

A needlepoint cushion with a church facade design. The design features a central arched window with a pediment, flanked by two columns. The entire design is rendered in white and light blue threads on a dark blue background. The cushion has a scalloped edge.

Needlepoint Kneeler Cushions

Glenn Memorial United Methodist Church

Remembering the Process: 2004-2008

FOREWORD

The Altar Guild extends heartfelt gratitude to the following individuals and businesses which were extremely generous and helpful to the completion of this project:

Dr. David Jones, Senior Pastor, Glenn Memorial UMC
The Glenn Memorial UMC Worship Committee, John Patton, Chairman
Dr. Steven Darsey, Director of Music, Glenn Memorial UMC
Nease's Needlework Shop, Decatur, GA
Corn Upholstery, Tucker, GA
Carolyn Gilbert, Celebration dinner
Genevieve Edwards, Editing booklet
Dan Reed, Carpentry for new storage cabinet
Nill Toulme, Photography
Petite Auberge Restaurant, Toco Hills Shopping Center
Betty Jo Copelan, Publication of booklet for Sunday service
Nelia Butler, Sunday bulletin

The dedicated women who stitched for months on end have given Glenn a magnificent gift that will enhance the life of the church for a long time.

But it was Carole Adams who made this elaborate project work. As chairman of the kneeler committee she approached it with the drive and enthusiasm for the Glory of God that she has given to many other tasks of the church.

For over four years she has brought together designer and stitchers at countless meetings—often at her own home, with refreshments. She has sent e-mails, raised funds, and driven miles to deliver supplies. Always helpful and encouraging, she has lovingly but firmly guided the needlepointers to the last perfect stitch... and has even found time to stitch a cushion herself. We salute Carole with much love and appreciation.

The Needlepoint Kneeler Committee



Pillow stitched for Carole Adams, with all our initials to remember us by!

TIMELINE FOR NEEDLEPOINT KNEELER CUSHION PROJECT

May 2004 – Altar Guild President Martha Lewis appoints committee to explore using funds from the estate of Mattie Lou Sewell

Summer 2004 – Committee visits numerous churches to see needlepoint kneelers

October 2004 – Committee selects Nancy Keating, Decatur, Designer

January 2005 – Needlepoint Classes taught by Nancy Keating initiated with sample canvases of Glenn’s steeple to be stitched.

March 2005 – Initial Canvas begun by Carolyn Knight

September 2005 – Needlepoint Stitchers Commissioned by the congregation

December 2006 – Wedding Needlepoint Kneeler dedicated

2006 – 2007 – Canvases started, stitchers meet periodically to share progress

May 2007 – Final canvas started; Needlepoint stitchers meet with Fort Street Memorial UMC to begin collaborative program for needlepoint kneelers

June 2007- Emory University renovations of chancel railing alters original kneeler design plans; adaptations made by designer and committee

July 1, 2008 – Upholsterer begins making all finished canvases into cushions

September 8, 2008 – Final canvas finished.

October 5, 2008 – Needlepoint Kneeler Cushions dedicated in Glenn Memorial Sanctuary



NEEDLEPOINT KNEELER DESIGNS

The needlepoint kneeler cushions for Glenn Memorial United Methodist Church were created for the glory of God and dedicated on October 5, 2008. Professional needlepoint designer Nancy Keating drew on Christian and Methodist history and iconography, the life of the congregation, and architectural elements of this sanctuary to paint her canvases. The kneelers were stitched by members and friends of Glenn. May all who kneel here feel the presence of the divine.

1. Shell with Alpha and Omega – Carolyn Knight
2. UMC Motto and Glenn's open door – Susan Weaver Ford
3. Amphitheatre Stage with cross and anchor – Kitty Mac Farlane
4. Columns with grapes and wheat – Suzanne Aloisio
5. Altar marble with IHS and Chi Rho – Martha Lewis**
6. Organ pipes, lyre hymnal, treble staff and notes- Mary Anne Jernigan
7. ~~Christ with flanking angels~~ Christ with flanking angels – Genieve Edwards**
8. Nativity with Christmas rose and Epiphany star - Janet Lutz
9. Pulpit - open New Testament and Hand of God – Carol Bush
10. Altar Symbols with cross and boxed edge scripture- Martha Bauman, Dorothy Rozier, Ellen Bracewell, Carole Adams**
11. Altar Symbols with cross and boxed edge scripture- Nancy Keating, Designer
12. Lectern with open Old Testament and lamp – Carolyn Arthur
13. Lenten cross, with crown of thorns, bag of coins - Rosemary Weaver
14. Easter flower-filled cross with butterfly and lily - Roberta Shoup
15. Steeple - UMC flame symbol, and Wesley as circuit rider – Evelyn Hull
16. Organ screen with Pentecost symbols flame and dove - Nancy Reinhold
17. Baptismal font with shell and pitcher – Nancy Fleming
18. Emory Gate with motto of the University – Ginger Cain
19. The Little Chapel Window with crosses-Carolyn Gilbert
20. Demilune window -Angus Dei, crown with cross – Carolyn Knight
21. Front door niche with ship, Alpha and Omega - Suzanne Aloisio
22. Wedding kneeler with cross, rings, candles – Rosemary Weaver

Additional stitching to complete the project – Becca Berryman

***Needlepoint Committee Members

1. SHELL with Alpha and Omega - stitched by Carolyn Uhl Knight

The architectural shell is found in the narthex, the entrance into the sanctuary or holy place. Alpha and Omega are the first and last letters of the Greek alphabet. They feature in the words of Revelations 1:8: "I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty."

Carolyn Knight writes:

"Since I was a young girl, I have loved working on handcrafted items. As I grew older, started my career, married and had a child, that activity fell off my list of priorities. I had heard about the Glenn dream of needlepoint altar cushions for several years. When the project got underway, I was excited to join the stitching group on Wednesday nights. We met regularly to stitch and learn about the project. I found it to be a wonderful group of women of all ages, even those who didn't intend to stitch still joined us to visit and support one another.

