

In the Hands of the Young

St. Luke's Church School

By Katherine Rogers Loomis

The St. Luke's Church School has always played an integral role in the life of the church. The importance of this role was well expressed in a 1955 brochure for the Building Fund Campaign: "The future of our church is in our young people."

Nevertheless, membership in the church school has declined through the years, as reflected by the enrollment numbers in 1922, 1942, and 1992, which were 123, 154, and thirty, respectively. It is important to point out that these numbers are related to a declining parish membership as well as a trend in our modern society to have smaller families.

Unlike the situation today, when solicitation of Sunday School participants is common, attendance was so superb in 1922 that the church's *History of Eighty Years* carried the following admonition: "Those parents that cannot cooperate with a student's homework and assure prompt and regular attendance should *not* send their children to the St. Luke's School." Their aim was not a big enrollment, but rather a large growth in Christian character and loyalty. The school had a high ideal of study, service, and discipline.

Membership in the church school as well as in the church was at a peak in 1956 and 1967, as reflected in the need for the Sunday School enlargement "Building Fund and Remodeling" campaigns. There has been a decline in recent years (post 1972) due to the building of St. Michael's Church, a new Episcopal church in the area.

The operation of the school has changed throughout the years. In earlier times there was a class for each grade level. There were also "home

departments" that were organized to visit mothers and their preschool children in their homes. These "cradle rolls," as they were called, had thirty babies enrolled in 1922 and forty-four in 1942. These home methods have now been replaced within the last thirty years or so by a "nursery" or "baby-sitting service" at the church, which is attended on Sunday mornings during the 10:00 a.m. worship service.

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Enrollment is, on the average, five babies. With the increasing use and necessity of Preschools in our weekday society, the Sunday School also starts children at the preschool level. This class, comprised of three- to five-year olds, has a membership of approximately ten students.

A second class is provided for children of ages six to nine (first through fourth grades), which has ten

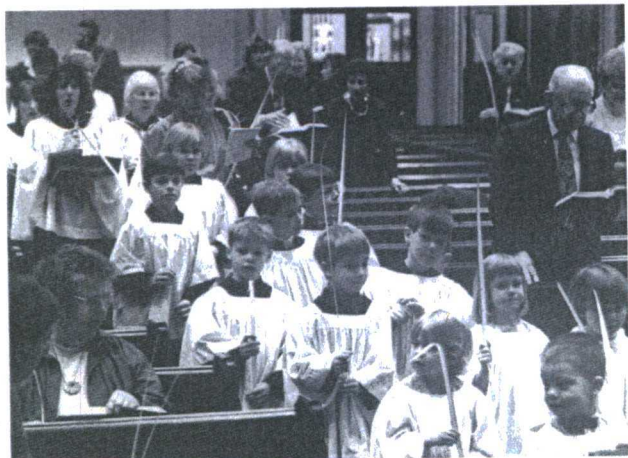
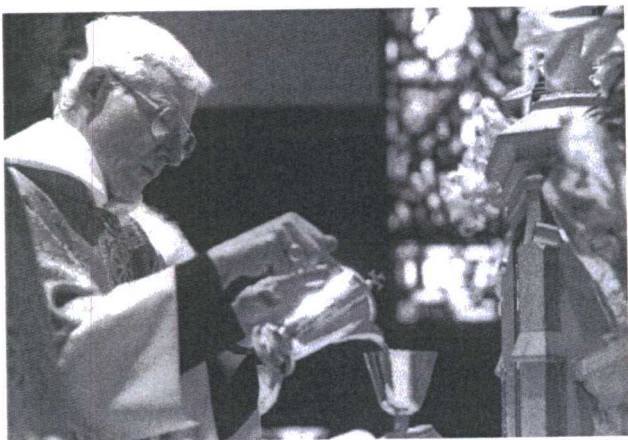
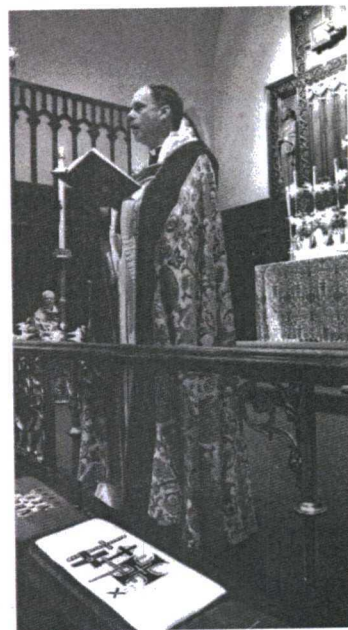
students. These two classes also make up the Children's Choir that performs at the main service on the first Sunday of every month. This service is considered a children's service, when the sermon is child-oriented. The choir rehearsals take place at the end of the Sunday School classes every Sunday before the children are dismissed into church to join their parents for communion. (It should be noted that in recent years a change has evolved in the Episcopal Church regarding participation of children in communion. In previous years church rules did not allow a child to take communion without first having received the sacrament of confirmation. The church now leaves the decision to the parents as to whether or not their child will receive communion.)

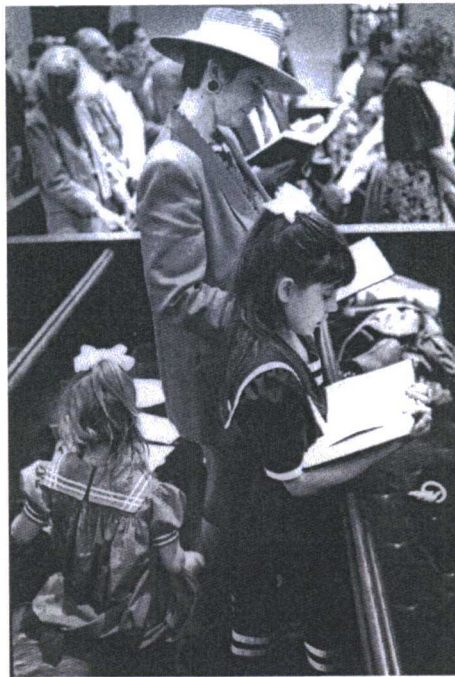
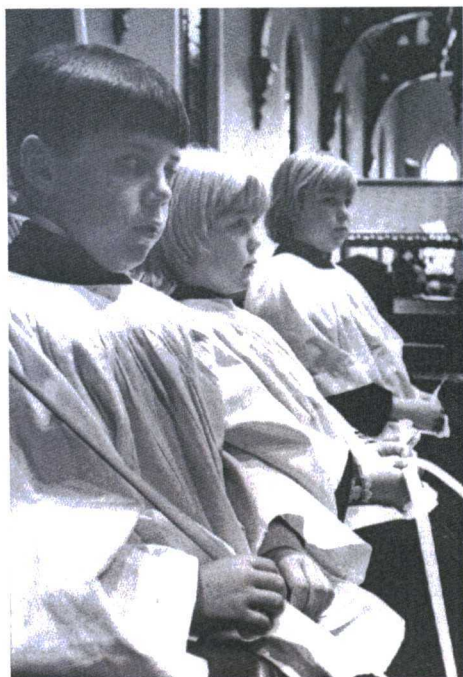
The teaching staff is made up of volunteers who alternate teaching responsibilities for six-week sessions throughout the school year (September-May). Sunday School is not in session during the summer months.

