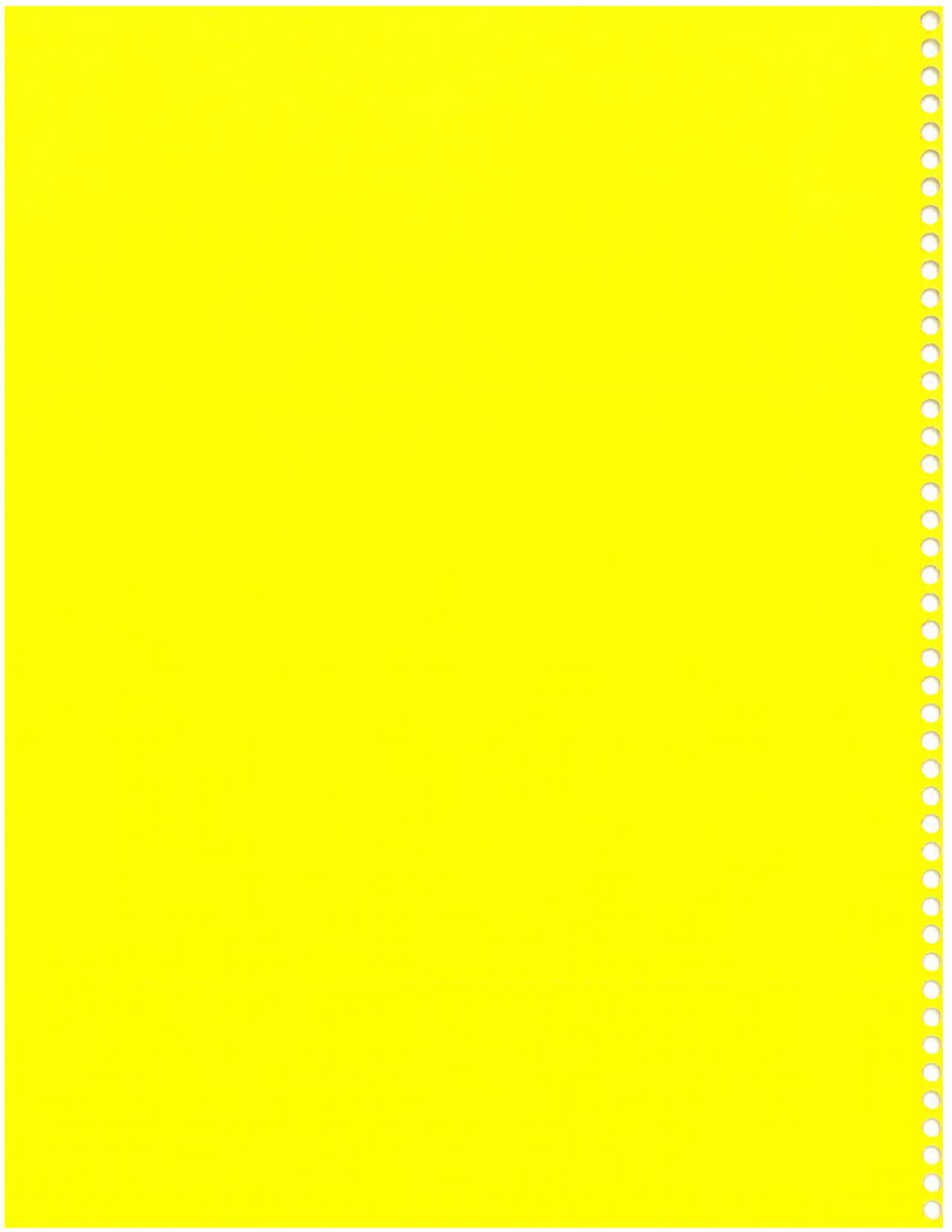


**ERNST
SCHWIDDER**

+

**LITURGICAL
ARTIST**





ERNST SCHWIDDER

FORWARD: THE ERNST SCHWIDDER PROJECT

In June of 2011 three friends and seminary classmates began to “investigate, record, interpret, preserve and to promote appreciation of the liturgical art of Ernst Schwidder (1931—1998).” Our motivation was to bring Schwidder’s work into the broader conscious awareness of the larger Church so that it would continue to “enhance the worship and educational life of the Church” and not be forgotten. During a productive 40 year career as teacher and artist, Ernst Schwidder had installed work in congregations spread out across the United States and Western Canada, from Fairbanks, AK to Southern Pines, NC, from Westfield, MA to Hollywood, CA while teaching at three successive universities: Valparaiso University in Indiana, Seattle Pacific University, and Pacific Lutheran University in Tacoma. His style is unmistakable, in line with the heritage of Christian art and symbolism, molded by him into a strikingly modern idiom.

Our “project” started close to home, close to the environment inhabited by Professor Schwidder both while he was growing up and later in the climax of his career, soaking up the foggy mists of Puget Sound from Tacoma to Seattle, luxuriating in the forests and mountains of this craggy part of the nation. Richard Tietjen had served as Ernst’s pastor at Grace Lutheran Church in Tacoma, where Ernst himself served as liturgical deacon and crafted the altar, pulpit, baptismal font, chancel crucifix, processional cross and parament designs...and probably had a hand in designing the church building itself, as he often worked with the architectural firm of Copeland, Grant and Chervanek. Joel Nickel and Roger Sylwester, both Lutheran pastors and artists, came to appreciate the Schwidder oeuvre from both a liturgical and an aesthetic point of view. But “the project” had to wait until all three of us had retired from parish duties.

Setting out merely to record the work of Schwidder, we were soon overwhelmed by the number of church locations in the state of Washington alone. Having heard a rumor that the Schwidder archives had been sent to Valparaiso University, a chance visit at the university verified that there was interest in receiving and cataloging the archives, but that contact with Ernst’s daughter Anna had come to an end without resolution. Discovering that Anna lived just a few blocks from Roger Sylwester in West Seattle allowed us to reconnect the initiative. In her garage were boxes upon boxes containing 240 three foot mailing tubes with architectural drawings and sketches rolled up inside, plus boxes filled with files, notes, photographs, memorabilia along with 7000 slides. Anna had been caring for her mother, Maggie, and had her hands full with responsibility, but was happy to have her garage cleared out.

After cataloging the contents of the mailing tubes and cross-checking with a list of proposals kept by Schwidder, whose record keeping was not always accurate or complete, we repackaged the pile along with a six foot crucifix that Anna wished to donate to the Brauer Museum of Art at Valparaiso and stashed it all on a truck loaded with organ pipes from the Paul Fritts workshop headed for installations in the midwest. The load was trucked from a drop-off point in Indianapolis in a U-haul truck and driven to Valparaiso by Don Koetke where everything was unloaded at the Christopher Library under the care and attention of Judith Miller, library archivist.

In the years since this serendipitous beginning we have covered many miles investigating church sites, starting with concentrations in Washington, Oregon, California and Illinois, journeying also across North Carolina and to scattered sites in the Southwest. We estimate that we have investigated 50% of the Schwidder listings. We have produced a booklet and poster, commissioned an organ/marimba musical composition (“Carved in Wood” - Timothy Nickel 2013) to accompany power point lecture presentations at numerous times and places, led tours in Chicago, Seattle, Tacoma, Portland and Corvallis, OR of church sites, and assisted in conserving and shipping art primarily to the Brauer Museum where director Gregg Hertzlieb has provided a hospitable welcome and venue for Ernst Schwidder’s creations, his paintings and

wood carvings. We marvel at how frequently Ernst Schwidder drew and carved the Christ figure. It was his devotional life pounded out with mallet and chisel. Now at the Brauer Museum it has all come full circle.

On our site visits we've documented Schwidder art with photographs and descriptive notations, picturing how it all looks now after 20 to 40 years in place and in use. Where we've uncovered Schwidder's own installation photos our photographs make for interesting comparisons. Dedication booklets and orders of service record interesting local histories, for Schwidder often provided congregations with a written description of the symbolism installed in their worship spaces, symbolism which often served as a visual catechism. We hope to have the 16 volumes of three-ring binders that contain the record of what we've gathered stored in the archives at the library of Pacific Lutheran University in Tacoma, WA, where Ernst Schwidder lived and taught for more than 25 years. We are still in the process of developing a web site and posting site photos at www.schwidderart.org.

Along the way we've encountered apprentices and associates who worked with and for Ernst Schwidder and thus have a more intimate knowledge of his work process, training and quality standards. Sometimes our encounter was only by name, but also in person. In this regard we credit Wil Werling, who completed some of Ernst's work in Illinois in the mid-60s, Trudy Clark, who sewed many of Ernst's designs for vestments and banners (in the mid-60s he called them "flags"), the northwest contingent of Doug Dye, who was in charge of metal fabrication—he and wood worker, Paul Nerge, were the only full time employees among the Schwidder "associates." Other art students who became apprentices were Tim Bergren, Torrey Lavik, Tom Torrens, Russell Aldrich, and Chris Malueg...and became artists in their own right. Ernst's daughter, Anna, also worked in the liturgical art studio, carving lettering until carpal tunnel inflammation created some physical problems for her. And of course, Mark Gulsrud, whose glass work graces at least 20 sites where he and Ernst Schwidder collaborated to create inspiring spaces for worship, provided an extensive list of accomplishment.

The early liturgical art that Schwidder produced graced the Chapel of the Resurrection at Valparaiso University in the form of new vestments and a maquette of the Christus Rex figure that eventually was sculpted for the chancel crucifix in this magnificent chapel. It was here that Schwidder came into contact with the architect Charles Stade for whom he soon went to work in a prolific period of creation. That was the first "bookend". Toward the end of his career the stained glass artist, Mark Gulsrud, provided the other "bookend"—both "ends" marking and establishing collaborations along the way that produced some remarkable worship environments that serve as models for the present time.

The psalmist urges us to "worship the LORD in the beauty of holiness!" The imprecise nature of this phrase could refer to the vestments worn by the high priest, or to the architectural marvel of the Jerusalem temple, or to the LORD himself who dwells in transcendent beauty but chooses to make himself known in the image of his Son, Jesus. The work of a liturgical artist is to fashion material references to the spiritual, uplifting and grounding hearts in the promise of the divine presence and the presence of the divine promise, so that we might come before the Lord with joy and thanksgiving, experiencing the fascinating, fearsome and awesome nature of God's holiness.

April 2017

JOEL NICKEL

RICHARD TIETJEN

ROGER SYLWESTER

THE SCHWIDDER STYLE

Ernst Schwidder loved wood, especially Philippine mahogany, which he carved with great energy, leaving chisel marks in bas relief on altar fronts, pulpit faces, baptismal fonts, and soaring crucifixes, installed in more than 300 churches throughout the United States and Canada. He designed and built his family home in Steilacoom, WA in a forest of Douglas Fir on a steep mountain side. Wood surrounded him, inside and out of both studio and home. In a typical gesture of self-deprecating humor, he called himself a "chiseler."

His formative influence came from his father, a Lutheran pastor, and while he once thought of following in his father's footsteps, his difficulty with New Testament Greek led him to reconsider. As he told it, "God spoke to me plainly in English and told me to give up the Greek and find some other occupation." But Ernst grew up understanding the meaning of worship and how important it was to be surrounded by images which remind us of the rich heritage of the biblical Christian witness that the Church carries with it in visual form from age to age. He was born on November 9, 1931, the son of Rev. Ernst Fredrick and Florence Schwidder, and was baptized into the Christian faith at Emmanuel Lutheran Church in Schleswig, Iowa where his father was pastor. By 1945 the family was living in Seattle, WA where Ernst confirmed the promises of his baptism at Trinity Lutheran Church. He later would craft liturgical art for the chancel of this church.

