



The Music Window



The stained glass window hanging outside the Choir Room was designed by Roger Hanz in memory of Louise Ammons, FBSUMC organist for more than fifty years at the time of her death in 2016.



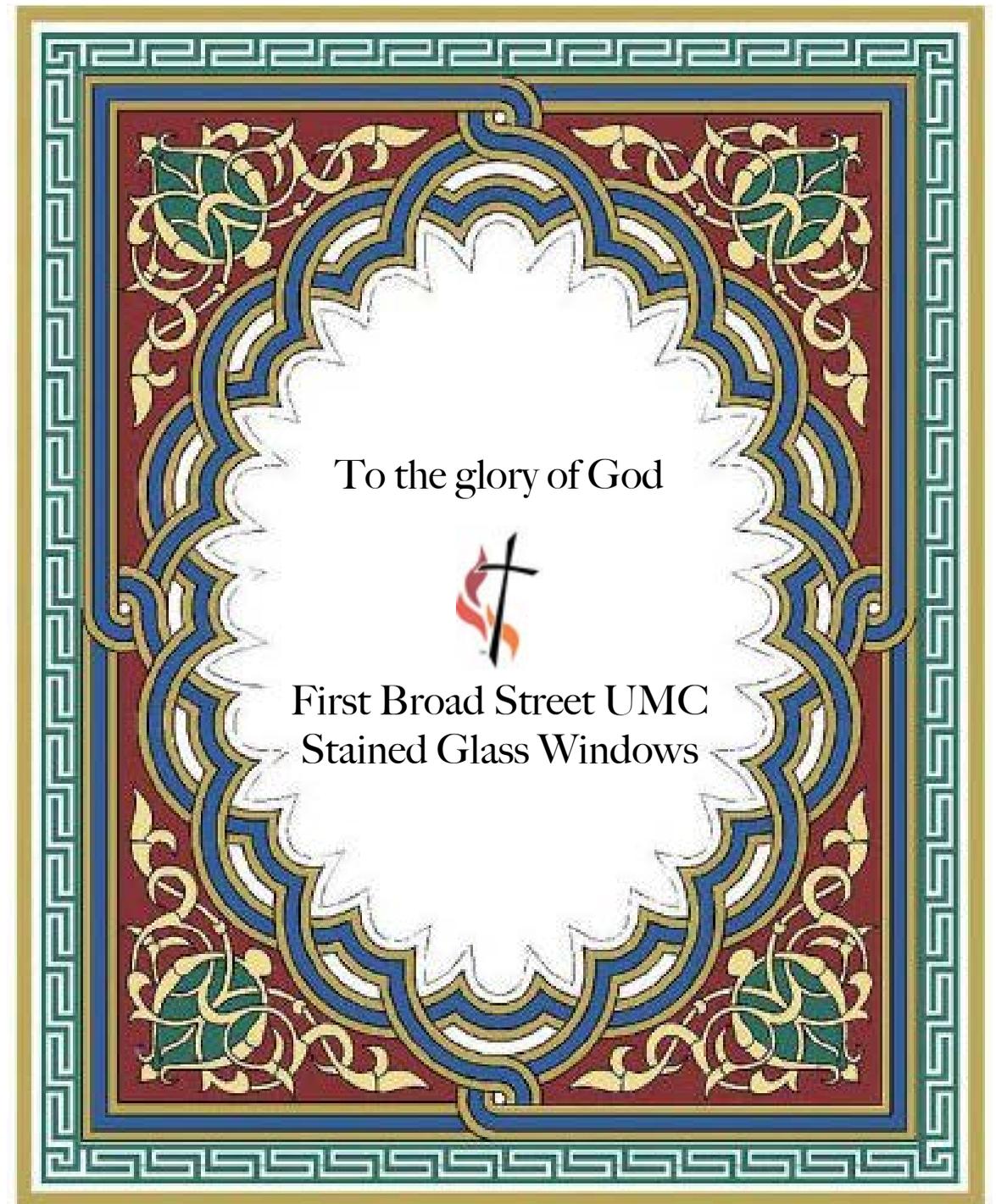
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Join us for worship:

8:30 - 9:45 - 10:45 a.m. Traditional Services in the Sanctuary
8:30 - 10:45 a.m. Encounter Services in the Fellowship Hall

Photo credits

Rick Currie and Dr. Tom Brock





The Courtyard Windows



The window facing into the Courtyard, which houses the church's Columbarium, was designed by Roger Hanz in memory of Ben Taylor, commissioned by Jim and Chris Taylor. The intertwined rings in the background set the overall theme of the Triune God – God in three persons. The symbols in turn denote each of the persons. At the heart of the window design and symbolism is the “Gloria Patri,” which provided the basic concept. “Glory be to the Father”–The crook represents the Father. “And to the Son”–The cross represents the Son. “And to the Holy Ghost”–the descending dove represents the Spirit. “As it was in the beginning”–The Alpha, the first letter in the Greek alphabet, represents the beginning of time. “Is now, and ever shall be”–The Omega, the last letter of the Greek alphabet, symbolizes the end of time. “World without end”–The crown symbolizes the kingship of God–the Kingdom of God, which comes for eternity.

