

To the Glory of God



**Arts and Architecture
at St. Paul's Episcopal Church**

Welcome

Welcome to St. Paul's Episcopal Church. Built in the style of a large English parish church of the Middle Ages, it includes beautiful materials such as stone, stained glass, carved wood, wrought iron, and fabric. The building is designed to reflect our Christian faith, teach, and inspire through image, symbol and story, and to remind us of the glory of God in our midst.

We invite you to explore the beauty of St. Paul's in its arts and architecture. This brochure will help you navigate, and you can find much more detail on our website at arts.stpaulswinstonsalem.org.

Architecture

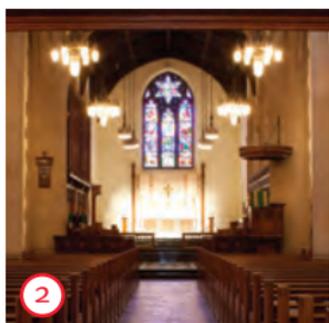
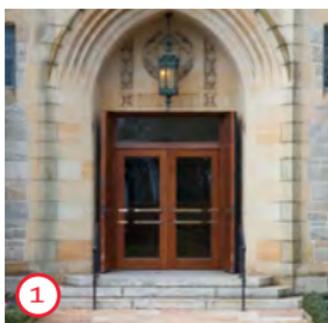
The building we know as St. Paul's is the third home of the parish, which was organized in 1876.

Built in 1928 at the highest point in Winston-Salem, it was designed by Ralph Adams Cram of Boston, the most important ecclesiastical architect of the early 20th Century. An authority on medieval architecture, Cram was a prominent Episcopalian and is honored by a feast day on December 16. He is best known for designing the Cathedral of St. John the Divine and St. Thomas Church in New York City and much of Princeton University.

Cram designed St. Paul's after typical English churches of the medieval period. The plan is cruciform with a great bell tower over the crossing.

Medieval churches took hundreds of years to build, often reflecting changes in technology, building practices, and fashions. St. Paul's cleverly blends styles from many periods. The nave is "Early English" (13th Century) style. The chancel, transepts and east front are in "Decorated" (14th Century) style, and the crossing bell tower is in "Perpendicular" (15th Century) style. The choir stalls and organ screens are Tudor and Elizabethan (16th Century) style. The High Altar reflects the latest scholarship and ecclesiastical practices of Cram's time. Altars with riddel posts topped by angels holding candles were thought to be the true medieval altar.

St. Paul's is listed on the National Registry of Historic Places.



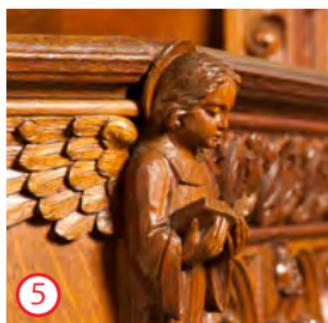
A Self-guided Tour

Follow the numbered items to tour the “must see” highlights of the church’s arts and architecture.