There is also a third class offered for students of ages ten through seventeen that is coordinated by Father Kaestner and Father DuPriest. This group discusses issues pertinent to our society and how the Bible fits into our lives. Some problems of today's society that trouble young people and that are discussed during these sessions are war, youth gangs, AIDS, the abortion controversy, and poverty and hunger in the U.S. as well as in the world.

With the flavor of the old in the church's rich tradition colliding with a taste of the new in an emerging world, it will be interesting to see where our young people's future takes them and where our church will go from here. †

Eastertide 1992





Serving the Lord

The Church Organizations

By Peggy and Robert Martin

In 1942, on the 100th anniversary of St. Luke's Episcopal Church, who could have imagined the church at the 150th Anniversary in 1992? What would it be like? How many organizations would there be? In 1942 there were seven groups for the women of the church: The Woman's Council, the Women's Auxiliary, the Choir Guild, St. Cecelia's Guild, the Service League, St. Monica's Guild, and the Altar Guild. There were three organizations for youth: The Young People's Fellowship and, for young men, Alpha Kappa Theta and the St. Francis of Assisi Guild of Acolytes. The church also maintained Camp Webb and sponsored Girl and Boy Scout Troops. Most of these organizations offered service to, and education in, the church, as well as missionary work through the church.

What has happened since 1942? Four wars! TV! Greater incomes for most people! Mobility!

Mobility? With the advent of more money have come two or three autos in most families and air travel. We can live or go wherever we want—travel to Europe in eight hours for a long weekend, to Asia in fourteen hours, or anywhere in America in four hours or less.

What does all this have to do with organizations at St. Luke's Church? In fact, what does it have to do with the church itself?

What in 1942 was the focal point of our lives is now a place where we meet on Sundays. Camp Webb is now supported by the Diocese, and the organizations are greatly reduced in number, although not in strength of purpose or quality of service. It is interesting to note that two of the organizations were in existence in 1942—

the Service League and St. Monica's Guild.

St. Luke's now has four active organizations. The first of these, the **Service League**, was founded in 1930 as a women's service/social group to support and benefit St. Luke's Parish. Through the years this organization has raised funds for Camp Webb, the DeKoven Center, St. John's Home of Milwaukee, and many other diocesan activities. Parish support has included the Altar Guild and furnishing items in Simpson Hall. The League is currently conducting Bible programs for its members.

St. Monica's Guild was founded in 1941, mainly for women in the parish unable to attend day meetings of the various guilds then existing. The primary purpose of St. Monica's is to serve the parish by providing support through social activities.

The Altar Guild today is a dedicated group of sixteen women who work in pairs for two succeeding weeks. Each Saturday the two women assigned prepare for Sunday services and, after the services, cleanse and put away the items that have been used. They launder the small items used at the altar. Later some of the other Guild members launder the altar linens and priest albs. When new small linens are needed, usually one of the Guild members will hand-hem them. Many of the church's vestments have been stitched by Guild members.

The Altar Guild has no dues. The church budgets an amount each year to pay for wine, candles, wafers, and other items. Additionally, a member of the congregation has given generous donations that have made it possible to purchase some new altar

linens and to have one of the ecclesiastical vestments relined and otherwise renewed. The vestment is the cope of Bishop Sturtevant, which he gave to St. Luke's.

In addition to projects carried out by specific guilds, the beautiful needlework kneelers placed at the altar rail were made by various women of the church.

The Brotherhood of St. Andrew, founded in 1883, is a worldwide men's organization of the Episcopal Church and the Anglican Communion. The focal points of its activities are prayer, study, and service.

At St. Luke's the first reference to a local chapter appears in the 1922 St. Luke's *History* and shows that the Brotherhood flourished during Dr. Piper's second administration as rector (1884-1905). After becoming inactive for a time, the Brotherhood was again active in the 1920s but later became dormant. It was most recently revived in 1982 and remains active today. Its service projects are carried out both inside and outside the parish.

In the parish the Brotherhood sponsors breakfasts and carries out painting and redecorating projects. Outside the parish the Brotherhood has adopted Camp Webb as a special project and has raised money for a cabin at the camp and has made donations for camp improvements. The chapter also provides camperships that give young people of the parish an opportunity to attend camp.

The reduction in the number of organizations during the last half of a century has not at all reduced the participation of the parishioners in activities. Some of the energies that were once concentrated inside the

parish are now being used for service outside the parish. To name a few of such activities, food baskets are distributed to the needy throughout the year, and the church makes gifts to families at Christmas. Individuals in the church contribute food and help with service at dinners for the needy sponsored by the Downtown Cooperative Parishes and participate in Respite Ministry. Many persons in the parish also donate time or money to St. John's Home in Milwaukee, the DeKoven Center, and The Gathering. Some others at St. Luke's are supporting the founding of new parishes.

St. Luke's Parish is, at 150 years, still the active, involved parish it has been throughout its history. We can only wonder what it will be like in 2042. †

'... and Isaac Begat Jacob ...'

A number of parishioners have family ties to St. Luke's Church extending back more than a century.

Second cousins Marjorie Ganzel and John S. Hart share great-great grandparents John and Julia Brooke, who came from England to Racine in about 1857, when they joined St. Luke's.

Edward Hood's great-great grandfather, John Gallien, Sr., was a mason who helped build the present St. Luke's church (see p. 8). John Gallien's son, Captain John Gallien, and John's wife, Martha, who were Mr. Hood's great grandparents, were listed as St. Luke's Church members in 1867.

Dorothy and Virginia Kring are great granddaughters of Joseph and Sophia Moon, who were listed in 1868 as St. Luke's members. Joseph Moon, a mason, also helped build St. Luke's.

William T. Lewis III is the grandson, and Mary (Mrs. Edward) Wackerhagen the daughter, of Mrs. William Mitchell Lewis (née Rose), who joined St. Luke's in the early 1890s after her marriage. Mrs. Wackerhagen is Mr. Lewis's aunt.

Katherine Rogers Loomis is the granddaughter of Samuel S. Rogers, clerk of the vestry and choir member in the late nineteenth century (see p. 34).