[photo appendix #3: Trinity Lutheran Church, Seattle--altar panels]

Ernst Schwidder went to school, studied art history at the University of Washington (BA 1953; MFA 1955), and wrote an illustrated master's thesis on "Contemporary Trends in Art as Applicable to the Liturgical Tradition of the Lutheran Church--a study of the development of Christian Art; the effect of the Reformation on this tradition; the use of traditional forms in modern idiom within the current Church of the Reformation." His entire career was an explication of this thesis.

Swidder had one foot firmly planted in the Church, and his other foot firmly planted in the burgeoning art community in Seattle. Already in 1949 when he entered the University of Washington the modernist dictum, "art for art's sake," was already ascendent, and created tension for a young artist who valued a medieval, Gothic sense of the sacred as well as liturgical drama. He wrote: "Art as an expression of something shared in by the community was foreign to the thinking of many contemporary critics. How responsible is the artist (priest) to the community? How is that community best served?" Schwidder marveled at Antonio Gaudi (Spanish architect, 1852-1926) who "lived out his faith quite literally by sleeping in the construction shack and working side by side with the masons in the building of the Sagrada Familia Church in Barcelona. I felt I should have a similar vocational attitude." It is noteworthy that Ernst Schwidder, following the practice of medieval anonymity, never signed his wood carvings or chancel furniture that were placed in a church setting, as the work now belonged to the community which gathered there and no longer to the artist who created the art. The art was a gift. The lack of the artist's signature does create problems for authenticating his work, especially since Ernst Schwidder hired many apprentices and associates to help carve, assemble and install his work. However, after just a few comparisons from different locales, it is an easy matter to verify the purposeful cut of his chisel into the wood, outlining calligraphy and images, noting placement and overall design of worship space.

In 1955, having graduated from the University of Washington with his MFA, he was represented by a number of Seattle galleries and was included in a group show of Northwest artists in Rio de Janeiro, Brazil. The group included some notable artists--Kenneth Callahan, Mark Tobey, Richard Diebenkorn, Roy de Forrest, Louis Bunce and Morris Graves among them--an indication that Ernst was traveling in high company and had achieved some critical acclaim.

Two paintings, "Man the Creator" (oil on plywood) and "Man the Builder" (triptych, oil on plywood) were exhibited in 1959. Their themes highlight Schwidder's developing twin interests in sculpture and architecture.

[photo appendix #1-#2: paintings with commentary--
"Man the Creator" & "Man the Builder"]

At first Schwidder's paintings did not have direct religious content but were mystical and grounded in the mysterious force of growth in nature, having an atmosphere that reflected the climate--the water, rain, fog, shafts of sunlight and greenery--unique to the Northwest and Puget Sound. By 1962 his work had appeared in shows at the Seattle Art Museum, the De Young Museum of Art in San Francisco, the Walker Art Center in Minneapolis, the Dayton Art Institute, the Cincinnati Art Museum and the Des Moines Art Center. But Ernst Schwidder seems subsequently to have turned his back on this achievement and never looked back. Instead, he intentionally connected his strenuous work of wood carving with the "work of the Christian people" in worship--an art bound to liturgy (*leitourgia* in Greek means "work"), bringing his commitment to excellence into the Church by "sharing in the highest ideals." His work was an act of gratitude, providing exquisitely carved altar tables, baptismal fonts with descending dove, free-standing crucifixes and wall sculptures that created an aesthetic context for the Christian work of worship. Ernst Schwidder was a *liturgical artist*.

He had been hired in 1958 to develop a curriculum and hire a faculty for Valparaiso University's department of art, and his arrival on campus amounted to a serendipitous convergence of creativity. There had been Lutheran clergy in his family since the days of the Reformation, acquainting him with theology, biblical studies and languages, a rich hymnic tradition and liturgy. He loved the style of late French Romanesque and early Gothic architecture. While in grad school he participated in opera, not only painting stage scenery but also singing and acting. Then he met Charles Stade, the campus architect and designer of the impressive Chapel of the Resurrection which was dedicated in 1959, the year after his arrival in Valparaiso. Slowly it dawned on him that in a cathedral setting like this all of his interests coincided: sculpture, architecture, drama and liturgy, music, chanting and pageantry, painting and graphic art, the visual stimuli of colorful vestments and the glory of light streaming through stained glass, the echoes of a pipe organ and the waft of incense. He designed a maquette for the Christus Rex sculpture over the high altar and set in motion the use of alb and chasuble vestments, banners and free standing altars for Protestant churches.

Ernst was fortunate to come on the artistic scene during the time of the great post-World War II church building era. The nation had survived the totalitarian ravages of Nazi Germany and Imperial Japan. People were grateful and in response flocked to church. The neo-Gothic revival had passed with the decline of European influence, and church architects began applying the insights of modernism to church building design. According to Edward Sövik, the new architecture was becoming no longer "the house of God" (for biblically speaking, "God does not dwell in houses made by human hands" Acts 17:24) but a "house for the people of God." The emphasis shifted, concentrating on how the church building functioned as a gathering place with primary focus on the practice of hospitality (enlarged narthex), the entrance rite into the Christian faith (baptism), gathering for the communion meal at the altar table, active listening to the proclamation of the Word (pulpit), and the assembling of people around these liturgical functions. The new plastic possibilities of materials, once rationed by the war effort, were now freed up to use in a peace effort: wood, brick, reinforced concrete, glass, steel and aluminum were applied in new meaningful ways.

Lutheran Churches were ready for this building boom. Architects like Eero Saarinen brought with them from Europe the results of the pre-war liturgical revival which had already been married to new forms by visionary architects like Dominikus Boehm, Otto Bartning, and Rudolf

Schwarz. The church in the round, the new thick abstract glass (as applied by artists like Alfred Manessier), the moulded reinforced concrete forms of LeCorbusier and Marcel Breuer displaced the traditional cruciform floor plan; churches took on the shape of the letter A, or that of a parabolic arch, a circle, a fish or a dove with flowing lines and an emphasis on light. The new designs needed new art. The blond, blue-eyed Jesus cloaked in white robe and standing above the altar with outstretched nail reddened hands, looking down on the small boxed-in chancel, would no longer suffice. The Jesus image must be more open to multi-ethnic interpretation and ecumenical appeal. By the early 1960s freedom was in the air and light from above fell on new arrangements--free-standing altars, processional crosses and torches, pews at different angles or chairs set in changing configurations, open un-fenced chancels, large space baptismal areas allowing for lots of water for immersion, pouring, or sprinkling, and ceramic communion ware to give the sacrament a real earthy touch.

The reigning post-war philosophy was existentialism, and while that could have nihilistic content, Lutherans avoided Sarte's "no exit" in favor of the Luther to Kierkegaard connection within the thought world of Christian humanism. The "new image of man" exhibit at the Museum of Modern Art in New York reflected the influence of artists like Albert Giacometti who sculpted the human figure down to a thin line walking, an emphasis on the struggle for existence, dealing with loneliness and isolation after the trauma of war. It is out of this milieu that Ernst Schwidder began his artistic journey. His early figurative paintings resembled the Giacometti-type figures--thin and elongated, climbing and hanging before a mysterious background, a style also pre-figured by El Greco. His early carvings of the crucified Christ had the figure bound up within the wood of the cross, head tilted to the side resting on his shoulder, an image often refined and repeated in his 40 year career. There are a number of "resurrecting" Christ figures where the grave cloths are still partially wrapped tightly around his body, usually allowing his raised right hand to be free enough to give a blessing, as in the unique Christ figure at Resurrection Lutheran Church in Franklin Park, IL. Christ shares our human lot, takes our death and gives us his life. "Cursed is anyone who hangs on a tree" notes the law giver (Deut. 21:23), but after Christ, the "trees of the wood sing for joy" (Psalm 96:12), even as they are employed to instruct the faithful by a wood carver such as Ernst Schwidder. His crosses do not hang on walls, backlit by neon, floating above in Gnostic mist. They are rooted to the ground, anchored like all trees. When we look at his crosses we can almost hear the thud of the cross' insertion into the ground, into our existential reality, inviting our touch.

[photo appendix #4 & #5: processional crucifix, carved mahogany, Providence Hospital chapel, Everet, WA
chancel sculpture, Resurrection Lutheran Church, Franklin Park, IL]

Schwidder's use of a crucifix (cross with corpus) flew in the face of a common American Lutheran prejudice, that while Roman Catholics used crucifixes emphasizing the death of Jesus, Lutherans used an empty, non-bodied cross emphasizing the resurrection of Jesus. But Schwidder knew that the road to the empty tomb required the climb to Golgotha, that the corpus-cross was a scandal, a contradiction to popular values. Yet even in death the crucified Christ is not hopeless. His cross is the place where heaven and earth are joined together, where grace flows into life. The impact of Schwidder crucifixes displays Christ as really present, a presence to contend with in faith. There is no mistaking the fact that Jesus is dead. His head hangs to the side, resting on his shoulder, an image Schwidder borrowed directly from Grünewald's Isenheim altarpiece crucifixion panel. Still, Schwidder deals with the paradox of a "dead Savior" by surrounding the "dead Jesus" with lively carved flowing lines suggesting the wind of the Spirit, the power of God that raised Jesus from the dead.

During the Reformation era there were three major artists who were connected to or influenced by the work of Martin Luther: Albrecht Dürer, Matthias Grünewald, and Lukas Cranach. Dürer

was famous for his woodcuts and engravings of the life of Christ. Grünewald is today famous for his Isenheim altarpiece. Cranach, the town painter of Wittenberg, is responsible for the portraits of Luther and his wife, and for putting the theological vision of the Reformation into pictorial form (see the altarpiece in St. Mary's Church in Wittenberg where Luther preached). Dürer's multiple series on the life of Christ, valued widely at the time by all Christendom, transfers to the Church of the Reformation the precedent for visual art, narrative story-telling which Lutheran iconoclasm couldn't erase. But it is the Isenheim altarpiece that is truly a "Lutheran ikon" in the existentialist tradition, portraying the agony of the crucified Savior who as the 'suffering servant' takes upon himself our iniquities and heals us with his wounds. There is no better visual explication of Luther's theology of the cross (consult the Heidelberg Disputation of 1518--written at the same time as Grünewald was painting the altarpiece) than this. Despite the work of these three artists, the visual arts were often considered "too Catholic" for reformed taste, and the visual arts were soon neglected in favor of another art form--music, which was a more immediate vehicle for the Word. The visual arts have a checkered history among Lutherans. Words seem to be more direct than images. Words are mobile--you can carry a Bible, hymnal or prayer book with you, but it's difficult to lug a statue around town. Still, even words beg for interpretation.

So Ernst Schwidder was criticized for being "too Catholic" in his iconography and attention to liturgical function. While in his work the cross is the central sign, the evangelical proclamation of the Word gets emphasized by the Schwidder alphabet--a unique calligraphy of upper case letters. The majority of Schwidder installations connect image and word, with verses from Scripture carved in wood, usually connected to the congregation's name or to the liturgical action around altar or pulpit, alongside the image. Word and image belong together.

[photo appendix #6: Schwidder calligraphy--alphabet.

Swidder's unique calligraphy is easily recognized. The cut of his chisel created a pointed top on all B's, D's, P's, and R's with the curved loop sloping downward to the right; the left side of all vertical strokes are usually concave--F's, H's, I's, L's, M's, T's. The horizontal cross line on all "A" letters is in the shape of a "V". He will bunch words together and make sentences fit a given space by reducing the size of some letters, especially E's in the word "THE" or with conjunctions. He often uses a small cross with concave arms to mark a pause in a sentence or a transition from one thought to another. For Schwidder words become another image, and images are portrayed as rooted in scriptural words. This isn't a violation of the dictum that if the symbol is clear enough, there is no need of explanation or caption. Rather, it goes back to the biblical idea that the image comes into existence in the speaking--that the verbal precedes the concrete (as in Genesis 1) and calls it forth. God "speaks" his icon, the Christ, into our visual world (John 1:14; Colossians 1:15) and the Word is enfleshed. This dynamic speaking precedes both the visual image and the printed or carved word. Words and image belong together in evangelical fusion--both provide form and substance.