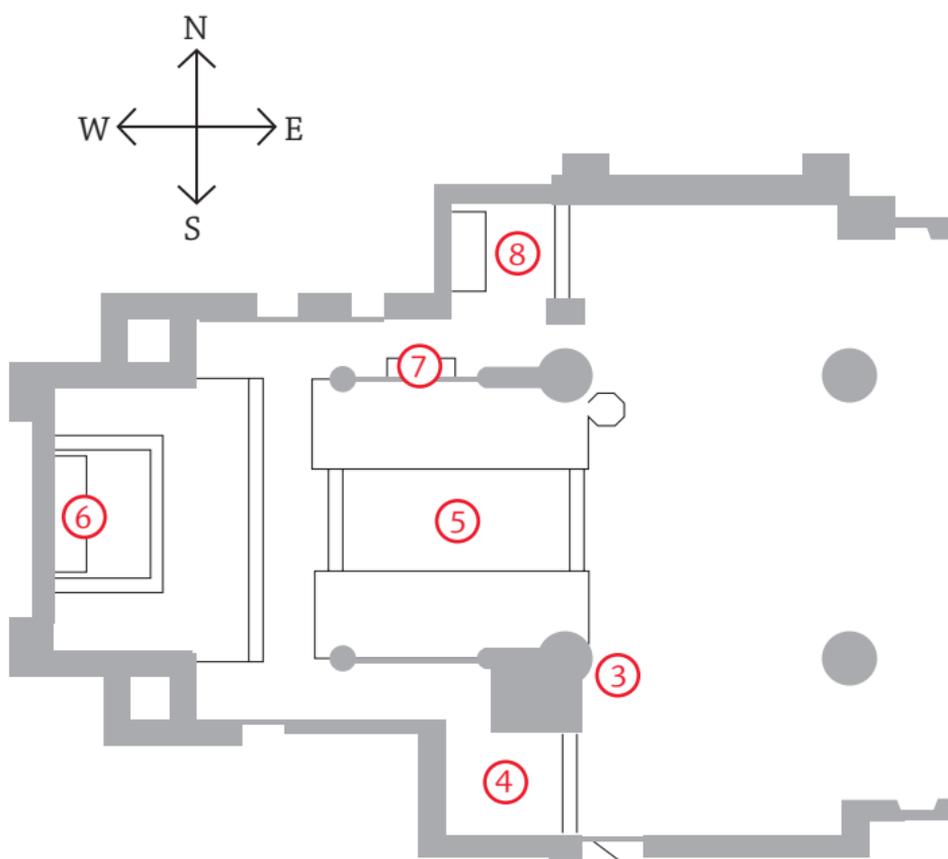
- ① The main entrance, which faces Summit Street, has a massive portal of Briar Hill sandstone quarried at Glenmont, Ohio. All windows and doors are faced with the same sandstone. The exterior walls of the building are faced with seam face granite from Hingham, Massachusetts. The cornerstone, on the left of the entrance, was laid in 1928. The bell tower rises 93 feet above the Summit Street level.
- ② Enter through the main doors under the inscription “A House of Prayer for All People” (Isaiah 56:7), pass through the narthex (vestibule) and enter the **Nave**, the area of the church where the congregation sits. The word “Nave” comes from the Latin word *navis*, meaning ship, and may come from the use of an ark as a symbol of the church. The ceiling of the nave resembles the inside of a ship. The church can hold almost 800 people, including 60 in the choir.

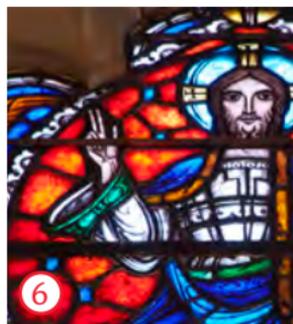
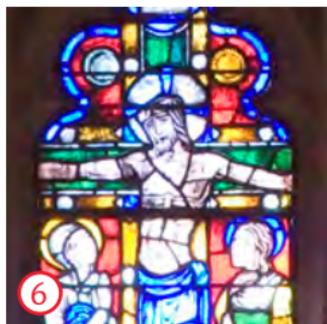
As you walk to the end of the main aisle, you will arrive at the **transept**, or crossing, where the two side arms meet the long aisle, forming the shape of a cross.

- ③ The life-sized **Statue of St. Paul** captures the moment he recognizes Christ’s call and his sword is transformed into a cross. It was created in 1989 in limestone by artists from Washington National Cathedral, sculptor Jay Carpenter and master stone carver Vincent Palumbo.



