

# BEHIND *The Red Door*

A Bicentennial History  
of St. Stephen's  
Episcopal Church

Culpeper, Virginia





# BEHIND THE RED DOOR

*We are caretakers for a wonderful, welcoming historical building that reminds us of our honored past and at the same time provides us with encouragement to boldly move into the future. We at St. Stephen's understand and value the history of these old walls that truly do speak to us; but the words we hear are "move forward."*

*While at times we have met in private homes, there has not been a Sunday in which there was no worship service. Our hallowed walls have provided shelter for those who were cold, and sustenance to those starved for both physical and spiritual food. They have offered hope to those in despair, support to the weak, and strength to move forward and engage in new challenges.*

*These old walls have been the source of comfort to generation after generation, and will be, with God's grace, the source of comfort for generations to come.*

*~ William "Billy" Green ~  
Senior Warden 2014*





**From the National Register of Historical Places  
Quotations from the United States Department of the Interior, Section 7, page 1**

**HISTORICAL CONTEXT**

*St. Stephen's was the first church built in the town of Culpeper, then known as Culpeper Court House. The history of St. Stephen's Episcopal Church in St. Mark's Parish is intricately tied to the fortunes of Culpeper County and the town of Culpeper. The boundary of St. Mark's Parish, created by the General Assembly in 1730, and those of Culpeper County upon its creation in 1749, were identical. Prior to the construction of St. Stephen's the congregation met in the courthouse. From its construction in 1821 until St. Mark's Parish was divided in 1876, St. Stephen's was the premier church in the county.*

*St. Stephen's was built on land willed to the church by Brigadier General Edward Stevens, a Revolutionary War hero and prominent citizen of Culpeper. In his will dated 24 August 1820, General Stevens stated, "Then I promised to give unto the Trustees of the protestant Episcopal church one acre of Land to build a church thereon."*

*The exact date of construction was not known until 1916, when the cornerstone in the northwest wall of St. Stephen's nave was removed and a tablet found. The partial inscription read, "James Monroe, Pres. U.S.A. 46<sup>th</sup> Year of American Independence." This inscription established the date of the church's construction as 1821.*



*The original plate is on display at the church.  
A duplicate plate is displayed in the narthex.*



**ARCHITECTURAL**

**SUMMARY**

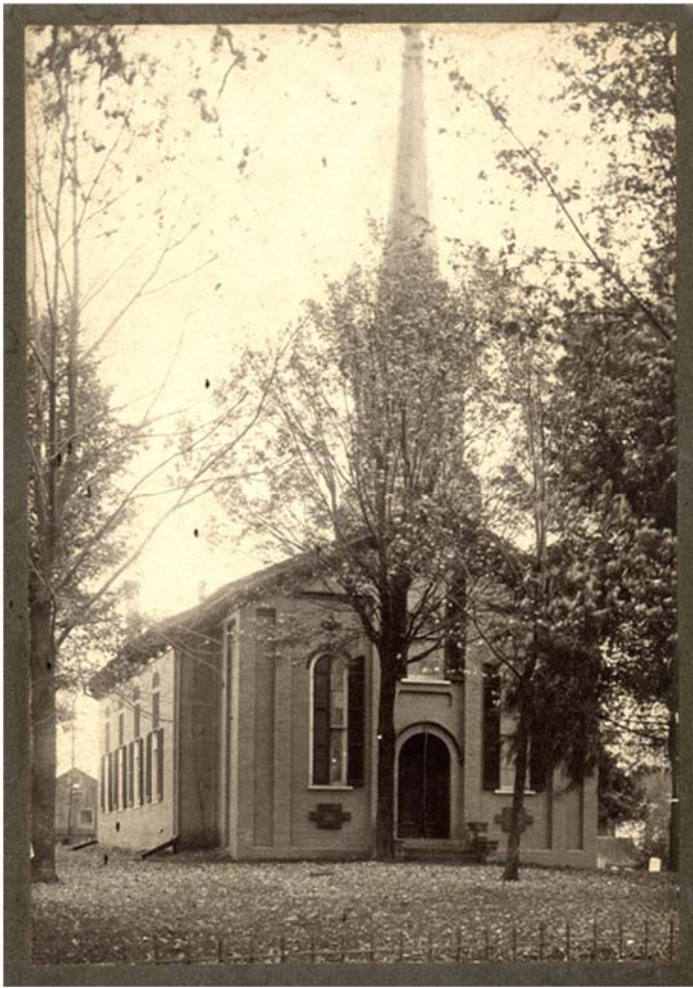
*The cornerstone of the church was laid in 1821, constructed in brick on the local builder, Isham B. Mason, in the town of Culpeper, Virginia, was built in 1821. The church's principal elevation was extensively remodeled in the Romanesque Revival style in 1861, adding a vestibule and steeple. In the late nineteenth century the chancel was extended and the present vestry was added. The church has fourteen stained-glass windows dating from the late nineteenth century to the mid-twentieth century. The parish hall, a contributing building, built between 1869 and 1871, is also on the property. A large addition was made to the hall's west elevation in 1925. The graveyard associated with St. Stephen's was moved from the north to the south side of the church in 1953.*

**ARCHITECTURAL ANALYSIS**

*St. Stephen's is located at 115 North East Street in downtown Culpeper. The church, which faces west-northwest, is set back from the street on a slight grassy rise. A sunken brick sidewalk extends from the front of the church, through a wrought-iron gate in the coursed stone rubble wall, to East Street.*

*St. Stephen's is a brick, one-story, three-bay, load-bearing masonry structure. All of the church except the vestry, which has a full basement, is situated over a crawl space. The main building's west elevation is Flemish bond, and the north, south, and east elevations are 3-course American bond. The vestry and chancel are constructed in 8-course American bond. Evidence can be seen that the bricks were once painted gray.*

*St. Stephen's has a standing-seam-metal gable roof with wooden brackets attached to a fascia board. There are wooden brackets on the western gable and along the north and south elevations. There are no brackets or fascia board on the eastern gable.*



*photo taken before 1901*

*The principal elevation is the thirty-four-foot-wide, 1861, Romanesque Revival vestibule which has three bays: a central door bay flanked by two window bays. There are recessed panels with brick corbelling around each bay. The door bay has a window centered above it. The main entrance to the church is through this central door bay, which has a semicircular brick arch with extradados-archivolt molding. The wooden doors have recessed panels and wrought-iron hinges. The window bays have semicircular-arched lintels and wooden frames with stained glass.*

*Decorative features were created by the projecting or recessing of bricks in various patterns. There is a recessed Greek cross over the central window bay and a raised Greek cross is centered over each flanking window bay.*

*The steeple atop the vestibule has a wooden base covered with fish-scale shingles. The louvered openings in each of the base's four elevations have semicircular arches. The spire has a wooden frame and is covered with copper sheeting.*

*The steeple is a 1991 reconstruction. The original steeple blew down in 1957 and was replaced. The 1957 steeple blew down in 1990 and it too was replaced. Both of the reconstructed steeples are replicas of the original.*

*The north, south, and east elevations of the church are part of the original 1821 structure. The north and south elevations have four tall window bays with semicircular-arched lintels that have been parged and painted. Each window bay has a rectangular wooden window frame that is pegged at the corners and has stained glass.*

*The arches above the windows are filled by semicircular louvered wooden screen. Ghosts of similar window bays can be seen on the east elevation. These were filled in when a vestry room was added in 1861. This vestry is now the chancel.*

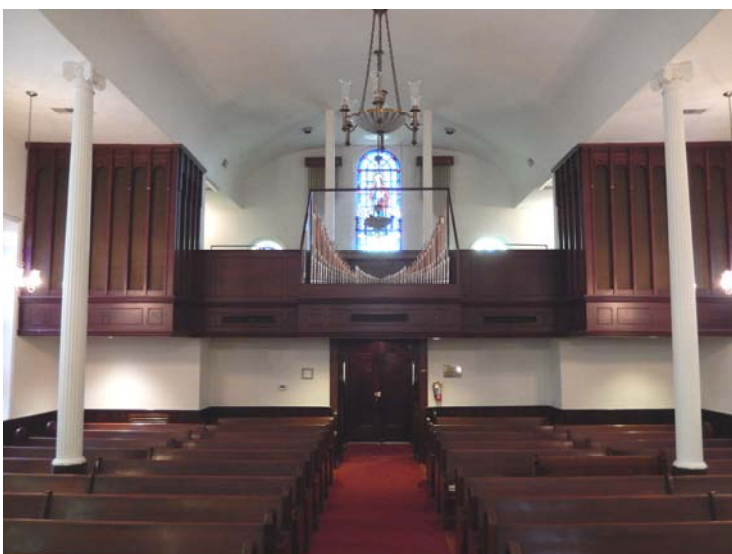
*The chancel is one story high with a standing-seam sheet-metal gable roof and is centered on the eastern elevation of the 1821 building. It has a centered Palladian window with stained glass. The central window's wooden trim has engaged pilasters under the archivolt. Behind, and attached to the chancel, is a brick shed (all stretcher bond) with a standing-seam sheet-metal shed roof, which gives access to the full basement under the vestry.*

*The present vestry was added in 1888 to the southern end of the eastern elevation of the 1821 building. The vestry is a one-story, three-bay addition over a full basement with a standing-seam sheet-metal gable roof. The cornice is brick with brick modillion blocks. The outside entrance to the vestry is through a raised, six-panel, wooden door with a rowlock brick lintel painted to resemble a jack arch. All of the vestry's windows have six-over-two double-hung sash windows. The six small lights have stained glass. The lintels over these windows are rowlock bricks painted to resemble jack arches.*

*The 1861 vestibule is the first interior space entered through the main doors. It is a rectangular space with two staircases flanking the main entrance that provides access to the choir loft. The wooden stair balustrades have turned newel posts and caps. The nave is entered through walnut double doors centered in the east wall of the vestibule. The door bay has a semicircular arch.*

*The nave has a wide central aisle with two narrower aisles on either side under an elliptical vaulted ceiling. The ceiling and walls of the nave are plaster, painted white. The walls have wooden wainscoting three feet seven inches high.*

*Cantilevered from the west wall of the nave is the choir loft, which contains pews for the choir and pipes for the organ. The surfaces facing the altar have walnut paneling and trim.*



*lights.*

*In the east wall of the nave, on either side of the centered chancel, are two rectangular window bays with stained glass. These two window bays were added some time after 1917. Three of St. Stephen's fourteen stained-glass windows are by Tiffany studios. (window details begin on page 12)*



*The chancel was extended into the 1861 vestry between 1869 and 1873 and is set back behind a semicircular-arched opening with a wooden archivolt and engaged pilasters. The motif of the pilaster capitals is continued in the five-foot-eight-inch-high walnut wainscoting along the chancel walls. The eastern wall of the chancel is dominated by the Palladian window with wide walnut moldings. The stained glass in the Palladian window is the oldest in St. Stephen's and dates from 1888. In the south wall of the chancel is a wooden four-panel door that leads to the vestry. It has a segmental-arched opening and a glazed transom with stained-glass*



and so  
our story begins....

***A nation in dire straits, a crumbling diocese and no consecrated sanctuary faced the Episcopalians of the small hamlet of Culpeper Court House in 1814.***



***“The Burning of the White House”, Tom Freeman 2004  
White House Historical Association***

On August 24th the British invaded and captured Washington, D.C., less than 75 miles from the small and vulnerable village, known then as both Fairfax Station and Culpeper Court House, since the courthouse was located there. After burning the White House and the nation’s Capital and raising the flag of the British Empire, the British moved north to Baltimore, sending President Madison, an Episcopalian from St. Mark’s Parish, fleeing to Brookville, Maryland.

In Virginia the Episcopalian Diocese had fallen in power, influence, membership and funding since the disestablishment of the church following the recent revolution against England. Church buildings had been plundered, and a number of parishes had vanished.

Yet at the Court House a group of Episcopalians, who had worshipped together in the local Masonic Lodge, convinced the county leaders *“to open the door of the courthouse”* on Sundays for worship. Thus began in 1814, in the midst of war and turmoil, the still to be named congregation of St. Stephen’s Episcopal Church led by Deacon William Hawley.

Simultaneously, the Diocese of Virginia consecrated Richard Moore as the second Bishop of Virginia. Dedicated to the rebuilding of the church in Virginia, Moore, later described as *“sent to lead the forlorn hope,”* vowed to add more congregations to the diocese. At the 1814 diocesan convention, Garland Thompson, Peter Hansborough and Robert Slaughter were appointed *“to collect funds in Culpeper for the resuscitation of the church.”*



***The Rt. Rev. Richard Moore  
Second Bishop of Virginia***

The following year, although still without a sanctuary, Moore visited Culpeper Court House and confirmed 60 members into the newly formed congregation. The name, St. Stephen’s Episcopal Church, was dedicated to the first Christian martyr and first appeared in the diocesan records in 1815. The next year Moore confirmed sixteen more members and ordained William Hawley to the priesthood.