[photo appendix #7--#8: altar lettering, Christ the
Servant Lutheran Church, Bellingham, WA
chancel figure: Spanaway Lutheran Church,
Spanaway, WA]

That Ernst Schwidder was engaged in this tension between the visual and verbal is clear from his own writing. In his essay, "*Ars Ecclesia*," which he provided to congregations considering his proposals, he confronts the contention that visual art, especially the "graven (sculpted) image" prohibited in the decalogue (Exodus 20:4), embodies the potential sin of idolatry. To counter the idea that an image cannot represent the holy in itself, he refers to the decoration of Solomon's temple (1 Kings 6), the decoration on the ark of the covenant and the vestments for priests. He quotes from the Augsburg Confession (Ap. XIII): "*a sacrament is a visible word*

because the rite is received by the eyes...a picture of the Word. Schwidder was convinced that the “anti-art” sentiment usually is found together with an “anti-sacrament” mentality: “...*interest in the visual arts is much stronger when sacramental life is vigorous*” he wrote. We live in a visual, sacramentally graced world.

The Christian story belongs to the Christian people. It is what we hold in common. The role of an artist in the Christian context is to communicate the shared story in such a way that people experience it as a welcome invitation to join their lives to the story and understand how deeply rooted the story is to preceding generations and how it beckons us forward to an open future filled with hope. But that which is “common” can also become commonplace, vulgar and ordinary, which is why we require good art, even shocking art, for spiritual growth. St. Paul’s distinction between pabulum and adult food fits this circumstance as well: we grow theologically and aesthetically by having something of substance to chew on. It requires visual meditation.

Swidder was also always connected to the academic community. While at VU together with Richard Caemmerer the two artists collaborated and designed Sunday church bulletin covers that were printed by Morse Press in Medford, OR and enjoyed mass circulation and acclaim. These bulletin covers used the “Schwidder alphabet”—the unique calligraphy that Schwidder would eventually incorporate in most of his chancel wood carvings. Schwidder’s series lasted only a year while Caemmerer’s covered seven years of work. In 1962 Ernst took a leave of absence from the Department of Art at Valparaiso University to go to work as an architectural designer for Charles Stade and Associates of Park Ridge, IL, a Chicago suburb. Here began Schwidder’s extensive career as a liturgical designer of chancel arrangements and furnishings for many churches in the Midwest.

There are a number of church buildings in the greater Chicago area that feature the unique collaboration between architect, Charles Stade, and his liturgical designer-craftsman, Ernst Schwidder. While each location could elicit much more extensive commentary, the following is a brief sketch of notable design elements found at each location. It is noteworthy that Schwidder’s mature carving style is established early in his liturgical art career. He treats altars not only as furniture but also as sculpture, carving symbols and lettering into the sides of their imposing, heavy slabs of wood. Another signature element on the top of most altars is five Greek crosses, one at each corner and one in the center, symbolizing the five wounds of Christ crucified.

St. Paul Lutheran Church, Mt. Prospect, IL. Architect: Charles Stade 1960--1961, AIA award.

The design for this church is inspired by Frank Lloyd Wright in its low-sloping eaves and light gray stone walls, using the A-frame shape that Wright pioneered in his Unitarian Church, Bloomfield Hills, MI 1947.

Swidder’s free-standing altar, surrounded in all four directions by pews, is a mahogany table sitting on two huge “legs” with symbols carved on all four sides—the pier on the left contains prophetic symbols from the Old Testament and the pier on the right contains fulfillment symbols from the New Testament, all of which are intended to be viewed up close when kneeling at the chancel rail. The rail itself contains the names and symbols of the apostles vertically fashioned in metal. There is a small wooden canopy over the pulpit fronted with a crucifix; there is also vertical lettering on the front of the pulpit itself: “*Spiritus Gladius*” (from a time when Latin was still in use as a classical liturgical language in progressive Lutheran churches). Balancing the pulpit located to the right of the altar is the baptismal font on the left side of the chancel. It has a slanted circular canopy above it with carved lettering. There is a large carved statue of Christ on the back wall, blessing worshippers as they leave the sanctuary.

[photo appendix: #9: altar, St. Paul, Mt. Prospect, IL]

St. Peter Lutheran Church, Arlington Heights, IL. Architect: Charles Stade 1961, AIA award.

An interesting roof line spreads out the angle of two intersecting “A” frame crossings. The wall behind the chancel contains a window wall of stained glass, providing interesting illumination for the chancel, so much so, in fact, that Stade had Schwidder create a slanted canopy over the pulpit to cut down on glare. The stone masonry walls on either side of the chancel anticipate similar, more extensive use at St. Mary Roman Catholic Parish in Des Plaines, IL.

Schwidder created a large hammered copper outdoor statue of St. Peter which graces the grounds around the church. Peter holds a square rod steel cross in his left hand and clutches the symbolic keys in his right hand. Inside Schwidder also used copper sheets, hammering out symbols in repousse style for panels on the sides of the baptismal font, altar, chancel crucifix and pulpit, adapting a technique that he first used at Trinity Lutheran Church in Seattle where his father was pastor. The brass sanctuary lamp in an abstract, elongated, four sided shape suggesting the star of David is identical to one at Trinity, Seattle. It is interesting to compare the elongated figure of the crucified Christ on the copper chancel crucifix which stands above the baptismal font with later carved figures. Jesus’ legs and arms are stretched to the extreme, but this angular design, also set by the triangular baptismal font, is effectively complemented by the jutting pulpit front shaped like the prow of a ship (a design element that will show up again on altars at Lutheran churches in Lake Geneva, WI, Newport Beach, CA, and Lynden, WA).

[photo appendix: #10: sculpture—chancel—crucifix:
St. Peter, Arlington Heights, IL]

St. John Lutheran Church, Lincolnwood, IL. (sold to Bethany Korean Presbyterian Church)
Architect: Charles Stade 1961. AIA award

The monumental brick work and window treatment of this historic site church continues Stade’s work from the Valparaiso chapel and will continue in other notable church buildings in Summit, LaGrange, Palos Park, Naperville, IL, Denver, CO, Janesville, Racine and Wauwatosa, WI.

Most notable among the numerous works by Schwidder is the altar and a towering, free-standing, rough-hewn chancel cross. The symbols along the front and rear of the wide rectangular altar contain the “I AM” sayings of Jesus recorded in the Gospel of John. On a narthex wall hangs a carved picture of John with his eagle symbol above, holding his book with lettering from the prologue. Another wall sculpture pictures Jesus and two children with lettering: “Let the children come to me...” Schwidder also designed banners for this location which are now lost. Because people resisted the idea of banners, he called them “flags”, and they were accepted. Banners at that time were a new idea.

[photo appendix: #11 altar: St. John, Lincolnwood, IL]

St. Joseph Roman Catholic Parish, Summit, IL. Architect: Charles Stade 1971.

The unique roof line of this brick church features a skylight toward which in the interior a carved figure of Christ ascends. He rises to the light. There is a significant amount of work by Ernst Schwidder at this location—the wide rectangular altar fronted by a crucifix and lettering: “Christ has died; Christ is risen; Christ will come again,” the estimated thirty foot high grouping of five large relief carvings moving up the chancel wall behind the altar, three full round statues (Mary, Joseph, Jesus) located in side chapels plus a unique “Y” shaped crucifix, 14 stations of the cross with symbols using carved hands; lettering carved into the pulpit front: “we preach Christ crucified++the power of God and the wisdom of God”, lettering around all sides of the octagonal baptismal font, lettering on a side wall plaque, and lettering carved in mahogany above the tabernacle and sanctuary lamp. This visually rich sacred space invites meditation.

[photo appendix: #12: ascending Christ figure:
St. Joseph, Summit, IL]

St. Mary Roman Catholic Parish, Des Plaines, IL. Architect: Charles Stade 1971.

The stone masonry walls help create a warm earthy interior for this church building. The large carved altar by Schwidder contains verses from the Gospel of John. Above and behind the altar on the stone wall is a crucifix with the dead Jesus and a statue of Mary standing at the foot of the cross. The octagonal baptismal font has flowing lines of water and fish shapes (*Ichthus*). The continuous Stations of the Cross grouped together are in two sections (seven carvings each) and adorn a side wall. The uncluttered chancel space is open and inviting.

[photo appendix: #13. crucifix: St. Mary, Des Plaines, IL]

Peace Memorial United Church of Christ, Palos Park, IL. Architect: Charles Stade 1976

The most impressive feature within this soaring brick walled church building is the chancel and its hidden light source. Light from a hidden side window floods the narrow but high centered rectangle behind the free standing, rough hewn 14' chancel cross (no crucifix this time). The second impressive feature that one sees is the large ascending figure of Christ with hands extended in blessing and gift-giving, backlit by the same hidden light source, a good 10' off the ground. This figure, held in place by steel brackets, juts out from a brick wall corner just behind and above the pulpit. There is carved relief lettering everywhere--at the base of the Christ figure, on the pulpit, on both sides of the altar (double sided and heavy, it can be turned around for variety sake by at least six strong men), on the lectern, and on four sides of the baptismal font table (wording from Luke 4:18-19). The metal baptismal font bowl is in the form of a dove--with an opening on its back to hold water; a bronze "pillar of fire" rises from one corner of the font table recalling the words of John the Baptist: "I baptize with water...He will baptize you with the Holy Spirit and with fire."

[photo appendix: #14 ascending Christ figure;
Peace Memorial UCC, Palos Park, IL]

In the mid-sixties the Schwidder family moved back to the Pacific Northwest where Ernst became Head of the College of Art at Seattle Pacific University where he designed symbols for the campus clock tower and transformed a milk processing plant into art studios and lecture spaces. A few years later he assumed a similar position at Pacific Lutheran University in Tacoma, WA where he taught for over 24 years. He developed the University's art program and taught two of the most successful courses offered by the department, "Imaging Self" and "Imagery and Symbolism."

The care and placement of forms within architectural space is a mark of Ernst Schwidder's legacy. He was convinced that *"the environmental space sets the melodic tone while the art provides the symbolic specifics--it is both the music and the words that make up the visual hymn."* This reference to the favored Lutheran art form, music, is actually an invitation to congregations to think critically about the visual space in which they worship. What forms and colors in the collective line of sight raise the human spirit to welcome our encounter with the holy divine invitation? Is anything lacking? Lazy attitudes assume that because God is changeless (an attitude that is not biblical), His house shouldn't change either. There is an almost superstitious instinct that humans can't change sacred space without getting burned--that our longing for stability in life depends on the permanence of furniture locations in the chancel. By comparison, some of the most impressive works by Ernst Schwidder are the renovations he completed of existing worship spaces, which he always did in dialogue with the members of the local congregation, while discussing the theological and liturgical implications

involved in the changes. Architects loved to have Ernst Schwidder involved in presentations to building committees because Ernst was so very personable and articulate in presenting the whole picture of Christian worship and the spirit of renewing a congregation's identity and mission. He spoke the language of the Church and represented the creative possibilities of change.

Settling in to life again on the West coast Ernst Schwidder had to develop new contacts for his liturgical art career. Not only was he an excellent teacher, but he also had the ability to develop a team of "associates" who could help with aspects of art that he didn't have time or skill to handle. Welding assignments went to Doug Dye who crafted many candlesticks, baptismal tubs, hanging brackets and flower stands. Paul Nerge was a student of Ernst's and later a wood worker who transported wood from ship to shore to studio. He reported that they ordered African, Honduran and Philippine mahogany "by the sling" coming off the boat instead by the board foot. He cut, glued and clamped boards, often reversing the grain to give the wood added texture, and ran them through the drum sander which then Ernst would chisel, shape and fashion into art.

From his study of medieval altarpieces Ernst Schwidder developed his own unique design for triptychs--hinged and folding carved panels that highlighted different times in the church's seasonal calendar, moving from Advent into the Nativity or from Lent into Easter. All of us are pilgrims moving through life from infancy to old age.