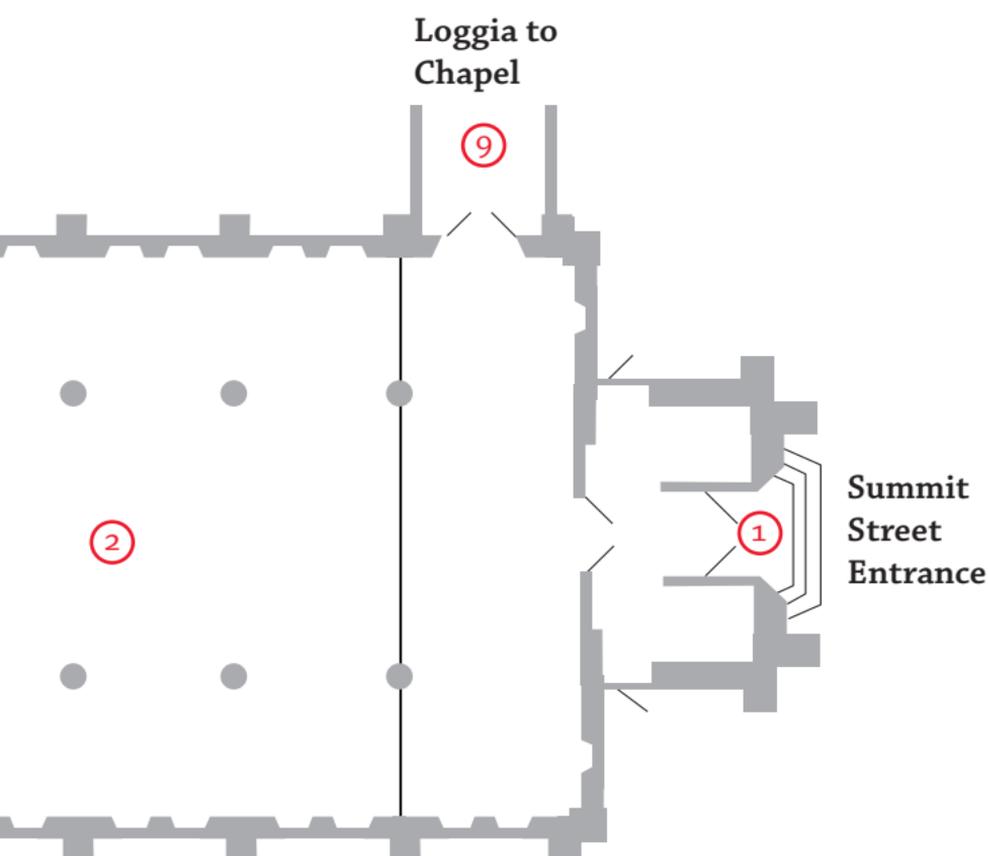
- ④ On your left is the **Baptistry**, which features the marble font encased in carved oak and surrounded by eight carved wall panels: a central panel with the symbols of the scallop shell surrounded by doves, and seven panels showing the Gifts of the Spirit (wisdom, understanding, counsel, strength, knowledge, godliness, and holy fear). (Isaiah 11:2)
- ⑤ The **Chancel** is surrounded by hand-carved oak, with the eagle lectern for reading the scripture, pulpit for preaching with its tester above to amplify sound, choir pews, and organ screen. Note the little angels at the corners of the choir enclosure and under the organ pipes on your left. As you walk up through the Chancel, you approach the **Sanctuary**, or holy place, defined by the altar rail. The floors in the Chancel and Sanctuary are green Vermont and pink Tennessee marble.





- ⑥ The **High Altar** of carved Italian marble is set against the wall in the tradition of many medieval churches. In the celebration of the Eucharist, the clergy face it, representing the congregation before God. In the style of medieval altars, it is flanked by riddel posts topped with angels holding candles.

The **Passion of our Lord** stained glass window over the high altar was designed by Wright Goodhue of Boston. From the lowest panels, which depict the Last Supper, it soars with scenes of the Garden of Gethsemane, trial by Pilate, the Crucifixion, and Ascension. It is considered one of the finest stained glass windows in the United States and is particularly spectacular just before sunset each afternoon.





From the Chancel area you can turn to see the window on the East wall over the balcony, **The Glorification Of Christ**, which was designed by Reynolds, Francis and Rohnstack of Boston. Carved on the balcony rail below it is the symbol of St. Paul with sword and open book inscribed “Spiritus Gladius” (Sword of the Spirit).

