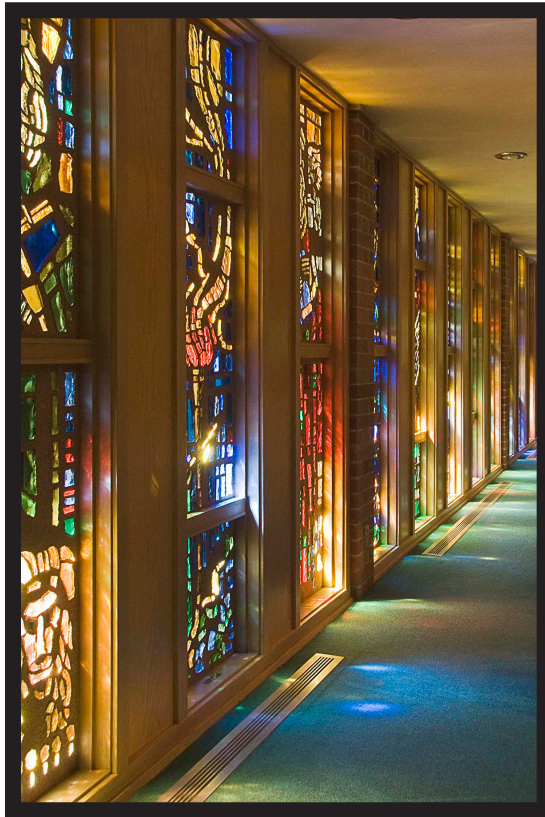


The Gabriel Loire Windows

Church of the Good Samaritan

Corvallis, Oregon



A self-guided tour
Come see us from the inside.

The Sanctuary Windows' Design Theme

*“The Revelation of Truth from God
through Human Personality”*

Gabriel Loire (1904 - 1996)

Gabriel Loire, renowned artist of Chartres, France, designed our remarkable windows at a time in his career when his reputation had already brought him international distinction. Among those creations of the 1960s which established his artistic credentials are the windows of the new Kaiser Wilhelm Memorial Church in the center of Berlin, and Notre-Dame-du-Cierge, France. For the rest of the century demand for his art increased. It eventually led to his invitation to design The Canticle of the Sun rose window for San Francisco's Grace Episcopal Cathedral and the famed Prisoners of Conscience windows in Salisbury Cathedral, England. By the time of his death in 1996, Loire's brilliant works graced more than 800 religious and public buildings around the globe. So, how did it happen that an artist of such stature would accept the call to a small parish like ours in distant, western Oregon?

The story of our quest for windows began in 1961, when the new Church of the Good Samaritan was dedicated. At that time there was little money left for any windows at all, resulting in the "temporary" installation of green plastic panes, and it was eight long years (1969) before our congregation and our priest, The Reverend Charles S. Neville, rector 1943 - 1981, would finally be able to see the plastic replaced in chapel and sanctuary by none other than Gabriel Loire.

Father Neville was a priest beloved by his parishioners and noted for his charm and persuasiveness. His decision that the new church would have windows of exceptional artistic and spiritual quality would not be denied. He first corresponded with a number of American artists about window designs, but in 1964 he contacted Loire's studio through Alois Moser, Loire's agent for the West Coast. Their correspondence over the next three years produced a theme, architectural plans, modifications and financing proposals. But a final decision was not made until Father Neville was able to view existing samples of the artist's work in Portland in 1967. It was then that he knew his search had ended.

An interesting angle on the rector's quest comes to light when one asks how he had become aware of Gabriel Loire in the first place. It could possibly have been through the advice of one of our active parishioners, Gordon W. Gilkey, an artist and Dean of the OSU College of Liberal Arts. Gilkey's work during and after World War II spearheading the War Department's "Art Recovery Team" (Special Staff for Art Projects, European Theatre) put him in the center of art, artists and art restoration throughout Europe. During that same period, Loire himself was deeply involved in restoration of war-damaged churches. While Gilkey and other artists in the military scoured the continent retrieving and restoring to their rightful owners thousands of art treasures that had been looted by the Nazis, Loire's reputation as an artist was being established. Both

names, Gilkey and Loire, were associated with restoration, and it was likely they had known of each other.

Loire had expanded his market to the U.S. in 1950 after establishing his own company, Loire Imports, Inc. Concurrently, Gilkey was helping European artists to gain work in the U.S., even helping some to immigrate. These overlapping experiences give reason to assume that Gilkey may also have been able to influence the decision by Loire's studio to accept the call of our small church, which might have difficulty raising sufficient funds for such an expensive venture. We were proceeding only on Father Neville's faith that we could do it, and according to his correspondence, we were asking Loire's studio to accept otherwise unacceptable terms of payment. But his studio agreed to our terms.

Having signed the contract for a total of 57 windows (chapel and sanctuary) at a cost of \$22,086.00 plus \$3,000.00 for installation, Father Neville unleashed his mythic qualities of charm, energy and persuasion to gain financial support from parishioners as well as members of the Corvallis community. They responded generously. Through these parties, and with special contributions made by parish physicians and surgeons, Father Neville's dream was fulfilled.

Loire's Career

Gabriel Loire's career in glass art began in France following his graduation from the Catholic University of Angers in 1924, and completion of his military service in 1926. His artistic spirit, however, was forged at an early age by his devoted parents, who taught him a love of art and particularly a "love of drawing." His desire for a career in art grew during childhood and into university, where he took art classes – but only as an adjunct to a degree in commerce. (Loire's father felt strongly that a practical degree should come first.) His parents also instilled in him their profound Roman Catholic faith. Their trust lay, according to his father, in "a Providence always present." The family's worship in ancient French churches provided fertile ground for the growth of his passion for Christian art, stained glass in particular. The destruction wrought upon those churches by World War I distressed him so deeply that he chose to write his final college thesis on the topic of stained glass, concluding with an emotional plea for its restoration.

In 1926, the aspiring 22-year-old visited the medieval Cathedral of Chartres, whose magnificent stained glass represents to many art historians the "finest moment of artistic expression" of the Middle Ages. The resplendent colors and figures overwhelmed him. Canon Yves Delaporte, a scholar and author of several books on the church's history and art, spent the day guiding Loire through its treasures, and counseling him on his career. On that day Loire encountered the enduring touchstone for his art: The Tree of Jesse window (12th century) with its "powerful Chartres-blue glass." He would carry it "always before [his] eyes," and his windows would forever reflect his devotion to the medieval concept of using the infinite shades

of blue as “the light in windows.” On that same day, Loire gained a position working in stained glass art at the Chartres studio of master glazier Charles Lorin. He moved to a spot within a mile of the cathedral, and he lived and worked in the environs of Chartres until his death.

In 1946, after 20 years in diverse fields of art, primarily glass, painting and mosaics, but also in writing and illustrating children’s books, Loire was able to establish his own, independent glass studio. He referred to this as “the most important year of my career.” He was able at last to enjoy creative freedom, the dream of all artists. However, for the second time in his life, he faced the tragic irony of an enormous demand for his art, caused by the devastation of war: World War II (1938 -1945) had compounded the damage wrought by World War I (1914 -1918).

In his new studio Loire immediately began experimenting with a method of producing stained glass windows developed in the 1920s called dalle de verre (“slab of glass”). This time-saving method allowed artists to set chunks of colored, faceted glass into concrete, as opposed to the traditional medieval method of hand-setting delicate (about 0.062 inches thick), mouth-blown pieces of colored glass into lead. He developed the “use of the concrete itself to suggest outlines and features” within a design, molding it to create negative space around the glass fragments. This intensified the outline of a figure, while the off-white color and opacity of the concrete heightened the brilliance of the glass. It was in the refinement of this process that Loire made his most important contribution to dalle de verre.

In the years to come, this passionate, visionary artist became notable for inspired works in dalle de verre, often of contemporary design, with luminous colors dominated by the many shades of blue, the color he considered “the light in windows.” His commercial training enabled him to build a large business model which dealt successfully with clients, offering a reasonable production period for fine art. The immense devastation of World War II, along with a post-war boom period of church construction in the United States, opened the doors of opportunity for a man whose artistic talent, passion and drive would take his work to all six continents.