[photo appendix: #15 & 16: reredos triptychs: Prince of Peace, Lakewood, WA; St. Aloysius, Hickory, NC]

There are a number of instances in which Schwidder carved figures in the round rather than in relief. Jesus and children was a favorite motif. At Saint Philomena Roman Catholic Church, Des Moines, WA where Schwidder created the grand doors to the nave which included the Tree of Life (a partially eaten apple form is ominously at the bottom of the door front) there is a figure of Jesus with three children which has been moved into the room of reconciliation. At the Lutheran Church of the Incarnation in Poway, CA there is a large statue of Jesus and five children. Installed at Redeemer Lutheran Church, Tacoma, WA are the figures of St. Paul (representing wisdom), Mary Magdalene (women & witness), St. John the evangelist (service), and Jairus' daughter (youth and prayer). Saints are people living and dead who are transparent to the grace of God, members of a large "communion of saints." These figures once stood in the chancel next to and among people gathered at the chancel rail for the eucharist, but after a renovation the figures were removed, reduced in size, and installed on a shelf above a hallway entrance. Removed from the liturgical space they once occupied, they now have difficulty prompting the act of remembering. At least the figures are preserved. As with any artist, over time the issues of conservation and preservation become important.

[photo appendix #17: Jesus & children; Lutheran Church of the Incarnation, Poway, CA]

There are clusters of Schwidder installations in a number of locales. We've already detailed some of the churches in northern Illinois, but there are also churches from Decatur through Champaign, Peoria, DeKalb and Rockford north to Waukegan and Winnetka in Illinois. There is a cluster in North Carolina, the result of a presentation which Ernst Schwidder made at Lenoir Rhyne University--spread out over the state with five church sites in Hickory itself. His long tenure at SPU and PLU led to approximately 90 sites in the state of Washington and a number in Oregon and California.

Swidder's carved figure of Jesus has much in common with the style of the 16th century Greek/Spanish artist, El Greco. A slender angularity marks their figures, as if they are stretched

between heaven and earth, pulled in both directions by the offsetting powers of light and darkness. An inherent contradiction marks the crucified Christ—a “dying savior” whose death is a source of life. Agony and glory, isolation and community, foolishness and wisdom, weakness and victory, ugliness and beauty paradoxically exist side by side in this cruciform shape which marks the Christian identity.

[photo appendix #18: Chapel crucifix: Our Lady of Lourdes, Seattle, WA]

There is also a recurring image of the Christ of blessing, standing with lowered hands at his side turned palm up toward viewers, his hands marked with cross shaped stigmata. Sometimes his right hand is raised in blessing with thumb and two fingers pointing upward, a hand gesture representing the Trinity. Variations on this figure depend on a variety of references—Jesus’ resurrection, his missionary commission, ascension, and general blessing of those who gather in his name for worship.

The altar around which believers gather is the “table of the Lord” where he shares his “marriage feast” with us—his body and blood under the form of bread and wine. For Ernst Schwidder the altar was as much a place of proclamation as any pulpit, and for this reason alone he carved into altar tables identifying symbols and lettering. He insisted that altars have accessibility, heft and weight, as he was opposed to “*card table altars and bird-bath fonts.*” His favored shape was a wide slab of mahogany set on a pair of legs, a long rectangle, sometimes turnable, high and lifted up (Gloria Dei Lutheran Church, Olympia, WA), with symbols on all four sides (Our Savior Lutheran Church, Naperville, IL), on two sides (Peace Memorial UCC, Palos Park, IL and First Evangelical Lutheran Church, Decatur, IL and Grace Lutheran Church, Champaign, IL, and on one side, Central Lutheran Church, Yakima, WA). Sometimes the altar table took on the shape of a boat, the traditional symbol for the Church, especially when bodies of water were nearby, as at First Evangelical Lutheran Church, Lake Geneva, WI and Newport Harbor Lutheran Church, Newport Beach, CA). His installations at three notable hospital chapels brought biblical comfort to those in distress (Chapel of the Holy Incarnation, Emanuel Hospital, Portland, OR, Mt. Hood Medical Center chapel, Gresham, OR, and Providence Hospital chapel, Everett, WA).

[photo appendix: #19—#25: carved altar tables:
Resurrection Lutheran Church, Franklin Park, IL
Gloria Dei Lutheran Church, Olympia, WA
Peace Memorial UCC, Palos Park, IL
Our Savior Lutheran Church, Naperville, IL
First Evangelical Lutheran Church, Decatur, IL
Central Lutheran Church, Yakima, WA
First Evangelical Lutheran Church, Lake Geneva, WI]

Schwidder repeated and perfected certain shapes that also identify his symbolic work. His descending doves located around baptismal fonts bring with them a reference to Jesus’ baptism in the Jordan River, and highlight the Lutheran insistence that the transforming, gracious power of this sacrament of initiation comes from the Spirit of God. Early in his career his fonts—the part that contained water—could be the hollowed out back of a dove (Peace Memorial UCC, Palos Park, IL; there were also some installations where the sanctuary lamp rested within the back of descending doves—as at Gloria Dei Lutheran Church, Rockford, IL and Grace Lutheran Church, Corvallis, OR). But these *bird-bath fonts* soon were enlarged into the shape of a brass tub (St. John the Baptist Episcopal Church, Seattle, WA and Christ the King Lutheran Church, Tigard, OR) and grew ever larger in the baptistry of Good Shepherd Lutheran Church, Albany, OR where water can be poured over a kneeling baptismal candidate. The importance of baptism must be given a correspondingly prominent place in chancel design, placing the dynamic descent of the dove before our eyes, helping worshippers to remember their baptism. The flowing shapes around the dove can suggest water, fire and wind, all symbols of the Spirit’s power.

[photo appendix: #26—#31 baptismal doves:
Peace Memorial UCC, Palos Park, IL
St. John the Baptism ECUSA, Seattle, WA
Emmanuel, Tacoma, WA
Our Savior, Lake Oswego, OR
Lutheran Church of the Resurrection, Huntington Beach, CA
St. Mark by the Narrows Lutheran Church, Tacoma, WA]

Schwidder liked to include the traditional symbols for the four evangelists and sometimes carved them into the legs of the altar: Matthew as the winged human, Luke as the winged ox, Mark as the winged lion, and John as the eagle. In the chancel of St. Matthew Lutheran Church, Beaverton, OR the ox and lion provide the “legs” for the altar while the eagle is carved into the pulpit front and Matthew with wings is carved into the lower portion of the free-standing chancel cross.

[photo appendix #32: chancel, St. Matthew Lutheran Church, Beaverton, OR]

His processional crosses sometimes included winged shapes that could be read as both wind and fire. It is the Spirit who takes the cross, this sign of capital punishment, and transforms it into the identifying symbol of Christians everywhere. Often Schwidder processional crosses were double sided, to be viewed both coming and going, at the processional and recessional.

[photo appendix #33-34: processional crosses, Northwest District,
LCMS, Portland, OR
The Brauer Museum of Art, Valparaiso, IN]

Commissions from Roman Catholic parishes usually included designs and symbols for the Stations of the Cross. Sometimes Schwidder compressed the stations into linked shapes as in the stations at St. Mary’s Parish in Des Plaines, IL and at Our Lady of Lourdes Parish in Seattle, WA; other times the stations were spread out, as in the individual alcoves at St. Joseph Parish in Summit, IL and wall mounted plaques at St. Yves Parish in Mosseyrock, WA. Observation of the Stations adds dramatic movement to Christian meditation and reinforces the time value of one’s progression through life, following the Way of the Lord. Rather than asking Jesus to join our life at some convenient juncture, we are invited in faith to join his life which breaks the death barrier by uniting time with eternity. Schwidder’s work is certainly dramatic, incorporating symbols and figures, faces and hands to draw us into the redemptive procession. In order to produce the huge quantity and quality of work that bears his name, Schwidder trained and employed apprentices and associates in his studio. Even then, he always reserved the carving of faces and hands for himself. Unfortunately he was never commissioned to sculpt the Way of the Cross for Lutheran churches.

[photo appendix #35-37: Stations of the Cross--
Our Lady of Lourdes, Seattle, WA
St. Joseph Parish, Summit, IL]
St. John the Baptist ECUSA, Seattle, WA]

Parallel to the impact that his association with the architect Charles Stade had at the beginning of his career, another vital association marked the concluding years of Ernst Schwidder’s career. Stade recognized Schwidder’s unique talent, style, and theological insight and together they created impressive worship environments primarily in the Midwest. These architectural gems gave the art of liturgical wood carving its importance and placement. The west coast association that gave Schwidder’s late work unique impact was his work with the stained glass artist, Mark Gulsrud. Their collaborations up and down the Interstate 5 corridor from Washington to California and beyond brought together the glowing impact of light with the brown organic warmth of wood. Gulsrud, too, loved flowing lines, and also the color blue. Beginning

with work for Emanuel Hospital in Portland, OR (Gulsrud created large stained glass windows for the reception area; Schwidder created work for the chapel of the Holy Incarnation-- Emanuel's origin was as a Lutheran maternity hospital) to the Samuelson Chapel at California Lutheran University in Thousand Oaks, the Schwidder--Gulsrud connection is responsible for many remarkable worship spaces. All three men, Stade, Schwidder and Gulsrud, shared an upbringing influenced by the Lutheran tradition.

[photo appendix #38--#43: Schwidder--Gulsrud installations--
Hope, Hollywood, CA-- baptistry
Good Shepherd, Albany, OR--baptistry
Samuelson Chapel, CLU, Thousand Oaks, CA
King of Kings, Renton, WA
chapel, Mt. Hood Medical Center, Gresham, OR
Our Saviour's, Lebanon, OR]

In 1991 Ernst Schwidder retired from teaching at Pacific Lutheran University. He sold the home that he built in Steilacoom, WA, purchased an unfinished artist's "loft" in the industrial area of Seattle and turned it into a home/studio. He was now working on liturgical art full time.

In looking back over his career, Ernst Schwidder wrote, *"There are many more rewards in my line of work than monetary return. Although one does not get famous doing church art there is a great deal of satisfaction in working for real live people and being part of history. Last Spring [1992] I was informed that four projects on which I worked when I was with Charles Stade's architectural firm, were selected by the A.I.A. for inclusion in the CHICAGO ARCHITECTURAL ARCHIVES. Charles had died and a couple of people sent me his obituary. In it he was given credit for doing creative interior furnishing for his church designs. I was actually pleased that he might be remembered in part for some things I had done. He was truly my mentor and I owe him a great debt of gratitude. The four selected were all projects in which I had made significant contributions. First of all it made me feel good that my work was beginning to be considered historically important and second it made me feel rather old."*

While he was a prolific visual, liturgical artist and designer, Schwidder also engaged in architectural designs. He considered the home to be sacred space and completed drawings for more than two dozen residences, most of them in the Tacoma-Seattle area. He claimed that architectural journals were the only publications to which he subscribed and lamented that while working for Charles Stade in the sixties he passed up the opportunity to get his architect's license. He had a "thing" about windows:

"Window openings seem to be one aspect of architectural design that I have been involved with consistently over the years. I have long maintained that the treatment of the fenestration will make or break a design for a building (Kahn, Botta). The overall form might seem to be the most critical, yet give me a simple box and I can make it interesting by the openings I put in it. The structure of life is like that as well."

As windows bring light into a building, so open vistas bring illumination into life. But stained glass windows are seldom opened, leading Schwidder to comment that *"churches are usually not interested in letting in much fresh air. I do not mean to be critical of the Church in particular, as I think this is true of our lives as well."*

Ernst Schwidder enlivened many lives with his good humor--a "lightness of being" which off-set a heaviness of professionalism. On one of his automobile sojourns in the Southwest he acquired a three foot high carved wood skeleton, a good example of ethnic Mexican art--a "day of the Dead" figure. He explained: the figure *"was holding something that looked like the mallet we use in carving. I put a chisel in the other hand and joked that this was me, as one day*

someone would come into the studio to find me slumped over a carving, having died some time before. It was one of those attempts at humor that was more true than funny."