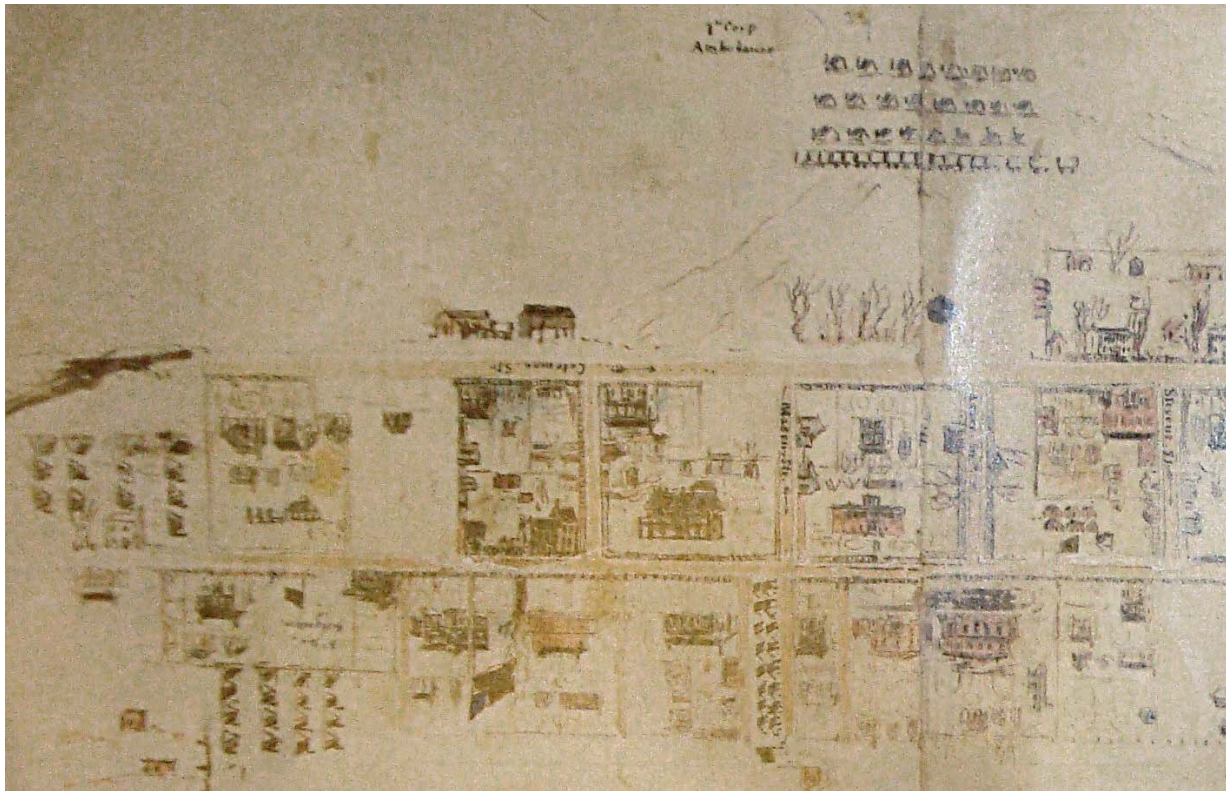
Hawley left St. Stephen’s in 1817 for St. John’s Church in Washington, D.C. For three years the church in Culpeper struggled without a pastor until Herbert Marshall became rector, while also serving in Orange Court House and Albemarle County.

While Marshall served as priest, General Edward Stevens, of Revolutionary War fame, died in 1820 and left an acre of land to St. Stephen’s for the burial of his family and other families of the Masonic lodge. It would be upon this acre that the sanctuary for St. Stephen’s would be built.

Marshall remained at Saint Stephen’s for only two years, and the church was again without a priest for another four years, in what was reported by The Rev.



***The Rev. William Hawley  
1814-1817***



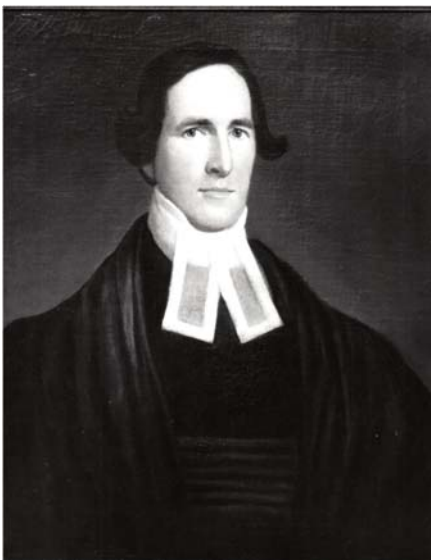
*Before 1821, the congregation worshipped in homes or in the courthouse, indicated on this old map of the town.*

Philip Slaughter as a “*state of suspended animation.*”

A series of short-term ministers, followed with The Rev. George Archibald Smith for four years, followed by a two year vacancy and a three year term by The Rev. Archibald Lamon and a one year ministry by The Rev. A.M. Dugan (*no photo available*).

The congregation, though, continued to grow as reported in the diocesan minutes, as St. Stephen’s, according to those minutes, encouraged “*a pure and undefiled religion.*”

The vestry records depict active church confirmations,



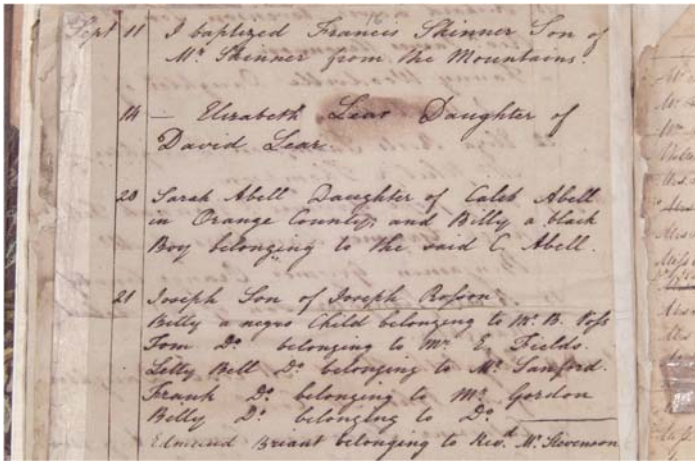
*The Rev. Philip Slaughter, D.D.  
1808 -1890*



*The Rev. George Archibald Smith  
1826-1830*



*The Rev. Archibald Lamon  
1832-1835*



*Image taken from the vestry register*

marriages and baptisms during this period despite the lack of permanent pastors. Slaves were baptized along with their master's children. In August of 1827, within a period of ten days, Smith recorded the baptism of "Francis Skinner, son of Mr. Skinner from the mountains," a daughter of Caleb Abell along with Mr. Abell's slave Billy, and the baptism of seven more slaves and a white boy.



In 1834 arrangements were made to purchase parsonage property at 702 East Street.

Following the single year term of Dugan, Slaughter, seeking more continuity for St. Stephen's, approached The Rev. John Cole inviting him to meet with the congregation. A mutual positive decision was made for the calling of Cole to Culpeper Court House. He would serve there, living in the parsonage through periods of peace, war, and immense destruction until his death more than thirty-one years later.

During the quarter century prior to the Civil War, church attendance fluctuated, as did the reputation of Cole's sermons. Direct and to the point, with strong messages to follow the teachings of the Bible, a parishioner described one of his sermons in a letter to his lady friend:

*"... The sermon yesterday was a description of the straight gate and narrow way and for a time the promise of the sermon was excellent—but soon the power of dullness triumphed and many nodding heads and gapping [sic] mouths showed the effects of its presence. I took a small, very small nap myself and dreamed of you."*

In 1838, the church consisted of thirty-five communicants, of which thirty were women. By 1845 the total rose to 53, only to



*The Rev. John Cole  
1837-1868*

drop to 31 two years later and rise back to 53 in 1850.



After two decades under Cole's leadership the church prospered. A few months before war broke out, a vestibule, a steeple and a fifteen hundred pound, fine-tuned bell cast in Sheffield, England were added to the sanctuary.

But arguments against slavery began to divide the nation and with it, the churches. For the most part the Episcopal Church avoided the controversy. While other denominations split, the Episcopal Church remained united by refusing to take a stand on the issue of slavery. The Episcopal Church historian, James Addison, observed: *"It was commonly assumed that secular affairs were matters of no concern to the church."* And *"... moral issues of a public nature, such as war or slavery, were taboo."*

By 1860 the diocese had prepared and issued guidelines for the *"Religious Instruction of the Colored Population."* But these were of no import to St. Stephen's since, in that same year, St. Stephen's reported 54 white communicants and zero African-American.

When war broke out between the states, Cole made no pretense of his favor towards the southern army. He personally invested \$500 in Confederate bonds and General Robert E. Lee wrote that *"He is a most excellent man in all walks of life."* Federal soldiers captured and sent Cole to Washington to answer for leading a prayer *"for the welfare of the Southern Confederacy and the success of its arms."*

Significant alterations were made to St. Stephen's in 1861. A brick, Romanesque Revival addition with a steeple was added to the west elevation. The Reverend John Cole reported the following at the 1861 Diocese Convention,

*"During the past year the congregation has taken in hand the enlargement as well as the improvement of our church edifice. This improvement made necessary the removal of the old vestry room as that a new one was built at the east end, the two windows in the east wall were also closed with bricks built in, and the two west doors sheltered by the vestibule under the tower, extending almost the whole width of the building, and providing space for new stairways to the galleries. A cellar was dug under the vestry room and the vestry entrance to the chancel placed behind the pulpit. The total cost was \$2,500.00"* (excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, section 8, page 5)

St. Stephen's suffered the fate of being in the center of the storm of war as both armies would be *"Marching through Culpeper."* Just before the Northern invasion, a number of church women, including the Rector's daughter, Fannie, cut the rope to the newly installed bell and wrapped it in black cloth so that the Yankees would not find it and melt it for munitions.



Following the battle of Cedar Mountain, Cole wrote:

*"The roar of cannons and the blast of bugles has superseded the songs of the sanctuary and a darkness lays over the land." The parsonage, with its deep cellar, quickly became a refuge for those fleeing the cannon fire".*

After the first wave of the Union Army left Culpeper and the Southern Calvary under General J.E.B. Stuart arrived, times were better for the church. Reportedly, many of the women of the church swooned at the sight of the

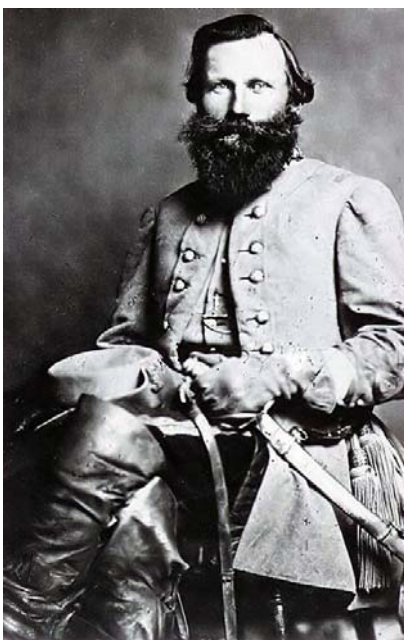


*Military Encampment in Culpeper. Note St. Stephen's steeple in the distance (just right of the center)*

handsome general, and did not exit the church until he had taken his leave. Fortunately for them, he also had a reputation for leaving early, immediately after taking communion. Many, perhaps most, of the women wore black mourning clothes to church throughout the war.

General Robert E. Lee also attended the church, hearing a sermon delivered by the Southern General William N. Pendleton, an ordained minister. A Confederate captain decried that Pendleton's "*boots and spurs clanked around the chancel with but little sympathy with the doctrine of good will towards men.*"

The following is a letter written by Robert E. Lee to his wife:



*General J.E.B Stuart*



*General Robert E. Lee*

*"I received to-day a kind letter from Reverend Mr. (John) Cole of Culpeper Court House. He is a most excellent man in all the relations of life. He says that there is not a church standing in all that country, within the lines formerly occupied by the enemy. All are razed to the ground, and the materials used often for vilest purposes. Two of the churches at the Court House barely escaped destruction."*

*(excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, section 8, page 6)*

But the return of the Northern troops brought further despair and anguish to the churches of Culpeper. The pews were ripped out for firewood. Cole wrote: "*The whole country is a widespread desolation.*"

*The people, peeled and poor, are struggling for a living. During the occupation by the federal army we were not permitted to use our church. We worshipped God, like the primitive Christians, in private houses. . . . I buried the dead of both armies alike – the number of funerals being 490.”*

By the end of the war, all the churches in Culpeper County, with the exception of the Baptist church and St. Stephen's, were totally destroyed. With few resources St. Stephen's began to rebuild. At one point, pleading for funds, Cole wrote: *“I have but 25 cents in my pocket.”*

After Christmas services in 1868, Cole was struck by paralysis and died a few days later.

