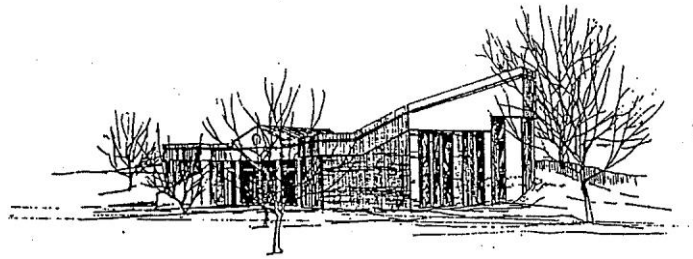


# EXPRESSIONS OF FAITH

## SHALLOWFORD PRESBYTERIAN CHURCH

Lewisville, North Carolina



### *Welcome to Shallowford!*

In early planning for a building to serve as our church home, Shallowford Presbyterians expressed the desire for a structure of authenticity, simplicity, beauty and warmth. We wanted it to speak invitation, to say "Welcome to a loving place intended to be an extension of God's love to all people."

Believing that our gatherings for worship are the principal means for transmitting and renewing our common faith, we consciously put first the need for a true sanctuary. We were hungry for worship space that gives meaning simply to being there. Further, we wanted our sanctuary to foster the real community among us, and the shared participation which we feel is our privilege and obligation in worship.

It is our conviction that God has called us to offer gifts of beauty to the community. It is our conviction that there is no beauty without God. As we have responded to that call gifts of beauty have enhanced our building and our life together as a community of faith. In the narrative that follows you will find brief descriptions of these ever growing gifts of beauty.

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A LOGO WINDOW over the main entrance to the church expresses our identity as a local congregation.

"Growing Together as God's Family" is the theme of this symbol designed by artist-member Fred Barkley. It features the stylized letters "S" and "P" becoming the oldest monogram for Jesus Christ, the "Chi-Rho". As the "Chi-Rho" affirms our being rooted in Christ, the figure cradled between the letters reaches toward the light in petition and celebration.

Words of the prophet Isaiah are also reflected in our Shallowford Logo: *Cease to dwell on days gone by and to brood over past history. Here and now I will do a new thing; this moment it will break from the bud. Can you not perceive it?* Isaiah 43:18-19.

BRICK is the primary medium used by our architect, D. Max McLeod, for Phase I of the building completed in 1987. McLeod used brick to combine openness and height with welcoming warmth in the common areas of our church building. The same brick was used for Phase II of the building. Greensboro designed by North Carolina architect H. W. Gwinn, Jr..

Mr. McLeod, of McLeod Associates in Matthews, North Carolina, designed for us a building of today, which facilitates without controlling the practice of worship. I.L. Long Construction Company of Winston-Salem was the contracting builder for Shallowford's first building. Mr. Gwinn continued the original vision in his design for our fellowship hall, kitchen facilities, additional office and classroom space and a church library. The fellowship hall was named ARNOLD HALL as an expression of gratitude to Howard H. Arnold who had supervised the construction, on behalf of the congregation, of both buildings. Frank L. Blum Construction Company of Winston-Salem was the contracting builder for our fellowship building.

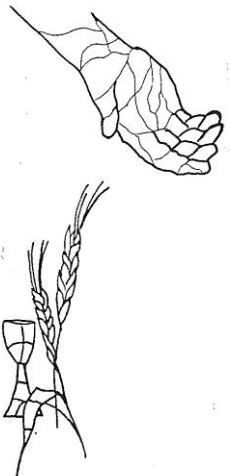
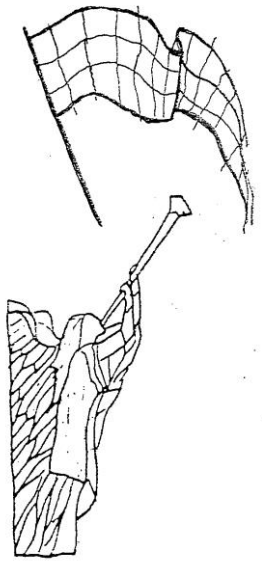
From a light and spacious concourse, the worshipper enters the sanctuary of curving lines and soft-colored brick. Four large pine beams of tongue-and-groove construction sweep forward above the stained glass windows and the central brick cross. Special attention has been given to the play of natural light on the windows and the cross, particularly at the worship hour. Seating for the congregation and choir is arranged in a semicircle around the chancel which is raised only two steps above the main floor to provide better visibility.