My first canvas was one of the two Alpha and Omega designs. The center shell has the Alpha and Omega symbols on either side. The original plan was to have these cushions in



the first and last positions around the altar rail. I started my cushion and couldn't put it down! It was a pleasure to me to rekindle these creative juices.

The renovations to the chancel area changed the configuration of the altar area, so the two Alpha and Omega cushions will be used in a different way than originally designed. Some thought Suzanne and I would be upset by this turn of events, but "things like this happen" and the pleasure and joy I got from creating the beautiful canvas was worth it - wherever it ends up.

After I completed the first cushion, I was asked if I would work on another one. I jumped at the chance! My fingers have been idle for several months and I missed my needlepoint! The first cushion was done in subdued colors. For the second one, I wanted more color, so Carole suggest that I work on the one with the design looking out the church window - out to the green trees and blue skies and fluffy white clouds. I enjoyed working on it as much as I did the first.

This project has been a labor of love for all of us and a way to use our hands to create a thing of real beauty for the glory of God. I am honored to have been part of this gift to the generations that will follow."

2. BANNERS AND OPEN DOOR of GLENN MEMORIAL – stitched by Susan Weaver Ford

The open wooden doors and the black and white checkered floor of the entrance into the sanctuary are dramatically presented in the second cushion, opening the way to the Light of God awaiting all who enter this holy place. The motto of the United Methodist Church is shown on the banners: OPEN MINDS, OPEN HEARTS. This narthex area has long been a place for greeting and gathering for all who enter this space, seeking to meet the divine.

Susan Ford writes:

"Before I became a member of Glenn Memorial United Methodist Church, my mother, Rosemary Weaver, got me involved in the needlepoint kneeler project when there were more canvases than stitchers. I chose the canvas with the scrolls saying "Open Hearts" "Open Minds" flanking the open door to the sanctuary because I felt so welcomed even before becoming a member."



When Susan was baptized on Pentecost in 2007 and joined Glenn Memorial Church, the needlepointers stood with her as her sponsors. She knelt on the white wedding cushion her mother had stitched, the first to be completed. Afterwards, a celebratory luncheon was held in her honor by the needlepoint group.

3. CHURCH SCHOOL BUILDING NICHE AND AMPHITHEATRE – stitched by Kitty Freeman MacFarlane

NICHE: The Church School building with its Palladian facade was designed in 1942. The outdoor amphitheatre and stage have been used by Emory University for graduation exercises. Church School plays and activities have been enjoyed for generations here.

CROSS: The three tiered Cross on the left represents the cross on the altar of The Little Chapel inside the Church School building. The cross was donated in memory of Louise King Minor, the wife of H. Dean Minor, by compatriots from his United States Army unit who served with Dean in World War II.

ANCHOR: The anchor on the right is one of the most ancient of all Christian symbols; it represents hope. The anchor was found in drawings in the catacombs of Europe. During times of persecution, the anchor took the shape of the cross to those who knew its meaning. Hebrews 6:19 speaks of the "... hope we have as an anchor of the soul both pure and steadfast. "

Kitty MacFarlane writes:

"I believe that God brings us to blessings and trusts us to claim them for ourselves. I will forever be grateful to have been a part of this sacred endeavor and under such loving leadership. Without the willing fingers of two talented and expert needlepointers, Carolyn Knight and Nancy Fleming, our canvas would not have been completed in time for this celebration. In addition, I have been blessed with a large group of Glenn sisters, many unknown to me before this project. I say prayers of thanks for these blessings so abundantly given and received. God is good."



Due to the Emory renovations, this final stitched canvas had additional needlepoint work added in Sept. 2008 to complete the project. Thank you to **Rebecca Anne Berryman** for her willing dedication in stitching the final sections.

4. COMMUNION TABLE'S GRAPES & WHEAT DESIGN and ARCHITECTURAL COLUMNS- stitched by Suzanne Shahan Aloisio

Grapes and wheat, the source of the bread and wine of Holy Communion, are carved on the front of Glenn's communion table. The Eucharistic elements are flanked by the columns which are a rich part of the architecture of the interior and exterior of the Glenn Memorial Sanctuary building.

Suzanne Aloisio writes:

"From its conception, I knew I wanted to be a part of the needlepoint project. Although I had never needlepointed before, I was thrilled when I passed the "steeple test" and the canvas depicting the Eucharist was assigned to me. It seemed perfect because my husband, Charles, still considers himself very much Catholic. He calls our Glenn Communion Sunday, "Catholic Sunday."

As I began stitching, I found I preferred stitching without background sounds, and soon found I had reached a "meditative state." I was able to put aside my "to do" list, and feel very close to God, and surprisingly, very rested after stitching.



I often care for my granddaughter, and I started stitching while she played. I had worried that she would resent my stitching, but to the contrary, she was very interested and enthusiastic about our project. She could hardly wait for me to stitch the purple grapes. As I completed the canvas, Sara Kathryn added the final stitch in this canvas.

I feel blessed and honored to have been a part of this project."

5. ALTAR with MARBLE BACKGROUND, CROSS with IHS and CHI RHO - stitched by Martha Bell Lewis

The altar with marble background and the simple, eleven foot golden cross were part of the chancel renovations which were made in 1962 by Harold E. Wagoner, architect. The IHS and CHI RHO are the Greek representations of the name Jesus Christ.

Martha Lewis writes:

“It didn’t occur to me that I would actually stitch one of the needlepoint cushions. I simply was on the committee that initially began to consider the possibility of replacing the decades old kneelers we have with new ones that were unique to Glenn Memorial. A bequest from Mary Lou Sewell to the Altar Guild afforded us the means to begin the project and to hire Nancy Keating to design the kneelers



and guide the stitchers. She had potential stitchers try out, using a lovely design of the church steeple set against a night sky. Being as excited as the rest of the people who were involved in the project, I decided to do a steeple even though I had never done needlepoint before. Imagine my shock and surprise

when I passed muster and was chosen to do one of the twenty-three kneelers. I tried to select a design that looked easier than some of the others Nancy was producing. It turned out that the four shades of gray for the chancel marble nearly did me in, but I managed to finish. Stitching the kneeler was a labor of love in memory of my mother, Louise Bell, who almost always was sewing, stitching, or doing hand work. I thought about her often and was grateful that she was mine. Putting in the last stitch Mother’s Day weekend seemed fitting. It was also a labor of love for Glenn Memorial, the Altar Guild, and everyone who has been involved in the project and was a tangible way to give honor and praise to God for the blessings of my life.”