The congregation was certainly blessed by God when The Rev. George William Peterkin answered the call to St. Stephen's in 1869. For four years he would serve the church with energy, enthusiasm, and an unquestionable faith in the power of Christian education. At a time when most thought that the education of girls was unnecessary, he led the building of a stand-alone brick parish hall for the organization and operation of a Church School for Girls which opened in 1870 with thirty students. The church pledged to provide education for all of the girls of the church who wished to take advantage of this opportunity even if they could not afford the tuition. His hope was that this school would be successful enough to be followed by a similar school for boys.

*In his 1871 report to the Diocese of Virginia, Rev. Mr. Peterkin wrote:*

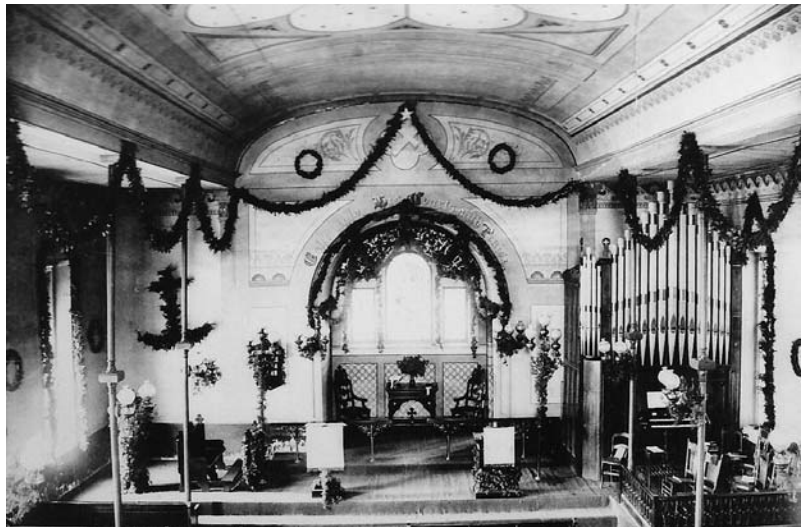
*CHURCH SCHOOLS - Since the last meeting of the Council, a Church School for girls has been organized. It was put in operation in September last. About thirty scholars have been connected with it during this the first session, and although tuition fees have been very low, the school has been self-supporting from the beginning. It is proposed to educate gratuitously all the children of the church, whose parents or friends cannot pay for their tuition. (excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, section 8, page 7)*

Under Peterkin's leadership, a new organ was purchased, the chancel was enlarged, and the number of communicants rose to 137. Sunday school attendance more than doubled, reaching 280 students in 1873, including 35 African-Americans.

*Following the war, St. Stephen's underwent a number of changes. Between 1869 and 1872 the chancel was extended. In 1884 the side (slave) galleries were removed from the church. During the late 1880's through early 1890's the walls and ceiling of the nave were adorned with trompe-l'oeil frescos by Dominick Philip Oddenino, an Italian painter. These frescos have since been painted over. Examples of Oddenino's work can be seen at Mitchells Presbyterian Church in Culpeper County, Virginia. St. Stephen's first stained-glass window, the Palladian window at the back of the chancel, was installed in 1888. The window was a gift of S. Russell Smith, who also donated the money used to build a new vestry that year. (excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, sec. 8, page 6)*



*The Rev. George William Peterkin  
1869-1873*



In 1873,  
Peterkin

answered a call to serve a church in Baltimore, and St. Stephen's was blessed with the arrival of The Rev. James Gibbon Minnigerode as the new Rector.



***The Rev. James Gibbon Minnigerode  
1873-1877***

During his four year ministry the congregation grew by 24%.

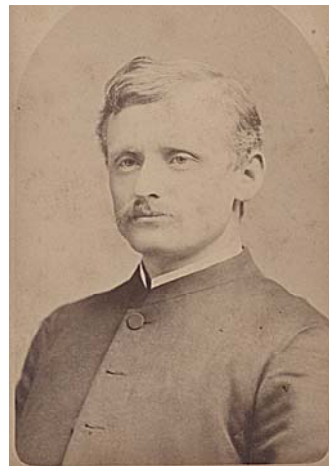
After Minnigerode left to serve a church in Louisville, Kentucky, St. Stephen's encountered a period of five short-term ministers plus interim rectors for the next nineteen years.

The Church School for Girls lost attendance and closed in 1880 with the parish school building rented to a private school, while the dream of a church school for boys faded away. In the early 1880's church attendance dropped to 111 compared to 170 under Minnigerode, and Sunday school participation plummeted to 50 compared to 200 under the leadership of Minnigerode.

In 1884 the side galleries, previously used for African-Americans, were torn down. Thanks to private contributions, in the mid-eighties, the church acquired a silver communion set and installed the first stained glass window, all while rebuilding the vestry room (now known as the sacristy) and chancel.



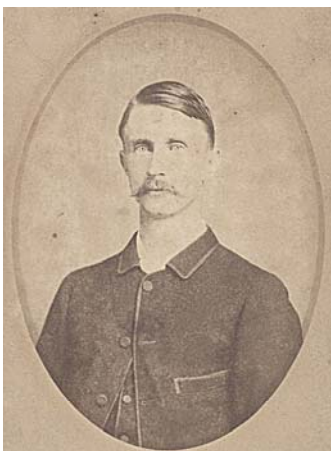
***The Rev. Edward Wall  
1878-1882***



***The Rev. Henry Deane Page  
1882-1884***

By 1890, finances were not doing as well, and the Rector's pay was in arrears due to some members of the congregation not paying their pledges. When the vestry reached the point of not being able to pay \$30 of bills, they decided to form a committee to gather more pledges and soon decided to appoint two vestry members to visit the communicants who had not paid their pledges.

Meanwhile the Ladies Aid Society petitioned the vestry for permission to use the Sunday school room. Permission was granted as long as they did not hold oyster suppers or other festivities in the room.



***The Rev. William T. Roberts  
1884-1888***



***The Rev. S.P. Watters  
1889-1894***

After The Rev. S.P. Watters resigned, enough pledges were forthcoming to offer \$750 a year to The Rev. Edward Goodwin of Petersburg with a promise to raise that to \$800 when possible. Unfortunately Goodwin resigned after only 1½ years.

The call went out to The Rev. Frederick Ribble who accepted the position. Soon he found that he was not receiving his pay as promised, and was considering a different church. The vestry promised to pay, and he stayed.



*The Rev. Edward Goodwin  
1895-1897*



*The Rev. Frederick Ribble  
1898-1902*



*The Rev. Josiah William Ware  
1903-1912*

A year later he submitted his resignation and the vestry asked him to reconsider, which he agreed to do. The vestry looked into repairs and remodeling of the Rectory, using funds from the Easter offering. A kitchen and pantry would be added with doors into the dining room. He then rescinded his resignation.

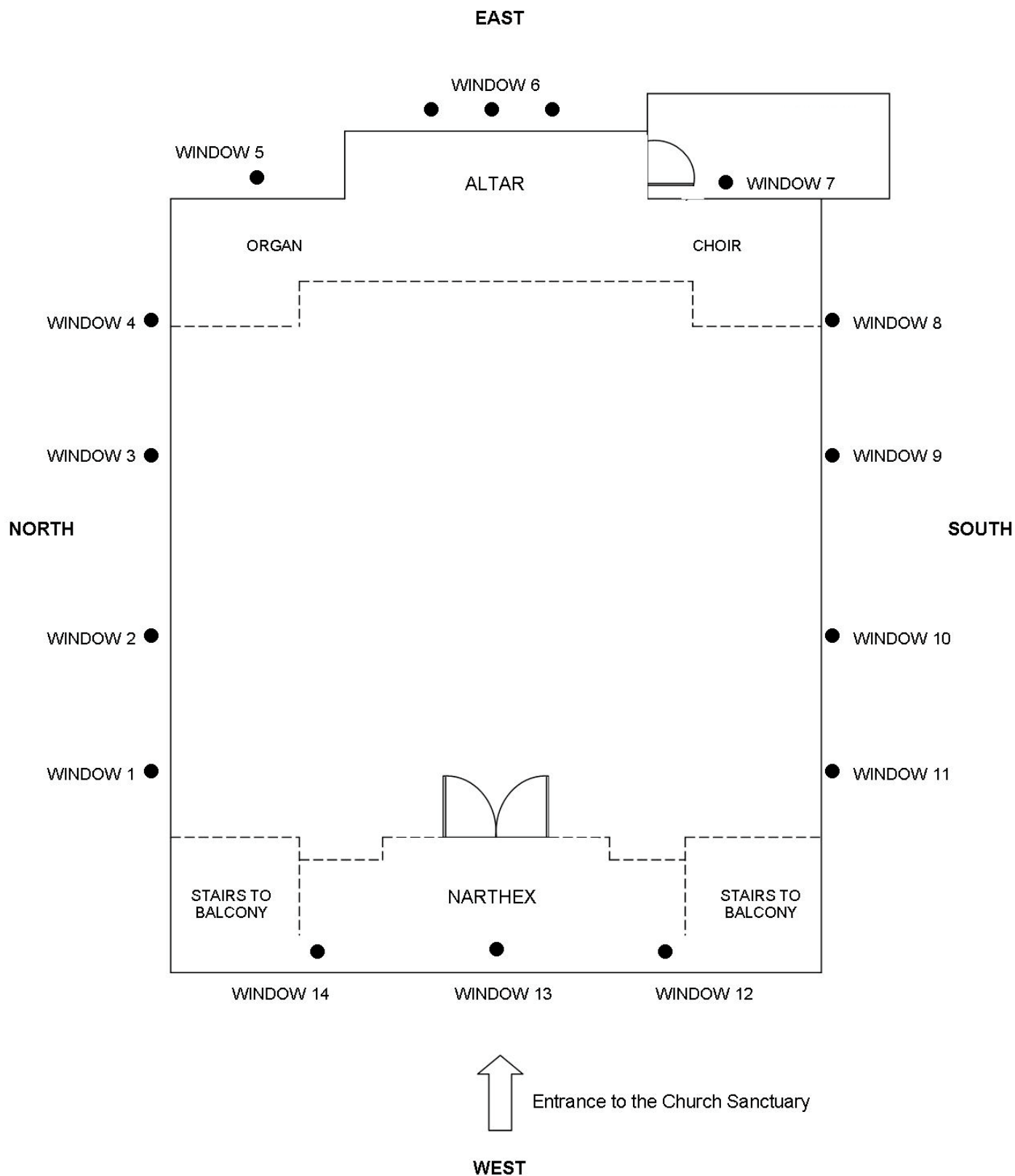


By September, 1901, the church again fell behind in their pledges for the Rector's salary, and the vestry authorized short term loans, frequently borrowing money from 1901 to 1902 at which time Ribble resigned. At this time The Rev. Josiah William Ware accepted the call to St. Stephen's and served until 1912.

In June of 1912 the Vestry accepted the resignation of Ware. Several nearby rectors

The early 1900's were a time of generous bequests and these enabled changes to be made to the church and grounds. The old stained glass windows were gradually replaced with more elaborate ones that were donated by families and individuals in memory of loved ones.

Below is a layout of the locations of the fourteen stained glass windows in the church. They are numbered in chronological order according to Jesus' life.



## Window 1: St. John the Divine receiving inspiration on Patmos (John 1:1 - 8)



In Christian art, St. John is represented with an inkstand or book and inkhorn. An open (not closed) book symbolizes that God wants us to read His word and guides us in understanding its meaning.

St. John is shown here with a rather simple circular golden disc as his halo or nimbus. We will see several other types in other windows.

Louis Comfort Tiffany (1848-1933) developed a special technique for handling the way cloth folds across the human body called “drapery glass.” Here we see a lovely example.

Eagle: Soaring heavenward, the eagle (at the right) has given rise to numerous legends and beliefs. One legend states that, as the eagle grows old and its eyes become dim, it flies as high as possible and looks directly into the sun. After returning to earth and plunging three times into a fountain, it comes forth with its youth and eyesight restored.



The eagle is symbolic of the resurrection, the ascension, and also the renewed life of the individual Christian who has been baptized unto death and resurrection of the Lord. The basis of this symbol is Isaiah 40:31: "But they who wait for the Lord shall renew their strength; they shall mount up with wings like eagles..."

The eagle is also used on lecterns, reminding us of the proclamation of the Word of God to all the earth.



### The Window Memorial

To the Glory of God  
and in loving memory of  
REV JAMES GIBBON MINNEGRODE DD  
Rector St. Stephen's Church  
1873 - 1877

## Window 2: The Annunciation (Luke 1:26 - 38)



The Feast of the Annunciation is based on Luke 1:26-38 in which it is related that the angel Gabriel announced to Mary that she would bear the Messiah.

In this window the nimbus of the Virgin Mary consists of two concentric circles; here we see an example of that. Note the difference between Mary's nimbus and that of St. John in Window 1.

Note the repetition of the circular form - in gold - the nimbus and the neck and arm trims of the white undergarment and also the golden sunlight streaming in from the right.

The blue of the Virgin's robe is used very effectively. Blue, symbolizing heavenly love and truth, has traditionally been associated with the Virgin Mary. The great Florentine artist Della Robbia placed a blue background behind Madonna and the Holy Child ("Babe" or Bambino").