STAINED GLASS speaks of our faith in the sanctuary. Our windows were designed by artist Cecil Casebier of San Antonio, Texas, and executed by Statesville Stained Glass, Inc.

Directly above the central cross is the **Resurrection-Ascension Window**. Using the flag of victory as a single symbol, Mr. Casebier has captured the spirit of Christian joy and triumph of life over death. Vertical shafts of brilliant color speak the "Alleluias" of Christ's resurrection and the mystery of his ascension.

To the left of the cross, a three-panel **Praise Window** inspired by Psalm 150 celebrates with musical instruments and swirls of color the union of earthly and heavenly praise. In the Great Prayer of Thanksgiving we pray, "Therefore with Angels and Archangels, and with all the company of Heaven, we laud and magnify Thy glorious name...." In such moments of praise the scrim between heaven and earth is drawn back, evoking our "Hallelujah!" in concert with the psalmist and the faithful through the ages.

To the right of the cross, the large **Alpha And Omega Window** tells us of the beginning and the end, as well as the central elements of our story. The three panels, from left to right, have individual themes of **Creation, Christ** and **New Jerusalem**.

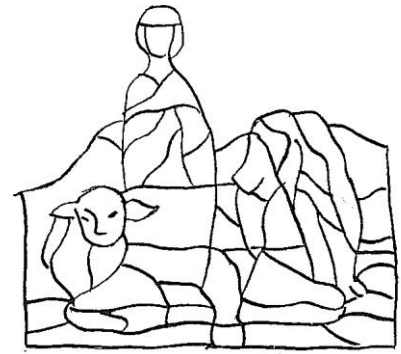


**Creation Panel:** "In the beginning, God!" is expressed in the "hand of God", oldest known symbol of our Creator. Depicted here, it is a sending hand, sending all things created good, sending Christ, sending a future of light. The story of our beginnings includes first light (stars), first plant and animal life, first humans, and first tragedy -- the "fall".

**Christ Panel:** Moments from Jesus' ministry represented here are the Sermon on the Mount (mountains), the eight Beatitudes (stars), the commission to baptize all nations (the shell and water), the institution of the Lord's Supper (the chalice and wheat), the crucifixion (crown of thorns), and the sending of the Holy Spirit to the church at Pentecost (seven flames). At the bottom of the panel is a fish, historic sign of the Christian faith.

**New Jerusalem Panel:** This rendering points to Omega, the time when Christ will be all in all. Symbols of New Jerusalem include the rock as foundation for the Church, the Bible, the world, and entrance into the spiritual city. In the upper right corner are three doves forming a triangle. For centuries the triangle has been a symbol of Father, Son and Holy Ghost, and becomes for us here a creedal statement of our Trinitarian faith.

**Covenant Windows.** Three small windows root us in the promises of God, the covenants of God in the Old Testament. The window on the left tells the story of The **Covenant with Noah** following the flood. It reminds us that God has promised never again to destroy the earth. The rainbow is a sign of that covenant. The window in the center gives a hint of the story of Moses and burning bush through the three yellow flames. The **Covenant with Moses** and the giving of the Ten Words depicted in the two stone tablets, tells us that the commandments of God for all of God's children remain gracious guides for the living of the Christian life. The window on the right is the **Covenant of the Peaceable Kingdom** given to the prophet Isaiah. In the promise that the *lion and the lamb will lie down together and a little child shall lead them . . .* we have an ever present symbol of a future characterized by God's Shalom.



**WOOD** of cherry, oak and walnut is found in our sanctuary.

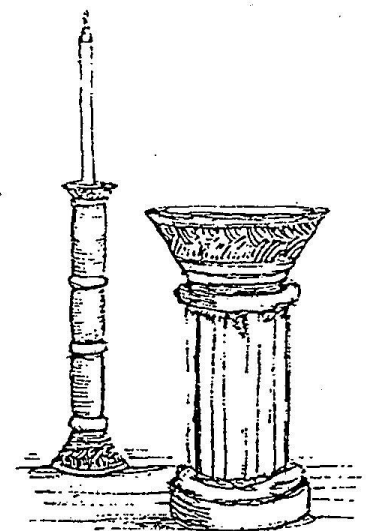
The chancel furniture, pews and chairs were custom designed and built by the Wineberger Church Furniture Company of Lynchburg, Virginia. The central pews are made of cherry veneer, and the chairs on either side are of oak. The chancel furniture includes the pulpit, the holy table, a base for the baptismal bowl, and pedestals for floral arrangements; these pieces are made of cherry, with double staining to blend with the pews and chairs. These chancel furnishings were designed by D. Max McLeod,

The walnut liturgical stand and offering plates were crafted by William Y. Burton of Winston-Salem. The walnut kneeling bench was crafted by North Carolina wood craftsman Floyd Rogers.