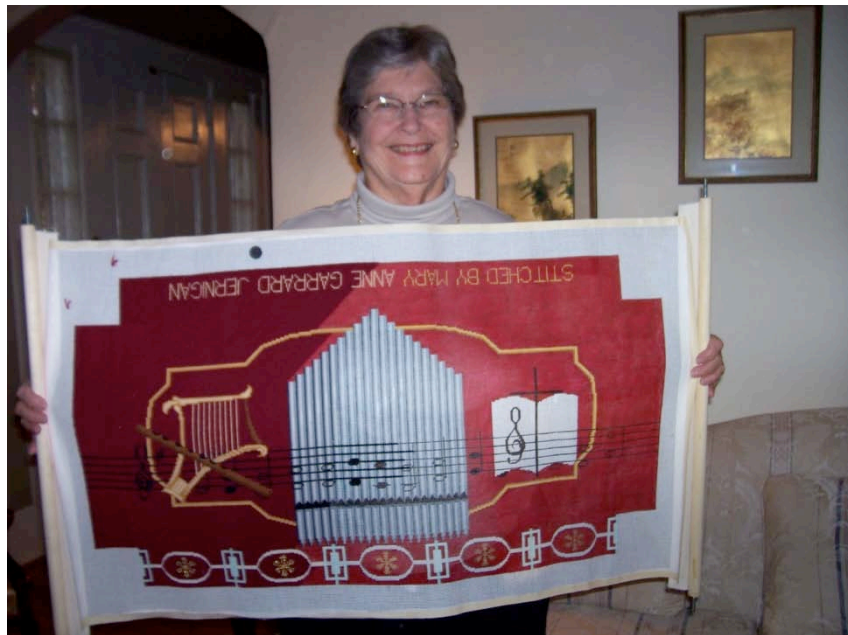
6. TRIBUTE TO MUSIC: ORGAN PIPES, HYMNAL, HARP AND FLUTE- stitched by Mary Anne Garrard Jernigan

All the elements of this design represent the joy of musical compositions created and performed to honor and glorify God. The organ pipes represent the Casavant organ which was dedicated to Glenn Memorial in 1982. The treble clef and musical notes represent the hymns and our Methodist heritage. The notes play the opening sounds of the first hymn in our Methodist hymnal, composed by Charles Wesley in 1739, "OH, FOR A THOUSAND TONGUES". The lyre is an ancient musical instrument used to symbolize the shepherd boy, David, and all music which is sung or played to the glory of God.

1 Chronicles 13:8 tells us that "... David and all Israel dancing before God with all their might and with song and lyres and harps..."

Mary Anne Jernigan writes:

"Reading in the Glenn Notes about a needlepoint class, I was immediately interested - me and a room full of others. Carole told us about the project to make kneelers for our sanctuary. We started with a small, lovely canvas of the tower of the church. All the canvases that Nancy Keating designed were beautiful and when the one to honor music was available, I was pleased to get it. Music is a great part of our church family.



The kneeler was a delight to work on-well designed and painted on the canvas with great skill. As we all worked, our meetings at church and at Carole's house kept us going and we became stitching sisters."

7. THE ADVENT WREATH, CANDLES and LIGHTER and the CHRIST CANDLE - stitched by Genevieve Lewis Steele Edwards

The four weeks of the season of Advent are marked through the use of the circular advent wreath. This symbol of anticipation of the coming of the Christ Child is universal in its appeal. The brass wreath and stand used at Glenn were donated in memory of Deane H. Adams by her family in 1987. During each advent season a variety of fresh evergreens are used, and each week different elements of color or nature are incorporated within the wreath. A banner is added each week, as the church family awaits the lighting of the Christ Candle during the worship services of story and song on Christmas Eve. The banners for the weeks of Advent read: Hope, Peace, Joy, Love...all true gifts of the season.

Genevieve Edwards writes:

“I joined the needlepoint group almost a year after it started, and so I felt very lucky to be able to stitch the canvas for Advent, which would have been my first choice of them all. My favorite church service of the year comes at the end of the Wednesday Night Supper at which Glenn families make their advent wreaths for home. Everyone lights their first candle, the room is darkened and we hold hands around the room and sing “Silent Night”. The advent wreath depicted on my kneeler is the more formal one which we light in the sanctuary. To the left is a stone byre with an empty manger, to the right is one of the Wise Virgins' oil lamps, both symbols of waiting for the Coming. It amuses me to think that these images can also be read to refer to the secular Christmas of “stockings hung by the chimney with care” and to our mother religion's celebration of Chanukah, both of which also occur in December.

I dedicate my stitching to the memory of my grandmother, Genevieve Lewis Steele, who was a poet, teacher, and long time Presbyterian Sunday School teacher in Franklin, Tennessee.”



8. CHRISMON TREE and Chrismons – stitched by Nancy Isbell Fleming

Chrismon is the word representing the various “monograms” of Jesus. The Chrisman Tree has been a part of the Advent season and worship at Glenn Memorial since the 1970’s. Members of the Altar Guild have created, maintained, and renewed the white and gold ornaments since that time. Only white lights are used to light the trees, symbolizing the purity of Jesus, the Light of the World.

On the tree are shown six Chrismons: the Descending Dove of the Holy Spirit; a Pattee Cross; a five-pointed Epiphany Star symbolizing Jesus as the Son of God; the Fish, an early sign in Christianity because the Greek word for fish, *ichthus*, was also a monogram for Christ; a Triangle representing the Trinity; the Sun Wheel, symbol of eternity; a Shell for Baptism.