Six **flags** hang in the nave. If you are facing away from the altar, on the right are the flag of the Diocese of North Carolina, the flag of the Episcopal Church (with nine crosses for the original nine dioceses), and the Christian flag. On the left are the flag of the United States, the flag of North Carolina, and a flag with the numbers of St. Paul’s parishioners who served in World War II and those who died in that war.

⑦ The magnificent 4-manual, 50-rank **E. M. Skinner Organ**, whose 4,721 pipes range in length from a quarter inch to 32 feet, was installed in 1929 and restored in 1997. It is one of only four similar organs still in use in their original location and condition. It is often used for concerts and recitals as well as for hundreds of services each year.

⑧ The stone **Side Altar** came from the second church (1909). J. D. Wilkins of Greensboro created the ornamental iron work throughout the nave, and Irving and Casson of Boston created the lighting fixtures.

The large **St. Paul** window on the North wall near the side altar portrays the life of our patron saint from his conversion to missionary journeys, and was also designed by Wright Goodhue. Opposite it on the South wall is the World War II memorial with a bronze plaque and stained glass windows commemorating martyrs St. Alban, St. George, and St. David.



St. Paul's has **84 stained glass windows**. The windows on the South wall of the Nave are scenes from the Old Testament; on the North wall are scenes from the life of Jesus. They run chronologically from the back of the church toward the transept. The clerestory (upper level) windows portray significant Old Testament and New Testament figures. Most were designed by Reynolds, Francis and Rohnstack of Boston; Willet Studios of Philadelphia; or J. G. Rey and Associates.

Other windows, many from the first and second churches, are in the stairwell next to the Baptistry, in the Chapel and the hall outside the Chapel, on the level below the nave in the hall and the old chapel/preschool music room, and at the Goodheart Entrance on the lower level.

- ⑨ As you cross the loggia (covered walkway) to the new (2005) building, you will see the **Garden Chapel** on your left. The Garden Chapel altar was designed by landscape architect and parishioner Janice Lewis in collaboration with local blacksmiths Frank Naples and Tim Crumley. Stonemason Jeff Messick used a slab of Tennessee Crab Orchard stone for the altar top, chosen for its beautiful figuration and color.

On the lower level is the old burial ground. Above the garden you can see the tower, which contains three bells: one that tolls for funerals and Good Friday, and two others that ring with it before each service. On the west side of the tower is a large blue lighted cross, installed in 1937.

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Many of the works of art in the church were memorial gifts. A list of the donors and those honored is available at arts.saintpaulswinstonsalem.org/memorials.



The Chapel

⑩ The chapel **windows**, installed in 2011, include eight brilliant lancet windows (one in the hall as you enter) with floral designs by Rowan LeCompte, designer of more than 40 windows at Washington National Cathedral, and are noted for their clarity, richness, and sparkle. The large upper window depicting the Holy Family was installed in 2013, and designs are being developed for the other two upper windows.

The **Labyrinth** in the Chapel is for the ancient spiritual practice of walking meditation. You enter the labyrinth facing east, following the one path that will take you to the center. Architect and parishioner Marc Bryson created an original design for this space using a classic seven-circuit design and decorative patterns based on the famous medieval Chartres Cathedral. The labyrinth is cut into Turkish travertine marble.

The exquisite tracker-action **Fisk Organ** was designed and built by Jon Schreiner of Schenectady, New York, in collaboration with the Fisk Company of Gloucester, Massachusetts, and was installed in 2006.

The **Chapel Altar** was designed and built by local artists John Stevens and Martin O'Brien. To allow for varied worship experiences, the altar is on retractable wheels. The beautiful wood for the altar, hanging cross, credence table, ambry, prie-dieu (kneeling bench), and processional cross came from a huge magnolia tree that stood in front of the church on Summit Street.

Needlepoint panels portray the fourteen **Stations Of The Cross**, recreating Christ's journey to Calvary, Crucifixion, and Burial. They were worked by Dr. Carroll Bowie, and were installed in 2015.



In the hall outside the Chapel are two Tiffany windows from the second church. Note the characteristic use of opalescent glass.