Discovered in one of his file drawers was a collage which Ernst Schwidder put together, pasting the Werner Sallman head of Jesus on top of what is probably the head of Josef Stalin who was standing proudly in a field overlooking the "worker's paradise", thus pillorying two icons in one fell swoop. He considered the popular image of Sallman's "Jesus" to be on the verge of kitsch, a romantic, caucasian ethnic limitation of the universal Christ.

[photo appendix #44: collage with commentary]

There are a number of large outdoor sculptures, usually of the Christ figure, but sometimes just comprised of symbols, that Schwidder designed to be fastened to the front facade of churches. These sculptures needed to be light weight for structural reasons, transportable and adaptable to local conditions. Over an internal armature of wood and wire mesh numerous layers of a material that resembled a combination of gypsum and stucco with fibers (with a trade name of Pleko or Dryvit) was sculpted and painted. Illuminated at night these large white figures hovered over buildings and the community below with a glowing presence. Weather played havoc with some sculptures, creating "moisture intrusion problems," like the Christ figure atop the exterior of St. Mark by the Narrows Lutheran Church, Tacoma, WA. Birds pecked holes in the 27' figure of Jesus and built nests within the hollows of his statue, and squirrels followed suit, weakening the structure so that 35 years later it had to be replaced with a sculpture by Mark Gulsrud. It created a wonderful sermon illustration, this visual symbol of Jesus providing shelter for birds in his body. Jesus was "for the birds," just as St. Francis. The Christ figure festooned to the front of Trinity Lutheran Church, Parkland, WA was in place for approximately only 20 years before it did a "face plant" one night on Easter eve onto the sidewalk below. Hopefully this statuary will fare better in the drier climates of Nevada and Arizona.

photo appendix #45-#48: outdoor "Pleko" sculptures:
Resurrection, Tuscon, AZ
Ascension, Ogden, UT
St. Mark by the Narrows, Tacoma, WA
Our Saviour's, Lebanon, OR]

In his 1994 Christmas letter he noted a change that began emerging in his work consistent with the re-emergence of his inner spirit: *"Without much conscious effort the images that have begun to appear on my drawing board are less and less metaphors for suffering as ones for transcendence. ...Wings have long been a staple in my visual lexicon but now they have become even more important. I have always liked the idea of a halo and have continued to use them even while others were attempting to secularize images of the Christ and the saints, or at least normalize them. Now I have moved from the halo to an aureole or even sunburst around the entire figure. My images are changing in more subtle ways as well. I have been moving from the Christ presiding at a noisy and celebrative Passover, to the one who appeared to Thomas, and now who was revealed during the supper at Emmaus. The substance in my work does seem to be affected by whether or not I am leaping through windows. However, the view into the window of my mind keeps changing in any case."*

[photo appendix #49-#51. Christ resurrected, ascending, ruling
Lutheran Church of the Resurrection, Huntington Beach, CA
Advent Lutheran Church, Charlotte, NC
Samuelson Chapel, CLU, Thousand Oaks, CA]

The premature death of the artist on June 2, 1998 in Seattle brought to an end a productive era that provided the whole Church with a unique iconography centered around the Christ figure in

its Trinitarian biblical context. From the post World War II religious revival on through the creative openings of Vatican II, the Church embraced new forms with renewed vision, utilizing the folk and craft revivals, new ecumenical associations, and engaged with the civil rights movement. Today with the reversal of this trajectory by the increasing secular distain for religion, it is time to reinvest in “the beauty of holiness” understood by both the psalmist and by Ernst Schwidder. It is time to remember his work, value his legacy and work ethic, and find in the conjunction of liturgy and visual art a momentum for renewal in the church just as he did.

It is remarkable how little Ernst Schwidder charged for his creative services. He regularly worked with churches to help them acquire liturgical art that would inspire their worship. For some there is a fear that quality liturgical art is either too expensive or too elitist, that such art is too “churchy” for our casual tastes. The consequence of an esthetic “dumbing down” is an informality which hopes to domesticate the holy by relying on a cult of personality, a “Tonight Show” style monologue resulting in a shameful loss of awe. Ritual is not dead, as any spectator at a major sporting event can testify. Chants and songs, hero worship, attention to playbook and paycheck rank major sport venues as a substitute church. But the sacred cannot be manufactured or pretended—as it fearfully reminds us of our human vulnerability on the one hand while offering a fascinating presence on the other hand. The world without the holy settles for mere enchantment, but the “cosmic Christ” invites our participation in a transcending reality high above the idiosyncratic. We cannot afford to live without beauty for without beauty the soul shrivels and dies.

[photo appendix #52--#55 Christ figures:
St. Matthew, Renton, WA—2 figures
Emmanuel Lutheran Church, Walla Walla, WA
St. Mary's ECUSA, Lakewood, WA

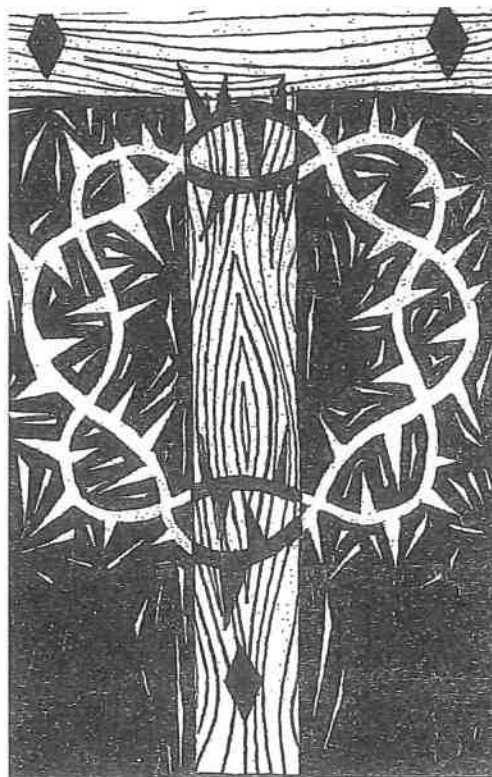


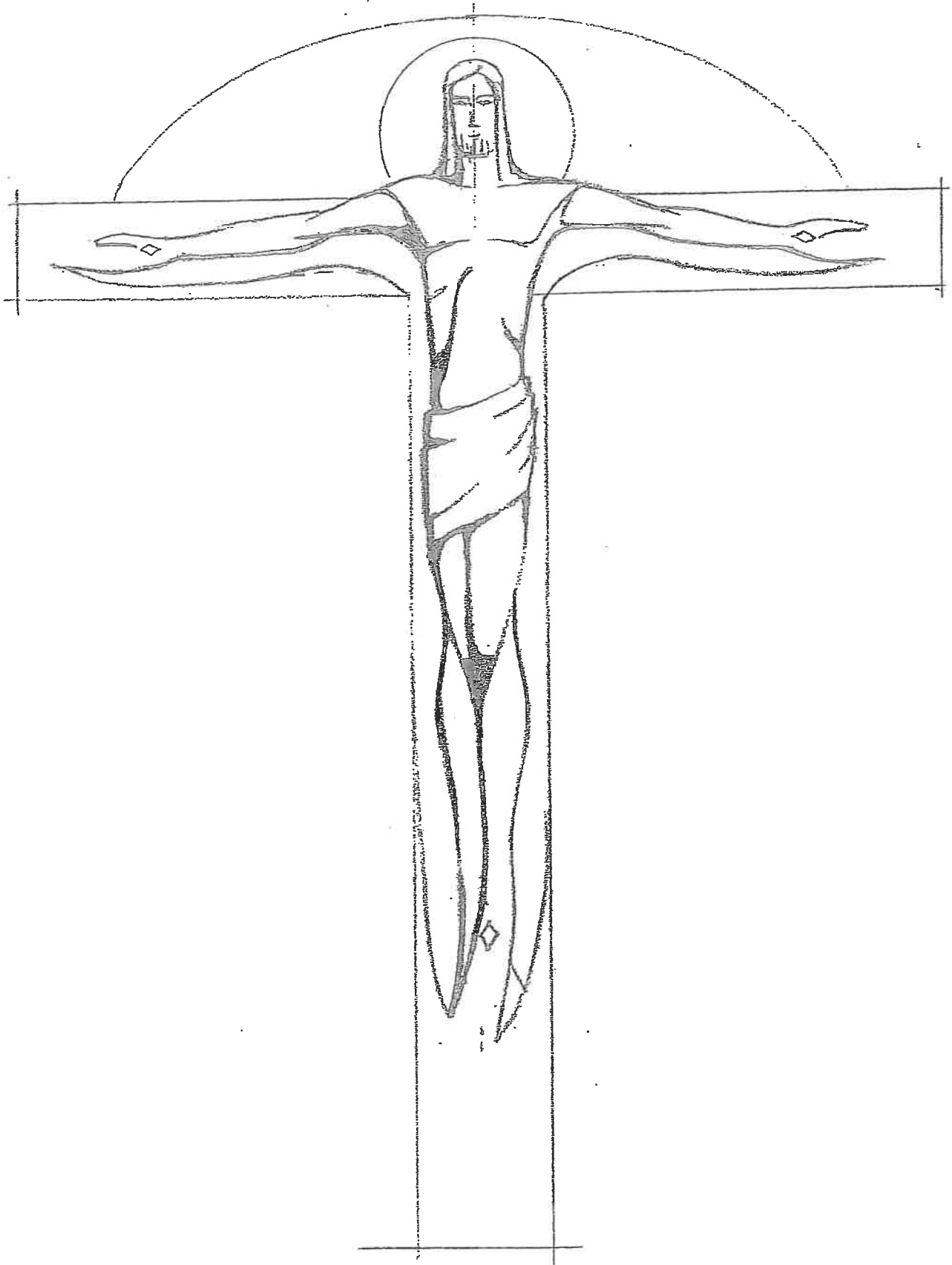
PHOTO APPENDIX

- #1—#2. Two paintings by Ernst Schwidder circa 1957: “Man the Builder”
(oil on board, triptych, 48” x 56”)
The Brauer Museum of Art,
Valparaiso University
“Man II—the Creator”
(oil on board, from the collection of
Dr. & Mrs. Eugene Wiegman

These two paintings represent the twin professional interests of Ernst Schwidder after his graduation from the University of Washington: architecture and sculpture. They are united by their earth-toned color scheme, the lanky design of the human figures, the use of triangular patterns in the background that mark a horizon line and move the eye from left to right, and some obvious but mysterious symbols: a wilted tree balanced by a tree bathed in light, the marionette strings, a rooted stump and barren tree forms, some difficult to decipher Hebrew letters, the eye and hand (placed above: of God), and architectural shapes and fetal forms. The mood is mystical, as is the origin of all creative and spiritual urges.

The triptych, “Man the Builder,” features a lone male nude figure holding a trowel in his left hand while with his right hand held over his heart points an index finger upward toward the heavens, thankfully acknowledging the source of his creativity, energy and life itself. The trowel is the mason’s tool, and evidence of human building rises behind him: Gothic arches with flying buttresses, Romanesque barrel vaults, a modern sky-scraper, and a multi-storied human abode. Our eye moves from left panel (life’s fetal origin under divine blessing) to the central panel (the human builder exercising his vocation) to the right panel where death collapses the brick wall, turns trees barren, and enshrouds the fetal skeleton in a dark brown circle that may prefigure the grave. There was a messiah from Nazareth who said, “Work while it is day before the night comes when no one can work.” Unfortunately, this painting has disintegrated beyond repair; the paint surface has been cracking, flaking and chipping, failing to adhere to the gessoed plywood.