Nancy Fleming writes:

“Each Advent and Christmas, we decorate the Glenn sanctuary with “Chrismon Trees”, evergreens ornamented with symbols of Christianity in white and gold. Creating and setting up the trees has been a long-time project of mine. It was because of this connection that I became involved with the needlepoint project in



its planning stages. The Chrismon Tree was my second kneeler canvas, and I had some different ideas about how it should be set up. I so appreciate Nancy Keating's graciousness in reworking both the motifs and the colors with me. The section of a Chrismon Tree appears in the center of the design, close up so that one can “read” the symbols. To the left

and right are the foundational symbols of the Cross and the interlinking circles of the Trinity. I enjoyed this project because it reminded me of the Glenn Chrismon trees and the generous spirit of Christmas that they represent. ”

9. NATIVITY WITH CHRISTMAS ROSE AND EPIPHANY STAR - stitched by The Reverend Janet Lutz

The Holy Family is shown in this design as children, to represent the youngsters who participate in our Nativity worship services. Children make these events special, from the youngest singers in the Carol Choir Nativity during the Wednesday Night Supper, to the older children and teens who participate in the large worship service presented on Christmas Eve. The blue triptych has become a tradition for the Christmas Eve Service, as has the handmade manger by Bruce MacGregor. Blue is the color signifying Heaven, wisdom, and the Virgin Mary. The Christmas Rose is a symbol of the purity of the Christ Child.

The Nativity Star with five points reminds the viewer of the star which guided the magi to find the child lying in a manger. As it says in Matthew 2:9-10: "And lo, the star which they had seen in the East went before them, 'til it came to rest over where the young child was."

Janet Lutz writes:

"The needlepoint project has framed a significant number of transitions in my life. Shortly after we began the project, I retired in March 2006, after 17 years at Emory University Hospital as Director of Staff Support and Clinical Pastoral Education (CPE) Supervisor. So, after thirty years of hospital chaplaincy, I had a lot of free time! Then in April 2007, I significantly downsized and moved to Evanston, IL, where I now live in a condo overlooking Lake Michigan. After just six weeks in Evanston, I spent seven weeks at Africa University in Zimbabwe supervising student in CPE. Being in Zimbabwe was a truly memorable and life-changing experience. One of the constants in all these transitions, and there were very few, was my work on the needlepoint project. I asked to be a part of this



incredible journey because I had not done any needlepoint in a long time, and had always wanted to do something this complex. I never realized at the time I volunteered for this that it would be a way to stay connected to my friends in Atlanta. Although Glenn Church was not the church I attended while I lived in Atlanta, I have come to know and care about many members of the congregations through classes I have taught and my work at Emory. So, this kneeler of the Nativity is my gift to the many people who have walked with me during my years in Atlanta."

10. PULPIT – stitched by Carol T. Bush

PULPIT: The pulpit inside the Glenn Memorial Sanctuary has been the place for proclaiming the Gospel of Jesus Christ during worship services, and for presentations and speeches when the space has been used by Emory University as an auditorium. Men and women of prominence have graced this pulpit, including former President Jimmy Carter, Bishop Desmond Tutu, and most recently, the Dali Lama.

HAND OF GOD: For the first eight centuries of Christianity, God the Father was symbolized by a hand. The Roman Catholic form of the hand has two fingers extended, symbolizing the two-fold human and divine nature of the Son, Jesus. The three bent fingers represent the Holy Trinity (Father, Son, and Holy Spirit).

OPEN NEW TESTAMENT: The book is open to the message of John 3:16:

“For God so loved the world that He gave his only begotten Son, that whosoever believeth in Him, shall not perish, but have eternal life.”

Carol Bush writes:

“I came to the project late. I was working fulltime when the project was announced and stitchers were being recruited, and I did not think I had the time to participate. Disappointed as I was at the time, I rejoiced when I was informed after I retired that there were still three canvases to be chosen. I chose the pulpit canvas because I thought it would be the easiest of the three. It may have been the easiest, but challenges were still numerous.

As I stitched the verse from the gospel of John, and dealt with the challenge of stitching, the words became an inspiration to me as they have to so many for so long.

How carefully have you looked at the pulpit lately? Have you noticed the shading with the various lights on it, the lovely curves and the solidarity of the structure? I confess I had not until I began stitching the figure. I began to study the pulpit each time I was in the sanctuary and appreciate it more each time.

The “Hand of God” does not seem to be as well-known as some other religious symbols. The outstretched fingers symbolize God’s blessing. The figure can be seen in early religious paintings. Participating in the needlepoint project has been truly a blessing.



The blessings have not only come from the inspiration of the symbols, but, also, from the fellowship of the participants. What a wonderful group of women and what a blessing!”

The two center kneeler cushions were specifically designed for the middle where the chancel railing is divided. Each cushion in the pair has the large golden cross with three of the altar symbols. The left canvas was stitched by committee members who did not otherwise stitch a canvas. Each of these women was instrumental in the project from its inception. They provided ideas, critiques of designs, solutions to problems, encouragement, and helped with enlisting funding of the project. The right canvas was stitched by Nancy Keating, the designer of all the canvases.

When combined, the two cushions' edge border proclaims the words of the psalmist: HOW LOVELY IS THY DWELLING PLACE.

11. GLENN MEMORIAL CROSS WITH LEFT ALTAR SYMBOLS: CHALICE AND HOST, IHS, AND ALPHA AND OMEGA - stitched by Martha Davis Bauman, Dorothy Evans Rozier, Ellen Humphries Bracewell, and Carole Deane Adams

The left kneeler depicts the following symbols: the Chalice and Wafer, for the sacrament of Holy Communion; IHS, which are the Greek letters for “Jesus”; Alpha and Omega, for “I am the beginning and the end.”