**POTTERY** vessels, made for Shallowford by piedmont North Carolina potter, Clyde Gobble, serve very important functions in our worship.

Mr. Gobble enjoyed the challenge of large-scale ceramics; our baptismal bowl and the holder for the Christ candle were the largest pieces he had made at the time. Due to its size, the baptismal bowl required a period of one week to dry before its first firing at 1750 degrees, and two days to cool after its glazing and second firing at 2380 degrees. The candle holder was made in five sections and joined together.

A sizeable pitcher, chalice, and paten are used for wine and bread in the sacrament of communion. Repeating the same strong earth tones, several pieces for floral arrangements complete the collection of pottery vessels used in the sanctuary.



**HANDWEAVING** in silk by Carolyn Glazener covers the holy table. Mrs. Glazener is a Lewisville resident and exhibiting member of Piedmont Craftsmen. For the table runner she used a form of leno lace weave, in which a pattern is formed by twisting the weft threads and holding them in place with an additional warp.

Shallowford member Nancy White has added to our weavings for the Holy Table with companion **fair linens** to the silk table cloth. She has woven seven small cloths, or napkins, to be used as bread linens. Seven different forms of the Christian Cross have been embroidered with gold thread on the fair linens. The forms of the cross were taken from the *Section Heading Crosses* in The Book of Common Worship of the Presbyterian Church (U.S.A.)

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**BANNERS** adorn our sanctuary, changing with the seasons and sacraments in the church year. The banners have been made from carefully chosen fabrics, sewn with patience and skill by the women of the congregation.

The **Advent** banner portrays the dark Bethlehem scene with its prophetic star of light piercing the darkness. When **Christmas** is celebrated and the season of EPIPHANY begins, an overlay of "light" completes the thought of "Light unto Life through Love." (designed by Fred Barkley)

During **Lent**, a burlap banner over a common tree branch symbolizes our humility. The banner is dominated by the "Chi-Rho" Christ symbol. Sun rays suggest the coming resurrection, and water is evidence of our baptism in Christ. (designed by Fred Barkley)

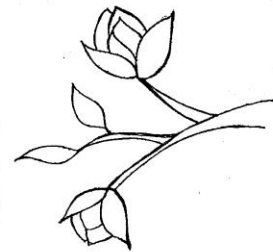
The **Easter** banner has as its center a large cross on a circle, giving forth light to the heavens, our earth sphere, and the life upon it. (designed by Virginia Ingram)

During **Pentecost** our banner shows seven bright flames issuing from a Celtic cross set on a purple panel. The flames represent the gifts of the Holy Spirit. (designed by Virginia Ingram)

**Autumn** is the season for use of our pastoral banner, which reminds us of our relationship to Christ. Sheep are tended by a shepherd in a natural scene filled with evidence of the earth's beauty and bounty. (designed by Kyle Hendrix Dalton)

The **Communion** banner proclaims that we are one in Christ when we break bread together. The **Baptism** banner shows a cascade of cleansing water which creates new life in Christ. A ray of heavenly light symbolizes approval and accountability. (designs by Fred Barkley)

In our first service of worship at Forsyth Country Day School in September of 1983, the **New Venture** banner was used. It depicts a single large flowering branch, with words from Isaiah 43:19, "Behold, I will do a new thing." The banner is now used on our Anniversary Sunday and other occasions. (designed and assembled by Marilyn Delafield of First Presbyterian Church)



The **Lift Up Your Hearts** banner depicts hearts yearning to respond to the love of God. The inspiration for the banner was the ancient dialogue which contains the invitation "Lift up your hearts" and the response "We lift them to the Lord" as the congregation prepares to pray the Prayer of Thanksgiving. (designed by Fred Barkley)

The **Wedding Banner** incorporates the supreme definition of love in the Apostle Paul's First Letter to the Church at Corinth. (Chapter 13) The intertwining of rings depicts the sealing of the wedding vows in the exchanging of wedding rings. (designed by Julia Cooper)