The medieval church taught that the Annunciation took place in the spring, the time of flowers, nine months prior to Christmas. White signifies innocence, purity, joy, light, and cleanliness. The white lily is used as a symbol of the Annunciation, reminding us of the purity and virginity of Mary. Some also say that lilies, which grow in the earth, symbolize the human nature of the Savior. Lilies are also appropriate because after the bulb decays, a new bulb grows and blooms at Easter, suggesting life from death and reminding us of the Resurrection.

The crown symbolizes the kingly estate. The crown is shown in this window with stylized flowers, reminding us of Christ the King's victory at Easter, the time of flowers.



### The Window Memorial

Lucinda Margaret Rixey  
Wife of  
Richard Lewis  
1845 - 1923

### Window 3: The Nativity (Luke 2:16)



At the top of the window we see an angel who has a cross on his forehead. It appears to be three branches of a Maltese Cross, a cross with four spearheads with points at the center. This cross is an emblem of St. John the Baptist.

Also, note that the angel has multi-colored wings and wears colored robes.

We see the buildings of the town of Bethlehem in the background on the right. Mary's nimbus is two-toned, another version of the double circle halo of the Virgin in window 2. St. Joseph's nimbus is similar to St. John's in window 1.



The most familiar symbol in this window is the lamb. Here it has several meanings:

First, the symbol of Jesus Christ - "Behold the Lamb of God who takes away the sins of the world" (perhaps the fulfillment of Isaiah's suffering servant prophecy). A lamb standing represents Jesus' victory over death but a lamb lying down (as here) represents the death of Jesus.

Second, the lamb also stands for John the Baptist, the forerunner of Christ who prepared the way for the Lord's coming. The Lutheran Church shows the lamb on the shield of John the Baptist.

Third, the lamb also represents us, as lost sheep, needing the love and care of Christ, the Good Shepherd.

Stylized flowers are obvious in this window; some are probably Gothic roses, used only since the thirteenth century. The mystic rose stands for love in the heart of the Virgin; the white rose for the Virgin; the Christmas Rose for the Nativity. Christ was called "The Rose of Sharon".



### The Window Memorial

To the Memory of Hay Taliaferro 1774 - 1834 and Susan Fitzhugh Conway his wife 1779 - 1844 and of their children Catlett Conway 1798 - 1858 Hay Townsend 1805 - 1857 Sarah wife of Robert A. Mayo 1799 - 1884 John Henry Fitzhugh 1807 - 1826 Lawrence Hay 1801 - 1881 Alfred 1809 - 1881 Susan Fitzhugh Dade 1803 - 1842 Edwin Septimus 1813 - 1862 Horace Dade 1815 - 1891 Erected Easter 1905 by Peter Helm Mayo Grandson



## Window 4: Christ and the Children (Mark 10:16)



At the top of the window we see an angel with a harp. In Psalm 33:2-3, we read "Praise the Lord with the lyre, make melody to Him with the harp of ten strings." A harp stands for praise and worship (appropriate near the organ and the choir's pews). The angel also suggests praise and joy, reminding us of the angel's words in St. Luke 2:10 "But the angel said to them, 'Do not be afraid; for behold, I bring you good news of great joy which will be for all the people.'"

Christ's nimbus in this window is tri-radiant with the rays curving outward toward the circumference.



We also see four crowns in a circle. The circle stands for eternal life. To some, this means that Christ the King (crowns) has conquered death for all eternity (circle) and that we can read the Good News in the four Gospels (*shown below, above the memorial*). Just as there are the four cardinal virtues (justice, prudence, temperance, fortitude) and the four perfections of God (unity, power, goodness, wisdom).

The Angel Pommee Cross is a cross with its arms ending in balls (like apples), suggesting the fruits of a Christian life, an emblem of St. Michael, the Archangel. Here again we see flowers.

At the bottom of the window we see scripture from the Gospel of Mark 10:16, "He took them up in His arms, put His hands upon them and blessed them".



### The Window Memorial

GIVEN TO THE GLORY OF GOD AND IN LOVING MEMORY OF  
 Claude, Born August 19, 1858 - Died August 3, 1861,  
 Kate Nelson Leake, Born Feb 27, 1861 - Died Aug 22, 1880,  
 Children of Lewis Porter Nelson and Mary Elizabeth, His Wife.  
 Erected 1904.

## Window 5: Christ in the Boat (Mark 4:37 - 39)



An early document telling how to build churches gave the order that the building should be oblong, toward the east, like a ship. The inside of Gothic churches looks like a ship turned upside down. Notice the outline at the top of this lovely Tiffany window and then notice the shape of the ceiling of this church.

Again, we see the same Tiffany treatment of the folds in Christ's red and white robes ("drapery glass") as we saw in window one. The sail also has graceful drapery.

Christ here has a simple ring nimbus.

Boats are mentioned frequently in the New Testament. Jesus called several of His disciples from their fishing boats; he calmed an angry storm from a boat. We are also reminded of the ark which saved Noah from the flood.



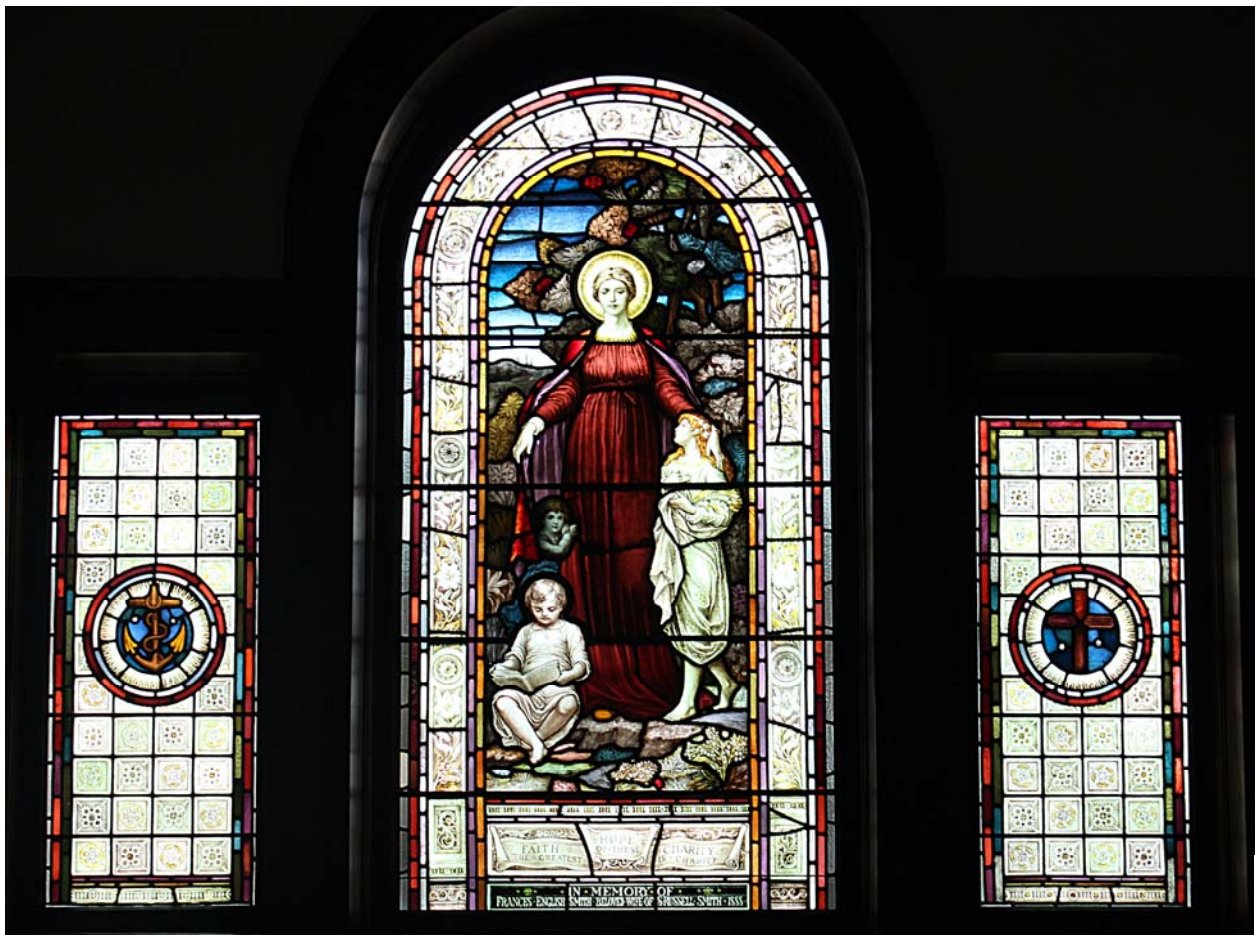
The main part of the church building (where the congregation sits) is called the nave, from the Latin word "navis" meaning "ship". The boat symbolized the Church; the Church was the ship in which early Christians sailed the rough seas of life. Boats remind us of how we need the church as we try to live as Christians.



### The Window Memorial

In loving memory of  
Our Parents  
Lewis Porter Nelson  
August 20 1906  
Mary Elizabeth Nelson  
February 18, 1917

## Window 6: Faith ~ Hope ~ Charity (1 Corinthians 13:13)



The three panel, or three lancet, window over the altar is the oldest window in the church, dating from 1888. It is designated as “Faith, Hope, and Charity” and depicts a woman and three younger figures, showing fine accents on the facial features painted by hand in the seventeenth - century style. It may represent Mother Church or Mary with the children. The younger figures may symbolize all children, all people, everyone being welcome at God’s altar and everyone being loved by God. Pictured on the oblongs are an anchor cross and a Latin cross. It is credited to artist Munich Meyer.

The Window Memorial

IN MEMORY OF  
FRANCES ENGLISH SMITH BELOVED WIFE OF S RUSSELL SMITH 1888



## Window 7: The Last Supper (Matthew 26:17-30, Luke 22:7-23)



Christ's body and blood are given to us in the Holy Communion represented in this beautiful window. Notice how the eye goes from the blue in the pelican section to the blue sky to the vivid blue robe on the disciple at the left. The paler shades (nimbus, two robes, and the table cover) are in the interior of the design.

Aside from bread and wine (chalice) which are powerful symbols for Christ's body and blood, one of the most meaningful symbols in this window is the Pelican in Her Piety at the top of the window. Legend says that in times of famine the pelican tears open her breast so that her young may feed on her blood to live. Thus, it was said, the pelican brought life to her young by her death. Another myth relates that when a serpent, the pelican's enemy, has bitten her young, she tears open her breast in order to receive her brood. An older (13th - 15th centuries) paintings of the Crucifixion, the pelican is frequently seen above the cross. It is readily seen that the voluntary shedding of our Savior's blood upon the cross for our redemption is most aptly symbolized by the pelican.

In the background of this window are the temple (important to Jesus, especially at Passover) and perhaps Calvary (the Last Supper was held on the night before the crucifixion).

We also see a moon and stars, perhaps to indicate it was night. Christ wears a red robe, symbolic of the blood He shed for us and around His head is a tri-radiant nimbus, used entirely for representations of the Father, the Son, and the Holy Ghost. A similar nimbus can be seen in the "Glorified Christ" window (window 11). A particular nimbus distinguishes the person represented. Rays of light or fire were among ancient emblems of divine power. The red here represents fire.



### The Window Memorial

A THANK OFFERING  
TO THE GLORY OF GOD by  
PHILLIP WINFREE FORE  
CATHERINE MINOR FORE

## Window 8: All Saints Shall Praise Him (Revelation 12:7-12)



This window is similar to the two windows in the vestibule (window 12 - "Honor All Men" and window 14 - "Love the Brotherhood") and those in Peterkin Hall. This is one of the original church windows. The designs combine circles (representing eternity) and quatrefoils (representing the four Gospel writers).

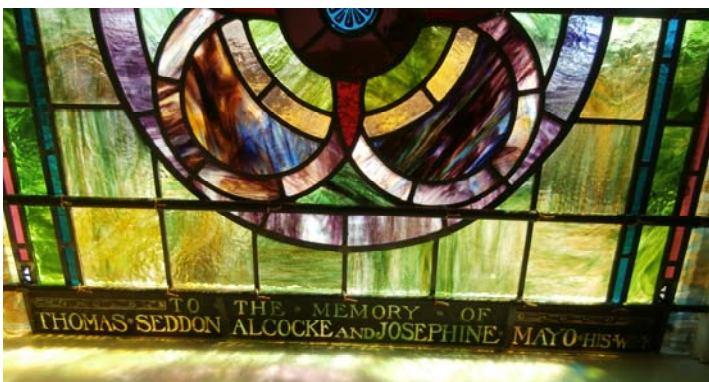
The inscriptions read: "All His Saints Shall Praise Him; with angels and archangels and with all the company of heaven we laud and magnify thy glorious name." All martyrs are honored on All Saint's Day. Red is the color of martyrs; the angel in this window has red wings; red symbolizes fire, blood, love, zeal and is used for martyrs to remind us of the blood shed for Christ.