Martha Bauman writes:

“It was something I had been thinking about for a long time. Having served several churches that had needlepoint kneelers, I had seen how much they could add to the beauty of worship. So when the opportunity arose for an Altar Guild project this needlepoint kneeler plan seemed the perfect one to consider.

I suggested that some members go to Athens First UMC to see their cushions which are truly works of art. We met with the Altar Guild president there - and the process had begun! Having even a small part in this project was to experience God's creative love at work. I was honored and blessed to have served on this committee."

Dorothy Rozier writes:

"I have really enjoyed being on the kneeler committee-helping to find our gifted designer and to get the project started. The staff of Nease's Needlework was instrumental in suggesting Nancy Keating as our designer. But of course, the stitchers are the heroines of this project. Their beautiful work is as much church art as carvings or stained glass."

Ellen Bracewell writes:

"When the Altar Guild committee met inside the sanctuary to consider Mrs. Sewell's gift and replacing our worn out cushions, the conversation turned to needlepoint cushions. Ours was the only church I knew that did not have needlepoint kneeler cushions. Martha Bauman spoke up and said, "There's no reason why we couldn't have some!" And the enthusiasm ignited our imaginations.

The committee visited several other churches including Tucker UMC, Decatur First UMC, St. Mark's UMC, Peachtree Road UMC, Dunwoody UMC, Church of the Epiphany, and Athens First UMC. Finding a designer became our next step, and we even considered using one from the National Cathedral where I had seen so many beautiful kneelers.

After visiting these churches, we were inspired by what we saw. We chose Nancy Keating, a Decatur artist and needlepoint designer, and felt strongly that we wanted to make ours uniquely our own, specifically for Glenn Memorial.

I have enjoyed being a part of this project, watching the progress of the stitching, and supporting the group. I think our kneelers top all the others we saw!"

Carole Adams writes:

"This project has brought me immense personal joy. The members of the committee and the stitchers are all women of dedication, creativity and love for God and Glenn Memorial. It has been my honor to serve as the chairman of this committee. The committee and stitchers are remarkable women. They have taught me invaluable lessons in Christian love, commitment, perseverance and personal sacrifice. These are the hallmarks of each of those involved. We owe deep gratitude to our families, the Altar Guild, the Worship Committee, and the pastors who have all given unfailing support and enthusiasm for this project.

In the beginning we all felt this was a project about enhancing the beauty in our sanctuary, and glorifying our Lord...but as the months and years moved on, we found true evidence of the work of the Holy Spirit within our midst.

Three of our members have undergone medical treatments for cancer; two children have been married; others had children who graduated from various levels of schooling; and several new grandchildren have blessed the families represented here. Perhaps the biggest evidence of the Holy Spirit was the decision of Susan Weaver Ford to become baptized and join the family of Glenn. This was a beautiful example of a very unique evangelism, wouldn't you say? Who but God knew that Susan was waiting to find a loving faith community and Rosemary's needlepoint group would be her new sisters in Christ? Pentecost will always be special as I recall her joining our church on that day in 2007.

As I stitched, I found myself in prayer repeatedly for members of our congregation, family and personal friends, saying their names with each needle movement. I always felt close to our Lord as I worked to stitch His project. I obsessed about my work not being perfect stitching, but was reassured by my stitching sisters that only God is perfect.

My work was stitched in memory of my parents, Deane and Don Adams. Each of the members of my extended family added at least one stitch to our canvas. I thank God for the joy within this project which I have been so blessed to experience.

To God Be the Glory!"

12. CENTRAL CROSS WITH ALTAR SYMBOLS - stitched by Nancy Keating, Designer

The left central kneeler depicts the following symbols: Shell with water drops, for the sacrament of Baptism; CHI RHO – The Greek letters for “Christ”; Crusader’s Cross, for the mission of the church in the world

Nancy Keating writes:

“A little over four years ago, when Carole Adams first contacted me about designing needlepoint kneelers for Glenn Memorial United Methodist Church, I was thrilled with the idea. Not only is Glenn a beautiful, architecturally significant place, not only were the members of the Altar Guild with whom I first had contact gracious and enthusiastic, not only were the members of the Kneeler Committee warm and welcoming and open to ideas - but also the church is right down the street from my home. What a blessing that has been! The first open call for stitchers netted about thirty-five people, and although I wasn't prepared for such an enthusiastic response, it spoke well for the ultimate success of our project. Over time, as I painted twenty-three canvases a nearly equal number of women stepped forward and began stitching. In the meantime, I was happily meeting with the stitchers, fielding questions and helping iron out problems - and becoming a part of a wonderful, talented and spiritual group of women who have produced a grand and glorious gift for the church and to the glory of God.



As always, in the giving of such a gift, there is boundless receiving. I'm certain that the stitchers will talk about the learning that comes from their achievement, the friendships and bonds that have become a part of their lives, and the spiritual rewards found in the doing of this particular variety of God's work. I echo their sentiments and would only add my own appreciation for having been made to feel a part of Glenn for the past four years.

I would also like to take this opportunity to say a special "thank you" to Carole Adams who has led us through this project with grace and commitment. Carole has the gratitude of everyone involved and it is well deserved."

13. LECTERN WITH OPEN BIBLE AND LAMP- stitched by
Carolyn Fisher Arthur

The lectern in the sanctuary of Glenn Memorial UMC is the place where the Word of God as contained in the Old and New Testaments are read. The scripture lessons are read by clergy and laity. The OPEN BIBLE shows the words of the first commandment of the Ten Commandments, God's rules of living handed down to Moses at Mt. Sinai. These words remind the worshipper of the relationship of Christians with the Hebrew heritage of our faith. Exodus 20: 1 -3 reads " And God spake all these words, saying "I am the Lord thy God which have brought thee out of the land of Egypt, out of the house of bondage,
Thou shalt have no other gods before me.' "

Carolyn Arthur writes:

"I became a member of Glenn in 1982 when our family moved to Atlanta for my husband to join the faculty of Emory Law School. We chose Glenn as our church, in part, because of the great preschool, which our sons, John and David, attended through kindergarten.