The window facing into the Courtyard from the other end of the Columbarium nearest the music hallway was a gift in memory of Michael Dallas Massengill, Gloenna DeVault Massengill, Dr. C. P. Edwards, Sr., and Valerie Bailey Edwards by Mr. and Mrs. C. P. Edwards, Jr. The window focuses on the symbolism of the cross.



The Parlor Window



This round window portraying Christ in the Garden of Gethsemane was a gift in memory of the Reverend John Rutledge King, by his son, E. Ward King.

The window was originally placed in First Church. After the merger with Broad Street it was added at the entrance to the Courtyard.

Eventually, the beautiful window was moved to its current location in the FBSUMC Parlor.



The Three Crosses Window



The stained glass window hanging in the hallway to the left of the Chapel was designed by Roger Hanz. The three crosses on a background of beautiful blues and purples represent the crucifixion of our Lord and Savior, Jesus Christ.

The Old Testament Window

The Old Testament window was given by the family of W. Lee Terrill in his memory. The beautiful Old Testament window was designed by City Glass Specialty of Ft. Wayne, Indiana.

The window celebrates God's revelation to humanity through the symbolism of the star, the burning bush, and the ten commandments.

At the center is the star of David, known as the Creator Star with six points for the days of creation.

The burning bush symbolizes the spiritual presence of God and His call to each of us. The twofold tablets represent the Ten Commandments delivered by God to Moses, thereby providing guidelines for worship and orderly lives.

The border consists of vine and rose, symbolizing the messianic prophecies.



The New Testament Window

The New Testament window was given by the family of W. Lee Terrill in his memory. The beautiful Old Testament window was designed by City Glass Specialty of Ft. Wayne, Indiana.

The window celebrates the Incarnation through the symbols of the star, the open book, and the baptismal shell.

At the center beams brightly the Christmas star that shone over Bethlehem and guided the Wise Men to the stable.

The open book represents God's Word, while the baptismal shell with its three drops of water symbolizes our Lord's baptism as well as the baptism of believers in the Triune God.

Bordering the window is the vine depicting our oneness in the Lord. The flowers represent both the Christmas rose and the Passion flower, symbolizing the nativity and the sacrifice of our Lord.





The Chapel Window



The Chapel window proclaims the Christian faith in lovely color and symbolism. At the top of the window is the hand of God pointing downward thrusting into human history through the birth of His Son into the world.

In the center are the Chi Rho monogram of Christ and the Star of the Epiphany--the coming of the Light--the Incarnation. Beneath the world are the symbols of the Nativity Crib, the wheat--the Bread of Life, and the Cup of Salvation.

Flowing from lower left to the upper right are the fish--the ascending souls of the faithful. The Dove of the Holy Spirit descends to the world--shown as a half orb in the bottom of the window.

The movement of light and lines in the center suggests that all things begin in God and return through His Incarnate word to God. The center symbolism relates to the Transcendent Christ; the lower symbolism relates to the immanent Christ -- His birth, ministry and continuing presence among men.

The window is a faceted stained glass: irregular chunks of stained glass set in an epoxy; conceived by William Hamilton Wallace, architect, and executed by City Glass Specialty, Incorporated, of Fort Wayne, Indiana. The window is a memorial honoring Mr. and Mrs. A.D. Brockman.



The Sanctuary Window



The Sanctuary window is alive with brilliant color witnessing to those who view it the attractiveness of the Christian gospel. The central figure and theme is the Resurrected Christ, whose head is surrounded by a tri-radiant nimbus, or halo. Customary in depicting holy figures, this nimbus is a Tri-radiant Pat'e. In the central panel directly above the head of Christ is a dove, symbolizing the Holy Spirit. Directly below the feet is a Fleur-de-Lis, a common symbol for the Holy Trinity. Below that is a Cross Patonce. Facing it on both sides are conventional angels of adoration. The panel on the right shows the Holy Bible, representing the Word of God. Resting on top of it is the chalice and wafer, symbolizing

the life of Christ as it comes in Holy Communion. Depicted in the panel on the left is a ladder superimposed over the crossed spear and sponge. Taken together these items, mentioned in the Gospel accounts of the Crucifixion, symbolize the Sacrifice of Christ. The borders for the two side panels are composed of roses, symbols for the Nativity, and the vine, symbolizing the Body of Christ as referred to in John 15:1. The border surrounding the central panel is again the vine with grapes, symbolizing the Holy Communion. The basic background detail is grisaille work, a correct architectural treatment for a Georgian church. The window is a gift to the church in memory of J.W. Dobyns by Mr. and Mrs. S. Flenn Dobyns. The stained glass window was designed and constructed in 1942 by The Payne-Spiers Studio once located in Patterson, New Jersey. Our window, produced in the same manner as the windows found in the great cathedrals of Europe, is a sermon in symbols.