The **Healing and Wholeness Banner** is hung for each Service for Wholeness. The black background represents humanity's pain and the bright flames represent the healing mercies of God extended to us through the enacted prayer of the laying on of hands. The receiving hands of God embrace human suffering and become hands for healing and wholeness. (designed by Linda Rohr)

The **Tenth Anniversary Banner** celebrates the first ten years of worship in our sanctuary. (November 1987 - November 1997). In this banner the congregation is depicted as a congregation in mission and service. The Logo Window is shown over the front doors and children, youth, and adults go forth in the name of the Lord. (designed by Elizabeth Reid)

Based on a design from the Presbyterian Church (USA) and created by a congregational team of artists and stitchers, the six banners hanging on the right wall of the sanctuary reflect the **Six Great Ends of the Church** as found in the *Book of Order*.

The proclamation of the gospel for the salvation of humankind.

The shelter, nurture and spiritual fellowship of the children of God.

The maintenance of divine worship.

The preservation of the truth.

The promotion of social righteousness.

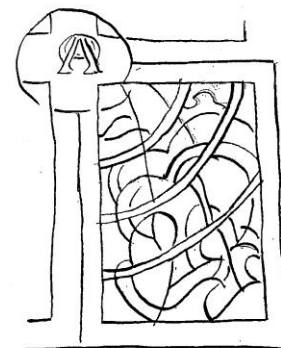
The exhibition of the Kingdom of Heaven to the world.

The **Twentieth Anniversary Banner** reflects the cosmological interpretation of Isaiah 40:28-31 as expressed in "Have You Not Known?" Shallowford's twentieth anniversary hymn text by poet **Thomas H. Troeger**. "Atom, star and heart" are foremost with hints of prayer, time, space, and hope as the church's community spirit takes flight. (Designed by Fred Barkley)



**A TAPESTRY OF WOOD AND WOOL** "God of the Waters", a tapestry of wood and wool created for Shallowford Presbyterian Church by fiber artist Catherine Kapikian of Wesley Theological Seminary, Washington, DC and Virginia wood craftsman Augustus Trail fills the north wall of the concourse. As designed by Catherine, "God of the Waters" echoes architectural elements of our building. Our artist comments: "I designed decorative wood members into the four framing pieces along with small pieces integral to the large tapestry sections. There is a central circle motif above the center echoing the circle window in the architecture with a discreetly rendered Alpha and Omega."

As you stand before **"God of the Waters"** it is the right lower quadrant that presents images of the watery chaos of the beginning of creation. There is no order to the waves, they are chaotic in their disorder. Yet out of the inner circle of the cross and the Alpha and Omega there comes a shaft of light and grace that assures us that chaos will not prevail.



In the lower left quadrant there is a tiny ark almost engulfed by the water, yet here too a shaft of light and grace portend something new. The shaft of light upon the ark is both directed and held by the wooden members. It appears that the ark will never be cast into the darkness present in the left portion of this quadrant. The God of the Waters who threatened to destroy creation is revealed as the God of Grace who will not destroy. The rainbows of grace that flow from the center cascade even into the deepest darkness.

The upper left quadrant suggests Christ's baptism. Christ is "present" in this quadrant in the stylized *Chi Rho*. This ancient monogram of Jesus is formed by placing the Greek letters *X (Chi)* and *P (Rho)* together. *X* and *P* are the first two letters of the Greek word for Christ. (There is a stylized *Chi Rho* in our Shallowford logo.) In this upper left quadrant bright images of water and brilliant shafts of light remind us of the light that has entered the world in Jesus Christ. Here, there is "no darkness at all."

In the upper right quadrant we remember our baptisms. Just as the saving light is both directed and held by the wooden members in the remembrance of God's Grace at the time of the flood, so the light that floods us in our waters of baptism is depicted as sure and certain. Here the circles, historic symbols of Divinity and the Trinity, perfection, and completion, flow through the water of baptism. Images of living waters flood this quadrant. Shafts of light are not needed here because all is light - all is Grace.

**STRINGS** of a Steinway Piano provide music for our sanctuary. Originally purchased in 1964 for the Glade Valley School by friends of Winston-Salem and Orange Presbyteries, the Model L piano was purchased by Shallowford at auction in 1987 after the closing of Glade Valley School. We are pleased that it now has a home at Shallowford.

**CALLIGRAPHY** by the hand of artist-member Virginia Ingram records the constitutional covenant of Shallowford Church by the Presbytery of Concord on June 24, 1984. The large framed illumination bears emblems of the faith and also the signatures of Shallowford's charter members, young and old, as they promised to live together in faith.