The Process

The procedure for creating windows for the chapel and sanctuary of our church was the same as in all of Loire’s productions. It began with our church committee’s selection of a theme for the windows. The chapel windows were commissioned first, in 1966, and the theme chosen was “The Ministry of Healing,” relating to our special connection with Good Samaritan Hospital at that time. The story of these windows, their commissioning and design, is told in the second section of this booklet.

Two years later, in 1968, the committee for the sanctuary windows chose for its theme “The Revelation of Truth from God through Human Personality.” This theme reflected our close relationship with Oregon State University, as many church members were part of its staff,

and the quest for truth through education is a mainstay of the Episcopal emphasis on reason as an essential element of our faith. It was a much larger project, as there were 49 windows in the sanctuary as opposed to the eight chapel windows. Choosing so many biblical and secular personalities from history proved daunting. Loire suggested that the number of personalities (figures) be reduced, and that each figure window be followed by an abstract window with symbolic images of that person's life and faith. He felt, and the committee agreed, that abstracts would have the effect of enhancing the viewer's perceptions, "suggesting, not imposing" ideas.

At this point, the artist submitted to the committee his water-colored sketches for each of the windows. After approval, they were returned to his studio in Chartres for use in the next step, in which Loire drew a full-scale, black and white blueprint, or "cartoon," for each window. These contained detailed instructions for Loire's highly skilled craftsmen regarding the shape, size and color of each glass piece (dalle), as well as careful delineation of their placement within the concrete. Color selection was crucial, as his studio carried more than 300 colors of sheet glass, in mass, and every degree of density and tone of color had to be matched exactly to the artist's original sketch. After the completion of a cartoon, Loire then traced it onto thick, yellow paper from which templates for the glass pieces were cut. His craftsmen worked with rigorous precision as they used the templates to mold, chip and facet each dalle from the 1.0 inch thick mass of sheet glass, then set it in concrete or epoxy resin, following Loire's cartoon design.

How to View the Windows

Photographs and explanations for all figure and abstract windows in the sanctuary are shown in the first section of this booklet. The windows begin on the north side with the figure of Abraham compelled by God to sacrifice his own son. Moving from left to right, they end on the opposite side (south), with an abstract titled "The Modern World" which reminds us that God's revelation of truth will continue. At the bottom of this window, one sees the signature of the artist: "Gabriel Loire, Chartres, France 1969."

We, in the Church of the Good Samaritan, are deeply grateful for the beauty which surrounds us at each and every service. We are indebted to the foresight of Father Neville and to the efforts and generosity of all those in our church and community who have provided us with windows of such spiritual worth and artistic presence.

And, we are blessed by the artistry of Gabriel Loire....



Gabriel Loire in his studio
Photo courtesy Loire Studios, Chartres, France

Gabriel Loire Quotations

The information and quotations are taken from the book about Loire found in our library:

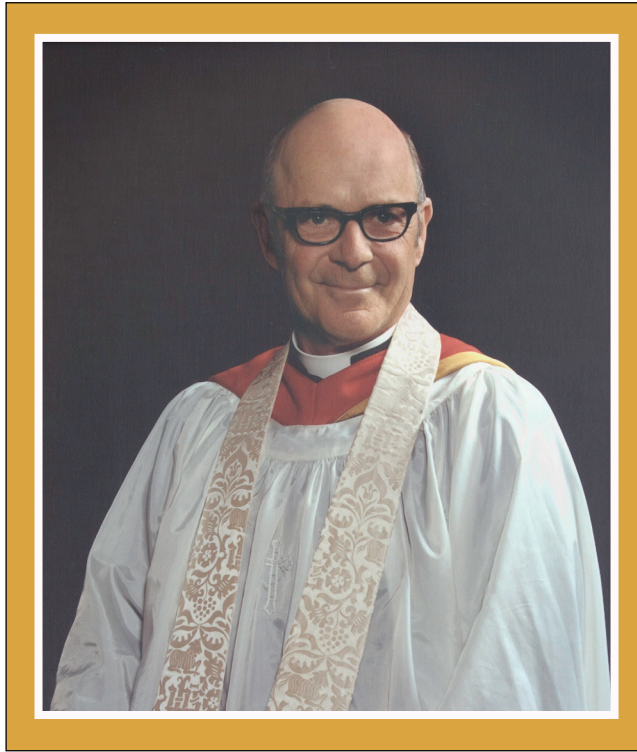
Gabriel Loire

Les Vitraux/Stained Glass

by Charles W. Pratt and Joan C. Pratt

“All my life I have said yes, and that has led me to extraordinary things.”

“If I were not a believer I wonder if I would have done what I have done...Faith for me is the source of trust in a Providence always present...I inherited this faith and trust from my parents, and I have made them mine. Which does not prevent periods of doubt and incertitude.”



Rev. Charles S. Neville rector 1943 to 1981

The Rev. Charles S. Neville was rector of The Church of the Good Samaritan in 1961, when we moved from our small 129-year-old wooden frame church downtown to our current, more contemporary place of worship. Having arrived in Corvallis in 1943 as our rector and as chaplain at Camp Adair, Fr. Neville served Good Samaritan for 37 years, until his retirement in 1981.

Today we enjoy the results of Fr. Neville's successful ministry in our beautiful sanctuary, where the stained glass windows of Gabriel Loire touch and inspire us. "Charlie," as he was affectionately called, respected the idea that the surrounding beauty and color of fine religious glass art was an extremely important part of the traditional Christian experience. He was the determined force behind the construction of the new church, and provided the perseverance for the 8-year-long process of finding the right stained glass artist, then funding, contracting, and installation of the finest windows possible.

Episcopal Church of the Good Samaritan

Sanctuary Windows

Dedicated in 1969



A welcoming glow from Good Samaritan Church onto Harrison Blvd.
Come see us from the inside.

The windows inside the nave begin with Abraham and end in the Modern World. There are forty-nine windows beginning with number 1 on your left as you look toward the altar and ending with number 49 in the southwest corner.

Artistic elements of Loire's windows

General

– Our booklet explains symbolic meanings of various colors and images throughout the windows. Learning to recognize them enhances the viewer's understanding of the stories and makes it possible to look at their lessons from a different perspective.

– In many windows, line and color flow from one window into another, giving dimension to the design and creating meaningful connections between subjects. An example of this is found in the chapel, where three aspects of healing are depicted in three windows, all connected by a continuous curved line.

– Loire intensified color in the windows by varying the size, thickness, and faceting of each piece of glass (*dalle de verre*), and by contrasting the translucent colored glass with the off-white, opaque grout of cement mixed with resin.

– Loire's skill in portraiture is notable in his representation of Archbishop William Temple (south side of the nave, window No. 48). By texturing or sculpting the glass and varying its thickness, a sensitive likeness of the archbishop is achieved.

Specific to the Chapel

– In *The Good Samaritan*, the agony on the face of the wounded Jew is heart-rending, and his helplessness palpable as his body slumps against the Good Samaritan.

– As the human instrument for healing, hands are used in a distinctive manner in the chapel windows, as well as in the kneelers. Note the impact of "negative shape" provided by the concrete surrounding the fragments of glass in each hand. Look carefully to discover how the hands depicted in each kneeler differ in one aspect.

The Patriarchs

Starting from the north aisle at the back of the church the first two windows depict Abraham. The artist has selected the climax in the story of Abraham after he had been led by God from Ur of Chaldea. Abraham was instructed to sacrifice his son Isaac. Then God provided his own sacrifice in place of Isaac. The hand of God reaches down in the abstract to stop the sacrificial knife in the hand of Abraham.



