

windows has the greatest virtue, “charity” (or love), central to the other two.

The Faith window includes the quotation of Romans 1:17 and the figure carries the cross and Bible, symbolizing the source of our faith and trust in Jesus Christ and the message of faith set forth in God’s Word. This window was given in memory of Arabella M. (Mary Blair) Boyd who died in 1908, the wife of J. Milton Boyd. The donor is thought to have been Livy Blair Boyd.

The Charity window quotes the last part of I Corinthians 13:13 and the woman portrayed offers Christian love to an infant and a forlorn looking, barefooted young child. This window is a memorial to Catherine W. Collins, who died in 1911 and her children, Caspar and Josephine. Mrs. Collins was the wife of Col. Wm. Collins, one of the founders. Lt. Caspar Collins died 26 July 1865 in the attempt to rescue one of his men from attacking Indians at Platte Bridge, (in what is now Wyoming). Caspar Collins personifies the kind of sacrificial love (“Charity”) spoken about by Jesus in John 15:13 – “Greater love hath no man than this, that a man lay down his life for his friends.” (Further history of the Collins men shows that Ft. Collins, CO is named for Col. Collins and Casper, WY is named for his son, Caspar.)

The Hope window records the words of Titus 1:2 and shows the anchor, symbolizing the assurance offered by the connection with a solid, unchanging source of stability in the midst of the storms and uncertainties of life. This window is a memorial to James Wadman Smith and Lucy Reamey Smith, parents of the donor, Lucy Bell Smith Morgan.



Heat for the building was provided by two coal-burning stoves which sat on either side of the sanctuary. The chimneys extended through the roof. When built, originally each of the end walls extended above the line of the roof. If you’ll look at the Parish Hall and baptistery roofs, you can get an idea of the original roof of this building. Plagued by leaks, in 1881 a company was hired to replace the roof in the style you see today. The belfry on this

building is not original—in fact, this is the 3rd or 4th belfry. The pews you see here are original to the building, but the kneelers were added later.

In 1988, St. Mary’s was placed on the National Register of Historic Places.

Exiting the sanctuary by the south door, turn left into the new (2017) building.



This building was added in 2017 to house offices and education space. The church secretary office is here as well as offices for the priest, director of music and a mental health counselor. On the second floor is found a conference room. The basement is currently used for storage.



Music At St. Mary’s is a Concert Series of both local musicians as well as artists from outside our area. To find out more about this program, visit our website: www.masmhillsboro.weebly.com.



Thank you for visiting St. Mary’s Episcopal Church. We invite you to visit for one of our services. If we can be of service to you or your family, please contact us. Our priest is eager to visit with you. To learn more about our parish, please visit our website:

www.smehillsboro.weebly.com

St. Mary’s Episcopal Church

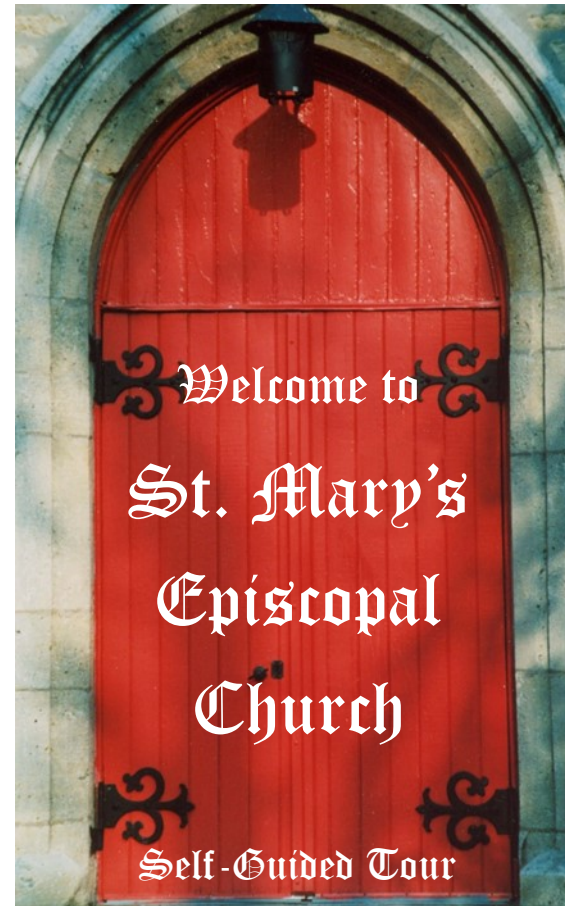
234 N. High St.