An Archival Whodunit Some Unsolved Mysteries

During the research on the history of St. Luke's Church there arose a number of questions that defied our best efforts to find answers:

- Was the Ebenezer Williams who officiated at St. Luke's in 1845 and 1846 the Eleazar Williams who claimed to be the French Monarchy's "Lost Dauphin," as noted in the church's 1922 *History*? If so, how can the difference in first names be explained? See p. 17.
- In the 1922 *History* why did the numbering of St. Luke's rectors begin with Samuel Marks and not with Ebenezer Williams, who preceded him? The original vestry minutes of 1844 described Mr. Williams as pastor, and he served in that capacity almost a year while plans were underway for the first church building. One would expect, therefore, that Mr. Williams would be counted as the first rector, yet the 1922 *History* starts the numbering with his successor.
- For a number of years there are no vestry minutes. Are they simply lost, or did they never exist in the first place? At the time the 1922 *History* and the 1942 *Centennial* booklet were written, it appears that there were no vestry records for the years 1870 to 1921. Consequently, in those histories some events of that era are covered vaguely or not at all. Fortunately, a hand-written outline of St. Luke's history up to sometime late in the nineteenth century had been written into the front of an old St. Luke's register. Use of this source, along with choir and St. Luke's Guild records, helped writers of the present book bridge the gap in vestry minutes.
- In 1953 two vestry-minutes books for the period 1884 to 1910 were returned to the church by Colonel Robert B. Richards, a retired army officer living in Washington, D.C. He found them among the possessions of his late father, Clarence J. Richards, who had been the clerk of the vestry in the latter part of this period. Since clerks of the vestry were frequently lawyers or businessmen, perhaps they kept the minutes book in their own offices. In this case Mr. Richards moved to Milwaukee in 1915, and took the book with him. Since the record of entries ceased in 1910, possibly subsequent records never existed. Was there laxness in holding formal vestry meetings? Or were proper minutes not kept during the decade-long tenure of Father Penfold? It is also possible that Father Penfold chose to keep the records of vestry action himself, and took them with him when he left the parish. In research for the present book the use of newspaper files on microfilm has helped flesh out details in St. Luke's Church history, particularly with respect to dates. Incidentally, Colonel Richards was the grandson of Mrs. Robert Baker, who gave the bells and the tower clock.
- What happened to the architect's plans for St. Luke's Church's present building? Since at the time the plans were drawn there was no method of mechanically duplicating a drawing, any copies would have been hand-drawn. One plan on a large sheet of brown paper, looking much like wrapping paper, does exist. It is drawn in ink on both sides of the paper and details the foundation stone work. Framed to show one side, it hangs today in the church library.
- Why did architect Mix incorporate in St. Luke's Church's exterior a "window" that is not present on the inside and is therefore useless? You, the reader, may conjecture how or why this happened, but first you must find the "blind" window. We leave you with this "mystery," which you can investigate for yourself.

Beauty for Holiness

The Art at St. Luke's

By David Holmes, Professor of Art, University of Wisconsin-Parkside

St. Luke's has been fortunate to receive many handsome pieces of ecclesiastical art over the years. Most of them were donated around 1930, owing to the efforts of the then rector, the Rev. Henry W. Roth, himself a collector of such art. Noteworthy adornments in the church and the chapel include three della Robbias, a large oil painting on the east wall, and, also against the east wall, a credence table which in the church's *Centennial* booklet is attributed to the fifteenth century. There are also a lovely walnut crucifix above the pulpit, a majestic

They had acquired it many years before and displayed it in the Lady Chapel, which is situated within St. John's Chapel at DeKoven. The latest additions to our sanctuary are the nine needlepoint kneelers for the altar rail, which depict various types of crosses and symbols of the Christian faith in different liturgical colors. The kneelers were made in 1988 by women of the church.

Among our most prized possessions are the three della Robbia ceramic reliefs and the Wustum oil painting. Although they are probably

limited, but this was also the charm of the work—those pure white figures are really quite powerful, especially when played off against the rich blue background. The images are traditional in the Renaissance—gentle representations of the Madonna and supporting cast in classic compositions. They seem to be more symbolic portraits than concerned with narrative or iconographic statements. The three in our church are hung in the bell tower over the outside door, inside the main church on the east wall, and in the Chapel of the Holy Spirit on the west wall.

The oil painting which hangs to the north of the funeral door of the main church, given in memory of Mrs. Charles A. Wustum, is a copy of a painting by Andrea del Sarto, *Madonna of the Harpies* (1517), which is now in the Uffizi Gallery in Florence. The composition is very important to the reading of the work. The Madonna and Child with the two supporting child-angels form a distinct triangle, a three-sided design that was often used during the Renaissance and Baroque eras as a compositional base. The triangle represents the Holy Trinity. This three-way form is echoed by the use of three holy "adults" (Madonna, St. Francis to the left, and St. John the Evangelist to the right) and the three youths.

The painting technique in the original was inspired by the work of Leonardo da Vinci. I am not sure what the sphinx characters on the pedestal represent, perhaps the conquering of the pagan forms of religion by the true faith. I find the most delightful part of the painting to be the portrayal of the Christ child. He is so full of life (even if a bit mischievous) compared to the elder characters, who are all too stoic. †



Three lovely terra cotta bas-reliefs are displayed in St. Luke's Church. They are probably reproductions of the work of fifteenth-century Florentine artist Luca della Robbia. The one pictured here is over the outside door in the narthex, under the bell tower.

walnut baptismal font cover of Gothic design, a beautiful icon now in the sacristy, a triptych of the head of Mary in the Chapel of the Holy Spirit, an altar missal stand, and a crucifix with statues of John and Luke, also in the Chapel of the Holy Spirit.

Among recent acquisitions, the Madonna standing to the right of the pulpit was given in 1979 by the Sisters of St. Mary while they were in residence at the DeKoven Foundation.

reproductions, the della Robbias are quite lovely. Luca della Robbia (c. 1400-1482) was a major Renaissance sculptor of Florence, best known for his unique ceramic works in bas-relief. This is pretty much all he did, as there is no known della Robbia figure sculpture in the round. He preferred terra cotta because working in it was cheaper and quicker than stone.

Because his sculptures were glazed, the colors were usually very

Designed for Worship

The Architecture of St. Luke's

By John S. Hart

Edward Townsend Mix, the designer of St. Luke's Church, settled in Milwaukee after studying architecture under Richard Upjohn, a pioneer Eastern architect who helped establish an American version of the medieval Gothic English parish church. Upjohn, a deeply religious man, designed some 150 churches over the Eastern half of the country, starting in the 1830s and extending over the next forty years. The style, known as Gothic Revival, is characterized by the Gothic or pointed arch for window and door openings and stepped buttresses projecting outward from the walls. A massive form of the buttresses was used in the original Gothic cathedrals to resist the outward thrust of the heavy roofs. During the latter part of the nineteenth century this style evolved into what is called Victorian Gothic, noted for exceptionally steep roofs and tall spires.

In designing St. Luke's Church in the Gothic Revival style in 1866, Mix seems to have incorporated features of the Victorian Gothic period, although Carol Rifkind, in A Field Guide to American Architecture, indicates this period did not start until some years later in 1870. Perhaps Mix was an early exponent of this style, and St. Luke's was a precursor of churches to follow.