1. Abraham

In Memory of Aubrey H. and Faye Bond
Donors:
Mr. and Mrs. Bruce Starker



2. Sacrifice of Isaac

In Memory of Nelson E. Anderson, Donald Nelson,
Elizabeth Cisar, and Robert Montgomery
Donors:
Mrs. Donald Nelson, Family and Friends,
Mrs. Robert Montgomery, Family and Friends

The Judges

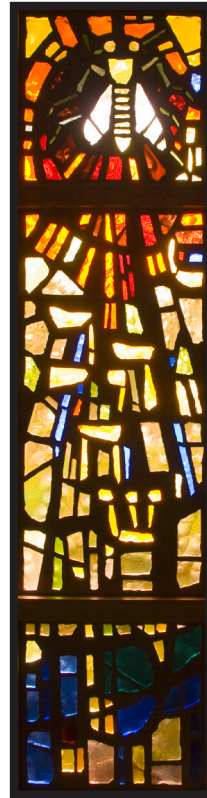
From the period of the Judges, we picked Deborah, who, apart from the person of Ruth, was one of the few women used by God for great purposes in the political life of the Chosen People. The Song of Deborah in the Book of Judges is depicted by the artist through the harp.

In the next window, the symbol reminds us that the name Deborah means “bee” in Hebrew. The Hebrew characters of Deborah’s name are also incorporated in this window.



3. Deborah

In Memory of Kate W. Jameson
Donors:
Family and Friends

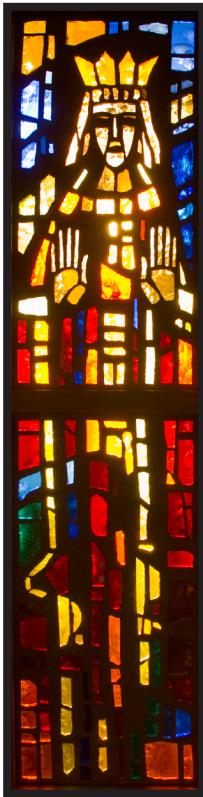


4. Attributes of Deborah

In Appreciation of Mr. and Mrs. W. J. Miller
and The Rev. and Mrs. M. R. Gallaher
Donors:
Mr. and Mrs. M.C. Gallaher

The Kings

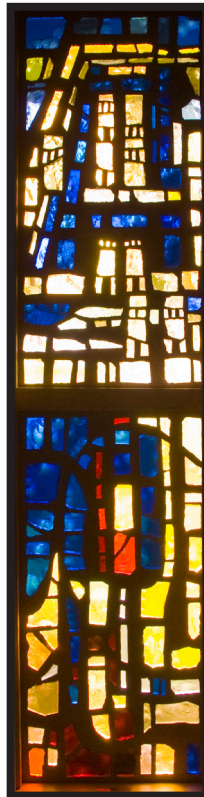
We move from the period of the Judges to the period of the Kings. We selected the wise Solomon. His window is accompanied by two abstracts. First, there is his major work, the building of Solomon's Temple. Then the artist put in a second abstract, the Golden Calf, which since Aaron's time had stood for idolatry. Solomon and later kings built temples to Baal to keep their wives happy, "thus leading Israel to sin."



5. Solomon

In Memory of Idwal R.
and Marjorie E. Jones

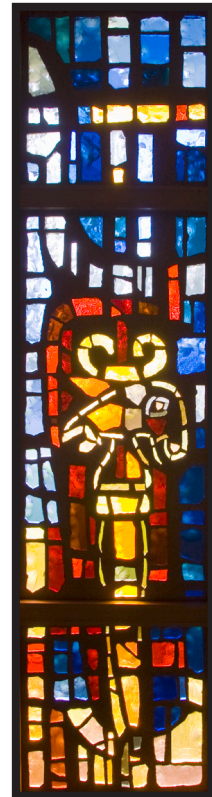
Donors:
The Jones Family



6. Temple of Jerusalem

In Memory of Idwal R.
and Marjorie E. Jones

Donors:
The Jones Family



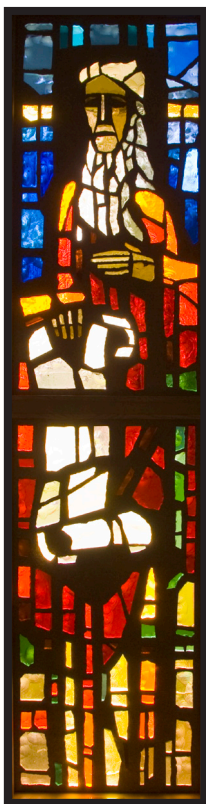
7. Golden Calf

In Memory of Idwal R.
and Marjorie E. Jones

Donors:
The Jones Family

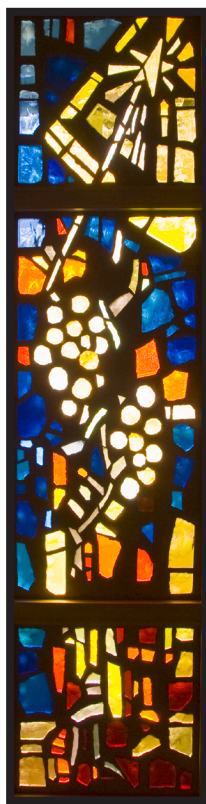
The Prophets

We selected two prophets from the period of the 8th century BC, Hosea and Isaiah. Window number 8 is in warm colors of red for the prophet of love, Hosea. Window number 9 is an Abstract depicting the Song of the Vineyard, one of the famous pages from the Book of Isaiah. Finally, there is the great prophet himself. Isaiah said in the Song of the Vineyard that Israel was a vineyard planted by God, cultivated by God and given every chance to bear fruit, but it brought forth bitter fruit. Isaiah predicted the suffering servant who would come to lead the Chosen People back to the heritage of God.



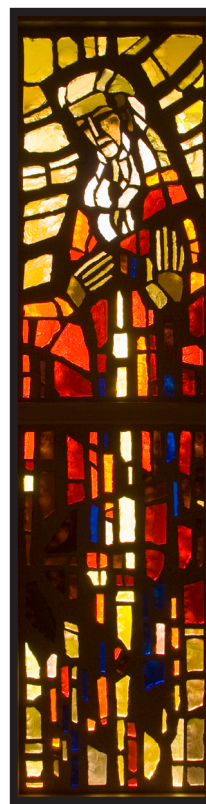
8. Hosea

In Memory of Idwal R. and
Marjorie E. Jones
Donors:
The Jones Family



9. Song of the Vineyard

In Memory of Idwal R. and
Marjorie E. Jones
Donors:
The Jones Family

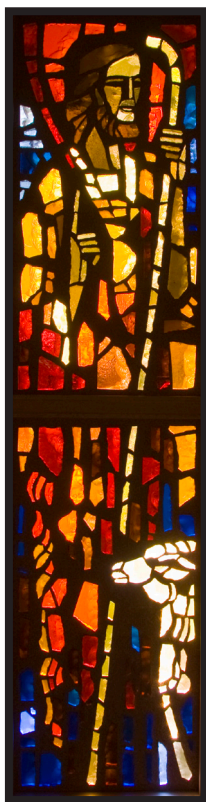


10. Isaiah

In Memory of Idwal R. and
Marjorie E. Jones
Donors:
The Jones Family

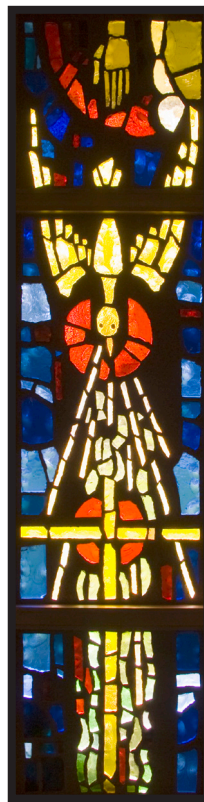
Preparation for the Incarnation and Trinity

The window depicting John the Baptist surprises us, for the warm colors in it are far from the austerity of this figure from the Scripture. The ram and the shepherd's crook depict the shepherd and the sheep. John was such an austere man that we have a hard time thinking of him as a shepherd. This beautiful window must have a special meaning for the artist. The abstract is the Trinity, depicted by the hand of God, the Dove for the Holy Spirit, and the triumphant Cross for Christ.