This angel has an elaborate two-toned nimbus cross with arms ending in balls (like apples) suggesting fruits of Christian life.

On the forehead of the angel is a stylized Pommee Cross, the emblem of St. Michael, the Archangel. St. Michael, whose name means "who is like unto God", is the leader of the seven archangels in Revelation 12:7-12.

Interestingly, angels were not originally represented with wings. They were sexless beings identified as messengers by a staff. The winged, female angels derive from a combination, or confusion, of Hebrew ideas with winged victories of the Greeks.

Perhaps the blue background and all the lower part of the angel's figure represent sky and clouds because angels were thought to dwell in heaven.



### The Window Memorial

TO THE MEMORY OF  
THOMAS SEDDON ALCOCKE and  
JOSEPHINE MAYO his wife

## Window 9: The Resurrection (Matthew 28:9)



At the top of this window, the angel also has multi-colored wings and a Pomee Cross on his forehead. Three windows (windows 3,4 and 9) are topped with angels.

This angel in a light-colored robe and stylized flowers stands for purity and joy and Easter.

Overall, this window probably represents an appearance of Jesus after the Resurrection. The red robe (symbolizing blood and sacrifice), the three crosses in the left background, and the rays resembling nails in His nimbus remind us of the recent crucifixion. Also note the nail prints in Jesus' hands.

The person pictured with Jesus is probably a disciple who later became a saint or it could represent the whole group, or a woman (Mary Magdalene) to whom Jesus appeared. The nimbus of a saint is usually two concentric circles. A square nimbus indicates sainthood before death. This nimbus is similar to the angel's in the "All His Saints Shall Praise Him" (window 8) and in the Virgin Mary's the Nativity window (window 2).



We also see the IHS along with palm branches. The branches remind us of Palm Sunday and also victory. The IHS monogram is composed of the first three or first two and last letters of the Greek word for Jesus and reminds us of our Lord, who won the victory for us.

The window was dedicated on Easter Day in 1905. "She being dead yet speaketh" is quoted on the window. Mrs. Alcocke is buried just a few feet outside this window and the information and quotation on her tombstone are identical to those on the window. The row of tombstones nearest East Street includes a number of Alcockes; the adults have long graves and high stones and the children have short graves and low stones.



### The Window Memorial

TO THE GLORY OF GOD AND IN MEMORY OF  
JOSEPHINE MAYO wife of  
THOMAS SEDDON ALCOCKE  
Daughter of Robert A and Sarah Taliaferro Mayo  
Powhatan Seat Henrico Co Va - Died Nov 11 1900  
Age 70 Years Erected Easter 1905  
She Being Dead Yet Speaketh

## Window 10: The Commission to the Disciples (Matthew 28:19 - 20:)

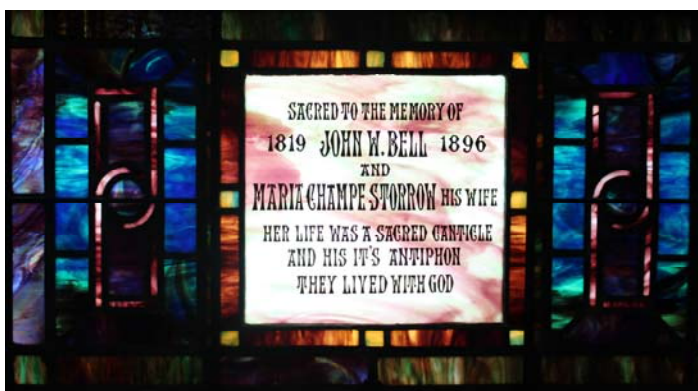


In this beautiful window by Tiffany, Jesus' halo is a simple white circular disc, probably selected for artistic rather than ecclesiastical reasons. The halo appears pearlized and translucent.

In the early 1900's Louis Comfort Tiffany turned to designing and executing windows of opalescent "Favrile" glass. He invented the term "Favrile" (meaning handmade). This glass was lighter colored and less transparent. This nimbus is either Favrile glass or very similar.

Notice the lovely draping of the robes of Jesus. Tiffany was especially famous for his treatment of fabrics. The red and white robes are striking against the strong blue background.

The time depicted here is after the Resurrection but the colors remind us of both Holy Week and Easter - the red symbolizing the Passion and the Crucifixion and the white symbolizing the recent Resurrection and also the coming Ascension. The blue background signifies heavenly love and truth.



### The Window Memorial

SACRED TO THE MEMORY OF  
1819 JOHN W. BELL 1896  
AND  
MARIA CHAMPE STORROW HIS WIFE  
HER LIFE WAS A SACRED CANTICLE  
AND HIS IT'S ANTIPHON  
THEY LIVED WITH GOD

## Window 11: The Glorified Christ (Luke 24:51)



This lovely window shows Christ in the midst of blue, lavender and white clouds with yellow rays of glory surrounding his figure. He appears to be blessing his followers, "with uplifted hands".

Jesus' head is surrounded by a tri-radiant nimbus, the type used only for representations of the Father, the Son, and the Holy Ghost. In this one the rays are not straight, but broadened towards the circumference. Rays of light or fire were ancient emblems of divine power. We see a similar nimbus in the Holy Communion window (Window 7). Here the nimbus is gold with red rays, probably symbolizing fire.

At Christ's feet are pictured five of the twelve apostles (Matthew 10:2-4) - the face of James on the far left, Peter in green, John in purple, Matthew in red and the face of Simon in blue on the far right. Note that we have seen John earlier in window 1 and at the end of his earthly life .

We see at least three other symbols in the window:

Greek cross and crown (top center):

We are told that the Latin cross speaks to the death of Christ and that the Greek cross (arms of equal length) speaks of the Christian religion. The crown with the cross reminds us of the joyous message that Christ has risen from the death on the cross and ascends at the hand of God and reigns forever.

IHS (top left): This is one of the most familiar of the sacred monograms. It consists of the first three letters or the first two and the last of the Greek word for Jesus. There is also a Latin interpretation for these letters "Iesus Hominum Salvator" (Jesus the Savior of Men) but this is not the original significance of the monogram.

Chi-Rho (top right): This is the oldest monogram for Jesus Christ and is formed by putting the Greek letter X (chi) and P (rho) together. X and P are the first two letters of the Greek word for Christ. Letter symbols have been used since the early church, probably because of the need for secrecy.

Constantine the Great put the Chi-Rho on the banners of his army as he marched against the Roman Emperor Maxentius. Constantine was the first royal to convert to Christianity.



### The Window Memorial

TO THE GLORY OF GOD  
AND IN LOVING MEMORY OF

W. Wirt Chelf  
November 30, 1857  
February 26, 1931

Lizzie Nelson Chelf  
January 1, 1860  
February 27, 1946

**Window 12:  
Honor All Men**



**Window 13:  
Love the Brotherhood**



Several of the windows in the Parish Hall are the original windows from the church. Two of the original windows still remain in the narthex of the church. (*shown here left*)

As mention, window 8 in the church was one of the original sanctuary windows. As each new memorial window was given and hung, the “old” window was placed in the Parish Hall. The current windows were not all given at once, but one at a time, and, as they were given, the “old” windows were placed in Peterkin Hall.

Parish Hall Window 1:  
Guide Our Feet Into The Way of Peace

Parish Hall Window 2:  
Daily Increase in Thy Manifold Gifts of Grace

Parish Hall Window 3:  
The Entrance of Thy Word Giveth Light

Parish Hall Window 4:  
Received Into the Ark of Christs Church



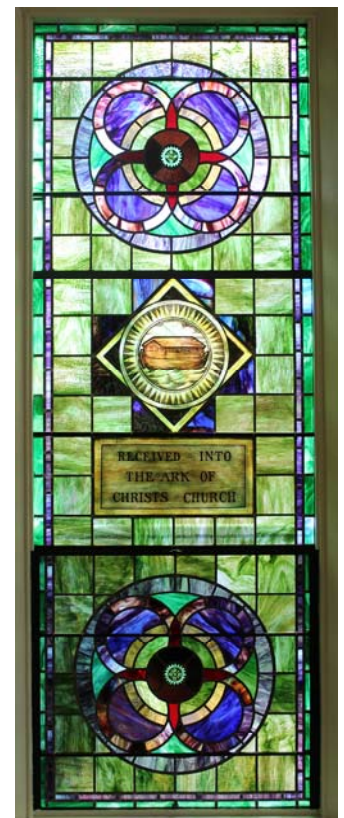
*Window 1*



*Window 2*



*Window 3*



*Window 4*

## Window 13: Stephen Accused of Blasphemy (Acts 6:8)



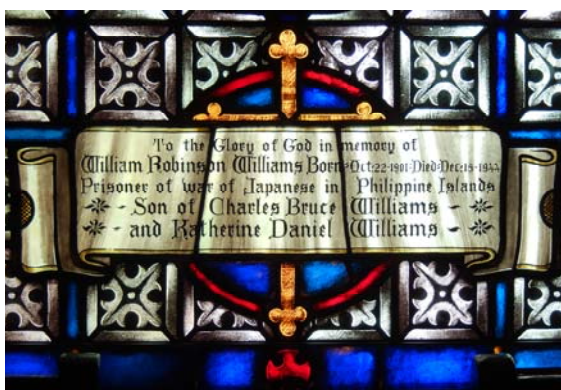
Over the main entrance to the church is the window honoring Saint Stephen, the martyr, the patron saint of the church. Saint Stephen gave his life for his Lord.

In this stained glass portrayal, Saint Stephen wears martyr's red, made more vivid by contrast with the near-by turquoise. He wears a modified halo

One cross pictured in the window is a modified budded cross, Latin design. The arms end in a trefoil design, suggesting the Holy Trinity. Another cross pictured in this window is a Cross Pattée, more commonly known as the Maltese Cross (broad footed) whose arms curve gracefully outward. This one is of Greek design. (*shown below*)

The traditional symbols of Saint Stephen are stones and a book. Here we see three stones at his feet and an open book and quill pen in his hands; the book and pen are very similar to the ones Saint John holds in window 1 on the north wall downstairs.

Saint Stephen, the first Christian martyr, one of the first deacons, was well known as an outstanding preacher and worker of miracles. Later he was charged with blasphemy and brought before the Sanhedrin, the supreme Jewish council. In the midst of his defense argument before the council, Stephen suddenly stopped his argument and bitterly charged the council with resisting the Holy Spirit, just as their fathers had resisted. The events finally stirred them up so that they seized Stephen, rushed him out of the city, and stoned him. Without Roman authority, it was unlawful for the Sanhedrin to put anyone to death, as Stephen's martyrdom must have been the result of an uncontrollable outbreak. The speech and death of Stephen are said to make the transition from a Jewish - Christian fellowship to its extension among the Gentiles. The book symbolizes his learning, both religious and secular.



### The Window Memorial

To the Glory of God in memory of  
William Robinson Williams Born Oct 22 1901 Died Dec 15 1944  
Prisoner of war of Japanese in Philippine Islands  
Son of Charles Bruce Williams  
and Katherine Daniel Williams



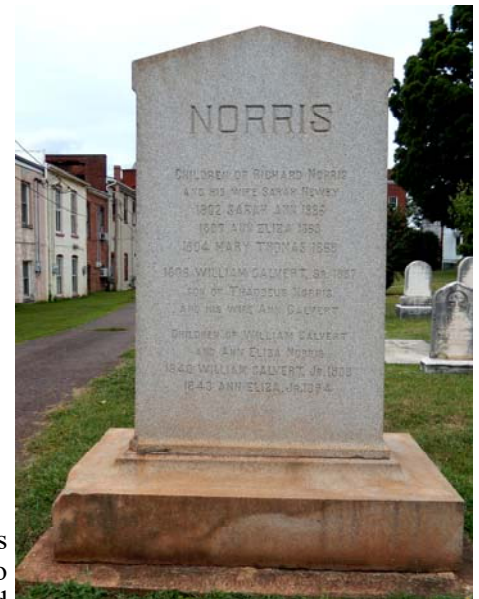
***The Rev. Kensey J. Hammond  
1913-1936***

held services for St. Stephen's until The Rev. Kensey J. Hammond arrived just after Holy Week of 1913. In the vestry notes for that year an amusing notation appeared: *"Since the congregation has failed to elect a new vestry, the old vestry will be held over for another year"*.

The ensuing years brought changes and modernization to both the Rectory and the church. Though electric lighting had been discussed as early as 1900, installation in the Sunday school and the Rectory was delayed until 1914. In that same year two chimneys were removed from the church.

Mr. William Norris, who died in 1913, willed much of his estate to St. Stephen's. The Norris bequest included property that had to be sold, with the proceeds to be added to the fund. In 1914 additional income was received from bonds he had purchased. Given for a fence and gates, funds from this bequest helped to repair the steeple, buy new pews and build the new Peterkin Memorial Parish Hall (known as the Parish Hall).

