

Immanuel History Corner

Chapter 4, 1960- 2010

In October, Immanuel will celebrate 115 years in ministry. This month we will hear about:

Additions to our Building

1960-2004



Immanuel has a proud tradition of supporting special projects to enhance the worship and fellowship of our church. An interesting phenomenon is that although we sometimes have a difficult time paying bills, if there is a special project such as an addition or way to enhance our place of worship- there are always folks who are willing to support Immanuel.

An interesting example is reflecting in church council minutes as far back as September 1934. In minutes of September 6, 1934 it was noted that

" The bills this month amounted to more than we have in the treasury. So a motion was made and seconded that Rev Johnson to ask the girls club and ladies aid to make up the difference."

The next minutes on September 16, 1934 noted that a special meeting was held where "Reverend Johnson told the council that one of our church members wishes to build and pay all expenses to erect a new front entrance on the church. They talked over this proposition and decide to let it be done. "

This tradition has continued through the years with building of the Luther Wall in 1960, the building of

the Hemgren room and other improvements to the church in 1984, the stained glass windows in the Hemgren Room in 1988 and the purchase of a new organ in 1993. Again in 2002, we held a Capital Improvement Campaign in which many upgrades were made to the building. In 2010 we needed a new roof and were able to pay for it without taking out a loan and most recently, the parking lot needed paving and there was money in the Facility Improvement account to meet those needs. Immanuel members are always willing to support these projects.

This issue will provide information about the background behind these facility improvements.

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The Luther Wall

The Luther Wall was originally a part of Immanuel called the Luther Chapel. It was located in the fellowship hall which was under the balcony (*the Hemgren Room was built in 1984 and at that time the Luther Chapel became a part of the sanctuary*). The chapel was used after the service for fellowship and also for meetings. There was also an altar in front of the



Wall in Fellowship hall (under balcony)

the wall and the room could be used for small weddings or services as well.

The wall itself



The Luther Wall: The content was Luther's "Here I Stand," which depicted a lonely monk before men of power: the emperor, German princes and the papal representatives from the Vatican.



Preliminary Drawing

was a thesis project built by Maxine Blackmer in 1960. The content was Luther's "Here I Stand," which depicted a lonely monk before men of power: the emperor, German princes and the papal representatives from the Vatican.

The wall is made of ceramic tile and clay. Each tile was carved, the surface glazed, dried and fired and then each tile was mounted individually. The chapel was

dedicated on Reformation Sunday October, 1960.



Maxine Blackmer putting up tiles.

A complete history of the project with photos from start to finish is linked on the www.imluchurch.org webpage.

Hemgren Room & Other Renovations

Building of the **Hemgren Room** was begun in 1984. Immanuel was remembered in the will of Robert A and Verda Mae Hemgren. They were long time members and Robert had served as Chairman of Church council. They requested a permanent memorial and left \$33,000. A building committee met and determined that this would be a good time to do some other renovations of the church with a total building project of nearly \$41,000.

The Hemgren room project increased the narthex area with a wider doorway, added a handicapped person entrance and restroom and added a needed assembly room for after service coffee hour, weddings, small study groups and a meeting rooms for funerals.



The Hemgrens

Other improvements included renovation of the nave to make the communion rail at floor level, a new sound system, heating system improvements, storm windows, carpeting and dividers for kindergarten room, and improvements in hallway lighting.



Getting started: Carl Wetterstrom, Swede Gustafson, Pastor Fred Ranlett, Harold Mast.



Memories... the Communion Rail *as told by Ken Swanson*

In 2002, several members were asked to tell stories of their memories of Immanuel. This is one Ken shared about the Communion Rail

The communion rail was put in there in 1986. It was built in my shop by my son, Matt and I who now lives in Spokane. We did all the work, the inlaid. It is made out of oak and the strips on the rail are made from rare wood from near the Indian Ocean- indiman peduc is the name of the wood. It shows up real orange when you first put it in but it changes color to brown as it is now. It has 4 panels on it. All of the panels were cut out and put together by my son.

Starting at the pulpit end is the open book with the sign of the alpha and the omega symbolizing the beginning and the end in Christ which is in the Bible. The second panel is the chalice with water. This is an ancient symbol of the Lord's supper which is referred to as the communion meal or the eucharist. The wafer is broken into 4 pieces symbolizing the breaking of bread and the chalice holds the wine. It also has a little cross on the stem of the chalice.

The next one is the shell and the drops symbolizing baptism. The last one is the hands, the big hand of God reaching down and touching the smaller hand of us. This depicts the means of grace, the word and the sacrament.

I enjoyed building it very much. It took quite a while but it was very interesting.