11. St. John the Baptist

In memory of Idwal R. and
Marjorie E. Jones
Donors:
The Jones Family



12. Trinity

In memory of Idwal R. and
Marjorie E. Jones
Donors:
The Jones Family

The Virgin Mary

This beautiful window is dedicated to the Blessed Virgin, with its glorious blue for Mary and warm red for Christ. These are the traditional icon colors for humanity and divinity. Two of the French titles for the Virgin supply the theme for the abstracts in windows 14 and 15. Mary is referred to metaphorically as the Tower of Ivory and the House of Gold. The fleur-de-lis is also one of her many symbols, and shows the French cultural influence upon our windows.



13. Virgin Mary

In Memory of Clarence William
and Rosanna Nealt Wagy

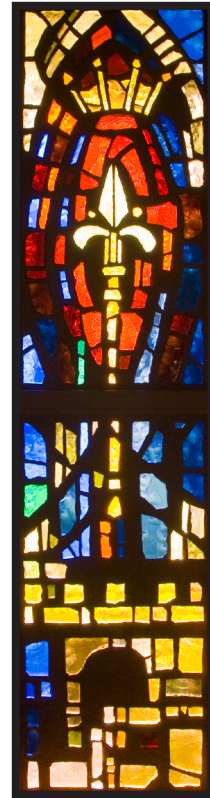
Donors:
The Charles Fox Family



14. Tower of Ivory

In Appreciation of Scott,
Cynthia and Kevin Bates

Donors:
Mr. and Mrs. Benjamin P. Bates



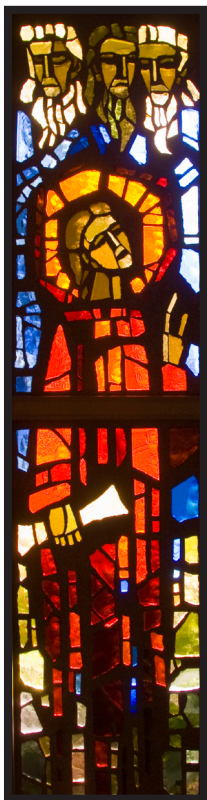
15. House of Gold

In Memory of
Mr. and Mrs. William Snook and
Drs. James and Edith Peltier

Donors:
Dr. and Mrs. William E. Snook

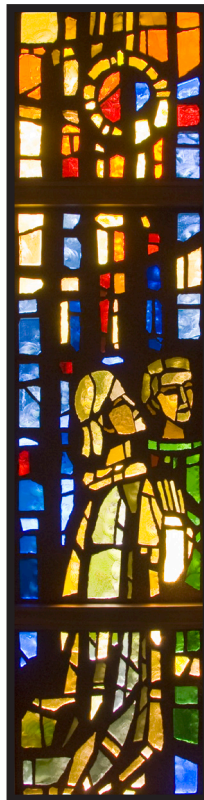
The Ministry of Jesus

We move to the youthful Christ in Window 16: Christ in the Temple talking to the doctors, hearing them and asking them questions. Windows 17 and 18 are welded together, as they both depict Christ's love for the children in his ministry. They are titled "Let the Little Children Come Unto Me". In Scripture, Christ adds, "For it is to such as these that the kingdom of God belongs."



16. Christ in the Temple

In Memory of Leila Hay
Donor:
Cecile Smith



17. - 18. Let the Little Children Come Unto Me

In Appreciation of Marjorie and Paul Woodland
and Mark Gilley
Donors:
The Jones Family

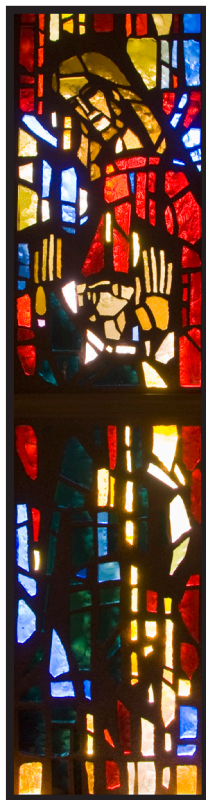
The Ministry of Jesus

The next two windows, 19 and 20, depict Christ healing the sick. Our chapel is devoted entirely to the ministry of healing as it relates to the namesake of our church, The Good Samaritan. But these windows recall Christ's particular ministry of healing: healing of body, soul, spirit, "the brokenhearted," wounds, even of "the nations." The final window reminds us how vital Christ considered his ministry of teaching: "You call me teacher and Lord; and you are right, for so I am." (John 13:13)



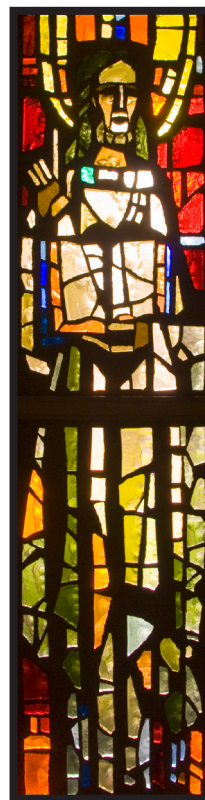
19. Christ Healing the Sick

In Memory of Professor and
Mrs. Knute Ovregard
Donors:
Dr. and Mrs. A. Ovregard



20. Christ Healing the Sick

In Memory of Professor and
Mrs. Knute Ovregard
Donors:
Dr. and Mrs. A. Ovregard



21. Christ Teaching

In Memory of
Dr. and Mrs. Harry Fincke
Donor:
Margaret Fincke

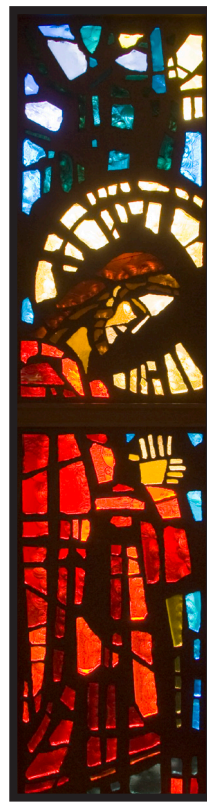
The Passion

In Window 22, the artist draws on a theme from the Old Testament prophet Jeremiah (1:13), “boiling oil,” to depict the ordeal in abstract that Christ was to face in Gethsemane. This dramatic aspect of Holy Week, Christ’s divinity in conflict with his humanity, is shown in the traditional Passion Red of Holy Week and blue, a symbol of humanity.



22. Boiling Oil

In Appreciation by Mr. and Mrs. Rex
Smith, Elizabeth Yearick, Mr. and
Mrs. James W. Sherburne

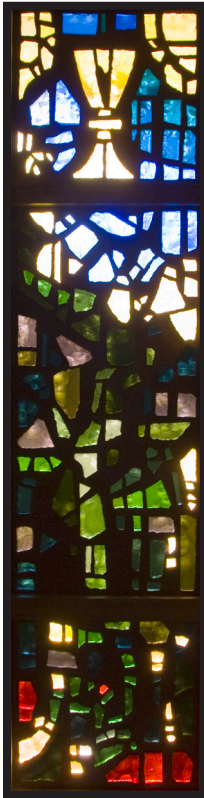


23. Christ in Gethsemane

In Memory of Elizabeth Gambee
Donors:
The Gallagher Family

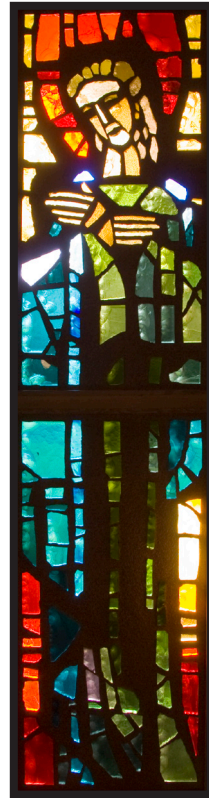
The Beloved Disciples

We take leave of the ministry of our Lord to be reminded of the beloved disciple, St. John. St. John was the only disciple to die a natural death, the only one who stayed to stand at the foot of the Cross. Tradition says he leaned upon the breast of our Lord at the Last Supper. Scripture says that he was commissioned from the Cross to take care of Mary the Mother. The artist selects for the abstract the poisoned chalice which tradition says was offered by the enemies of the Church in an endeavor to end the life of the Bishop of Ephesus. John himself is depicted in subdued tones, with the warm red surrounding his head.