At the end of the hall to the Colhoun Room, you will pass the “cartoon” or drawing for the fresco that is inside the room.

The Colhoun Room

11 The **Colhoun Room**, named in honor of the late Rector Emeritus Dudley Colhoun and his wife Sarah Hill, is the church’s main fellowship hall. Bret Dolbear of Creekstone Farms Woodworking made the beautiful wainscoting from willow oak trees removed from the hillside below. Before the paneling was installed, parishioners autographed the walls.

The **fresco*** in the Colhoun Room shows the miracle of the five loaves and two fish feeding the five thousand and carries the message of God’s abundant love for mankind. The design resulted from a yearlong collaboration between the church’s fresco committee, Theologian-in-Residence Fred Horton, and fresco artist Roger Nelson.

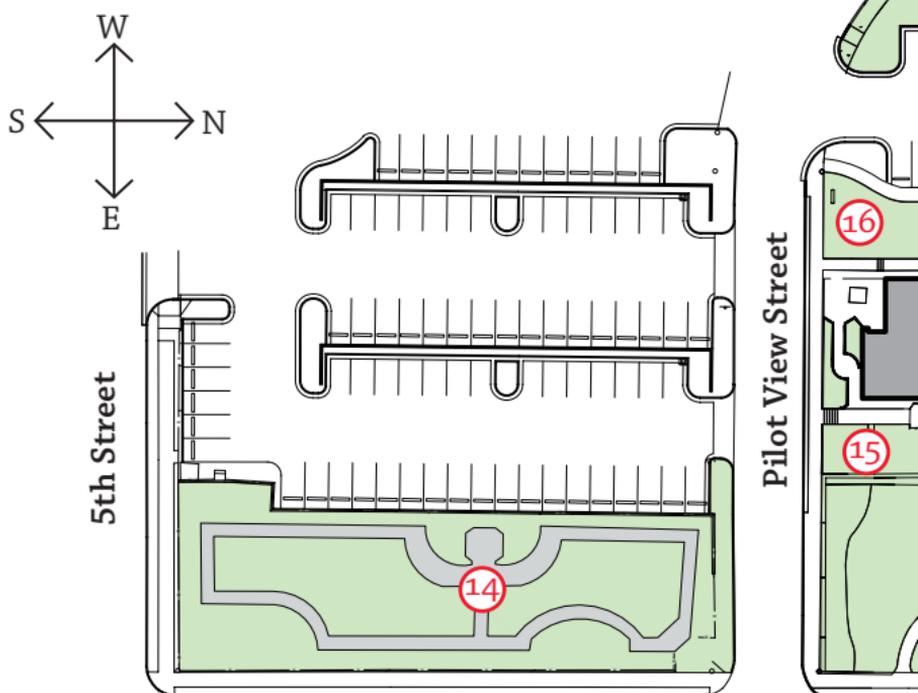
Nelson and his assistants created the fresco in approximately 63 twelve-hour painting days in 2005. Several parishioners served as models. The left-hand corner of the fresco includes Roger Nelson’s tribute to his teacher, friend and fellow fresco artist Ben Long as one of the figures.

**“Fresco” means fresh. The artist paints on fresh wet plaster. The white plaster under the pigment lightens the paint and makes it shine.*

The Gardens

St. Paul's sits on five acres; the grounds include several gardens that are designed to be used and enjoyed as beautiful and sacred spaces beyond the church walls.

- 12 The **Nave Entrance Garden** features seasonal annuals placed among pieris, green mountain boxwoods, and abelia with a low border of clipped ivy.
- 13 The **Garden Chapel** in the courtyard between the main buildings is used for outdoor services and features a Haddonstone jardinière and Japanese maples, dogwood, four varieties of boxwood, hollies, azaleas, camellias and other perennials. A bronze sculpture showing the descent of the Holy Spirit is attached to the nave wall below the windows.
- 14 The **Dalton Memorial Garden** provides a restful site for an urban neighborhood. The garden features a central pergola flanked by large saucer magnolias. A brick walkway encircles the grassy central area, which is set aside for graves. Four stone columbaria on either side of the pergola provide above-ground niches for burial, and at the far end is an area for scattered ashes. The garden is surrounded by evergreen hollies and laurels and includes a wide variety of unusual trees, flowering shrubs and conifers.