Stained Glass Windows... memories by Jan Bendickson Croisetiere

In 1988, Jan designed six windows to portray the six seasons of the church year. She tells this story:

I had a small Stained Glass business in my home called "Catch the Sun" where I mostly created sun catchers as no one could really afford the larger windows. In the spring of 1986, a member of the Ecclesiastical Arts committee approached me from Immanuel Lutheran Church to present a bid to do the stained glass windows in the Hemgren room. I was quite nervous, as it was the largest project I had ever attempted, but it was also a challenge and I knew that I would learn a lot.

I met with the Ecclesiastical committee on a regular basis. It's members included: Pastor Paul Seastrand, Betty Gustafson (co~chairperson), Pat Armstrong, Lenis and Julie Ekstrand, Katie Argo, Betty Jacobson, Gordon Swanson, Judy Nakamura, and Elizabeth Raymond. The Hemgren window had a wood frame in the shape of the cross, and the committee decided that it would be appropriate to have the seasons of the church around the cross. We discussed symbols that would represent each season and voted on which ones to use. I then drew a sketch of each window and took it to the committee.

We finally agreed upon the designs and I then took in pieces of glass and they as a group decided upon the background colors and the colors for each window. I then drew up a colored sketch of what the windows would look like when the project was completed.

The sketch was then displayed and members of the congregation were able to donate money toward the window they wanted and could dedicate that window in their loved ones memory.

I started the project by creating the two lower windows. I did the Star first and then the crown of thorns. The crown of thorns was the window that took the most creativity as I tried to create a sense of thorniness. I ended up soldering barbed wire over the lead to create that effect.

The two side windows were 6 feet tall and were also a challenge. After doing research, I learned that the largest that a window should be is 4 square feet. If it were any larger, in time the weight of the window would compress the glass on the bottom and it would crack. I divided each side window into 3 separate windows. My dad, Otis Bendickson installed steel horizontal bars by imbedding them into the windowsill. That way each window was held up separately. The trick was to keep the design flowing through the bars so that it still all looked like one picture.

Eventually I made six windows representing each season of the church year.



ADVENT-The branch of Jesse is a symbol of the coming of Jesus as a reminder that the Lord has come and will come again.

CHRISTMAS-The burning bush is a nativity symbol for God coming and speaking through the incarnation of his son.

EPIPHANY -The star with five points symbolizes the manifestation of Christ to the Gentiles



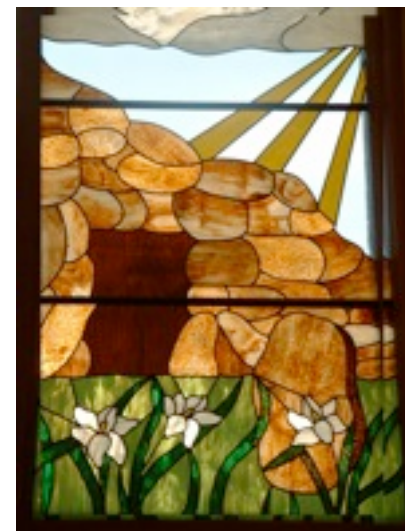


LENT-The cross of the crucifixion around which hangs a crown of thorns marks Christ's suffering and death

EASTER-The empty tomb, risen sun and lilies are all symbols of the resurrection of the Lord



PENTECOST -A descending dove symbolizes the presence of the Holy Spirit and the indwelling power of the spirit of Christ that creates and sustains the growth of the church.



Transporting the windows from my home in Lincoln Hills to the church was very stressful. I kept hoping that no one would run into us and could just see all of my work being smashed. But they all made it to the church safely. Installing the window took a few years off of my life. I stood helplessly watching them being taken up a stepladder to their destination. I had no control over what would happen and had thoughts of them being dropped and crashing to the floor. I did a lot of praying. Most of the people helping me were retired and very patient with me. All of the windows were installed without a hitch.

The entire project took a little over a year to complete. It was truly a challenge but was also very rewarding. I have never had the opportunity to do a project that large again, but will always treasure the memories of doing this project.

The Etched Crosses (between Sanctuary & Hemgren Room)

Just as the stained glass windows bear a message about the seasons of the Church Year, so do the etched windows. These windows were designed by Bob Jacobson in 1987. The technique involves the creation of a design, then transferring it to an adhesive plastic that is placed on the glass. The artist then uses razor blades to cut the design and peels away the areas that need to be etched. Some areas can be sandblasted more deeply than others for greater detail; this technique is called "stage blasting." Although these windows appear nearly identical, the designs are hand cut separately, making each a unique creation.

Moving from the west wall (Luther Wall) to the east, each of the windows features a historic cross depicting, respectively, the seasons of Advent, Christmas, Epiphany, Lent, Easter, and Pentecost. The seventh cross represents Saints' Days, and the eighth and final window bears the cross of Martin Luther's seal. Over the doorway is an etched "trefoil." This symbol is integral to all the stained glass and etched windows, since it represents the eternal and sovereign God who is Three-in-One.