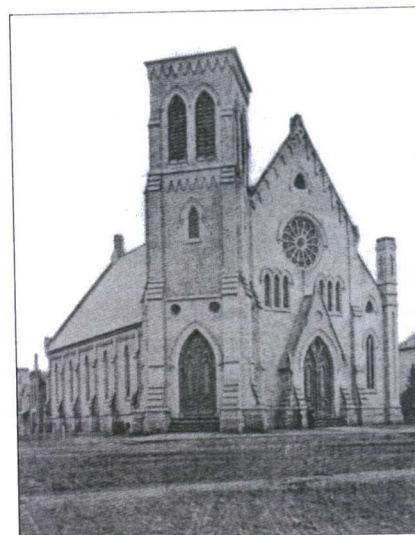
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Mix also designed St. James Episcopal Church in Milwaukee, with features resembling St. Luke's, as well as other churches, mansions, and commercial buildings in that city. Villa Louis in Prairie du Chien is a well-known landmark of his design. Mix later moved to Minneapolis to continue his practice.

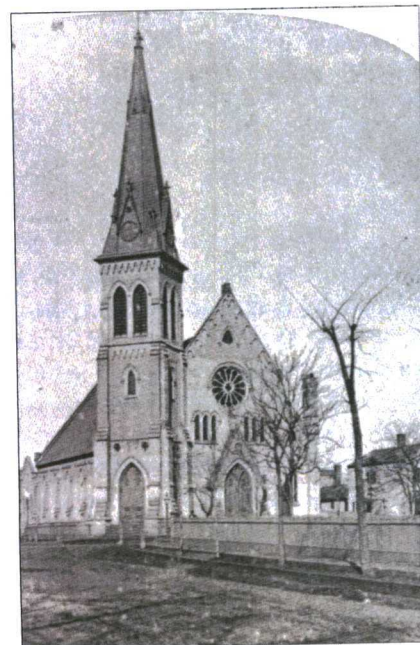
THE SPIRE AND TOWER

The spire, rising high above the corner tower and some 150 feet above the ground, is perhaps the most readily identifiable feature of St. Luke's. When built, it, along with the spires of a few other churches, must have dominated the skyline, with the surrounding buildings being houses and two- or three-story commercial buildings. Over the years virtually all of the nearby buildings have been torn down or replaced, in some instances more than once. The now-demolished Inn on the Lake was the third distinct form of the original Hotel Racine. The Courthouse, built in the 1930s, and more recent apartments and condominiums now rise to equal or greater heights, but the spire of St. Luke's still stands out prominently and is easily seen from all directions.

In 1867 as the new church neared completion, funds were exhausted, so services began with boarded-up windows and the tower roofed over at



When services began in 1867, a lack of funds prevented construction of the spire. Windows were boarded over, the interior was unfinished, and stoves were used for heating.



After years of fund-raising, the church was finally completed. The spire was in place by approximately 1872.

the top of the brick work. This unfamiliar view is seen in a picture taken from an old stereopticon slide.

After years of fund-raising, the spire was completed in about 1872. The J. J. Stoner 1874 *Bird's Eye View of Racine*, which was created from sketches made at street level of all the individual buildings to give the illusion of a scene observed from a height, shows the church with the completed spire. The second picture, also from a stereopticon slide, shows the church looking very much as it does today.

THE CLOCK

The design of the completed spire obviously anticipated the ultimate installation of clock faces. In contrast, the original architect's sketch showed Gothic-shaped window openings where the clock faces would be (see "Laying the Foundation," p. 8).

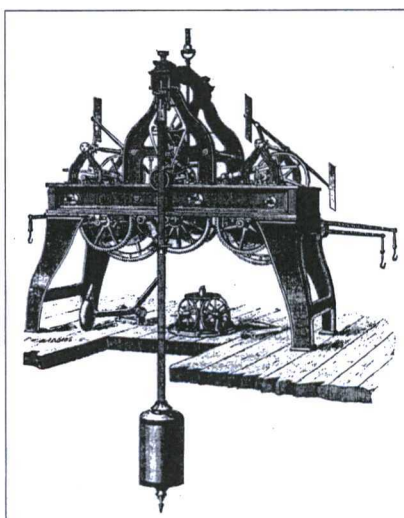
The clock was added fifteen years later, in 1887, along with a set of nine bells, given as a memorial by Mrs. Robert H. Baker, whose husband was one of the four early partners in the J I Case Company. Clock and chimes were installed just before Christmas of that year. For the circumstances of the gift and a description of the bells, see "Making 'a Joyful Noise,'" p. 39.

The clock was manufactured by the Seth Thomas Company, a pioneer maker of tower clocks as well as of smaller mantel and wall clocks of all types. The four faces are about five feet in diameter and were constructed by a local builder, Josiah Hocking, presumably from plans supplied by the clock manufacturer.

A feature article in the *Racine Daily Journal* of December 23, 1887, described the new clock and included a three-column woodcut illustration of the mechanism. Looking somewhat like a giant version of the works of a grandfather clock, the machinery was built on a cast iron frame 84 inches long, 37 inches wide, and 65 inches high. The gear wheels were as large as 12 inches diameter, and the wheel that

initiated the striking was 20 inches across. The machinery was installed in a shed-like cubicle raised about four feet above the level of the second floor, at the top of the steep stairs in the vestibule. Directly in front of the cubicle was the manual console for playing the bells. Cables connected the clock to hammers on the bells two floors above. The clock action lifted the hammers and let them fall by gravity to strike the rims of the bells. The mechanism was designed to strike the hours as well as the Westminster chime sequence on the quarter hour.

From the top of the clock rose a vertical shaft that extended upward four floors to the level of the clock faces. At that point a gear mechanism (shown beneath the clock in the illustration) provided the coupling to horizontal shafts connected to each of the four faces. The 300-pound pendulum swung through an opening in the floor of the cubicle. Although described as 8 feet long, the pendulum, like those in most tower clocks, would have been adjusted to an effective length of about 88½ inches to yield a period of exactly 3 seconds and 40 ticks per minute. The clock maker guaranteed an accuracy of



The tower clock, made by the Seth Thomas Company, was a gift of Mrs. Robert H. Baker in 1887. The eight-foot-long pendulum weighed 300 pounds. The mechanism was removed in 1946 when the clock was electrified.

"one minute per month, fast or slow."

Tom Rench, who, as a youth, was the last person who daily played the chimes from the old manual console in the tower, was also assigned the responsibility of rewinding the weights

The clock maker guaranteed an accuracy of "one minute per month, fast or slow."

every week. This required some effort since, Mr. Rench recalls, each weight consisted of cast iron disks about 12 inches in diameter, stacked about 18 inches high, weighing perhaps 500 pounds. The weights traveled a distance of 15 or 20 feet along one wall and were suspended by a cable-and-pulley system above a large sandbox to cushion the impact in the event a weight fell. A large trapdoor through which the heavy bells and clock mechanism were originally hoisted into the tower can still be seen in the ceiling of the vestibule.

