN LOVING MEMORY OF JOSEPH AND MERLEN BARCLAY AND HOWARD TRAFFORD, OCTOBER 30, 1988”

MOSAIC CROSS

On the outside of the north wall of the church is an mosaic cross a rendering of the San Damiano Cross associated with St. Francis of Assisi which adorns the church of St. Francis of Assisi in San Damiano, Italy. The mosaic is the work of Perrydale, Oregon, potter Sam Bernardi and Albany artist Dorothy Hagerty. A spray of white tile highlights the center of the cross. Tiles in gold, red, brown and blue make up the rest of the mosaic. It took Bernardi about 48 hours of work time to draw the design on the stucco wall and to spray the weatherproof tiles in extra tough epoxy. Bernardi said he designed the cross on a computer. It was given by Joanne F. Schulze in memory of her brother Charles R. Gilbert.



FLAG POLE

The flag pole between the parking lots was also a gift from Martha and Edwin Gunderson. On the hillside by the steps down to the parish hall, is a small St. Francis which also was a gift. There are many trees and shrubs which were purchased as memorial donations.



EAGLE SCOUT PROJECTS

Eri Shroeder - Meditation Trail, south end of the parish hall down to and along the creek.

Ben Dowdy - Pet Cemetery, originally along the east side of the church.

Matthew Salgado - Steps trash cans, path maintenance, general clean-up and weed control.

Michael Salgado - Meditatin Garden outside the Rector's office in memory of Koko Sutton.

The information in this booklet was carefully collected from many sources. However, you may have a different recollection of what has been published. Please write out what you believe to be different from what is in the booklet so that facts can be compared. Submit your revision to the office.

Prayer attributed to St. Francis

Lord, make me an instrument of your peace;
where there is hatred, let me sow love;
where there is injury, pardon;
where there is doubt, faith;
where there is despair, faith;
where there is darkness, light;
and where there is sadness, joy.

O Divine Master,
Grant that I may not so much seek
to be consoled as to console;
to be understood as to understand;
to be loved as to love.

For it is in giving that we receive,
it is in pardoning that we are pardoned,
and it is in dying that we are born
to Eternal Life.

Amen.



St. Francis of Assisi Episcopal Church
8818 SW Miley Road
Wilsonville, OR 97070
503-678-5422
503-678-3363 fax

Mailing Address:
P.O. Box 445
Wilsonville, OR 97070

Email: office@stfranciswilsonville.org
Website: www.stfranciswilsonville.org