**Calligraphy** of Michael Podesta. Several pieces of the work by the Virginia graphic artist Michael Podesta hang in the concourse and in the downstairs and upstairs hallways. They are titled: **Trail, Crown, Isaiah 43, For as the Body, and Ecclesiastes**. Each work invites us to ponder our life with God.

The Art of **John August Swanson**. Several posters of the lithographs of John August Swanson grace our building. California artist Swanson has been influenced by Medieval and Persian miniatures in Byzantine art and Russian icons as well as the work of the great Mexican muralists.

The posters are titled: **Jonah, Prayer, Abraham & Isaac, The Great Catch, Fiery Furnace, Festival of Lights, Peaceable Kingdom, Nativity, Epiphany, Psalm 85 and Ecclesiastes**.

**THE SPIRIT OF SHALLOWFORD QUILT**. On the upper wall in Arnold Hall hangs a quilt for Shallowford designed by Fred Barkley and assembled by women of Shallowford. Fred Barkley has written a narrative of the quilt. *The Spirit of Shallowford is depicted in the embrace of figures in the center area. The faces are human and recognizable as any number of caring people in our church family. Supporting these is a Christ figure who facilitates and enables. Christ, both human and divine, is the anchor element in the design. As light beams heavenward, it also flows into the Shallowford log and back into the healing touch. The embrace of Christ extends downward to culminate as energy to stir the congregation into acts of ministry and mission.*

**THE WEAVE ETCHING.** Something beautiful for Shallowford executed in glass by Nancy Luce and Bob Luce and designed by Nancy in collaboration with several Shallowford artists is installed on the East and North balcony openings in Arnold Hall. Nancy Luce provides the narrative for her work.

*When you first look at "The Weave Etching," I hope you sense the wonder of God's creation. As you delve deeper, I hope you sense a reaffirmation of the joy of each day, - weather it be a great day or a disastrous one . . . and that you sense the marvel of our uniqueness and how we are united in love and in our Christian faith.*

*The panel on the far left has the fish and flora of the waters - all in harmony. There are three strands: One a banner, one a grapevine or thread, and one a textured ribbon. They represent our difference in gifts, backgrounds, ages, pathways, and melodies. Each panel has a Christian Symbol - this one has the fish to remind us of the importance of our early Christian heritage, of the presence of God in our lives today, and our responsibilities for the future, to be accountable for God's creatures with protection and care.*

*With the Butterfly panel begin our written messages: one of unity, one of rejoicing. The rays of sunlight remind us of the significance of light - both terrestrial and spiritual. When we see a butterfly fluttering in the garden, do we not think of the marvel of His "empty grave" and resurrection?*

*The grape and vine panel has rain to acknowledge our need for water - or are those tears for the woes of humankind, the ever prevalent times of distress and despair? The grapes and wheat remind us of our daily communion with God. The few measures of music ("together in love" from the song WEAVE) speak to us of the importance of music in our lives and church.*

*When our committee met and we were playing with design ideas, we looked with curiosity at how fingers can be interwoven - starting with the old favorite "here is the church, here is the steeple" and various other hand positions. We did a few designs, but nothing particularly exciting was happening. Then Debbie MacGregor took the idea home, thought about it more, and came up with here wonderful artwork of the hands in their contemplative position. I think these hands look like a gothic cathedral . . . and the humpback whale, isn't he enjoying the moment?!*

*The sparrow is such a small bird with a beautiful song - yet as significant as an eagle in God's eye. The mountains speak to us of the majesty of all parts of the world - whether it be mountain top or desert plain or in-between. The rainbow reminds us of the peace after the storm and God's covenant for all times.*

*In "God of the swirling stars" panel, we sense the wonders of space and science and navigation. The great blue heron stands there in the water, staking his claim to be part of the universe. When there is harmony in nature and humankind, his beauty and claim will not be lost.*

*As we sing "God of the Ages, God of the Hand, God of the Loving Heart - how do your children say 'joy', how do your children say 'home'? As the strands become woven more closely in unity, they become a braid and the panther senses joy and home as he sits contentedly on his branch in the peaceable kingdom. Hopefully the giraffe senses joy as he looks across the savannah. The flowers of the garden and rainforest blossom forth in joy and know they are home - nurtured and loved."*

**PRAISE ANGELS** Stained Glass artist Nancy C. Luce has created a series of five praise angels:

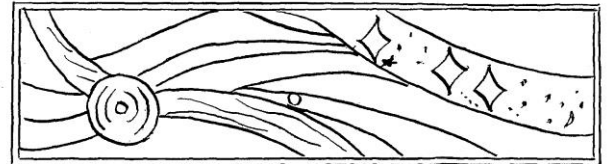
Angel with Lute - 1989; Angel with Horn -1990; Angel with Harp - 1991 - Angel with Cymbals - 1992; Angel with Drum - 1993. The angels have a home on the fireplace mantle in Arnold Hall.