24. Abstract of St. John the Disciple

In Appreciation of Mrs. John H. Gallagher Sr.
Donors:
Mr. and Mrs. John H. Gallagher Jr.



25. St. John the Disciple

In Appreciation of John H. Gallagher Sr.
Donor:
Mrs. John H. Gallagher Sr.

The Baptistry

The final two windows on the north side of the Church contain symbols of Holy Baptism. The dove tells of the presence of the Holy Spirit, water signifies cleansing of sin, and the candles remind us of the light of faith that dwells within us, given by Christ, the Light of the World. The fish was an ancient secret symbol of Christianity. Because the earliest writings about Jesus were recorded in Greek, during the period of persecutions the word for fish in Greek was transformed into an acrostic meaning “Jesus Christ, God’s Son, Savior,” which was unrecognizable by most enemies of Christianity.



26. Baptism Symbols

In Memory of Idwal R. and
Marjorie E. Jones
Donors:
The Jones Family



27. Baptism Symbols

In Memory of Idwal R. and
Marjorie E. Jones
Donors:
The Jones Family

The Cross

Although windows 28 and 29 were designed by the artist to be seen from the exterior of the church, their location had to be changed due to the size of support beams in the new structure. The two windows, the Crucifixion and Christ the King, located on the north and south sides of the altar, beautify the sanctuary with the changing seasons' light filtering through them. Thus, those who have come to worship are invited to reflect on the meaning of Holy Week, as they view the Cross, both as the offering and glorification of Jesus.

28. The Crucifixion

In Memory of John Gilbert Hutchens

Donors:

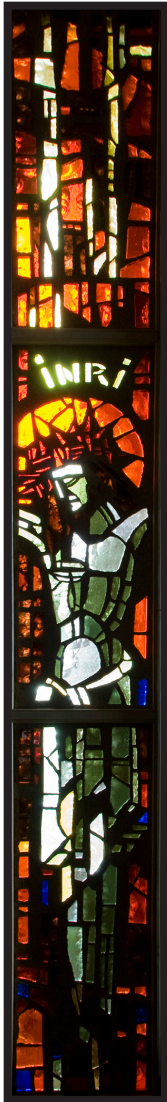
Mr. and Mrs. Claude Hutchens

29. Christ the King

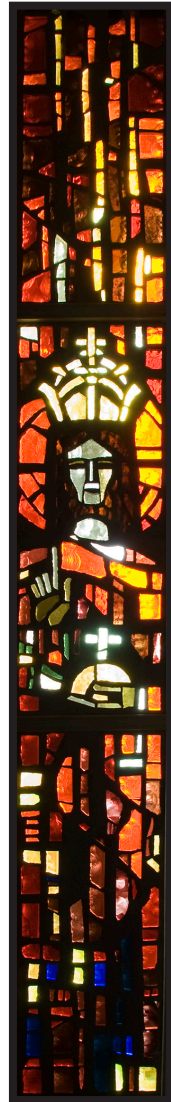
In Memory of Captain Donald Bryce Hutchens

Donors:

Mr. and Mrs. Claude Hutchens



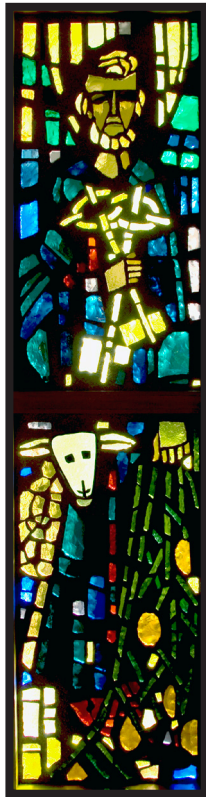
28. The Crucifixion



29. Christ the King

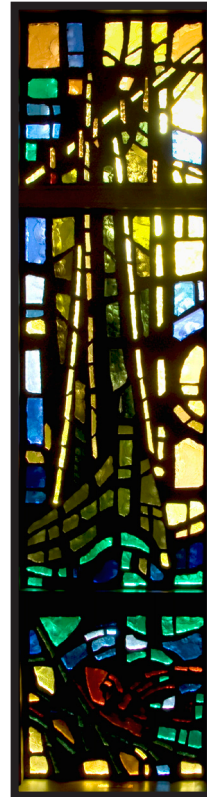
The Apostolic Witnesses

In this fine representation by the artist, Peter is rightfully drawn as a man of great strength: As the first spokesman for the Church, Peter holds the Keys to the Kingdom on behalf of the Church; the sheep's head is a reminder of Peter's healing by the risen Christ with the admonition, "Feed my sheep"; and he was charged with forming the Church (the Act of Salvation). The Boat depicts Peter's first calling as a fisherman, and it also recalls the times when Jesus, and later the risen Christ, came to Peter on water.



30. Saint Peter

In Memory of Lilian Tabke
Donors:
Family and Friends

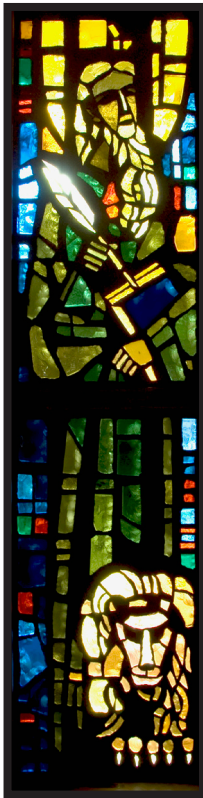


31. The Boat

In Memory of Elizabeth Hout
Donors:
The Hout Family

The Apostolic Witnesses (Continued)

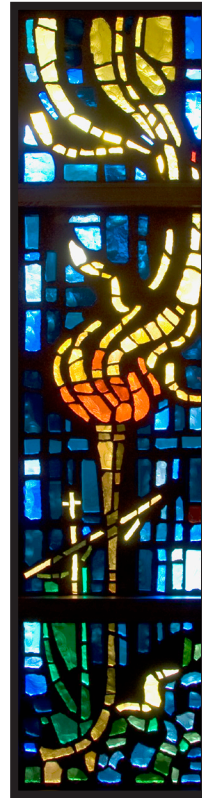
St. Mark the Evangelist is the subject of the next window. The head of the lion is the ancient symbol of St. Mark, who, once weak and unstable, was by God's grace made strong. His gospel provides the earliest written record of Jesus' life, indicated by the quill in his hand. The abstract is the Torch of Knowledge burning in the world.



32. St. Mark the Evangelist

In Appreciation of Dr. and Mrs. Roger D. Reid
and Mr. and Mrs. Russell Zimmerman

Donors:
Mr. and Mrs. Barry Reid



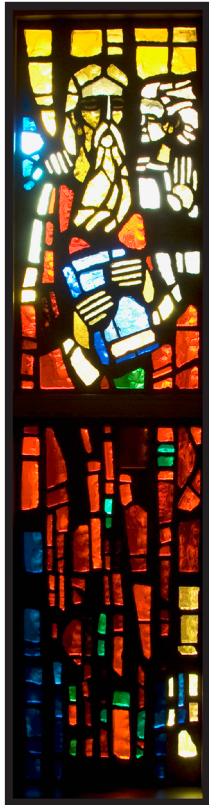
33. Abstract of St. Mark

In Memory of Margaret Snell

Donors:
Mrs. Nona Snell

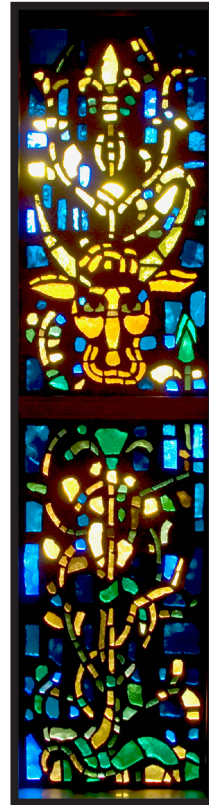
The Apostolic Witnesses (Continued)

We come to St. Matthew, a despised tax collector called to discipleship by Jesus. The head of the child is possibly the angelic “messenger from God” meaning of his gospel. The abstract dramatizes the ox, long a symbol of St. Matthew as well as St. Luke, “patiently bearing the yoke”.