When I saw the information about the kneeler project beginning, I thought it might be a good project for me. The enduring quality of needlework has always appealed to me. These kneelers were designed to enhance worship experience, especially communion, at Glenn and will be used by many generations to come. At the start of the project, I had no idea how meaningful the project and the group of stitchers would be in my life. Being part of this group has given me the opportunity to deepen some friendships, and to create many new ones as we worked toward a common goal.



During one year of the project, my husband was on sabbatical. We spent that time in Lexington, VA, the heart of the beautiful Valley of Virginia, which is near where we grew up and our families still live. While we enjoyed the opportunity to be near extended family, the needlepoint project kept me connected to an amazing group of women who were also stitching and to Glenn. I spent hours stitching either on our porch or by a window with magnificent views of one of God's most beautiful creations -

the beautiful Blue Ridge Mountains. A beautiful kneeler was stitched in a magnificent setting to be used in another magnificent setting - Glenn Church."

14. LENTEN CROSS WITH PURPLE DRAPE AND CROWN OF THORNS AND BAG OF THIRTY SILVER COINS- stitched by Rosemary E. Weaver

The old dogwood tree cross draped with purple is used throughout the Lenten season. The simple rope holding the parts together signifies the lowly cross of our Lord's sacrifice. The purple robe is the symbol of royalty as well as penitence, mourning and passion. It is used to show the garments which might have been worn by Christ. The crown of thorns symbolizes the humiliation and rejection and the Passion of Christ.

The bag of thirty silver coins is the symbol of the betrayal of Judas.

Rosemary Weaver writes:

"On November 13, 2006, I started the Lenten Kneeler. This one has the rugged cross draped in purple as the central symbol. It is flanked by a Crown of Thorns and a money bag with thirty pieces of silver.

This kneeler cushion is larger than the wedding kneeler which I stitched in 2006. There are approximately 101,000 stitches in this canvas, but with larger solid color spaces, so it took about 590 hours to complete on August 7, 2007, about nine months.

This has truly been an amazing spiritual journey accompanied by a dedicated group of loving, caring, supporting Christian women."



15. EASTER FLOWERED CROSS WITH BUTTERFLY AND LILY- stitched by Roberta Lee Shoup

Every year on Easter morning at Glenn Memorial, the plain wooden cross of dogwood bound with bare vines which we have seen through Lent is gradually filled with fresh flowers from the congregation's gardens. Bringing flowers to deck the Cross is a sign of our joy and hope in of the Day of Resurrection, as the cross is reborn in flowers.

The Butterfly symbolizes re-emerging new life. The color green symbolizes growth, life, hope, immortality. 1Corinthians 15:52 reads "The promise of the dead shall be raised incorruptible and we shall be changed."

The Lily is the flower of Easter. The color white represents purity, light and joy. This is the color of Easter!

Roberta Shoup writes:



"It was my pleasure to stitch the Easter canvas in memory of my husband, the Reverend Donald E. Shoup and in honor of my children, Thomas Lee Shoup and Linda Anne Shoup Barr and their families. We joined Glenn Memorial in 1966 and raised our children in this

church. After his retirement as Chaplain at the Veterans Affairs Medical Center, Don served as Glenn's Older Adult Minister until his death.

Easter services were especially meaningful to us and every year we have taken a family photograph in front of the flower-filled cross. We can see how each of our children and grandchildren grow and change through the years as we gaze at this record of photographs. I will always be grateful that I was privileged to stitch the flowered Easter cross with a Swallowtail butterfly and Easter lily on either side of the cross. Glory to God!"

16. THE STEEPLE OF GLENN MEMORIAL CHURCH – stitched by Evelyn Ayers Hull

Built in 1931, this steeple has been a landmark on the Emory University campus. This building is listed on the national registry of historic buildings. The steeple serves as a beacon for students and worshippers alike.

The silhouette of the Wesley circuit rider on the left represents John Wesley's travels spreading Methodism throughout England and America.

The Flame and Cross is the universal symbol of the United Methodist Church. It was adopted in 1963 with the merger of the Methodist Church and the Evangelical United Brethren Church. The duality of the flame represents the joining of these two great churches.

Evelyn Hull writes:

"Fifty-eight years ago, Bill and I were married in Glenn's Little Chapel and we have been members all these years. We love this church and the congregation.

The kneeler I stitched has The Glenn Steeple, The Cross and Flame and John Wesley on his horse. All these symbols have a meaning for me personally. The steeple represents our beautiful Glenn Church; the cross and flame represent our Methodist heritage; and John Wesley on his horse remind me of his statue we saw in London.

This is a labor of love of which I am proud to have been a part. The friendships we stitchers have enjoyed are deep and meaningful. I pray these kneelers will be preserved and enjoyed for many years."



17. ORGAN SCREEN- stitched by Nancy Gunter Reinhold

The pipes for the Casavant organ are encased behind these beautiful screens.

SEVEN POINT FLAME: This symbol of Pentecost represents the seven gifts of the spirit. Traditional interpretations of the New Testament passage reveals the gifts of the Spirit as: Wisdom, Understanding, Council, Fortitude, Knowledge, Reverence of the Lord, and Piety.

DESCENDING DOVE: The Holy Spirit descended like a dove on Jesus on his baptism. The color white is the color of purity. Matthew 3:16 tells us “And Jesus, when he was baptized,...and lo, the heavens were opened unto him and he saw the Spirit of God descending like a dove and lighting upon him. And lo, a voice from heaven saying, ‘This is my beloved Son, in whom I am well pleased.’”

Nancy Reinhold writes:

“I fell in love with the architecture and beauty of Glenn Church long before I knew the church as a member. My first encounter with Glenn came in 1970 as a freshman at Emory. After my parents toured campus, my mother declared that I should be married in The Little Chapel - a real surprise to me considering her devotion to our home church in South Carolina. Nine years later when I did marry, my parents were gone. Vic and I chose The Little Chapel in their memory, and we celebrated our twenty-fifth wedding anniversary by visiting the inspiration for the chapel - Sir Christopher Wren's St. Stephen Walbrook. My awe of these spaces grew into years of appreciation of Glenn Church as a whole when we became members shortly after our wedding in 1979.