Mr. Norris had also made stipulations about his burial and the moving of his sister's remains to be interred at St. Stephen's. However, there were problems: It was discovered that she had been a nurse in the home of a family whose members had died of diphtheria, and she had contracted the disease and also died. She was thereupon buried along with the family in their family plot. They refused to allow her remains to be exhumed, as they could not be sure which were hers. The dispute was finally resolved in 1920 by directing that Mr. Norris' old tombstone should be removed and a new monument placed in the church graveyard with her name and Mr. Norris' both engraved upon it.



This was not the only long-standing dispute in which the church was involved. After the Civil War ended St. Stephen's had submitted a claim to the government for damages amounting to \$1,000.00 done to the church and property as a result of the Union occupation during the Civil War. It was not settled until 1914, when each vestryman had to appear at Second Bank to have his signature notarized before receiving the compensation for the church.

*That St. Stephen's suffered damage during the war is indicated in a letter to Jeremiah Morton dated 7 February 1867 in which Cole estimated the cost of repair to St. Stephen's at \$1,800-\$2,000. St. Stephen's won a claim against the United States government for damages incurred during the Civil War in the amount of \$1,000 in April, 1906. The money was not received until 1914. By that time the damage had long since been repaired. (excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, section 8, page 6)*

In 1916 it was decided to move the cornerstone of the church to placement above ground and in the same position as the original, with contents the same. A copper plate inscribed with the names of the Rector, the Vestry and the contractor was attached. A duplicate copper plate was to be displayed within the church.



*More of the  
funds from the*

***This is the cornerstone which was removed  
in 2012 after the 2011 earthquake.***



*Norris bequest, and funds from another large gift from the Day family in 1916, were used to make further changes to the church. Also in 1916, the eight thin columns that supported the galleries were replaced by four wooden, fluted, Ionic columns on octagonal wooden bases. The old wooden floor was removed; a concrete base was placed on both sides of the foundation and narrow plank oak flooring was installed. Walnut-colored wainscoting was added to the walls and a coffer motif was added to the nave ceiling. The outside walls of the church and the base of the steeple were painted light gray. (excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, section 8, page 6)*

In 1917 choir stalls were placed at the front of the church. A mechanical organ, built by the John Brown Company, had been installed in the church in 1898. There is conflicting information found in the historical research indicating that money was donated in 1917 to replace the organ, but what actually transpired is not clear. *(organ details begin on page 32)*

Photographs taken of the interior of the church indicate that between 1917 and 1920 a window was placed in the east wall (window 7), north of the chancel. After 1920 the coffered ceiling was removed and replaced by one of smooth



*Choir in the mid 1920's*

plaster.

*In 1923 the stone rubble wall was built. This wall borders the property on the west and north property lines. There is a large wrought-iron gate in the west wall which runs along East Street forming a formal entrance to the church*



*property. (excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, section 8, page 6)*

In 1924 the congregation began planning for a Centennial Celebration of the completion of the sanctuary to be observed from September 4<sup>th</sup> to the 11<sup>th</sup>, and in that year they also approved enlarging the Sunday school building that had been built when Peterkin was the rector

*No additions to the building were made until 1925 when Peterkin Hall was added to the west elevation of the school. This addition complements St. Stephen's Romanesque Revival façade in both style and proportion. The hall is connected to the church by a brick arcade also constructed in 1925. (excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, section 8, page 7)*



Archie Roy had been hired as the Sexton back in 1900 at the “generous” salary of \$5.00 per month. By 1925 his salary had risen to \$6.50 per month. The vestry voted to recognize Archie for his 25 years of service and each vestryman pledged \$1.00 to be given to him in thanks (the 1942 vestry records show he was still the Sexton, and they voted him a \$2.00 per month raise!)

In January, 1935, Hammond, who was then 77 and in ill health, tendered his resignation. A new rector had not been found by spring, and Hammond came from Baltimore to do Holy Week services. By July services were being conducted by Earnest Williams, a seminary student.



In 1937 the rectory acquired a new chimney, hardwood floors for the first floor, the kitchen, pantry and stairway were all repaired, wiring was put in for first floor ceiling lights, and fixtures and a new stove were purchased for the kitchen, all for the grand price of \$375.00!

Although the costs were not enumerated, the church interior also got a face-lift that year. The walls were lathed and plastered, the radiators and plumbing were removed and walnut paneling added in their place. The floors were refinished and wainscoting was removed from the east wall and walnut panels and casing were provided for the altar window. A plaster ceiling was added at this time.

The Rev. James Edward Bethea served as rector from 1936 to 1941.

By now the original floor plan that featured two aisles and center pews had been changed to a single center aisle.

*The Rev. James Edward Bethea  
1936-1941*

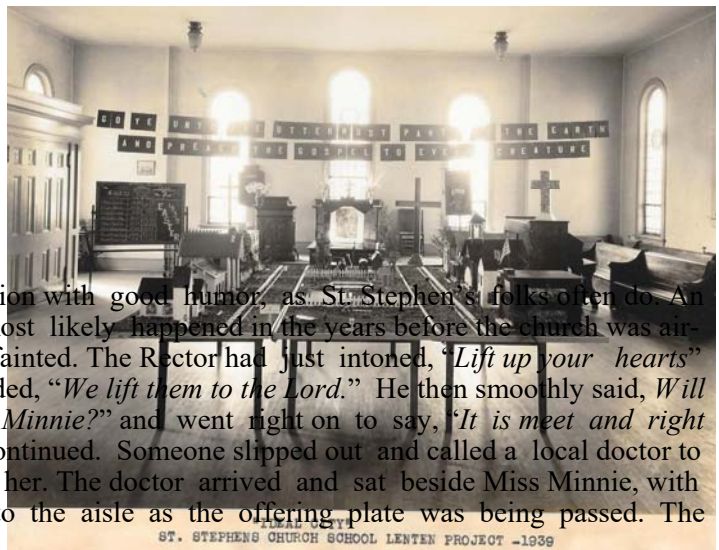


In the depression years of the 1930's there was no designated Sunday School Building.

The Parish Hall was crisscrossed with taut wires and sliding curtains that compartmentalized the room into classrooms that measured approximately 10' x 10'.

Additional classes met in the nave of the church, in the balcony and in the sacristy.

The congregation dealt with the Sunday school situation with good humor, as St. Stephen's folks often do. An anecdote reflects this ability to laugh: The incident most likely happened in the years before the church was air-conditioned. An elderly lady sitting in a front pew had fainted. The Rector had just intoned, "Lift up your hearts" and the congregation had responded, "We lift them to the Lord." He then smoothly said, "Will someone please pick up Miss Minnie?" and went right on to say, "It is meet and right so to do." The comedy continued. Someone slipped out and called a local doctor to come and check on her. The doctor arrived and sat beside Miss Minnie, with his back to the aisle as the offering plate was being passed. The



ST. STEPHEN'S CHURCH SCHOOL LENTEN PROJECT -1939

usher paused at their pew so that the couple on the other side of Miss Minnie could reach it, but the doctor thought the usher was waiting for him to contribute. He frantically dug through his pockets to come up with \$5.00. The congregation thereafter would remember it as the first time a doctor had to pay for a house call.

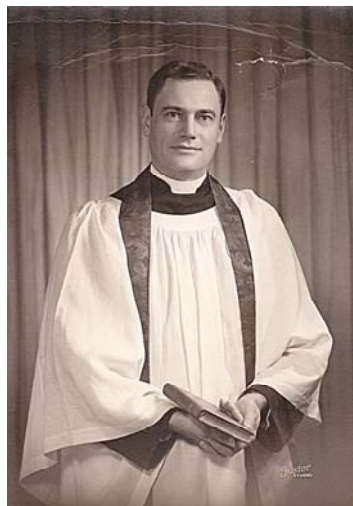


In 1941 Bethea was succeeded by The Rev. James Dunbar Beckwith, who served until 1948.

During WWII church members wept and prayed for the lost husbands and fathers, sons and daughters, as they had in times past. Through it all, they were comforted by faith and the support of a loving church family.



*The Rev. James Dunbar Beckwith  
1941-1948*



*The Rev. David Henry Lewis, Jr.  
1949-1956*

The Rev. David Henry Lewis, Jr. became rector in 1949. He left St. Stephen's in 1956, and later became Suffragan Bishop.

In 1948 a building committee was given permission to build a kitchen at the back of the Parish Hall, and in 1950 plans were being made to add Sunday school rooms beyond the Parish Hall. In 1951, the number of Trustees was increased from two to three, and it became the rule for vestrymen to not be re-elected for two years after leaving the vestry. In 1952 the altar rail was moved to allow more kneeling space.



*The 1949 Vulcan stove is still in use today*



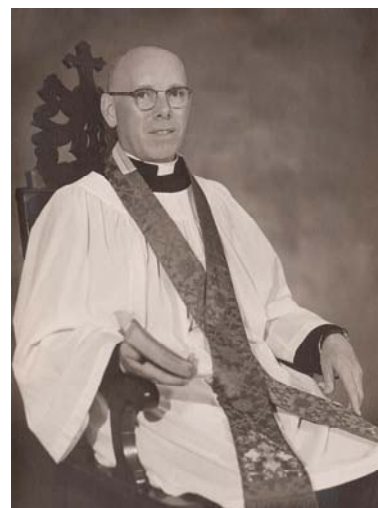
*The St. Stephen's graveyard, a noncontributing site on the property, was moved from the northeast corner of the lot to just south of the church when the church school was added in 1953. It contains ninety-eight graves. (excerpt from the National Register of Historic Places, U.S. Dept. of the Interior, section 7, page 4)*



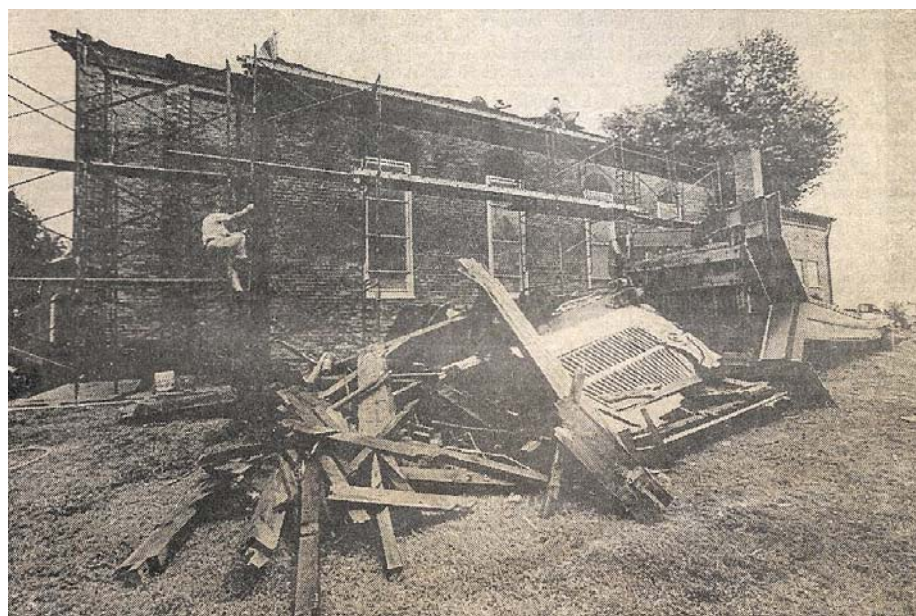
*The cemetery is now located on the south side of the church.*

The new building was constructed in 1953, and was named "St. Mark's Parish Memorial Church School". The existing graveyard had to be moved to make room for the addition.

Later, this new addition, that is now home to the youth group, the library, and various offices, came to be called "The Lewis Annex" in memory of Henry David Lewis, who had been rector before he became Suffragan Bishop.



*The Rev. John Donald Partington  
1956-1962*



Iron  
hand  
rails  
for the

front steps were installed in 1955. The Rev. John Donald Partington arrived in 1956. In 1957 the original steeple blew down and was replaced by a replica. It blew down again in 1990, shown here.

In 1960 a new Casavant organ, whose overall sound was baroque, was purchased and installed in 1961. The new organ was scheduled to arrive at the end of May, 1961. This fine instrument is the current organ of St. Stephen's.

### THE ORGAN AT ST. STEPHEN'S

St. Stephen's organ, built and installed by Casavant Freres of Quebec, Canada, replaced an older mechanical organ built by John Brown of Wilmington, Delaware in 1895 and installed in the church in 1898. There is some conflicting information here in that vestry notes indicate that a Mr. E. S. Perry gave the money for a new organ in March of 1917 to replace the old one. What actually transpired is not certain since the John Brown Organ was still in place in 1959 according to other parish records. A member of St. Stephen's, the late Mae Rixey Moore, recalled that she and Mildred Adkins pumped the bellows of the John Brown organ. By 1959, this instrument was deemed to be worn out and should be replaced. Eventually the John Brown organ wound up in the Organ Clearing House where it was sold to John Dykstra and rebuilt for his home in Ontario, California.

A committee which included Marshall Gayheart, consulted various experts on their opinions regarding the choice of a new organ. Dr. Granville Munson, a prominent organist in Richmond, recommended an instrument to be built by Aeolian Skinner or Casavant. However, the Aeolian Skinner people were committed to contracts for the next three years so the Casavant firm in Canada was chosen.