34. St. Matthew the Evangelist

In Appreciation by
Mr. and Mrs. John R. Thompson

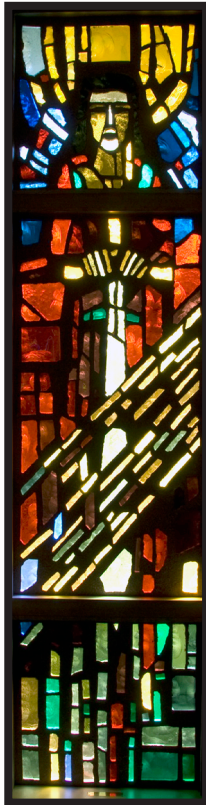


35. St. Matthew the Evangelist

In Appreciation by
Mr. and Mrs. John R. Thompson

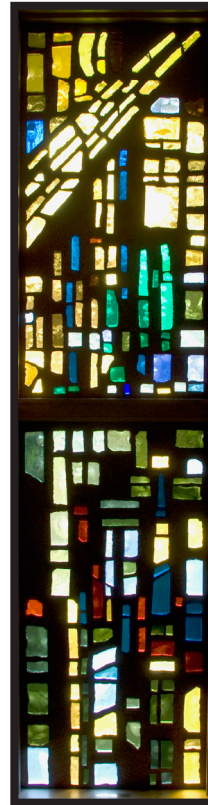
The Apostolic Witnesses (Continued)

We come to St. Paul. Here the artist pictures in two windows the drama of St. Paul's conversion on the Road to Damascus. They are tied together in unity of meaning, his conversion having turned him from vigorous persecutor of Christianity to its most ardent teacher and evangelist.



36. St. Paul

In Memory of Daniel Byrd Miller
Donor:
Mrs. Dan Miller

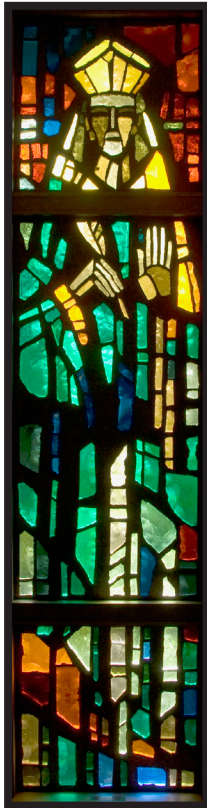


37. Road to Damascus

In Memory of Della M. Hart
Donor:
Mrs. Dan Miller

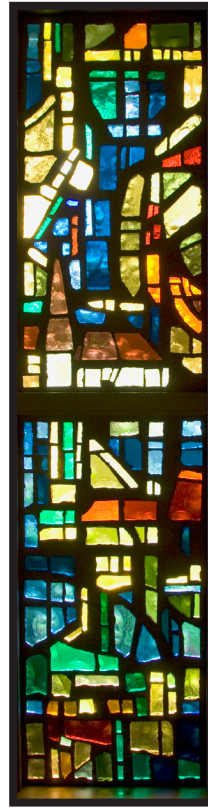
Theological Witnesses

St. Augustine, one of the Latin Fathers of the early Christian Church, writer and rhetorician is the subject of the next two windows. The mitre on his head reminds us of his conversion and consecration as Bishop of Hippo in North Africa (396 AD). The feather in his hand speaks of his deeply spiritual writings including his “Confessions” and many expositions in defence of the Christian faith. A tiny church in the abstract makes one think of the several established religious orders that bear his name.



38. St. Augustine, Writer, Bishop

In Memory of Mr. and Mrs. John Hancock
Donor:
Mrs. Grace Strahan



39. Founder of the Order

In Appreciation by
Dean and Mrs. Gordon W. Gilkey

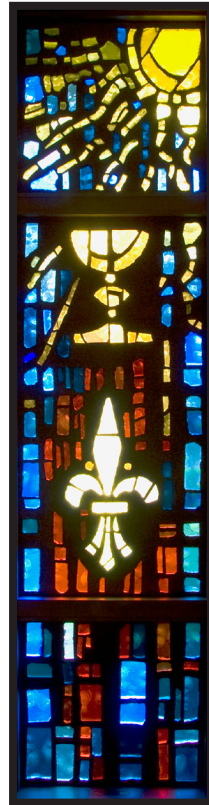
Theological Witnesses (Continued)

Thomas Aquinas, one of two Christians to work out a systematic theology, is depicted in the next two windows. He holds in his hand a volume reminding us of his epic “Summa Theologica.” The monstrance (consecrated receptacle) on his heart reminds us of his devotion to the Blessed Sacrament. The abstract that goes with Aquinas shows the Light of the World, the Holy Chalice and the fleur-de-lis, one of the many symbols of the Virgin Mary. Once again, this brings a breath of French culture into our sanctuary.



40. Thomas Aquinas

In Appreciation by
Mr. and Mrs. James Harman

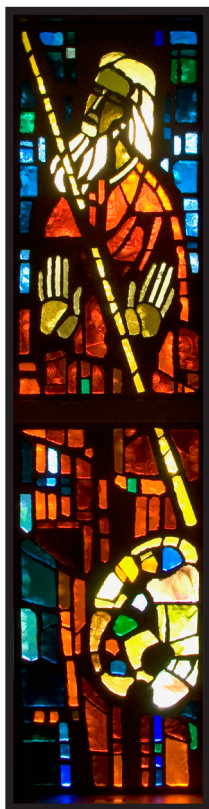


41. Abstract of Thomas Aquinas

In Appreciation by
Mr. and Mrs. Thomas Burke Hayes

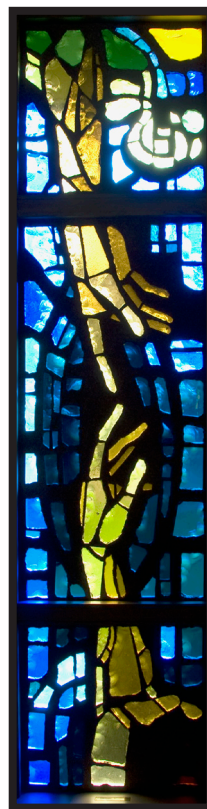
Artistic Witnesses

“Genius as divine inspiration” is exemplified in Michelangelo as an artistic witness to Christianity through painting, sculpture and architecture. We instantly recognize his painting of “The Creation of Adam” from the Sistine Chapel ceiling, in which the hand of God reaches down to create Man. But Michelangelo was more sculptor than painter; to him, sculpture was analogous to liberating the soul from its earthly prison, the body. In architecture, the legacy of his innovations created while designing and building monumental structures such as St. Peter’s Basilica, Rome, left imprints in engineering practices that were indispensable until the 20th century.



42. Michelangelo

In Memory of Glenn and John Mudd
Donor:
Mrs. Ethel Mudd and Friends



43. Abstract of Michelangelo

In Appreciation of Joanne, Jack, Jane and
Jay Gallagher.
Donor:
Mr. and Mrs. John H. Gallagher Jr.

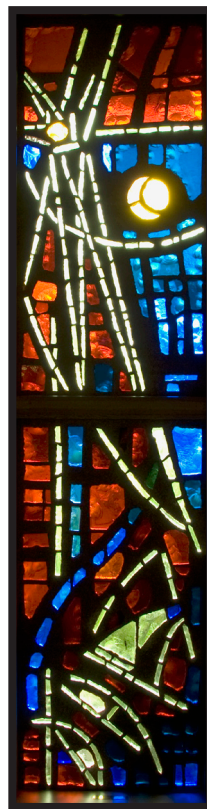
Artistic Witnesses (Continued)

We turn to Leonardo da Vinci, genius and incomparable Renaissance master of both arts and sciences. He represents a vital artistic witness to Christianity through painting such as “The Last Supper”. His investigations and inventions in diverse fields of science, mathematics and engineering continue to affect our knowledge in today’s world. The abstract refers to his study of astronomy, and his prophetic vision that one day we would reach the moon.