In 1946, as a result of memorial gifts by Mr. and Mrs. Edward Zahn and Mrs. William Wadewitz, the I. T. Verdin Company contracted to provide full electrical operation of the clock and the bells at a cost of about \$5,500. The Seth Thomas clock and weights were removed and replaced with a new mechanism driven by a small ten-RPM synchronous gear motor about the size of a large soup can. It is installed on the sixth floor somewhat below the level of the clock faces and is much less accessible, requiring the ascent of a ladder to the belfrey level, crawling under one bell, and climbing over the framework supporting the bells to reach the ladder to the next floor. This mechanism drives the hands, but strikes the hours only. It acts by means of a cable connected to a hammer on the largest bell, two floors below. The Westminster chime sequence is now triggered by a time switch in the sacristy that controls a motor-driven

cam device mounted in the cubicle that formerly housed the clock. As before, it is connected by cables to the bells two floors above.

Electrically driven, the clock provides perfect timekeeping and requires no maintenance other than lubrication. Twice a year it must be reset to accommodate Daylight Savings Time. To set the clock back in the fall, it is necessary only to turn off the power to the motor for exactly one hour. In the spring, the procedure is more difficult. A gear must be loosened and shifted along its shaft to decouple the gear train from the motor. The gears can then be rotated manually to advance the hands ahead one hour. A small slave clock on the side of the mechanism mimics the position of the hands to assist this operation.

The initial setting of the hands so all four faces indicate the same time is quite tedious. It means disconnecting the gears behind each clock face and turning them to separately position the hour and minute hands while looking out through a small trapdoor in the clock face. The use of a walkie-talkie with an observer on the ground has been suggested to make this procedure easier in the future.

The original motor ran for forty-five years, with one repair of the gear train. It was finally replaced in 1991, with a virtually identical gear motor which was still available from the manufacturer.

THE CROSS

The large cross seen on top of the spire in the early pictures of the church was made of metal and embellished with filigree at the ends. This may have been the original cross installed after the spire was completed, and at some point it was grounded so it would function as a lightning rod. It appears on the cover of the centennial book: *Centennial, 1842-1942: St. Luke's Episcopal Church, Racine, Wisconsin*. This cross eventually was destroyed by a storm that caused

extensive damage to the steeple. The loss was covered by insurance. Soon thereafter, in 1959, the present bright stainless steel cross was installed. Of a bold, plain design with no adornment, it was fabricated locally for a surprisingly modest \$168.

A large, very heavy stone cross originally surmounted the peak of the roof on the east facade of the church. It came crashing down sometime in the late 1940s, as recalled by Russell Smith. The stone steps were extensively damaged and replaced in the present cast concrete form. Some parishioners recall that a newspaper account of the falling cross reported that two young girls who had been sitting on the steps had the good fortune to leave shortly beforehand. A similar, but smaller, stone cross was directly below, over the east, or funeral, door. Both were replaced by aluminum crosses with three rounded lobes at the ends, replicating the style of the original stone crosses.

LIGHTING OF THE STEEPLE

A comment in records of the 1927 remodeling notes a desire to light the steeple, but nothing materialized over the next sixty years. In 1989 the

steeple finally was illuminated as a gift by Emer Schaefer in memory of his parents. Seven sodium floodlights, four

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facing up and three facing down, are mounted on pipe-like supports extending outward from the four sides near the top of the tower. This highlighting of the steeple blends in with the sodium lamps also used in the surrounding street lights and provides new opportunities for dramatically photographing the church. One such picture recently taken at dusk by local photographer Armin Clobes is now displayed in the church library.

Strike Thirteen!

In recent years, anyone passing by at 1:00 o'clock might have been startled to hear the clock methodically count off thirteen strikes, although nearby residents had become accustomed to this idiosyncrasy. All other hours were struck properly. In 1991 the writer examined the strike mechanism and found it to be similar in principle to that used in some mantel clocks. The seemingly impossible behavior was found to be the result of years of accumulated wear of the parts that trigger the strike, combined with an odd configuration of the stepped cam that determines the number of strikes. Fortunately, the proper striking could be restored simply by loosening and changing the meshing of two gears to compensate for the wear.

OUTSIDE MAINTENANCE

If an historic building is to be preserved, it is imperative that necessary maintenance be provided. The exterior brick and stone work of St. Luke's requires no maintenance except for occasional tuck-pointing. A number of old Racine brick buildings have been chemically cleaned in recent years to restore their original appearance. Considering the amount of surface on the church and connected buildings, this procedure would be costly and does not appear imminent for St. Luke's.

The first reshingling of the church roof was done in 1893, after twenty-six years, at a cost of \$325. The next reroofing was eighteen years later, in 1911, as part of a major renovation. The new slate roof, installed at a cost of \$2,600, is still intact after eighty-one years, but has required repairs of the flashing and replacing of broken slates. The next reroofing at some time in the future will be expensive.

The original outside doors in the tower and on Main Street were of an unusual design. As seen in the double-page 1890 picture of the choir (see centerfold), the corner doors extended upwards much higher and were curved

at the top to conform to the Gothic arch. The somewhat different Main Street doors were lancet-shaped with a center jamb in the doorway that precluded their use as a funeral door. Later, probably during the 1911 renovation, both sets of doors were replaced with conventional square-top doors. The area above the doors in the arch was filled in with permanent matching wood trim. In the case of the Main Street doors, the change permitted their use thereafter for funerals.

The deeply recessed massive doors were necessarily constructed of many sections of contoured wood and moldings. Over the years the ravages of sun and rain opened joints and crevices, allowing moisture to enter and dry rot to start. By 1967 the doors needed replacement. The new doors were constructed in a virtually identical design at a cost of \$3,371. In the future if sufficient diligence is exercised to seal or caulk any cracks and repaint as required, it should be possible to extend the life of the doors almost indefinitely.

The exterior wood has been painted a great many times since the church was built, but records are obscure or nonexistent. Most recently,

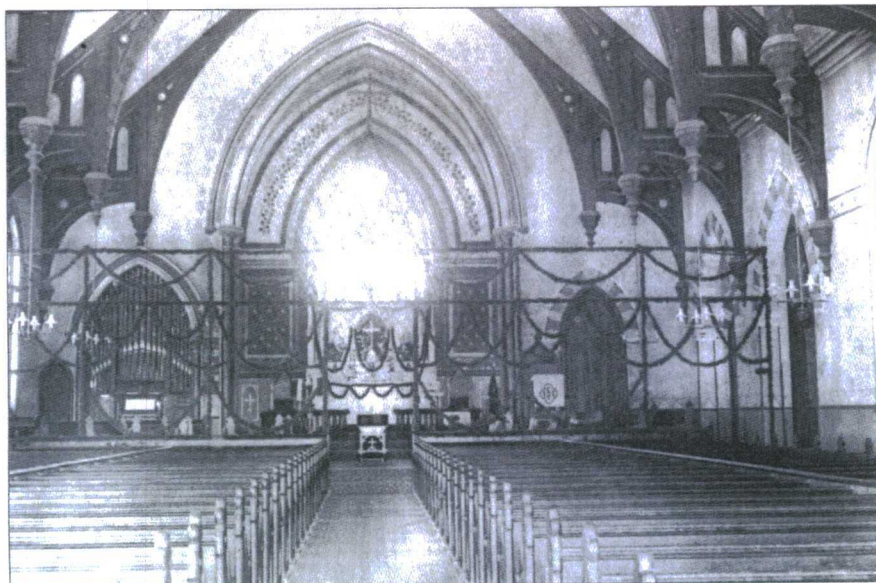
in 1989, the main entrance doors and the surrounding trim were painted in new colors. The traditional Victorian dark green was replaced on the trim with beige, to achieve a brighter appearance. The doors were painted red, a liturgical color, after a poll of the congregation favored this radical change.