*The old John Brown Organ - installed in 1898*

The new Casavant, designed for St. Stephen's by the late Lawrence Phelps, was a seventeen rank, two manual instrument whose overall sound was Baroque in character. It should be noted that during this period, Baroque music and Baroque instruments had become favored in the North America and Europe. Although a fine instrument, its characteristic bright tone qualities were quite different from the mellow sounds of the old John Brown organ. As a result, many people objected to the unaccustomed new sound. In 1965, the Casavant technicians came to St. Stephen's and revoiced the upper register pipes which diminished the excessive brightness and resulted in an improved balance of the combined voices.

Early in the 1990's a capital funds drive set aside a portion for future additions or improvements to the Casavant organ and the Rector, the Very Reverend Vance Mann, suggested that this option be explored. The firm of Lewis and Hitchcock, presently in Beltsville, MD, the firm who has tuned and maintained the instrument for many years, was consulted. They presented a two stage proposal in which the first stage would be to rebuild the console to modern standards and prepare for additional stops to be added at a later date. The console was removed to their factory and rebuilt according to the proposal for the first stage, which had been approved by the vestry. The result was increased versatility in the use of the existing stops and was completed in 1994.

Less than a year later, the parish received a generous monetary gift from the estate of Mildred Adkins and the Rector suggested that moving ahead with the second stage using some of the funds. Lewis and Hitchcock's proposal for the second stage was presented to the vestry and received a unanimous vote of approval in February, 1995. The console, organ pipes and wind chests were removed to the Lewis and Hitchcock factory in May of 1995 and for the interim period they loaned a hybrid organ of two manuals which was an electronic (digital) instrument, embellished with three ranks of pipes which they had on consignment at their factory. This organ, built by Klann, served St. Stephen's for five months after which the newly rebuilt Casavant was reinstalled. It boasted five new ranks of pipes, resulting in a total of 22 ranks, which total 1183 pipes. A 32 level memory system provided many possible stop combinations, each controlled by the touch of a single piston. In addition, an electro-magnetic action replaced the worn electro-pneumatic action and a new 32 note pedal board was installed. In addition to the traditional builders'

recital by members of the Lewis and Hitchcock firm, the rebuilt organ was dedicated in October of 1995 in a Choral Evensong service. The St. Stephen's choir, directed by Judith Maxfield, organist, was combined with the choir of Christ Episcopal Church in Alexandria, and their organist and choirmaster, Alvin Gustin. The Rev. Brad Jackson, assistant to the rector of St. Stephen's was the celebrant for this service of festive music.

The most recent addition to the organ is a set of 25 chimes manufactured by Peterson Electro-Musical Products in 2001. The arrangement of the chimes on either side of the St. Stephen window in the gallery was suggested by Gerald Piercey, then president of Lewis and Hitchcock and whose firm completed the installation. The chimes, for which the console had already been prepared in 1994, were given by Carol Galloway and Margarita Piper and dedicated to the memory of their respective husbands, Tom Galloway and Glenn Piper on May 5, 2002.

Since 1969, organists who have served at St. Stephen's include Carol Galloway, Robert Brockman and Judith Maxfield. James Fabian has been the present organist and choir director since August of 1997.

Two natural disasters affected the present organ. In July of 1990, a microburst brought down the steeple and part of the church roof. The ensuing rainstorm caused much water damage to the organ and part of the church nave. The organ pipes, reservoir and wind chests were removed to the Lewis and Hitchcock factory for repairs. For the next five months services were held in the Parish Hall. When all repairs were completed to the organ and church building, services in the church were resumed in December of 1990.



In  
August  
2011

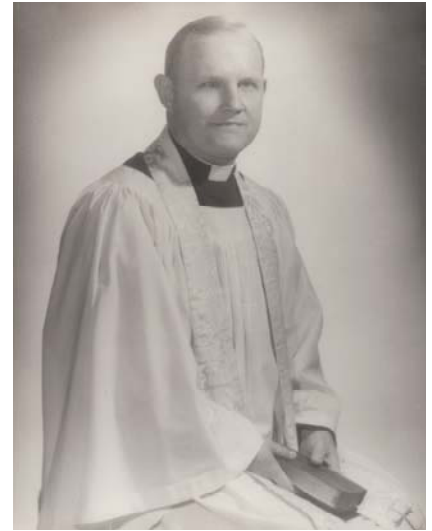
of  
an

earthquake of 5.8 magnitude occurred, causing much structural damage to the church. Although many organ pipes were dislodged, only some minor scratches were noted, but all the organ components in the gallery had to be removed so that repairs could be made. The work was completed in a year and a service of rededication of the church and organ was held on August 12, 2012.

The Rev. John Harley Jordan, Jr. came to St. Stephen's in 1962. During his time of service, some aesthetic changes were made. The brass posts were purchased for the choir rail and the vestry discussed in that year whether to install steps going up to the altar.

In 1963 the Parish Hall obtained a new roof, was rewired and painted, storage space was added, and an acoustical ceiling was installed. They approved enclosing the area between the Sunday School Building and the Parish Hall to make additional office space and the kitchen was enlarged.

In 1964, the rails for the stairs to the balcony were installed and a ramp for a handicapped entrance to the side of the Narthex was approved. They tried to match the color of the runner in the church, but could not, so they dyed the carpet to match.



*The Rev. John Harley Jordan, Jr.  
1962-1967*



Jordan was St. Stephen's pastoral guide in a difficult era of change coming through the Civil Rights movement. In 1964 he reported to the vestry that he had visited two African-American men in the hospital who were Episcopalian. One was unable to climb to the balcony, which was apparently where black members would sit at that time. He informed the vestry that he would advise the congregation at the upcoming annual meeting that the Canonical interpretation was now *"that neither a congregation nor their vestry has the authority to accept or reject attendance by any person, or to determine where they may sit."* The meeting was closed without allowing discussion, and it became the accepted practice of the church.

Further, he proposed to them that, since women had not yet been allowed to be on the vestry, the head of the Episcopal Church Women's group should be permitted to sit in on vestry meetings and that all actions taken by the vestry be published in the next church bulletin. The vestry approved the proposal and Mrs. Jane Kearns first represented the ECW in February, 1965. Soon after this Mildred Smith Caperton was the first woman actually elected to the vestry.

An amusing story was found about Jordan. He had requested that the back yard of the Rectory be fenced in to contain his several sons and a large St. Bernard. The vestry decided to do the job on a very hot July day while the Jordan family was on vacation. When the job was done they had the problem of disposing of a number of beer cans that had sustained the workers. They thought putting them in the Rector's trash would not be seemly, so they tucked

them under the front seat of an old jalopy he sometimes used to make house calls. Of course, Jordan did not know anything about this. On the night the family returned, he and his wife were invited out for supper, so they called a baby-sitter, a woman who was a staunch opponent of "spirits". Jordan went to pick her up in the jalopy and when he had to suddenly put on the brakes, all the cans rolled out. He said, with a laugh, *"She just looked down at the cans and then she looked at me, and then she just stared straight ahead!"*

The Rev. John Dulaney Chappell served St. Stephen's from 1968 to 1973.

The Rev. William Howard Brake, Jr. served as Rector from 1974 to 1983. During those years St. Stephen's had led the effort to restore



*Illustration by Eleanor T. Lewis*

Little Fork Church and to nurture its communicant growth. After it was consecrated in 1976, St. Stephen's returned the church to the Diocese as a viable, independent, and debt-free church. It is now a National Historic Landmark.

The Memorial Garden was created along the south wall of the Parish



*The Rev. John Dulaney Chappell, 1968-1973*



*The Rev. William Howard Brake, Jr., 1974-1983*



*Little Fork Church, Rixeyville, Virginia*

Hall in 1983. The first ashes were interred here in that same year.

To date, there are 38 people interred in the Memorial Garden.



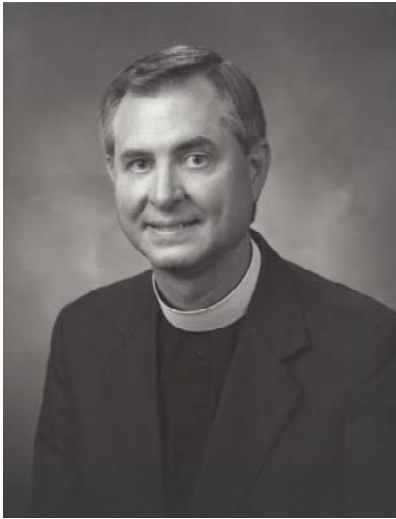
In 1984 the Finks Annex was added onto the Lewis Building. It was named for James Finks, a faithful vestryman and church warden, and his wife, Alta, a long time church treasurer and choir member.



*The Rev. Harold Vance Mann, III arrived in 1985 and served until 1993.*

In 1990 a storm once again toppled the steeple and it was again replaced with a replica of the original. *(photo on page*





*The Rev. Harold Vance Mann, III, 1985-1993*

31)

Lay ministry and mission were emphasized by Mann, and a number of community outreach projects, such as the Food Closet, Literacy Council, homeless shelter, and others were started under his leadership.

He first asked parishioner Earl Cook to establish a means of giving food to the people who would come to the church requesting help. The shelves in a closet under the stairs of the Lewis Annex were stocked with apples and cheese and the church secretary would distribute them to those who came by asking for help. Thus, the mission came to be named “The Culpeper Food Closet.”



*The Rev. Alan B. Hooker 1995-2000*

From 1995 until 2000 The Rev. Alan



*Rev. Hooker and his wife Kathy in the rectory kitchen.*

B. Hooker led the flock. He and his family were the last to live in the rectory, which was sold in the fall of 2000. Funds from its sale were invested to help defray the cost of the current housing allowance future rectors would receive.

During Hooker’s time at St. Stephen’s the church received and debated how to use a large bequest from a communicant, the late Mildred Lewis Adkins. Her gift, with an initial balance of \$2.5 million, became the most significant portion of the church’s Endowment Fund to date.

The Rev. Michael F. Gray came to serve St. Stephen’s in January of 2001. Gray was deeply involved with many community projects for those in need and he encouraged the congregation to involve themselves in worthy projects, many of which evolved within the church and others in the community at large. It was by his suggestion that St. Stephen’s Mission Statement became:

***“Sharing What God Has Given with Glad and Generous Hearts.”***

The Food Closet had by now moved to a small Sunday school room upstairs in the Lewis Building and subsequently was moved into the Finks Annex that is



*The Rev. Michael F. Gray 2001-2013*

now the nursery. From its humble beginnings of cheese and apples it now required rows of shelf space and additional stock had to be stored off-site. Added to the year-round task of feeding the needy of the community, The Food Closet now was providing boxed supplies and a turkey for Thanksgiving dinner. It was a huge task involving many church members.

It became clear that, in order to continue to meet the needs of the community, the Food Closet ministry would need even more space.

The congregation voted to build a new facility to house the Food Closet, using St. Stephen's property that fronts on Commerce Street behind the church and the Finks Annex. As plans were discussed, the building concept grew from one story to house the Food Closet to a three-story building. The second floor was designed for the parish offices and a choir room, while the third floor was designed for new Sunday school rooms.



*Food Closet volunteers sorting boxed Thanksgiving dinners*



*The new building was built in this parking lot, behind the Finks Annex.*

With the Adkin's Fund making the venture possible, a committee worked hard to design the new building. The contract was given to R.E. Lee of Charlottesville, VA, and construction was completed in 2005. The entire community has generously supported The Food Closet, with many volunteers from outside St. Stephen's becoming a part of the operation, and donations coming from individuals, many churches, organizations, and local merchants. Mr. Cooke would have been proud to see how his humble idea grew to a point of providing over 150,000 meals a year.



*Ground-breaking for the new building, Palm Sunday 2004*



*Mr. Earl Cook, 1917 - 2005  
died before the building was completed.*



*Front elevation of the new building, completed in 2005.  
The Dedication service took place February 5, 2006.*



*Rear of the building is behind the Finks and Lewis Annex.  
The Food Closet entrance is on Commerce Street.*

Moving the Sunday school and offices to the new building opened up possibilities for new uses of the old facilities. The space beyond the Parish Hall was remodeled and refurbished. One Sunday school room became an Acolyte vesting room, a library was built in another Sunday school room, a gallery was created for displaying items of interest to the congregation, and the upper floor became a youth area. The Finks Annex now holds office space for both church use as well as outside groups and its lower level is a large nursery.



The addition of the new building to the campus and the addition of covered walkways between the buildings led to changes in the landscaping of the grounds. New railings, plantings and garden walls were added, both for beautification and safety.

The brick walks were repaired, using the original bricks, and several old trees were removed.

Local artists, including St. Stephen's members, Mr. Walter Burton, Jr. and Mrs. Eleanor T. Lewis, and



former members, Lucinda Larson and Liz Roberts, undertook a special project in 2008. There was an unattractive cement wall that divided the church property from the town parking lot. Seven artists would take a section of the wall and paint the story of the creation. The wall quickly became a vibrant point of interest for the town and visitors.