So, when I heard that Nancy Keating was designing needlepoint kneelers featuring architectural elements of Glenn Church, I knew that I had to be a part of this project. While every canvas speaks to some part of my family's time at Glenn, I chose to work on the canvas with the symbols of Pentecost - the organ screen in the center with the flames



of fire on one side and the descending dove on the other. These symbols evoke images of the power and glory of the church - the beautiful music we hear and sing together, the fullness of the Holy Spirit among us all, and the sense of unity in spite of difference. Pentecost is about renewal, energy and enthusiasm, and my work on this kneeler reminded me of the capacity we all have for transformation. Like the followers of Jesus at Pentecost, may we serve our church with passion, courage, and conviction.”

18. THE BAPTISMAL FONT with the DRIPPING SHELL and PITCHER-

stitched by Nancy Isbell Fleming

The Baptismal Font with its carved descending dove is used in every baptism in the life of Glenn Church. The dove represents the site when Jesus was baptized by his cousin John the Baptist, and the voice of God was heard saying: "This is my beloved in whom I am well pleased."

The shell is another symbol of this blessed sacrament of the church.

The pitcher represents the action of the pastor, pouring the water for the baptism into the font, reminding the congregation of the source of our lives.

Nancy Fleming writes:

"I was fortunate enough to be able to be the first person to pick a canvas to stitch after Rosemary Weaver took on the white wedding kneeler. I chose Baptism because of its exquisite design. Our font at Glenn is in the center. On the left is a shell with water dripping from it, a reference to John the Baptist in the River Jordan, and the Baptism of Christ. On the right is a pitcher like the one we use at Glenn for baptism. I loved every minute of stitching that canvas, and I relish the company of my fellow stitchers, each of whom has become dear to me in the process of this project. The cost of making my canvas into a kneeler has been donated in memory of Joe Ard."



19. EMORY GATES AND LANTERN – stitched by Ginger Hicks Cain

These historic marble pillars with the names of Haygood and Hopkins mark the entrance onto the Emory University campus. Drs. Haygood and Hopkins were the first presidents of the college of Emory at Oxford before the setting was moved to this campus in Atlanta.

Emory University's motto, which appears on its seal and coat of arms, comes from the Vulgate translation of Proverbs 18:15: COR PRUDENTIS POSSIDEBIT SCIENTIAM

“The wise heart seeks knowledge.”

Ginger Cain writes:

“It was a labor of love to stitch the Haygood-Hopkins Memorial Gateway and the Bible verse from Proverbs on which Emory's motto is based. Erected in 1937, the gate honors two early Emory College presidents and represents the historical connection between Emory's Oxford and Atlanta campuses. Its location also makes this landmark a tangible link between Emory University and Glenn Church. I first walked through that gate as an Emory freshman in 1973 and after thirty-five years at Emory, it has become something of a personal sacred space for me. Stitching these images wove together three threads of my personal life - Emory is my alma mater, Emory is where I work as university archivist, and Glenn is my church home. In addition, my spiritual life has been enriched by stitching in a group in which each person created part of an enduring work that glorifies God and is a gift to Glenn.”



20. THE LITTLE CHAPEL WINDOW and CROSSES – stitched by Mary Carolyn Beasley Gilbert

The stained glass window above the altar in The Little Chapel was given in 1977 by Thomas H. English, professor emeritus of English, in memory of his wife, Rachel Willet English. The window depicts the wedding scene at Cana, because many weddings take place here. It was designed by Mrs. English's brother, Henry Lee Willett. The side designs show the seals of the alma maters of the honoree and donor: the University of Pennsylvania for Rachel English and Princeton University for Thomas English.

Two historic forms of the Cross appear on either side: a Celtic Cross on the left, and a Cross Aiguisee Pattee on the right.

Carolyn Gilbert writes:

"The stained glass window in Glenn's Little Chapel depicts Jesus' first miracle, the wedding at Cana, when his mother, Mary, asked him to turn water into wine. This story, about a family occasion, is dear to me because being a mother has been my most treasured role in life, and because Glenn members have been as family to us for more than forty years. The Glenn community has nurtured our children and has supported our family as we have lived through happy and sad days.

Another reason that this canvas design is significant to me is because Jesus and His life are central to my personal theology. Jesus embodies both grace and works which are the foundations of our Methodist beliefs. Jesus was a teacher! He helped people and he prayed a lot. He did not bend to false ideals. He spoke out against injustice. His teachings, especially the parables, guide us if we pay attention and try to follow the message they contain.

Stitching this kneeler has been a joy and a challenge. There are twenty-nine colors in my canvas, and even so, the design is not nearly as complicated as the actual window in our chapel. I had to put lots of my other usual tasks aside, especially in the past six months, in order to finish on time. The support of the other stitchers has been precious. I look forward to seeing these kneelers in the sanctuary, adorning our beautiful space and reminding all who kneel on them in the coming years that others have loved this church and have prayed for them and their families."



21. DEMILUNE WINDOW WITH VIEW OF TREES AND THE SKY

With LAMB OF GOD AND CROWN AND CROSS- stitched by Carolyn Uhl Knight

The demilune window is another of the very special features of Glenn's architecture. It can be seen above all side windows inside the sanctuary. The outside beauty of God's earth is represented by the view of the trees and clouds in the bright blue sky.

The Lamb of God, or *Angus Dei* in Latin, is a very ancient symbol of Jesus, the banner representing victory over death. John 1:29 reads "Behold the Lamb of God which taketh away the sins of the world." The lamb represents purity, perfection, and one without fault, Jesus as the perfect sacrifice for the sins of the world.

The three rayed halo symbolizes the Trinity. The Crown with the Cross symbolizes the ultimate sovereignty and majesty due to the Son of God.