In 1990 the balance of the exterior wood on all the buildings was painted beige. Work on the steeple required painters with steeplejack experience, and resulted in a front page picture in *the (Racine) Journal Times*. Overall painting costs were \$19,000.

The first known refinishing of the clock faces was in the early 1900s. The faces were refinished again in 1948 with the application of gold leaf to the hands and numerals. After suffering the deteriorating effects of years of exposure to the elements, and probably more recently air pollution, the faces were repainted in about 1984. Unfortunately, after a few years of weathering, this work proved to be unsatisfactory, and a thorough restoration was done in 1988. The wooden clock faces, originally installed with hook fasteners that allowed for their removal, were taken down by means of a truck-mounted hydraulic aerial lift crane. All four faces were rebuilt with new plywood outer surfaces, which were painted black, and flashing was installed around the edges. The brass numerals were refastened with screws and, along with the hands, were once again covered with gold leaf to provide a bright, new appearance. Total cost was \$6,865.

THE SANCTUARY

To a visitor entering the church, the sanctuary—defined as the area around the altar but inside the altar rail—becomes an obvious focal point. The earliest known photograph, taken in 1890, of the sanctuary and the front of the church probably shows it in its initially completed form. Seen rising above the altar is a white reredos that



The earliest photograph of the church interior, as decorated for Christmas, probably in 1890. Note the windows over the altar and the section of dark wooden altar rail in front of the altar and visible on either side of the prie-dieu (kneeling bench for prayer).

may have been constructed of wood. It is ornately designed with three Gothic-arch-shaped recesses containing the cross and two religious figures. Above the reredos is a large Gothic-shaped

To a visitor entering the church, the sanctuary—defined as the area around the altar but inside the altar rail—becomes an obvious focal point.

pattern of windows that follows the curve of the sanctuary ceiling. The wall surfaces are decorated with painted borders and elaborate stenciling. Unfortunately, we have no knowledge of the color scheme that was used. Examination of the original altar rail shows it to be constructed entirely of wood, and it appears to wrap around the lowest altar step. The Christmas decoration seen in this picture is unusual and appears to consist of a lattice-like network of evergreen roping that is draped from a high framework stretching across the entire front of the church. This decoration was symbolic of a rood screen used at the entrance to the choir in some medieval churches. A newspaper account of the 1887 Christmas services referred specifically to this somewhat unusual decoration, which was repeated in 1890 when the photograph was taken.

The second picture, from about 1909, is one of two slightly different views taken at the same time. Barely visible off to the left is the organ console that was rotated in late 1908 to be perpendicular to the pipes, with the organist facing the choir. The altar, reredos, and windows can be seen more clearly than in the earlier picture and are unchanged. In 1902 the church had been repainted for the sixtieth anniversary, and although the use of stenciling was continued, the patterns are different. The new altar rail, which

was given in 1906 in memory of Mrs. Otis R. Johnson, is plainly evident. With its polished brass posts, brass filigree work, and delicately formed brass detail of the gate, it was a handsome addition to the sanctuary and remains so to the present. After eighty-seven years, only the walnut top rail shows the wear of supporting generations of communicants. The eagle lectern is shown positioned to the left of the main aisle. It was given in 1894 in memory of H. B. Monroe and is therefore not in the earlier picture. A newspaper reported its cost as \$1,000. Similar and almost identical lecterns can be seen in English cathedrals.

In early 1993 the lectern was polished and lacquered for a sum nearly equaling its original cost ninety-nine years earlier. This refinishing was a partial use of a bequest from the estate of Estelle Keech, a lifelong member of St. Luke's Church who served as office secretary for a time in the 1920s.

The third picture (see p. 60) is reproduced from one that was included in the eightieth anniversary book in 1922 (no other copy has been found). It shows the changes that occurred over the previous twenty years. Most prominent is the removal of the white reredos and the windows above the altar. This was part of a major renovation in 1911 in which the back wall was reconstructed five feet to the west to provide more room in the sanctuary. Since this brought the wall up against the east side of the chapel, there was no longer exposure for the windows, so they had to be removed.

Coincidentally, a new altar was given by Mrs. Mary L. Klein as a memorial to her daughter, Marguerite L. Klein, who died July 6, 1911, at age thirteen after an illness of two weeks. Her father operated a livery stable on Wisconsin Avenue not far from the church. Although the photograph does not show it distinctly, the new altar can be identified by its center tabernacle. An inscription on the end of the altar suggests that it was dedicated on All Saints' Day in 1911, which would seem to allow a remarkably short time to produce such an intricately carved piece of stone work.

Behind the altar was hung a simple drapery, called a dossal, in lieu of a reredos. The lower part of the sanctuary walls appears to be painted to simulate wainscoting. These areas were recognized as unfinished for lack of funds.

In the final stage of the 1911 remodeling, the tile floor in the sanctuary was installed. It consisted of small white hexagonal ceramic tiles, which were characteristic of that period. The steps leading up to the altar were constructed of marble.

In 1913 the heavy brass cross and



View of the sanctuary from about 1909, showing the new altar rail installed in 1906. The church had been redecorated in 1902 with new stenciling. The original altar and reredos are clearly visible, as is the carpeted floor.

six matching Office candles currently in use graced the new altar for the first time. They were the gift of Sarah D. Bones and Delia D. Cutting in memory of Katherine Harrimer Bones, and can be seen in the 1922 picture.

In 1916, the white stone credence table was given as a memorial to Catherine W. and Ellen G. Martindale. It also is visible in the 1922 photograph.

The fourth illustration (see p. 61) was made in 1942 for the *Centennial* book. Along with other pictures in that book, it was taken by Edna Billings, a commercial photographer and lifelong St. Luke's member. She had followed in the footsteps of her father who was an early Racine photographer with a studio on the southeast corner of Fifth and Main Streets.

The 1942 picture displays in all its magnificence the sanctuary as it was completed in 1927 for the church's eighty-fifth anniversary. The firm of Eschweiler and Eschweiler of Milwaukee was employed to design the reredos and surrounding wainscoting. The work was executed in walnut by Mathews Brothers Company, also of Milwaukee, except for the Crucifix and figures of St. John and St. Luke which were created by the Dux Company of

Chicago. It also included the two sedilias—the groupings of three seats built into each side of the sanctuary. The beauty of the design and the excellence of the craftsmanship rendered in all this work provide a handsome and imposing addition to the interior of St. Luke's Church. The project was completed with the installation of two custom-designed light fixtures and the painting of the entire church interior.