44. Leonardo da Vinci

In Appreciation of our Parrents
Donors:
Mr. and Mrs. John H. Gallagher Jr.

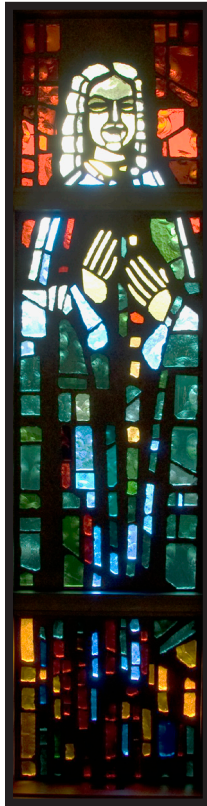


45. Abstract of Leonardo da Vinci

In Memory of Mr. and Mrs. David H.
and Lillie Ann Simpson
Donor:
D. G. Simpson

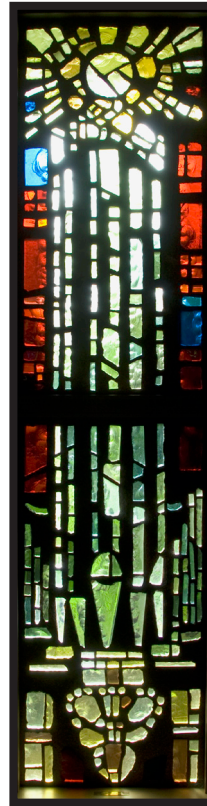
Artistic Witnesses (Continued)

The music of Johann Sebastian Bach reflected his profound faith, and his belief that his purpose in life was to compose music to glorify and praise God. Bach's devotion was often expressed on his scores by the inclusion of "J.J." (Jesu, juva [Jesus, help!]) at the beginning of the work and "S.D.G." (Soli Deo Gloria [To God alone be glory!]) at the end. The abstract depicts a pipe organ with amazing detail such as the scale of the pipes and their mouths, through which the sound is produced. Beneath the pipes is a stylized representation of the many monikers that Bach placed on the pages of his compositions. The number three, representing the Holy Trinity, is abundant in these emblems.



46. J. S. Bach

In Memory of Mr. and Mrs. Henry Clarence Oldfield
Donors:
Mr. and Mrs. James Oldfield



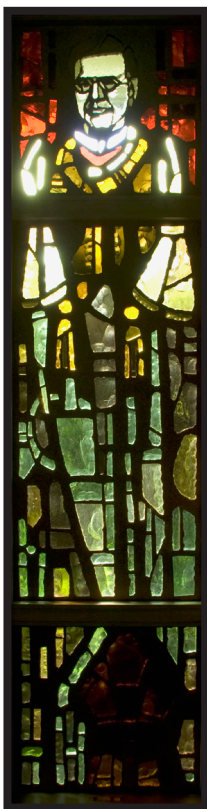
47. Abstract of J. S. Bach

In Memory of Mary Francis Allen
Donors:
John and Arthur Allen

Contemporary Witnesses

The final two windows are dedicated to Archbishop William Temple. Archbishop Temple was the titular leader of the Anglican Communion in the Second World War. In his book, *Nature, Man and God*, he gave the theological and philosophical rationale for the social revolution in England that followed the war. The face depicted was sent to the artist from promotional material of our own William Temple House in Portland.

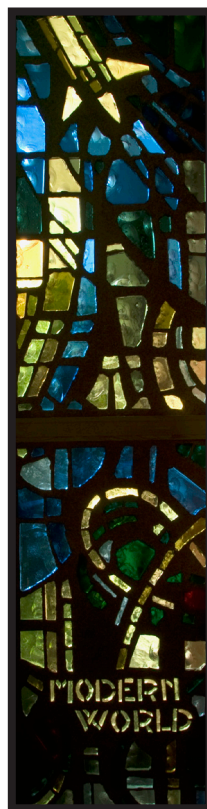
The last window in the nave reminds us that God's revelation of truth has not ended, but will continue in the modern world. At the bottom of this window, in a tiny piece of the glass, one sees the signature of the artist: "Gabriel Loire, Chartres, France, 1969."



48. Archbishop William Temple

In Memory of Mr. and Mrs Brian Duce
and Hilda Duce

Donors:
The Duce Family and Friends



49. Modern World

In Memory of Mary Francis Allen

Donor:
John and Arthur Allen



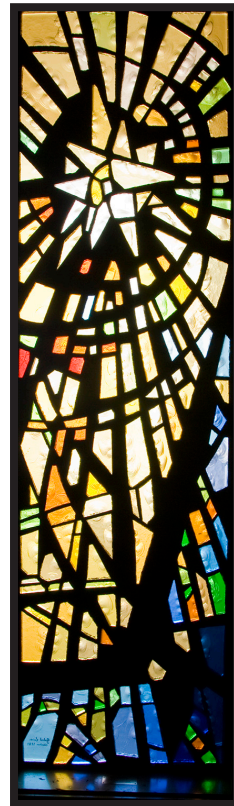
The Entry Windows

These two windows, added in January 1990, represent the ultimate assertion concerning the intertwining of humanity and divinity: that death does indeed lead to Life, Eternal Life in the Light which is Christ. The star in the north window speaks to the themes of creation and incarnation. The south window's depiction of a phoenix speaks of resurrection and the small cross reminds us that death leads to life. The two windows present the unified theme of the doors of the Church as the gateway to Eternal Life.



Resurrection

In Memory of Kathryn Lois Ringo
Donor:
The Ringo Family



Incarnation

In Memory of Kathryn Lois Ringo
Donor:
The Ringo Family

Chapel Windows' Design Theme
“The Ministry of Healing”

The Chapel Windows

Dedicated in 1967

A dedication to the Ministry of Healing

In 1948, the members of the Church of the Good Samaritan responded to the needs of their community by leading an effort to save the nearly bankrupt Corvallis General Hospital. Thus began a 60-year relationship focused on our call to offer compassion and healing to our neighbors. The initial result of this effort was the emergence of Good Samaritan Hospital as a facility founded on the principle that no one in need would be turned away. Later, the hospital became part of Samaritan Health Services, still guided by the principles of compassion in healing: “Building Healthier Communities Together.”



The windows inside the chapel begin with The Good Samaritan and end with Praying Humanity. There are eight windows beginning with number 1 at the north side of the altar.

Chapel Windows

Window #1: Good Samaritan

The corner window in the sanctuary establishes the theme of compassion and healing for the chapel and the parish. This window is based on Jesus's Parable of the Good Samaritan found in the Gospel according to Luke. Jesus taught that we should love our neighbor as ourselves. "But," he was asked, "Who is my neighbor?" Rather than fall into the trap of limits, Jesus's story raised a new question: "To whom will you be neighbor without limits?"

Red, symbolic of the power of the Holy Spirit, permeates the chapel windows, as the Good Samaritan who, without regard, provided healing, clothing, sustenance and shelter for the one who had fallen victim of violence. The window shows the Samaritan and the victim with indications of the oil of healing and the other ministrations offered.

Window #2: Symbols of the Holy Spirit

Because his account of the Gospel focuses so much on the healing miracles of Jesus, St. Luke has been called "The Beloved Physician." In the second window, an abstract, we find symbols identified with Luke. The dove is the symbol of the peace, power and purity of the Holy Spirit. Note how the rays of these qualities continue to emanate through Luke in the following window. The ox is an ancient symbol of St. Luke, evoking an image of those who patiently bear their yoke, while laboring in silence for the good of others.

Window #3: Saint Luke the Beloved Physician

This window gives us an image of St. Luke the historian holding his pen at the ready. The artist adds touches of blue to the image reminding us that it is St. Luke who tells us of Mary and the birth of Jesus. Infused with the gold of purity and power, St. Luke teaches us that Jesus's ministry of healing power and the gift of the Holy Spirit continue as the Church offers that ministry of healing to all through its prayers and its people.