Hillsboro, Ohio 45133

Worship times: Sunday, 10:00 am

Wednesday, 12:00 noon

The Rev. George Sherrill



*Begin your tour in the vestibule,
just inside the front door.*

In the winter of 1851 or 1852, William H. Bayard began the first regular Episcopal services held in this region, conducting them in his own parlor, reading the prayers and lessons himself. Early St. Mary’s records show that occasional services were held in the Highland County Court House beginning in 1851. Officially, papers were filed with the county around December 9, 1853 and the Vestry, or board, of the church set about planning of the building of the church at a meeting held December 31, 1853. The building in which you now stand was consecrated in October of 1855.

As you enter the building, you are standing in the vestibule. Note the rather plain window found in the north end of this area. When the building was con-

structed, windows like this were installed in the sanctuary.

In 1855, the entire building was this single structure. Above you is the Gallery, or Balcony. This was not added to the building until 1861. *Please proceed through the door at the left end of the vestibule and then turn left into the baptistery.*



Notice the doorway you passed through into the baptistery. When the building was constructed, what is now the baptistery was a porch allowing covered access. Carriages could pull up close to the steps which were then located on the outside. The decision was made in 1900 to convert this porch into a baptistery.

The baptismal font was a gift of Mr. Thomas Cummings of New York. He was a friend of Mr. William Bayard, one of our founders. In addition, when he came to Ohio for the consecration, he also brought with him silver communion vessels (still in use), the lectern Bible and other books. The small altar table in this area was the original holy table of St. Mary’s, having been replaced by the present marble altar in 1916. The beautiful window depicting Jesus blessing the children was given by Rev. and Mrs. George B. Beecher in memory of their children, Catherine and George.

The small window on the left (west) was given in memory of the Rev. John Ely who was rector from 1871 to 1875 and includes the dove, symbolizing the Holy Spirit (as given at Jesus’ baptism) and the lily as symbols. It was during Mr. Ely’s rectorate that women were first allowed to vote in the election of the vestry. (1872) The window to the right (east) of the font is a memorial to the Rev. Edward Bradley, rector from 1884 to 1888. Symbols found in this window include the “XP” (the first two letters of the Greek spelling of Christ: “*chi* and *rho*”), as well as the lily. It was during Bradley’s tenure that the Koehnken & Grimm organ was installed. (1885)

Please exit the baptistery and turn left, stopping at the first stained glass window.



The first window on the left, the “Founders’ Window,” was given by Mrs. Martha Buckingham Trimble on Easter, 1889 in memory of the men who were most influential in the founding of St. Mary’s and the erection of the building. They are: Professor Isaac Sams and his sons, Alexander Sams and Dr. Carleton C. Sams, John Milton Boyd, Col. William O. Collins, William H. Bayard, as well as Mrs. Trimble’s husband, Col. William H. Trimble. This window includes the palm (the symbol of victory as in Revelation 7:9) and reminds us of Christ’s triumphant entry into Jerusalem. The cross and crown symbol at the top shows us that Jesus’ reign as King of kings comes only after His sacrifice on the cross, His original “throne.” This window was originally located at the left end of the south side of the building, being relocated to this position when the “St. Cecelia” window was given in order for it to be closer to the organ console.

Please proceed to the next window.



The window next to the organ chamber was also given by Martha Buckingham Trimble in 1889, in memory of her daughter, Katherine Buckingham Trimble, sister of the four sons memorialized with their mother in the east, or “Ascension” window. We find prominently in this window, the lily, the symbol of Resurrection, as well as the dove, symbol of the Holy Spirit. *Please proceed to the organ.*



The organ, as well as most items found in the church, has changed and grown during the life of the church. Prior to this organ, it is not known what instrument was used. It was certainly of little value, as we know that when the ancestor of this organ was given, one of the men in the church was appointed a “committee of one to dispose of the old organ.” In 1884, Margaret Rives King wrote to the vestry, offering to donate “an organ of best workmanship, with power suitable to the size of the

church, two banks of keys and stops and pedals sufficient for the most elaborate church music.” This organ was built by the Koehnken and Grimm Company of Cincinnati. In looking at a photograph taken in 1933, it is noticed that the pipes were painted and the console, or keyboards, located against the organ. This organ would have been a tracker type organ and the air for the pipes was created by a man or strong teenager operating a hand pump. After installation of electric in the church, an electric pump was installed on the organ sometime after March of 1911.