The painting, “Man II—the Creator” also poses some interpretive questions. Three nude figures surround what looks like a dark brown lump of clay raised into sculptural form, a creative process under human control by two male figures and one female. Each of the two lower figures hold a handful of clay which they’ve scooped up from the surrounding earth. Sculptors are at work. The tall top figure “pulls the strings” of this stiff marionette that isn’t quite completed—not yet fully formed, mobilized, spirited or energized. Can they breathe life-breath into the figure, just as God did to “earth-man” Adam? Two bushes, one is wilted and barren but the other is seemingly aflame (a burning bush?), seem to pose two choices. Are the figures arrogantly fashioning a “new secular man” after the devastation of World War II, taking life under their manipulative control, or are they creating in concert with God’s intent for humanity, under His watchful eye? The figures are not grotesque but visually pleasing and well-proportioned; they purposely cooperate with each other and don’t “sling mud.” The pictorial ambiguity creates interest and engages the audience in these choices.





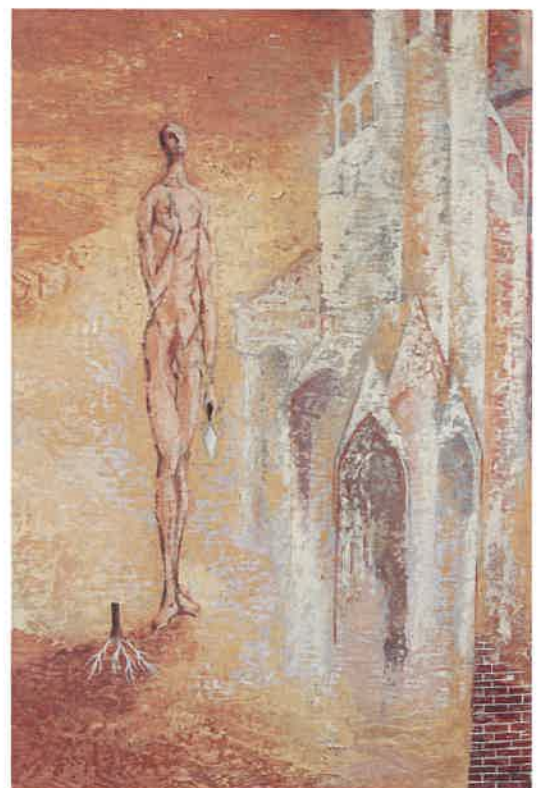
#1 • Man the Creator • oil on wood, 1957



#1b • Man the Creator • detail



#2 • Man the Builder • oil on wood, 1957



#2b • Man the Builder • detail



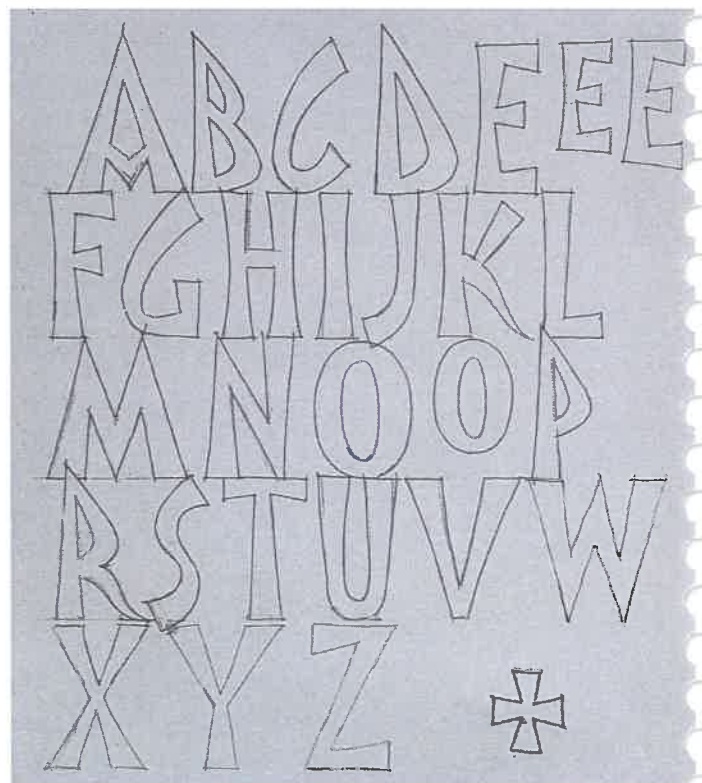
#3 altar, copper repousse panels, Trinity Lutheran Church, Seattle, WA



#4 chapel crucifix, Providence Hospital, Everett, WA



#5 reredos figure, Resurrection, Franklin Park, IL



#6 Schwidder caligraphy



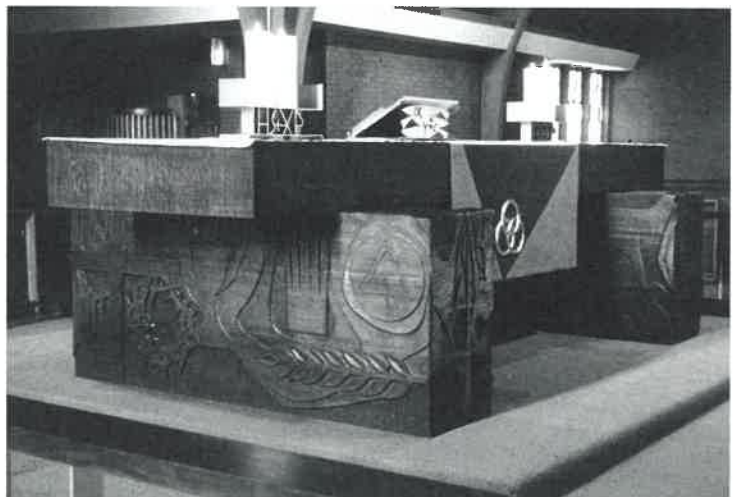
#7 altar, Christ the Servant, Bellingham, WA



#8 chancel figure, Spanaway, WA



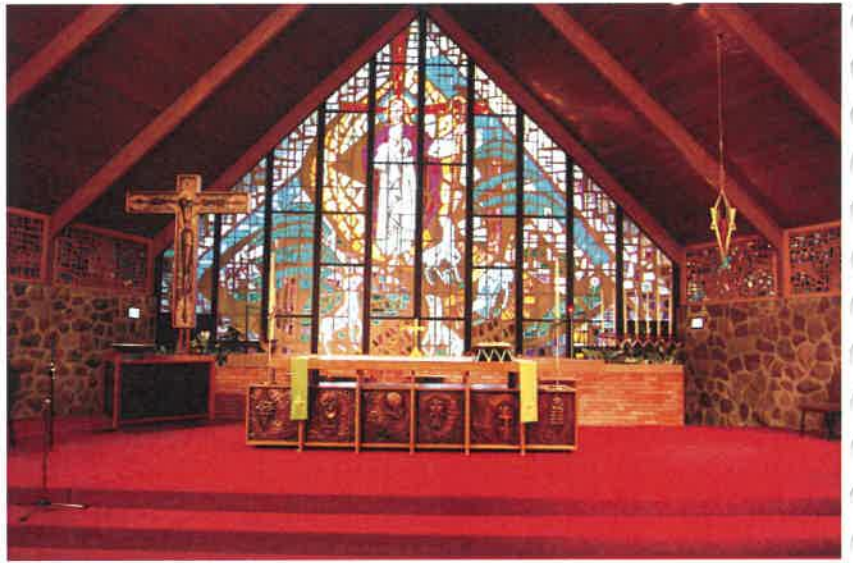
#8b detail, Spanaway Lutheran, Spanaway, WA