The Ministry of Healing



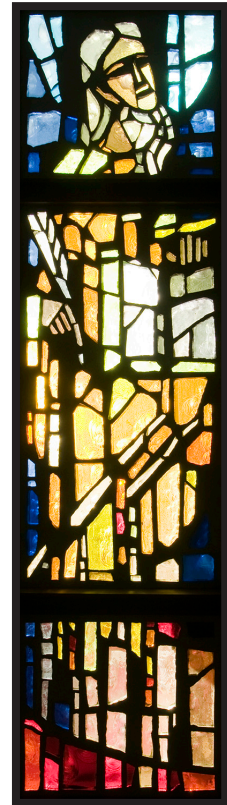
1. Good Samaritan

In Memory of Frankie Patterson
Donors:
Family and Friends



2. Symbols of the Holy Spirit

In Memory of those
listed for windows
4 through 6



3. Saint Luke-Physician

In Memory of Mark McKinney
Donor:
Mrs. Mark McKinney

Chapel Windows

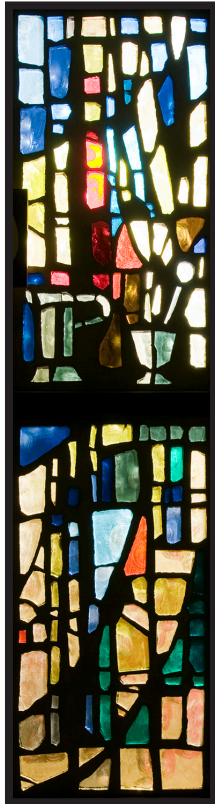
Window #4: Abstract Medicine–Pharmacy

This abstract, with its images of the ewer and the mortar with pestle used for the preparation of medicines, recalls the first reading for the Feast of St. Luke: “The Lord created medicines out of the earth and the sensible will not despise them.” Ecclesiasticus (38:4).

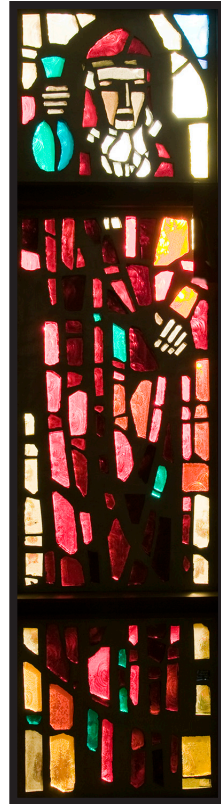
Window #5: The Country Doctor

In this window we see the medieval image of a Country Doctor. He has little to offer but compassion and a green flask of an unknown potion. But, once again, this is a person clothed in a red robe, symbolic of the permeating power of the Holy Spirit. The image of the Country Doctor with limited resources contrasts starkly with the later image of the Modern Specialist fortified with advanced scientific instruments and medicines. Both images call to mind the words of Ecclesiasticus (38:1-2), “Honor physicians for their services, for the Lord created them; for their gift of healing comes from the Most High.”

Compassion Through Medicine



4. Abstract Medicine–Pharmacy



5. The Country Doctor

In Memory of Marilu Anderson, Betty Sue Joiner, George Y. Martin,
Mr. and Mrs. George Smith, David Steenson, Susan Taylor, Mary G. Yearick

Donors:

Family and Friends

In Appreciation by the Gordon W. Gilkey Family

Chapel Windows

Window #6: Praying Man

The final three windows exemplify Loire's use of a curved line to emphasize connections between subjects, creating a triptych of healing. A man praying for healing faces the altar. Behind this figure, a curve facing opposite to the curve in the top of the window relates the two halves. Above, the curve rises through pale shades of blue, over the Modern Specialist and finally around three figures who represent all of Humanity.

Window #7: Modern Specialist

Windows 7 and 8 celebrate the special connection between the Church of the Good Samaritan and Good Samaritan Hospital. They were donated by physicians and surgeons from our parish, listed below. The Modern Specialist is represented in surgical gown, cap and mask, symbolic of the miracles of healing we have come to expect through modern medicine.

Window #8: Praying Humanity

In this window the unbroken curve continues, including three desperately pleading figures who recall the ever-present need for healing shared by all peoples, and the unity accomplished when prayer and medicine are seen as complimentary means for healing and wholeness. Once again we refer to the words of Ecclesiasticus (38:8) "God's works will never be finished, and from him health spreads over all the earth."

Physician and Hospital Donors

Arthur Allen, Corvallis Clinic Administrator

Dr. Fred Asbury

Dr. Alan Chaimov

Dr. Robert Fry

Dr. John Griffin

Dr. Edgar de Meules

Dr. James Van Olst

Dr. Frank Vrtiska

Dr. Kurt Aumann

Dr. Lewis Freeark

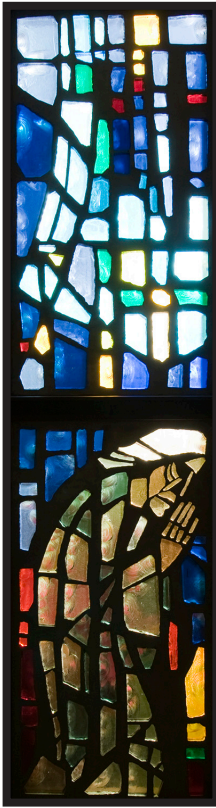
Dr. Kenneth Grant

Dr. John Lang

Dr. Delmar McKittrick

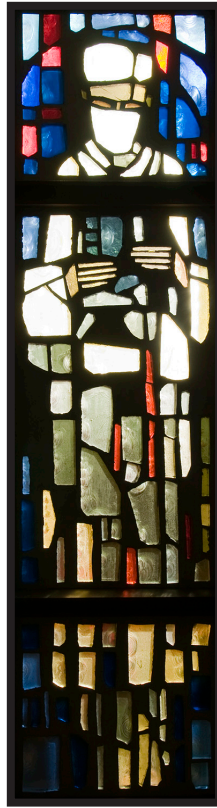
Dr. Arthur Ovregaard

Healing and Wholeness



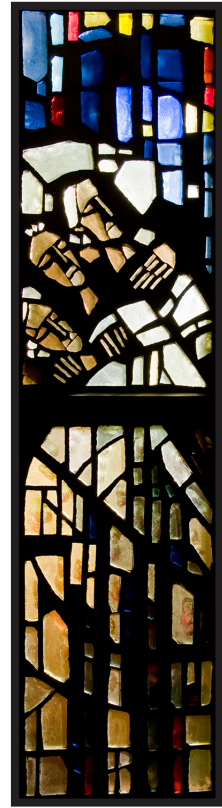
6. Praying Man

In Appreciation
Donors:
See Windows No. 4 and 5

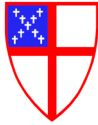


7. Modern Specialist

In Appreciation
Donors:
Physicians, Surgeons and Administrators of Good
Samaritan Hospital

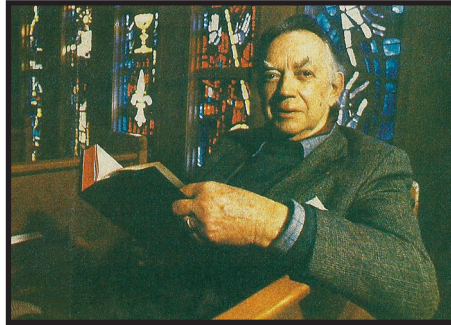


8. Praying Humanity



Episcopal

CHURCH of the GOOD SAMARITAN



Photograph courtesy Gazette Times

Gabriel Loire, viewing his windows
in our sanctuary, 1987

Text for the Sanctuary windows by the Rev. Charles S. Neville, from his files

Text for the Chapel windows by Rector Emeritus William R. McCarthy

“Gabriel Loire” overview written by Mary H. Christensen,

with credit to

Mariellen Harper

“The Church of the Good Samaritan,

Its History, Its Gifts, Its People”

Photography by David A. Francis