The ADVENT CROSS is represented by the Tau Cross. It is simply a Latin Cross with the upper arms missing, but the symbol is older in that it is said to have been the form of the staff which Moses raised up in the Wilderness (Numbers 21: 4-9). Other names for this symbol are Cross of the Old Testament, Prophetic Cross, and Anticipatory Cross. Hence, this cross tells of the imminent coming or "advent of Christ at Christmas.

The CHRISTMAS CROSS is the Ansate or Looped Cross. Used in Egypt before the time of Christ, it denoted life; and as Christianity assimilated the symbol, it was reinterpreted to mean the life, birth, and regeneration that God gives. It suggests that the prophecies of Christ became reality at His birth, and therefore Christmas means new life for us, too.

The EPIPHANY CROSS or Cross Crosslet, is so constructed as to suggest the four corners of the earth. It is a suitable symbol of Epiphany reminding us of Christ coming to all the world, and of the Church's proclamation of the Gospel to all corners of the world.

The LENTEN CROSS is called the Passion Cross, so distinguished by the pointed ends on the arms. Also called the Cross of Suffering, it indicates the key days of Maundy Thursday and Good Friday, which commemorate the sacrificial love of Christ.

The EASTER CROSS, called the Cross of Glory, is a Latin Cross coupled with the rising sun behind so that the rays extend out from the intersection of the arms. This cross, which no longer holds the crucified Christ, with the rising sun behind, richly depicts the resurrection.

The PENTECOST CROSS is in French called the Triparted describes the three horizontal and three vertical arms, and Fleuree describes the endings of the arms resembling Cross Triparted Fleuree. fleur-de-lise (a trinity symbol). Together, these symbols suggest the Pentecost season in which the whole God—Father, Son and Holy Spirit— is active in giving power and growth to the church.

The SAINTS' CROSS, called the Cross Flamant, suggests that each arm is in flames. Such fire is symbolic of religious spirit and zeal, and is thus appropriate in representing the faithful lives of the saints, who are all the baptized followers of Christ.

The CROSS OF MARTIN LUTHER'S SEAL is this seal's chief feature. Said Luther: "The first thing expressed in my seal is a cross, black, within the heart, to put me in mind that faith in Christ crucified saves us." He desired that the cross be black for mortification, the rose white for the joy of faith, the field blue for the joy of heaven, and ring gold for eternal blessedness.

The TREFOIL etching, with three circles blended into one whole figure, represents the unity of the Godhead—Father (Creator), Son (Savior) and Holy Spirit (Sanctifier). This symbol expresses the whole reality of God who is Lord of all things, and who was, is, and will be forever.

More information about who donated the crosses can be found on the plaque on the wall beside the crosses.

The Cross as told by Swede Gustafson



The cross- the original cross was a box plywood frame that extended from base of altar to ceiling. There was a feeling that this cross did not conform to the hymn The Old Rugged Cross and Pastor Seastrand wanted to get rid of it when he was here. He had a vision that it should have this old rugged cross. So Paul, Carl Wetterstrom went up to Camp Imlu and drove the grounds for about 2 hours looking for a special tree to make the upright portion of the cross which we finally found about ¼ mile east of the cabin. We cut this tree down, limbed it, said a prayer for the stumpage and the branches that were there and brought the tree back to town. This tree was then placed in Ken Swanson's barn up near the loft area near the ceiling to get it as hot as possible to dry it out. It was there for approximately 12 months and then we took it down and the Ken Swanson took it to a sawmill in Stevensville to have it sawn. We then debarked it and Ken and myself spent several hours of drying out bark and sanding it and finishing it. The cross was then erected for Easter 1990 and has been there ever since.



"Be an Organ Donor"

A new Rogers organ was purchased for the church in 1993. A major fund-raiser was organized around the theme "Be an Organ Donor" and members paid off the loan for this organ in record time with special donations. The choir loft was remodeled and the Organ was dedicated in October of 1993 with Jim Barrett, a former organist, playing the dedication recital.



The Capitol Improvement Campaign 2002-2010

In 2002, a Strategic Planning team met and went through a Strategic Planning process. One of the outcomes of this process was a goal to put together a Capital Improvement Committee was formed to update and remodel the building. A team including Mick Hanson, Linda Redfern, Steven Weber, Bonnie Aicher, Evelyn Petersen, Carol Graham, Jerry Jacobson, with Swede Gustafson as the CIC chair. The next step included putting together a Capital Improvement Campaign.

Over the next 8 years, this team worked tirelessly to make some major improvements to our building. Swede and Jerry could be found at the church overseeing a myriad of projects. These included replacing the carpet and flooring throughout the building, remodeling and repainting the kitchen and parish hall, building a media booth in the sanctuary, new window coverings and updated lighting

The final improvement was an update to the Hemgren Room in 2009. After replacing the carpet, work was done to open up the

space and make it more hospitable.

This included relocating the

serving area, opening up the doorway and adding a new stained glass window. Thanks goes to Swede Gustafson for his vision and much of the work as well as the CIC committee who assisted in planning and implementing the project.