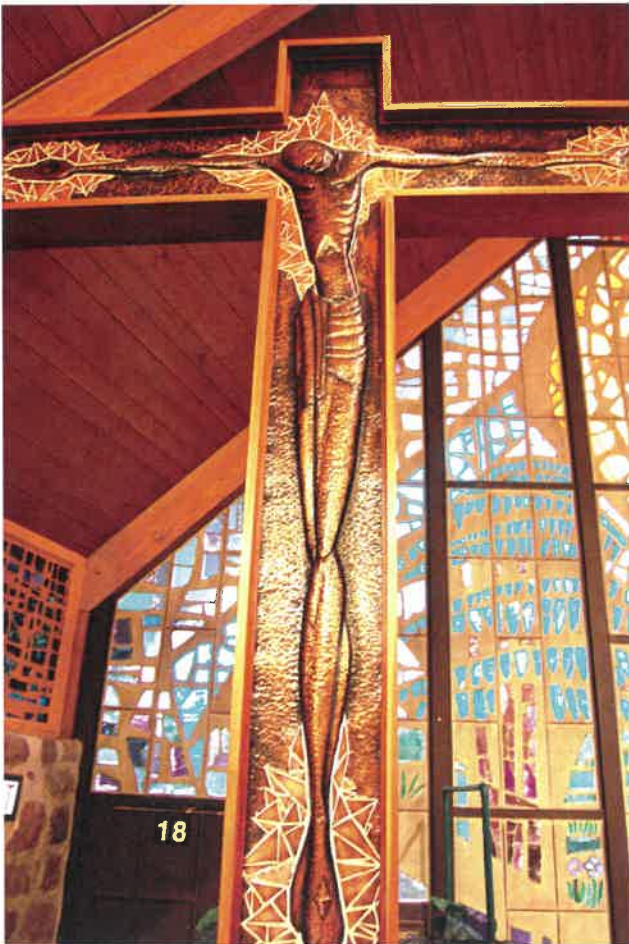
#9 altar, St. Paul, Mt. Prospect, IL



#10 sculpture, St. Peter, Arlington Heights, IL



#10b chancel, St. Peter Lutheran Church



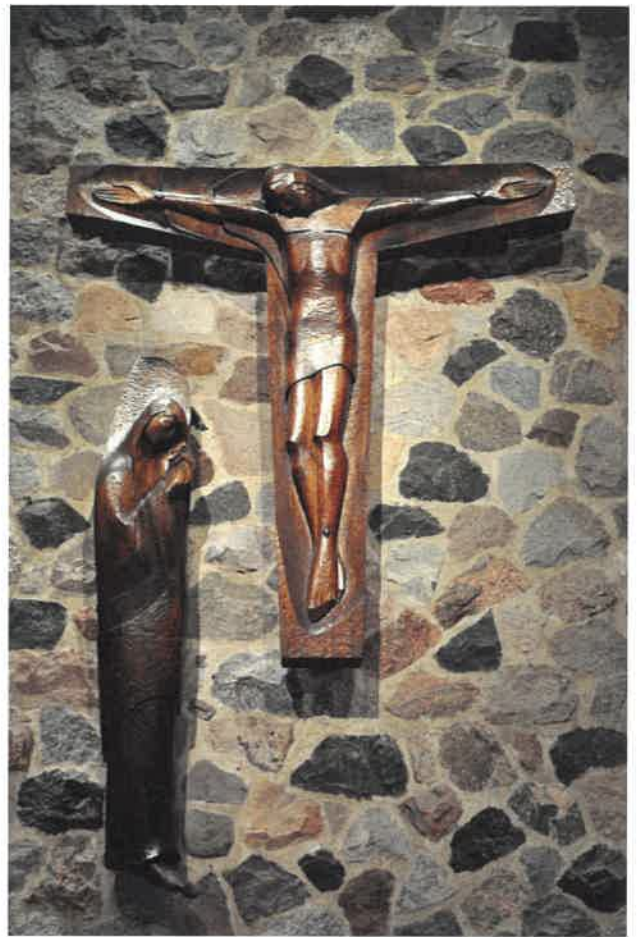
#10c chancel cross, St. Peter



#11 altar, St. John, Lincolnwood, IL



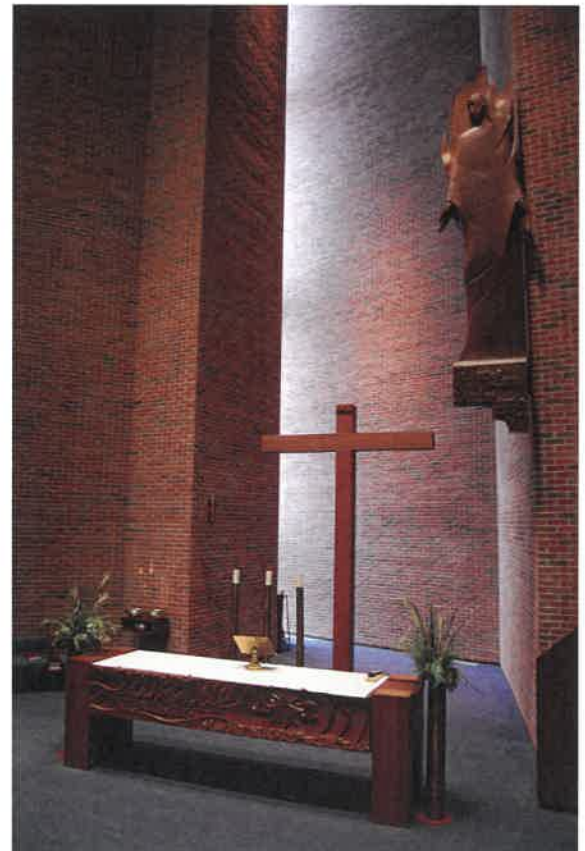
#12 sculpture, St. Joseph, Summit, IL



#13 crucifix, St. Mary, DesPlaines, IL



#14 sculpture, Peace Memorial, Palos Park, IL



#14b chancel, Peace Memorial



#15 triptych, Prince of Peace, Lakewood, WA



#16 triptych, St. Aloysius, Hickory, NC



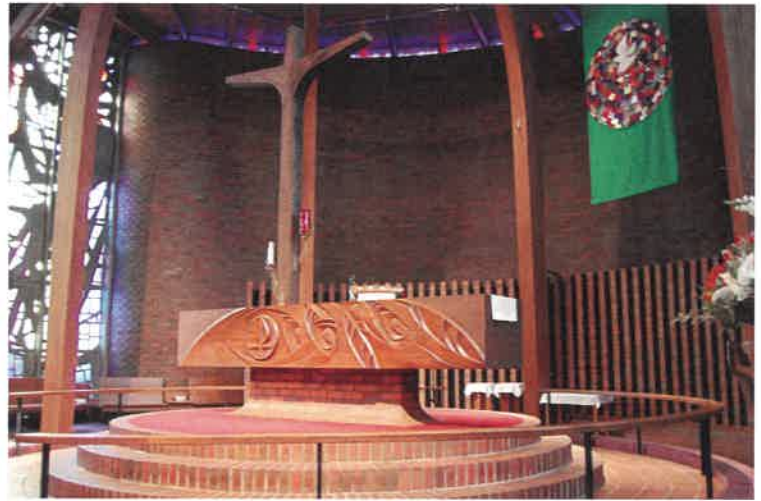
#17 sculpture, Luth. Ch. of the Incarnation, Poway, CA



#18 crucifix, Our Lady of Lourdes, Seattle, WA



#19 altar, Resurrection, Franklin Park, IL



#20 altar, Gloria Dei, Olympia, WA



#21 altar, Peace Memorial, Palos Park, IL



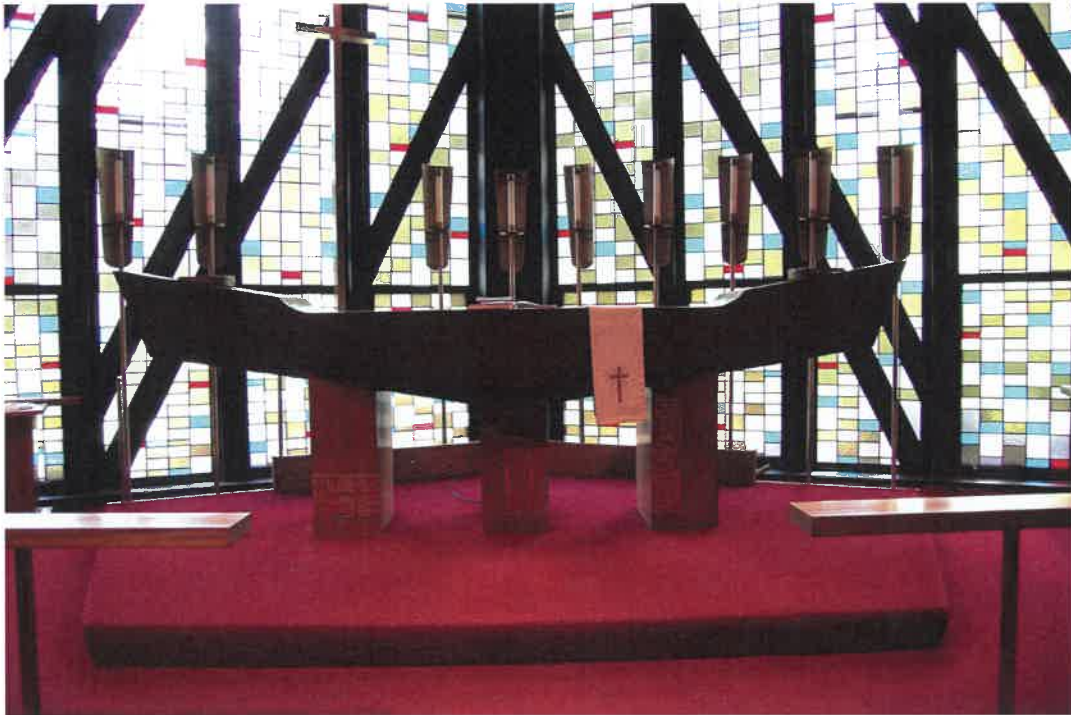
#22 altar, Our Savior, Naperville, IL



#23 altar, 1st Ev. Lutheran, Decatur, IL



#24 altar, Central Lutheran, Yakima, WA



#25 altar, 1st Ev. Lutheran, Lake Geneva, WI



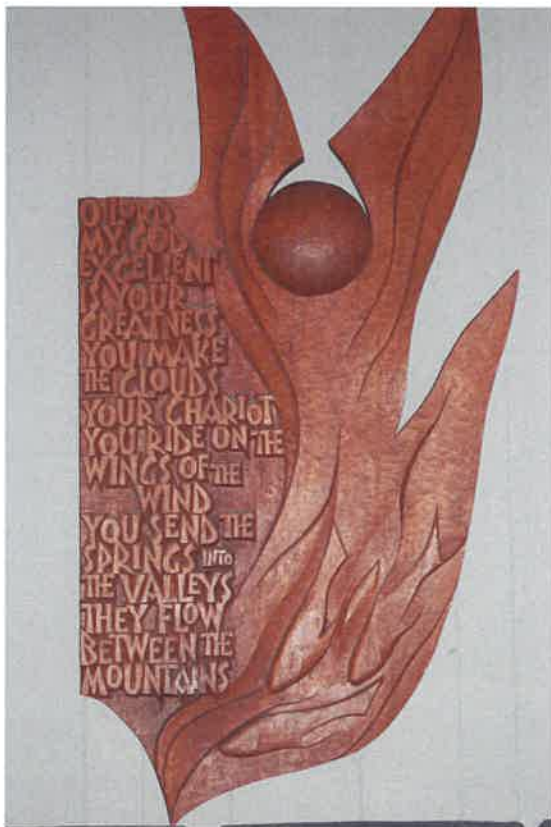
#26 baptismal font, Peace Memorial, Palos Park, IL



#27 baptismal font, St. John the Baptist, Seattle, WA



#28 dove, Emmanuel, Tacoma, WA



#29 dove, Our Savior, Lake Oswego, OR



#30 dove, Luth. Ch. of the Resurrection, Huntington Beach, CA



#31 dove, St. Mark by the Narrows, Tacoma, WA



#32 chancel, St. Matthew, Beaverton, OR



#33 processional cross, Northwest Dist.,
Portland, OR



#32b St. Matthew, detail



#34 processional cross, Brauer Museum, Valparaiso, IN



#35 Stations of the Cross, Our Lady of Lourdes, Seattle, WA



#37 crucifix, St. John the Baptist, Seattle, WA



#36 Station of the Cross, St. Joseph, Summit, IL



#38 baptistry, Hope, Hollywood, CA



#39 baptistry, Good Shepherd, Albany, OR



#40 baptistry, Samuelson Chapel, CLU,
Thousand Oaks, CA



#41 baptistry, King of Kings, Renton, WA



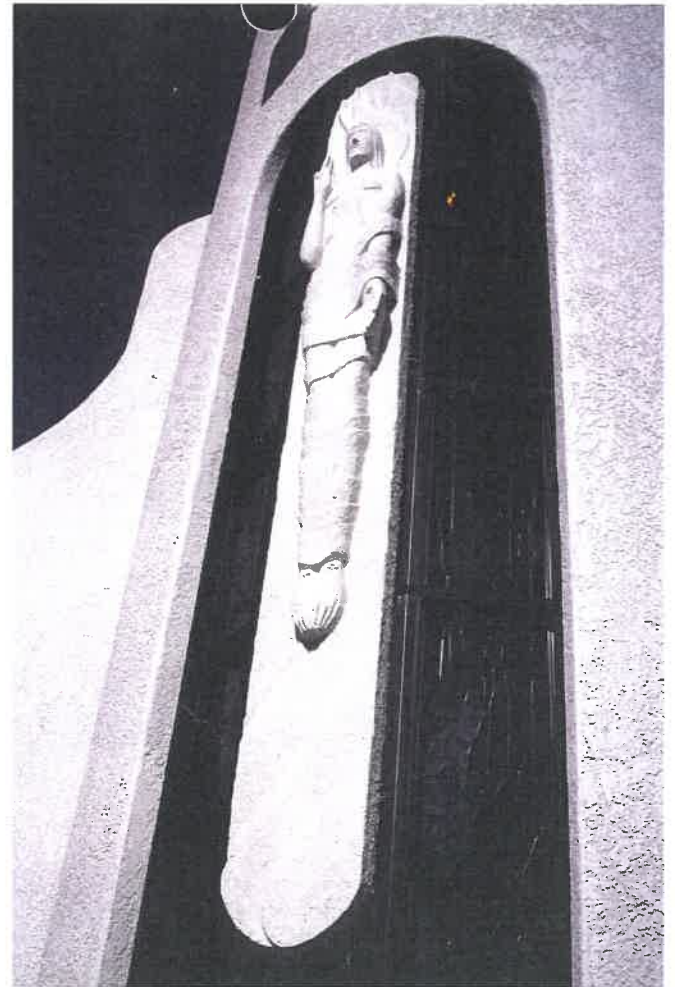
#42 chapel, Mt. Hood Med. Center,
Gresham, OR