Nancy tells the story of the Praise Angels. *My inspiration for the praise angel series comes from the stained glass 'Praise Window' at the Shallowford Presbyterian Church in Lewisville, N.C. where the lute, harp, horn, cymbals, and drum are so beautifully depicted. . . The angels are three dimensional, free standing, and are @11by12" tall. They are created in variegated pastel shades of amethyst, blue, or green, and may include iridescent or textured glass."*

**DRAWING** in fine detail is a talent of Peter Parnall, the artist whose 1983 lithographic print "Noah's Ark" hangs Arnold Hall. A Texas native now residing in Maine, Mr. Parnall has studied dozens of creatures and conveys in his drawing both temperament and appearance of birds and beasts.

The **TRANSOM WINDOWS** in the **library** were designed and executed by Nancy Luce in honor of Shallowford's founding pastor David C. Partington. Because of David's love of music in worship, most of these windows are inspired by various hymns or anthems which have been a part of Shallowford's worship.

The **Left End Window** is inspired by the hymn "God Saw that Earth Was Good," commissioned by the Shallowford Singers in 1994 in honor of David Partington and in celebration of the church's tenth anniversary. The tune **PARTINGTON**, composed by Shallowford's **Sally Ann Morris**, complements Thomas H. Troeger's poetry.



The **Left Center Window** is based upon the words of Hildegard of Bingen, "Be not lax in celebrating, be not lazy in the festive service of God. Be ablaze with enthusiasm. Let us be an alive, burning offering before the altar of God."

The **Right Center Window** is inspired by the anthem, "And the Father will Dance Over You in Joy." Music by Mark Hayes, text adapted from Zephaniah 3: 14, 17.



The **Window Over the Door** celebrates "The Marvels of God," a setting of five meditations of Hildegard of Bingen composed in 1994 by Sally Ann Morris in celebration of Sally Gant's tenth anniversary as Shallowford's director of music. The artwork for the music, designed by Fred Barkley and repeated in this window, reflects the opening text of the Marvels of God, "*God has arranged all things in the world in consideration of everything else.*"

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## **GROUNDS AND GARDENS**

The **Shallowford Columbarium Garden**, tended by members of the congregation, provides a beautiful resting place for our Shallowford Saints and a place of quiet repose for all to enjoy.

The **Shallowford Labyrinth**, built by our congregation in the spring and summer of 2005, is open at all times to all who come to experience this ancient way of prayer and meditation.

The **Prayer Garden** was given in 2008, during a time of deep recession in the world. The donor writes, "Things of beauty give us hope. We all badly needed that. The garden was a gift of hope and love."

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Our current **CHURCH LOGO**, designed by a local artist, reflects the words “I am about to do a new thing; now it springs forth, do you not perceive it?” (Isaiah 43: 19a) that appear on the original charter of the church.



The outstretched stem and leaves represent a person welcoming, growing, serving.

The flowing lines recall our name taken from the “shallow ford” located on the Yadkin River near the current town of Lewisville that provided an important landmark and means of transportation for this region.

Our mission statement “Making a Difference” was selected by our Session in 2014, charging Shallowford to be a welcoming, growing and serving congregation.

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**GIFTS** to the Building Fund, as well as gifts of time and talent, have made possible many of the expressions of faith described in this brochure. Designated memorials are recorded in the Book of Remembrance.

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**BOLD BLUE LETTERS** identify Shallowford Presbyterian Church to the community.

Our permanent outdoor marker facing Lewisville-Clemmons Road was designed by Fred Barkley. At the apex is the seal of the Presbyterian Church (U.S.A.), a contemporary rendering of the Celtic cross associated with Presbyterian history. Other symbols found in the seal are the descending dove, flames, and the open book.



The Shallowford marker proclaims our joy in this place, and bids you come again!

Shallowford Presbyterian Church  
1200 Lewisville-Clemmons Road  
Lewisville, North Carolina 27023

October 2019