Carolyn Knight writes:

After I completed the first cushion, I was asked if I would work on another one. I jumped at the chance! My fingers had been idle for several months and I missed my needlepoint! The first cushion was done in subdued colors. For the second one, I wanted more color, so I decided to work on the design of looking out the church window - out to the green trees and blues skies and fluffy white clouds. I enjoyed working on it as much as I did the first.

This project has been a labor of love for all of us and a way to use our hands to



create a thing of real beauty for the glory of God. I am honored to have been part of this gift to the generations that will follow."

22. SANCTUARY FRONT DOOR NICHE with ship and Alpha and Omega- stitched by Suzanne Shahan Aliosio

The architectural feature depicted in the center of the kneeler is found, most unusually, above the three doors leading indoors from the portico into the narthex.

The ship on the left is an ancient Christian symbol. In the catacombs, drawings of ships riding troubled waves were found, and the ship became a symbol for the church.

The interlocked Alpha and Omega brings the designs in the project to completion, reminding the worshipper that God is the beginning and the end.

Suzanne Aliosio writes:

“I enjoyed stitching the first kneeler and was excited to be able to work on a second one. The significance of this canvas is very personal. I love the Glenn architectural features on all the kneelers and the Alpha and Omega is profound. But stitching the ship was the most meaningful. Sailing is my passion. I've always felt close to God out on the water in my small sailboat.

During the time of my stitching this canvas, I found the shading in the niche challenging, just as the columns had been. My 101 year old mother had a fall, and she needed a lot of my time and attention. When I finally got back to stitching following my son's wedding, I had only one month before the deadline. My husband, Charles, cheerfully took over cooking and dishwashing. With the support and encouragement of my sister stitcher, Martha Lewis, I tackled the shading and stitched day and night. Again for the last stitch, Sara Kathryn joyously placed the final stitch in, with a recovered Granny Zonia Shahan looking on!

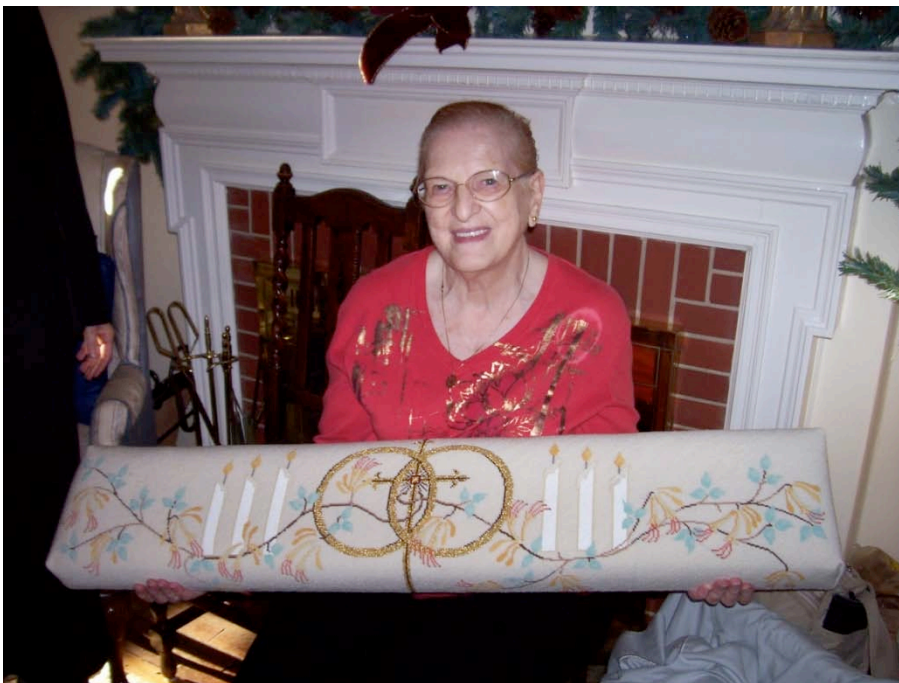


23. The WEDDING KNEELER- stitched by Rosemary Weaver

"It has been a great honor to be asked to stitch the Wedding kneeler. I am a long time but basically inactive member of Glenn. In the spring of 2005, I saw a notice in the church bulletin about a needlepoint group starting on Wednesday evenings. Needlework of all kinds is a gift given me by God. I really enjoy this skill and decided it would be a great way to use this talent to the glory of God and to meet some new people. And so, the journey began. I worked on my sampler and helped where I could with teaching others to learn the basket weave stitch, necessary for these large canvases. This was truly a great blessing in disguise.

In the middle of October 2005, I received the canvas and yarn to make the Wedding Kneeler, a beautiful design- centered by the gold cross with intertwining rings, three candles on either side and honeysuckle, all on an ivory background. For those interested in statistics, the canvas has 169 stitches to a square inch, and this kneeler had approximately 97,000 stitches. I started the piece on October 19, 2005, and after about 950 hours, I finished it on November 4, 2006, one year and two weeks later!

The Wedding Kneeler was consecrated on December 17, 2006, so it could be used at a wedding that week and many more since then.



The most important event for me was Pentecost Sunday, May 27, 2007, when my daughter, Susan Weaver Ford, was baptized and joined Glenn. It was a surprise for us and a great honor for this kneeler to be used for the ceremony."

NEEDLEPOINT KNEELER CUSHION DONORS

The following donations were given to the Glory of God to create the kneeler cushions for Glenn Memorial United Methodist Church:

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Estate of Mattie Lou Sewell

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Roberta L. Shoup in memory of Donald Shoup

Carole Adams in memory of Deane and Don Adams

James & Nancy Fleming in memory of Joe Ard

Martha D. Bauman in honor of Larry Bauman

Carolyn Gilbert in honor of Roberta Shoup

Carolyn Gilbert in honor of Carole Adams

Anonymous in honor of Carolyn Gilbert

Anonymous in honor of Roberta Shoup

Anonymous in honor of Christine Crosby

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