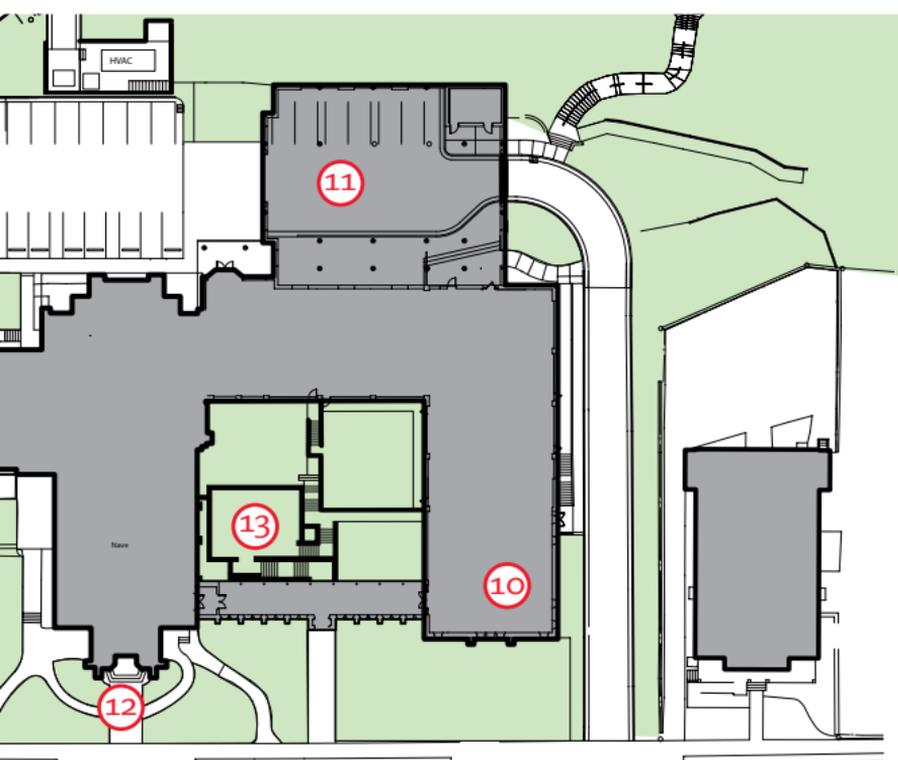


15 The **St. Francis Courtyard** at the side entrance to the church features a small statue of St. Francis, a fountain, and a tree-form oak leaf hydrangea, camellias, daylilies and ferns. It adjoins the **Paradise Herb Garden**, which recalls gardens one might have found in churchyards in the Middle Ages. The herbs have biblical significance or medicinal, spiritual, cosmetic, or culinary value. Visitors are invited to pick a few herbs for personal use.

16 The newest garden is the **Nancy Pixley Wilson Garden**, which was created in 2013 at the entrance to the lower parking lot and Goodheart Entrance. The stone wall was carefully built so as not to disturb the roots of the remaining willow oak tree (one of an original seven) that graces the hillside behind the church.

Other gardens surrounding the church include the **Rock Garden** east of the Chapel, the **Corner Garden** at Pilot View and Jersey Streets, and the plantings in the parking lot between Fifth Street and Pilot View, which include boxwoods, swamp jessamine, crepe myrtles, and four Princeton elms.

More detailed information, including plant lists, is available at arts.stpaulswinstonsalem.org/gardens.



Summit Street

 *Handicapped access: The nave is accessible through the front entrance ramp or from the Goodheart Entrance and loggia. The Chancel and Sanctuary areas are not accessible because of steps. The Chapel and other areas of the new building, including restrooms on each level, are accessible.*



St. Paul's Episcopal Church

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