A number of adornments were donated at this same time. The window in the south wall of the sanctuary was given by Mrs. C. A. Wustum in memory of her husband. The two Eucharistic candlesticks on the altar were presented by Dr. and Mrs. C. T. Hemmingsen in memory of their mothers. The seven sanctuary lamps were given by Mrs. J. G. Meachem, Jr., and the north organ was a gift from Dr. J. G. Meachem, Jr., both in memory of their son, Dr. J. G. Meachem III, who died in 1926. At the conclusion of all the work the reredos was dedicated "in loving memory of the life and service of the Rev. Arthur Piper, D.D., Rector of St. Luke's, 1875-1881 and 1884-1905." The next year, in 1928, Mrs. Emma D. Wilson gave the two tall pavement lamps at the foot of the altar in memory of her sister.

An observation worth noting is that in the half-century that has elapsed since the Centennial picture was made, little change has occurred in the sanctuary or its furnishings. This is indeed a tribute to the good taste, judgment, and attention to quality of our predecessors. One change was made. In 1942 a large oriental rug is seen covering the altar

steps and running down to the altar rail, the remaining floor being the bare white tile. The origin of this obviously valuable rug is unknown, but it must have been acquired at the time of the 1911 enlargement of the sanctuary or later. By 1967 the rug was becoming noticeably worn and was replaced with the present red carpet, which covers the entire floor and steps. While some parishioners may lament the covering of the tile and marble steps, the carpet in any case provides a warmer unified appearance and permits kneeling anywhere without a cushion.

THE CHANCEL AND NAVE

The chancel is typically defined as "the part of the church reserved for the choir and clergy." Since the sanctuary portion of this definition has already been described, we turn now to the remainder of the main part of the church.

The floor in the chancel and down the church aisles is seen carpeted in the 1909 picture. Sometime later, probably before the 1911 renovation, the carpet was replaced with the present green and black tile. An examination of several loose tiles disclosed that they are of solid opaque glass, with a pigmented green or black color throughout the half-inch thickness. They were cemented down to a crude fiberboard, and no grout was used. The slight resilience of the underlayment offers a softer feel underfoot than is characteristic of ceramic tile of similar hardness laid on concrete. After eighty-plus years, with its appearance preserved by cleaning and waxing, this hard, durable tile shows negligible wear. The two marbled-pattern steps to the chancel were probably installed years later and are believed to be covered with a rubber tile made locally sometime during the 1920s to 1940s by the Wright Rubber Tile Company. (Clarence Wright, the company president, was for many years Junior Warden at St. Luke's Church.)



Front of the church photographed in 1922 shows extensive changes made in 1911. The rear wall of the sanctuary was moved back five feet and the windows were removed. The new altar stands before a temporary drapery in lieu of a reredos.



The sanctuary in 1942 showing, all or in part, the imposing walnut reredos and wainscoting, the seven hanging sanctuary lamps, and, on the left, the opening of the Good Shepherd window—all part of the 1927 renovation. An Oriental rug, later replaced, covers the altar steps.

A new wooden railing separating the chancel from the nave, or body of the church, was installed probably between 1909 and 1911. Replacing the original plain railing, it was solidly made of walnut and was designed to match exactly the existing pulpit, which is clearly seen on the right side of the church in the 1908 choir picture in "Making 'a Joyful Noise,'" p. 41. The pulpit was relocated on the left at this time. The railing was given as a memorial by Miss Jeanette Johnson.

The approximately eighty pews of black walnut were probably installed at the time the church was built and have remained almost unchanged to the present (see "The Story of the Pews," box, p. 63). They, along with all the other architectural wood in the church, represent a vast usage of walnut that would not be duplicated today, since such wood is now much less available and commands a high price.

Over the years the church had acquired an assortment of individual kneeling cushions and long loose benches. The benches had a propensity either to tip over or slide out of reach.

In 1946 a bid was obtained to supply all new hinged kneelers at a cost of \$1,384. They were specified in three slightly different lengths, since it had been discovered that, although the two center rows of pews were identical in width, the pews on the left side were two inches narrower, while those on the right were 2-1/2 inches narrower. This oddity must have been the result of some error occurring at the time the church was built, on the part of either the architect, the builder, or the maker of the pews. Shortening the outer rows of pews was probably a compromise solution in

order to make the side aisles equal and of a specified width. Probably for reasons of economy, the hinged kneelers were actually purchased for only the two center rows of pews.

In 1959 new seat cushions, also in two basic lengths, were made at a cost of about \$3,000.

Other changes in the chancel over the years resulted from improvements to the organ. They are described in "Making 'a Joyful Noise,'" p. 31.

THE CEILING STRUCTURES

It is almost impossible to enter the church without immediately noticing the twelve large wooden truss-like members that extend from the side walls upward and across the steeply sloping ceiling to meet in the middle.

These are loosely called "hammer beams," although the precise definition of hammer beam is only the short horizontal beam member that extends out from the junction of the wall and ceiling. Sir Bannister Fletcher in *A History of Architecture* (1975 edition) describes this construction with illustrations of its use in old English

churches. The hammer beam structure evolved during the fourteenth century in the southeast half of England as a means of supporting the timber roof of a church. This can be explained as follows: In the absence of horizontal beams (usually ceiling joists) commonly employed to tie together the walls of a building under a ridged roof, the forces from the roof load would cause an outward thrust tending to collapse the walls. The hammer beams with their associated truss-like members transmitted this outward thrust down lower on the walls, at which point they were reinforced on the outside with buttresses. While strictly functional in concept, the hammer beams actually occurred in many different configurations, some quite elaborate, reflecting the artistry of the designer, and added diversity to the interior architecture of churches of that time.

It is almost impossible to enter the church without immediately noticing the twelve large wooden truss-like members that extend from the side walls upward and across the steeply sloping ceiling to meet in the middle.

To analyze the application of the hammer beam structure to St. Luke's Church one must climb a series of ladders, starting with a trapdoor in the ceiling of the sacristy, to reach the attic. This space, unknown to most parishioners, is about ten feet high at the center and results from the roof's being much more steeply pitched than is the ceiling. Within this space are revealed six pairs of heavy timbers joined together with equally heavy collar beams to form A-frame assemblies. These beams anchor the walls at the top to resist spreading from

the roof load and therefore provide the same function as the horizontal tie beams of a conventional building. The roof framing is constructed slightly above and separate from the A-frames. The lower ceiling framing is also separate, but appears to get some support from the A-frames. A lower set of horizontal collar ties connecting the A-frame timbers consists of heavy flat iron bars that pass through the ceiling. Here they are concealed by, and perhaps help support, the hammer beam members. Threaded iron rods and large iron bolts are also used at various points for additional support.

Considering the massive reinforcing A-frame members concealed in the attic, which absorb the outward thrust of the roof and ceiling loads, it is apparent that Mix did not use the hammer beam structure for the fourteenth-century purpose of distributing the roof load down lower on the walls but purely as a decorative addition. Artistically designed in walnut with Gothic-shaped openings and large tapered pendants, our Victorian-era hammer beam structures provide a distinctive feature to the church interior and one that is an authentic replica of the construction used in some English churches 600 years ago.