In 1933, with the organ becoming less reliable, the decision was made to enlarge the instrument. The M. P. Möller Company of Hagerstown, Maryland was hired to do the rebuild at which time the organ console was moved across the chancel. Additional rebuilding and enlarging occurred in 1979-80 and then, in 2009, the console was completely rebuilt and the organ rewired, bringing it up to 21st Century digital technology. If you would like to read more about the organ, there should be an organ brochure in the vestibule.

Please continue to the center aisle of the church.



The altar, or “holy table” of the church is central in the “sanctuary” (from the Latin, “Sanctus,” or “holy”) by virtue of the fact that the Holy Eucharist (Lord’s supper, Holy Communion) is the central act of worship of the Christian Church, in response to Christ’s command, “This do in remembrance of me.” Neither the marble altar, nor the reredos (area surrounding the altar) are original to the building, but were given by the Rev. Louis Durr in memory of his parents in 1916. It has been estimated that there are over 200,000 individual stone pieces inlaid in the sanctuary walls. The panels on either side of the altar include the monogram “IHS” for “Jesus” and “XP” or “Chi Rho,” the first two letters of the Greek “Christos,” or “Christ.” In the mosaic frames around these symbols are found incorporated the cross and the fleur-de-lis, a stylized form of the lily, symbolizing the Virgin Mary. Contemporary worship practices led to the stand-alone altar to be placed in

use, allowing the people to be more involved with the Eucharist service.

Above the altar is the east window portraying the Ascension of Christ and recording the words of Luke 24:51. This window is framed in a typical “Gothic arch” which is pointed at the top, directing eyes, mind and heart heavenward toward the Christ reigning in heavenly glory. You will find this Gothic arch in many places throughout the building. Symbolism in this window includes a crown above the figure of Jesus, acknowledging Him as King of kings and Lord of lords. At the very apex of the window is the monogram “IHS,” the first three letters of the Greek spelling of Jesus. The other Greek letters, Alpha and Omega, seen at the bottom of the window, are the first and last letters of the Greek alphabet and recall the words in Revelation 1:8, “I am the Alpha and the Omega, the beginning and the ending.” This window was given by Rev. and Mrs. George B. Beecher as a memorial to Martha Buckingham Trimble and her four sons, William, Clarence, Allen (named for his grandfather, Governor Allen Trimble), and Ebenezer. This window was installed about 1907, replacing the original east window, which is now located at the north end of Lacy Hall.

Before leaving this area, direct your attention to the gallery (balcony). You may wish to view the remaining windows from the center aisle.



The window found in the gallery of the church is inscribed, “In Memoriam – St. Mary’s Guild” and was installed during the rectorate of the Rev. ZeBarney Phillips in 1900. This window includes a cross at the top which reminds us that all that takes place in St. Mary’s is done, in the words of the hymn, “Beneath the Cross of Jesus.” The center panels have the red symbols “IHS” (Jesus) and “XP” (Christ). The side panels portray the Easter lily, symbol of the Resurrection and new life in Christ.

Continue your tour by exiting through the door to the right of the chancel, passing through the Sacristy and hallway to the History Room and Library.



This room houses items related to the history of St. Mary’s, including many items of interest and photographs of priests who have served St. Mary’s, priests who felt the call to ministry while attending St. Mary’s and the Bishops of the Diocese of Southern Ohio.

When you are finished with your visit in this room, turn right as you exit the door and enter Lacy Hall.



Lacy Hall, named in memory of Mr. & Mrs. Clifford Lacy, serves as a fellowship hall. This portion of the building was constructed in 1907 and suffered extensive damage in a 1968 fire. The large window at the end of this room was originally located above the altar in the sanctuary. After it was replaced, The Girls Friendly Society raised funds to have the window restored and installed here. Also in this area are found the kitchen and a small meeting room.

After you have completed your time in this area, return to the sanctuary and direct your attention to the St. Cecelia window, just inside the doorway.



The St. Cecelia window is our only signed window. It was created in 1916 by Charles J. Connick and features the patron saint of musicians. One of Connick’s early works (his first major window was dedicated in 1910), this window was given by the Rev. John Heyward McKenzie, D.D., in memory of his sister, Ida Lurena McKenzie Hammond.

Connick wrote: “I want to make beautiful interiors for both churches and souls. I want people to hear my windows singing...”

Please continue to the next three windows.



The remaining three windows on the south side of the nave portray the three great theological virtues set forth by Paul in I Corinthians 13:13 (“Now abideth faith, hope, charity, these three, but the greatest of these is charity.”) The placement of the