During Gray's time at St. Stephen's there was a momentous event. At 1:51 p.m. on the afternoon of August 23,



*The First Day: Genesis 1:1-5*



*The Second Day: Genesis 1:6-10*



*The Third Day: Genesis 1:11-13*



*The Fourth Day: Genesis 1:14-19*



*The Fifth Day: Genesis: 1:20-23  
St. Stephen's Parishioner,  
Mr. Walter Burton, Jr.*



*The Sixth Day: Genesis: 1:224-31  
St. Stephen's Parishioner,  
Mrs. Eleanor T. Lewis*



#### Artists of the "Wall of Creation"

|                 |                          |
|-----------------|--------------------------|
| The First Day:  | Lucinda Larson           |
| The Second Day: | Michelle Powell          |
| The Third Day:  | Liz Roberts & Mary Allen |
| The Fourth Day: | Michelle Powell          |
| The Fifth Day:  | Walter Burton, Jr.       |
| The Sixth Day:  | Eleanor T. Lewis         |

2011, Communications Director, Ms. Karen Rosica, was alone on the campus and working at her desk in the parish office, when she heard a rumbling sound and the building began to shake. *"I stood in the doorway and braced myself. The bookshelves looked like they were waving under water"*, she recalled. It ended quickly and realizing that there had been an earthquake, she rushed over to the church to see what damage might have been done. There she found the entire balcony had shifted and the organ pipes were askew.

There were huge cracks in the plaster of the walls and ceiling, glass shards on the red carpet from broken



*This view is looking up at the balcony, which was now leaning forward. Organ pipes were askew, plaster had broken away from the brick walls, revealing deep cracks and daylight shining through.*

chandeliers, and debris spread across the altar. Daylight could be seen through cracks in the brick walls. The stone spheres that sat on the walls at the entrance crashed to the ground. One gate had been knocked from its hinges and the cross at the top of the steeple sat askew. Bricks had fallen to the ground and large stones at the church entrance had shifted out of place



Fearing further damage if there should be another tremor, she began to collect valuable items from the altar and the sacristy and removed them to the Parish Hall, that she knew had less damage. In the midst of this she called Mr. Richard Rosica, who was Jr. Warden at the time, to come in right away. He was met at the church by Gray and fellow parishioner Mr. Harold Boyd.

By now the town was without cell phone reception and it was difficult to contact people. The fire department immediately had personnel in the area, as there was concern about the gas lines on the property. Mr. Rosica blocked the church grounds with yellow caution tape.

A town engineer arrived shortly and following his brief inspection reported that the cantilevered balcony had shifted and there was concern about a possible collapse of the front wall. He condemned the building, a heart-wrenching pronouncement. It was feared that the church was lost. A more complete assessment in the following days determined that it could be repaired, but at a huge cost.



A team of engineers thoroughly inspected all the buildings on the campus and determined that everything was in fact safe and services could return to the sanctuary until the reconstruction would begin; however, the chimney was deemed unstable and was therefore torn down.

A special service was held on Easter Sunday 2012, the altar was stripped and everyone took items to the Parish Hall, where services would be held for the next four months. Parishioner, Mr. William “Billy” Green, was appointed to be in charge of the reconstruction and restoration.

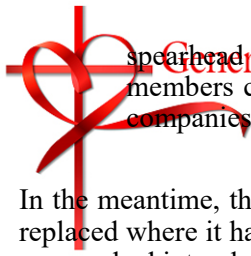
Experts in historical restoration were called in. The mortar in the outside walls had been shaken into powder in some areas, and needed to be replaced. Old mortar was tested and duplicated to use authentic lime mortar, rather than the mortar that is used today. The plaster was compounded to match what was used in the 1917 renovation. Though the walls were four bricks thick, some areas had been so damaged that daylight could be seen through the cracks, but in time they were repaired and reinforced. The church remained boarded up for four months during the reconstruction.



The pipe organ was removed and sent away for safekeeping while repairs were being made. The fresco painting on the ceiling and east wall was uncovered during repairs to the plaster.



The nave in the 1800's (*page 9*) shows the chancel area and the ceiling adorned with trompe-l'oeil fresco. Sometime in the 1920's the coffered ceiling had been removed and replaced with smooth plaster. When the damaged plaster of the walls and ceiling were removed after the earthquake, part of this fresco was revealed. After examination, it was determined that the fresco was in too poor a shape to simply expose it, and that it would be much too costly to restore it, especially with the already high cost of restoring the church structure.



A committee to organize a “Generous Hearts Campaign” was formed in April 2012 to spearhead the raising of funds to pay for the reconstruction and restoration efforts. Dedicated church members came up with creative ideas of items to sell to help with the fundraising effort and several local companies donated portions of their sales.

In the meantime, the beautiful stained glass windows were removed by experts to be refurbished and their leading replaced where it had loosened. The balcony was raised and reattached, and old wiring was replaced. The front wall was pushed into place and reinforced. The interior was repainted, new carpet was installed, and at last the windows were in place, the organ pipes were reattached, and the organ was restored to its place. Church members pulled together to reposition and dust the pews, replace the hymnals and prayer books, and dust and polish everything that had been taken to the Parish Hall for services.



*Memorial bricks are placed in the arch-covered walkway*



*August, 12, 2012, Gray accepts a check from Culpeper Renaissance.*



*Stained glass windows being removed, piece by piece.*



*Window sections wrapped for transport to be repaired.*

On August 12, 2012, with glad hearts the congregation moved services back into the old church and held a rededication service for the church and ministries. The new cornerstone was put back in place by Senior Warden, Elizabeth O'Reilly and Junior Warden, Dick Rosica. The congregation never felt they were without a church, for St. Stephen's has always been the people, not the building.

Gray was set to retire in the summer of 2012, but stayed on for another year to help guide St. Stephen's through the

year of reconstruction. He retired on June 30, 2013, before all the reconstruction was completed.



*Replacing the cornerstone, August 12, 2012. St.*



*The rededication of the church and every ministry took place on August 12, 2012.*

Stephen's had two interim rectors and two supply rectors between June 2013 and September 2014. All the while the church continued with their many missions and ministries (*details begin on page 44*) while searching for a new permanent rector.

The Rev. Benson Shelton was called to serve St. Stephen's on September 28, 2014 as the twenty-seventh rector.

*"Through many dangers, toils, and snares, I have already come;  
'tis grace hath brought me safe thus far, and grace will lead me home."*

John Newton wrote these words in 1779. However, these words could easily be the story of St. Stephen's Episcopal Church. Through the decimation of the Episcopal Church in Virginia, through the bloodiness of Civil War, and through economic downturn and natural disaster, St. Stephen's has already come. For two hundred years the grace of God in Christ Jesus has empowered the people of St. Stephen's to preach the Gospel, in the words of the prayer book, "not only with their lips, but in their lives." In other words, the grace of God has empowered the people of St. Stephen's "to share what God has given them with glad and generous hearts."

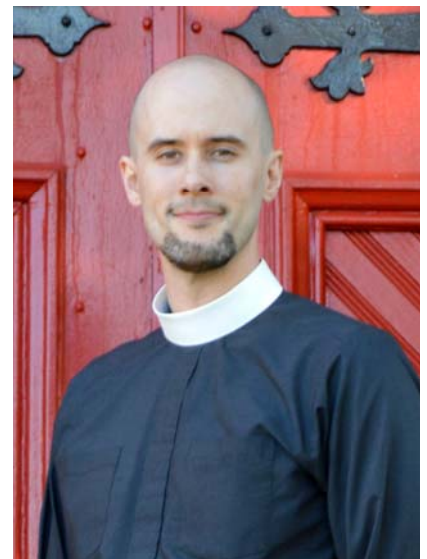
If it is indeed this grace that has continued to lead St. Stephen's through "many dangers, toils, and snares," it is a grace most worthy of our proclamation, a grace most worthy of our entire lives. For it is this grace, this one-way love of God, that sets us free, free to love God and our neighbor—free to love people no matter who they are and free to trust God with the details. As I begin my ministry here at St. Stephen's I pray that it will be this grace that one day leads us all home.

*"May the grace of our Lord Jesus Christ, the love of God,  
and the fellowship of the Holy Spirit be with us all evermore."*  
Amen.

The Rev. Benson Shelton †



*The cross has been repaired, but will never be perfectly straight.*



*The Rev. Benson Shelton  
September 28, 2014*

## MINISTRIES

Throughout the past 200 years, St. Stephen's has been known in Culpeper as a giving church; providing many outreach ministries and programs to support the needs of the community. As well, the needs of individual members within the church are met through prayer and a continuing walk with Christ; in a loving and supportive environment.

There are many ways to serve God through good works. St. Stephen's has over 55 ministries and groups to get involved. Finding the right group, whether it be in worship and study, service, outreach, hospitality, youth, or fellowship, will provide individuals and families with a strong Church foundation and a place to build their relationship with Jesus Christ.

### WORSHIP GROUPS

- Worship Committee
- Altar Guild
- Music / Choir
- Acolytes
- Lay Readers
- Ushers
- Lay Eucharistic Ministers
- Blessing of the Animals

### SPIRITUALITY

- Daughters of the King (DOK) ~ St. Monnica Chapter
- The Brotherhood of St. Andrew (BSA)
- American Red Cross Blood Drive ~ hosted by BSA
- Adult Forum (Sunday School)
- Wednesday Bible Study
- 3rd Tuesday Group
- Revelation Youth Group (grades 6 ~ 12)
- Elementary Youth Group (grade 1 ~ 5)
- Pre-School Group ~ Kindergarten
- Nursery Group: Infant ~ Kindergarten
- Lectio Divina
- Lenten Study

### SERVICE

- The Vestry (Church Board)
- Treasurer / Bookkeeper
- Region I and Diocese of Virginia Representative
- Search Committee
- Facilities Coordinator
- Communications Director
- Sexton

### GENEROUS HEARTS CAMPAIGN

- Generous Hearts Committee
- Cookbook Committee

History Committee

### NURSERY

### OUTREACH MINISTRIES

- Outreach Committee
- Culpeper Food Closet
- Stephen's Friends Bible Study and Coffee Ministry
- Prayer Shawl Ministry
- Heat Shelter
- Troth-Lewis Memorial Scholarship Committee
- Adkins Grants Committee

### FELLOWSHIP GROUPS

- Supper Club
- St. Thomas Circle
- Scrapbooking Club

### HOSPITALITY

- First Sunday Soup (September ~ May)
- Lemonade on the Lawn (June, July, August)
- Sunday Coffee Hour
- Sunshine Group
- September Back-to-Church Committee
- Garden Committee
- St. Nick's Workshop

*St. Stephen's is an active Church family, offering a wide variety of ministries, groups and activities for families and individuals.*



*Seder Dinner*



*Easter Egg Hunt*



*Palm Sunday*



*Wedding*



*Palm Cross Making*



*Children's lessons on Pentecost*



*Palm Sunday Youth Members*



*Daughters of the King ~ St. Monnica Chapter*



*Summer Vacation Bible School*



*Church Picnic*



*Boy Scout Food Drive*



*Culpeper Food Closet Awareness*



*Youth Service Day*



*Book Ministry,  
Murder Mystery  
Dinner fundraiser*



*Blessing of the Animals*



## ACKNOWLEDGEMENTS

First and foremost, thanks must be given to the hundreds of St. Stephen's parishioners who, over twenty decades, made St. Stephen's Episcopal Church what it is today. These faithful, caring, loving, giving souls have consistently and constantly believed in "*Sharing what God has given with glad and generous hearts.*" The history of this church is their story, for they have been and are the Church.

Members of the Bicentennial History Committee which provided insight, inspiration and direction for this publication were Jim Allen, Harold Boyd, Mary Jo Browning, Richard Gossweiler, Billy Green, Judy Maxfield, Barbara Rosica, and Karen Rosica.

Special thanks are due to Mary Jo Browning for her historical research of the early church and particularly for her contribution to the history and meaning of the church's stained glass windows. Eleanor Lewis must be recognized for her artistic illustrations and Judy Maxfield for her contributions to the background of the church organs. Billy Green served as the committee's "expert" on the wide ranging and sundry changes of the church buildings and grounds. His anecdotes inspired the researchers and writers to keep looking for the hidden stories. This book would lack beauty and depth if Dick Rosica were not on constant call to provide photographs as needed. He embodies the adage "If you need something done, ask the busiest people."

Without the editorial and layout skills of Karen Rosica this publication would never had made the light of day. The attractiveness of this work is solely the result of her talents. She also should be given credit for inspiring the contributors to complete the book. Her ability to lead (and cajole) brought this work to completion.

Finally credit should be given to Barbara Rosica and Richard Gossweiler for the major research and writing of this story.

This book is dedicated to the many worshippers at St. Stephen's who, for over two centuries, have striven to follow the teachings of Jesus in their daily lives and thus have made St. Stephen's a church renowned for its faith, dedication and loving and giving spirit.

# St. Stephen's Episcopal Church

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“Sharing what God has given, with