LIGHTING

In much earlier times interior lighting was strictly a utilitarian function, but it has gradually evolved aesthetically and now is one aspect of architectural design. The earliest picture of the lighting at St. Luke's, from about 1890, shows ten chandeliers. Each is suspended on a long pipe extending down from one of the wooden pendants of the hammer beams. Although the pendants were probably included in the architect's original design, they were not incorporated when the church was built. Eleven years later, in 1878, the minutes of the St. Luke's Guild reveal that "10 whole pendants, 12 halves, and

2 quarters" were made and installed at a cost of \$141. At the same time the Guild provided the ten chandeliers, each with four gas jets for illumination, at a cost of \$285. Lighting forty jets must have been a chore.

Records indicate the church was wired for electricity in 1901. In the 1908 picture shown in "Making 'a Joyful Noise,'" p. 41, the conversion of the chandeliers to electric lighting can be seen. This was a common practice of that time. Other clusters of lamps appear in and about the sanctuary. There is even what appears to be a pattern of lamps on a cross that is mounted on the wooden framework forming the windows that rise above the altar!

In a treasurer's report for one year during the 1890s, the cost of gas was about \$50 per year. A few years later, after installation of electric lights, the annual cost of electricity was about \$100.

The somewhat indistinct 1922 picture seems to show some type of hanging globe fixtures replacing the old chandeliers. The replacement was probably done in the 1911 renovation.

In a treasurer's report for one year during the 1890s, the cost of gas was about \$50 per year. A few years later, after installation of electric lights, the annual cost of electricity was about \$100.

As part of the eighty-fifth anniversary project in 1927, new fixtures were installed in the north hallway and corner vestibule and the two large light fixtures were custom-designed for the nave of the church. Each fixture in the nave had eight upward-facing lamps on an octagonal ring about four feet across and a downward-facing center light panel

for general illumination. The fixtures could be lowered by a winch in the attic for maintenance. Records indicate they were let out for bids and cost \$250 apiece.

In 1963 the light panels of the two large fixtures were removed and replaced by twenty-four fully recessed 500-watt down lights arranged in four rows along the ceiling. The fixtures were selected to conceal the lamps and be as unobtrusive as possible, yet provide a good, uniform light level. Similar lights were used in the sanctuary, plus others that are directed to highlight the altar and reredos. The entire project cost about \$4,500.

HEATING

When the first services were held in 1867 in the still-incomplete church, it lacked a central heating system. Stoves were used temporarily but were replaced within the first year with a hot air furnace. The only chimney seen in early photographs is at the front or northeast corner (it is still there) and must have served this furnace. Sometime later the taller present chimney at the northwest corner of the building was erected. This may have occurred along with improvements in the hot air system, perhaps a new and relocated furnace. At the time of the 1911 renovation the lower part of the chimney became enveloped by the building, and it now rises through one side of the sacristy.

A major change in the method of heating resulted from the installation of a steam boiler and radiators which is believed to have occurred at about the time of the 1911 renovation. Although this permitted the removal of the heating ducts, inexplicably two gratings were left in the floor ahead of the front pews. The only apparent explanation would have been the unavailability of the green and black tiles required to cover the openings. Many years later, about 1960, the gratings were finally removed when they became a hazard to spike heels, and were replaced with

The Story of the Pews

In about 1915, at the Rector's instigation, and apparently unknown to anyone else, the cross-shaped tops of the ends of the pews were cut off. The original uncut pews can be seen in several of the earlier pictures of the church interior, e.g., pp. 32, 59. The story of this highly controversial act has been passed down by word of mouth through several generations in some families. One outraged parishioner (possibly the Senior Warden?) anonymously expressed his feelings with a note penned on the back of a 1908 picture. The comment concluded: "A foolish mutilation of church furniture. Why do such things happen?"

plywood panels realistically painted to simulate the tile.

The new rectory north of the church (later the Parish House) had its own separate hot water heating system. Both systems used coal, the common fuel of the time.

In 1939 a new steam boiler was installed along with a stoker. This somewhat relieved the sexton of the continual attention required to tend the fire, but the son of a former sexton, Tinius Larsen, remembers the chore of filling the hopper from the coal bin, which was located some distance away.

At the time of the 1956 building program, the stoker was replaced with a conversion oil burner that provided for completely automatic operation of the boiler. The Parish House boiler then was eliminated and the system modernized with circulating pumps and connected through underground pipes to a heat exchanger on the steam boiler in the church.

In the 1970s, due to several periods of rapid escalation in oil prices by the Arab oil cartel, oil became much more costly than gas. There were dire predictions of oil prices going even higher. Consequently, in 1979, the oil burner was replaced with a gas conversion burner.

By 1991 the thirty-five-year-old

heat exchanger required major repairs or replacement. Instead, however, it was abandoned, and the Parish House was disconnected from the steam boiler system and supplied with a separate new high-efficiency gas-fired hot water boiler located in the Parish House basement. This installation permits the steam boiler to be shut down in mild weather during the week, with any limited heating requirements of the Parish House provided by its own boiler, thus contributing to increased efficiency. An early payback of the approximately \$6,000 cost of the new system is expected.

One other contribution to increased heating efficiency was the installation in 1982 of four ceiling fans to reduce the temperature variation from the floor to the high ceiling.

REDECORATION OF THE INTERIOR

When the church was first occupied, the interior was left unfinished. Although some painting may have been done in the next few years, the first reference to a fully decorated church establishes the year as 1878. The project included substantial amounts of stenciled borders and other patterns on the walls and in the sanctuary. The use of stenciled

decoration was discarded with the third painting in 1911, when a single color was used. The use of a single color continued for subsequent repainting until 1979. Records indicate the church has been repainted a total of eight times:

- In 1878 the first complete decoration was done for \$1,004. The bill was paid by the St. Luke's Guild.
- In 1902 for the sixtieth anniversary new stenciling patterns were applied. Painting and repair cost \$1,600.
- In 1911 the sanctuary was enlarged, windows over the altar were removed, and stenciling was eliminated.
- In 1927 for the eighty-fifth anniversary new reredos and wainscoting were installed. Painting cost \$1,750.
- In 1940 the painting was a gift of Mrs. A. J. Horlick, possibly in anticipation of the Centennial.
- The 1954 painting cost \$3,600.
- The 1963 dressing-up for the Diocesan Council meeting brought new recessed lights. Painting cost \$4,600.
- The 1979 painting cost \$29,600 and recreated some of the church's original splendor. In addition to the main color a number of harmonizing colors or tints were used for the ceiling and the sanctuary walls and for borders that framed the windows and arches. Gold striping and accents further point up this decor. After fourteen years the 1979 redecoration still is in excellent condition, with no imminent need for repainting. The scaffolding required in the church is always a significant part of the painting cost. In the 1979 painting, in contrast to some previous cases, the scaffolding supports were arranged so that services could still be held normally. †