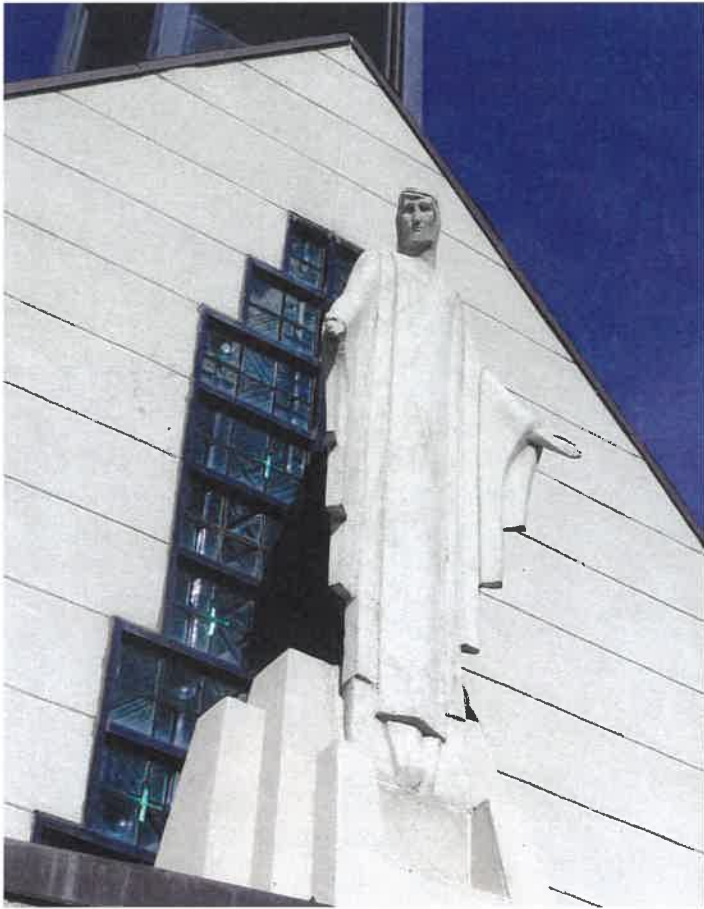
#43 Our Saviour's, Lebanon, OR



#44 collage, Schwidder files



#45 sculpture, Resurrection, Tuscon, AZ



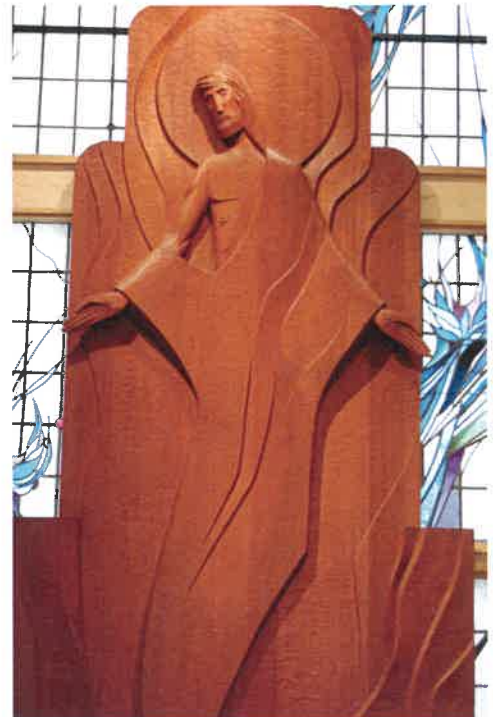
#46 sculpture, Ascension, Ogden, UT



#47 sculpture, St. Mark, Tacoma, WA (replaced)



#48 cross, Our Saviour's, Lebanon, OR



#49 reredos, Luth. Ch. of the Resurrection,
Huntington Beach, CA



#50 reredos, Advent, Charlotte, NC



#50b detail, Advent, Charlotte, NC



#51 infant Christ, St. Matthew, Renton, WA



#52 Christ figure, St. Matthew, Renton, WA



#53 sculpture, Emmanuel, Walla Walla, WA



#54 sculpture, Samuelson Chapel, CLU, Thousand Oaks, CA



#55 sculpture, St. Mary's, Lakewood, WA

ERNST SCHWIDDER -- Biography/Lifework

[* = AIA award]

- 1931 Born on November 9 in St. Louis, MO, the son of Rev. Ernst F. and Florence Schwidder. Baptized by Rev. Ernst F. Schwidder on December 9 at Bethlehem Lutheran Church, St. Louis, MO.
- 1945 Confirmed in the Christian faith on March 25 at Trinity Lutheran Church, Seattle, WA.
- 1945-1949 Attends high school at Concordia Academy, Portland, OR (pre-ministerial program).
- 1950-1953 Attends the University of Washington, Seattle; BFA.
- 1954 Exhibits oil painting, "Arid Landscape" at the Woessner Gallery, Seattle. Included in the 40th Annual Exhibition of Northwest Artists at Seattle Art Museum, exhibiting oil painting, "Autumn Beach" (together with Kenneth Callahan, Alden Mason, Jack McLarty, Michele Russo, Rudy Autio, and Manuel Izquierdo). Callahan reviewed the show:
"It is always interesting to find new artists appearing in the region. Ernest (sic) Schwidder is of particular note. His *Autumn Beach*, an oil, owes a good deal to Morris Graves' painting, having something of the stylistic character and color of the older painter's work. But it also has a personal poetry and feeling for nature suggesting the likelihood of important development in the future."
- Exhibits oil paintings, "Plantal Motivity" and "Classical Landscape", at the Henry Gallery at UW. Again, Callahan writes:
"It is a most attractive show, a group of landscapes, quiet, poetic paintings in muted color--silvery grays, pale yellows, reds and greens, in which vague images seem to float in diffused moonlight. ...a generally high level of accomplishment marks the exhibition, not a usual characteristic of young painters' solo shows. Schwidder has evolved a highly decorative style in which he holds his picture elements close to the surface plane, stressing pattern through such devices as using a single stalk of a weed to symbolize a tree. Mood is a primary characteristic of the pictures, which embody a personal, somber dream world."
- 1955 Earns graduate degree, MFA, University of Washington.
June--included in show at Woessner Gallery, Seattle (with Kenneth Callahan, Alden Mason & others).
Shows 4 works in the Eight Washington Painters exhibit at Portland Art Museum: "Autumn Beach" 1953, "Classical Landscape" 1954, "Of Sea and Sand", and "Progression of a Plant" 1954.
- 1956 Exhibits casein painting, "His Immaculate Conception" at the Des Moines Art Center (the exhibit, "The Life of Christ," was sponsored by the Iowa East & West Districts, LCms; Siegfried Reinhardt of St. Louis and Robert Hodgell of Urbana, IL were the invited artists/jurors).
Invited to substitute for instructor on sabbatical leave at Luther College, Decorah, IA.
- 1957 Shows paintings & wire sculptures at Zoe Dusanne Gallery, Seattle. Exhibit includes 16 works, among which are "Man--the Creator" and "Man--the Builder."
Included in Art of the Pacific Coast at the Third Biennial of São Paulo, Brazil--a show of US West Coast artists curated by SFMoA. The Biennial is one of two most important international exhibitions of contemporary art; the other is the Venice Biennial.

Exhibits oil painting, "Winter River" in the 9th Annual Iowa Artists Show at the Des Moines Art Center.
 Exhibits two oil paintings, "Ascension" and "By Word and Sacrament", in the Contemporary Lutheran Art in America exhibit at Concordia Seminary, St. Louis. Among the 29 artists in this exhibit were Charles Burchfield, Richard Caemmerer Jr., Paul Granlund, Reinhold Marxhausen, and Siegfried Reinhardt.
 Teaches as instructor of art at Ashland College, Ashland, OH.

1958 United in marriage with Margaret Anne Thompson, June 8 at Our Savior Lutheran Church, Leland, IA.
 Art consultant for Seattle architects Copeland, Grant and Chervanek.
 Hired as chairman of the Art Department, Valparaiso University (through 1962).

1959 Exhibits oil painting, "Classical Landscape", at the Indiana Artists Exhibition, John Herron Art Museum, Indianapolis, IN.
 Son, Ernst Frederick Schwidder is born.
 Serves as curator for the Sloan Collection of American Paintings, a collection donated to VU that includes artists of the Hudson River School as well as a watercolor by Charles Burchfield.
 Declaring that he is "turning to sculpture in his old age," Schwidder installed a hammered copper relief of Charles Wesley at the First Methodist Church in Crown Point, IN. His 12' wood sculpture of Christ the King is installed at Christ the King Lutheran Church in Seattle. It had been displayed as "architectural sculpture" in the cultural exchange program in Moscow this summer. He begins work on a 10' copper and steel statue for St. Peter Lutheran Church in Arlington Heights, IL.

1960 Daughter, Theresa Marie Schwidder is born.
 Creates series of Church bulletin designs for Morse Press, Medford, OR (Richard Caemmerer Jr., colleague on the college of art faculty at VU, also designs a series parallel to that of Schwidder. Caemmerer's series continues for 7 years).
 Exhibits oil painting, "Man--the Builder", at the Dusanne Gallery in Seattle. A reviewer, John Voorhees, art critic for the Post-Intelligencer, writes of the imagery: it is "designed to intrigue the mind as well as beguile the eye."

Church sites:

Winnetka Presbyterian Church, Winnetka, IL {Charles Stade, architect}

1961 Presenter at the Institute of Liturgical Studies, VU: "The Present & Future Use of Eucharistic Vestments in the Church of the Augsburg Confession in America" (historical study with proposal for new styles). Marks the beginning of the use of the alb by many Lutheran pastors, replacing the cassock & surplice.

Church sites:

St. Paul Lutheran Church, Mt. Prospect, IL * (also '63 & '83)
 {Charles Stade, architect}

St. Peter Lutheran Church, Arlington Heights, IL * (also '62)
 (Charles Stade, architect)

Lakeview Lutheran Church, Chicago, IL {Charles Stade, architect}
 United Church of Christ, Oak Lawn, IL

1962 Church sites:

Lutheran Church of the Resurrection, Franklin Park, IL
 Zion Lutheran Church, Beecher, IL
 First Presbyterian Church, LaGrange, IL {Charles Stade, architect}

St. John Lutheran Church, Lincolnwood, IL * {Charles Stade, architect}
Immanuel Lutheran Church, Seymour, IN {Charles Stade, architect}
Chapel of the Resurrection, Valparaiso University, Valparaiso, IN *
{Charles Stade, architect}

1963 Joins the Charles Stade Architectural firm, Park Ridge, IL full time as "consulting designer". Has 10 commissions to complete for church sculpture and chancel design.

Lived at 112 Shadywood Lane, Elgin-Streamwood, IL

Church sites:

St. Paul Lutheran Church, Glen Bernie, MD * {Charles Stade, architect}
First Lutheran Church, Lake Geneva, WI
Chapel of the Upper Room, Concordia College, Portland, OR (currently the art has been moved to the University's library lobby)
Christ Lutheran Church, Pewaukee, WI (church sold; ES sculpture moved to PA)
Bethany Theological Seminary chapel, Oakbrook, IL
Good Shepherd UM Church, Park Ridge, IL * (also '71)
[Charles Stade, architect]
(church building sold; "Good Shepherd" sculpture moved to Garrett Theological Seminary at Northwestern University, Evanston, IL)
Trinity Lutheran Church, Tinley Park, IL (chancel design & sculpture)
St. Mark Lutheran Church, Chicago, IL (also '64)
Messiah Lutheran Church, Elmhurst, IL
St. John Lutheran Church, Seward, NE

1964 Daughter, Anna Katherine Schwidder is born.
Leaves the midwest to become art department chair at Seattle Pacific University.
Designs remodel of a milk processing plant into the new art center at SPU with studios and lecture space.

Works on commission for Mountain View Lutheran Church in Puyallup, WA; the work was instrumental in prompting his return to the Pacific Northwest, where "the churches are smaller and the budgets as well."

Lived at 1860 127th Street, Bellevue, WA

Church sites:

St. John Lutheran Church, Westfield, MA (mosaic work)
{Charles Stade, architect}
Ev. Covenant Church, Grand Rapids, MI
Mt. View Lutheran Church, Puyallup, WA (also '67)
Lutheran Church of the Ascension, South Bend, IN
Martin Luther chapel, East Lansing, MI {Charles Stade, architect}
Lutheran Church of the Transfiguration, Berkley, IL * (sculpture)
Grace Lutheran Church, Champaign, IL
Our Redeemer Lutheran Church, Park Ridge, IL
Southside Christian Church, Munster, IN
Ascension Lutheran Church, South Bend, IN

1965 Lived at 111 Elm Street, Edmonds, WA

Church sites:

Lutheran Church of the Resurrection, St. Paul, MN
Lutheran Church of the Resurrection, Racine, WI {Charles Stade, architect}
St. John Lutheran Church, Janesville, WI {Charles Stade, architect}
First Lutheran Church, Decatur, IL * {Charles Stade, architect}

An award winning design: "The plan reflects an attempt to use a Kirkegaardian principle that suggests that the people are the main actors in the liturgical drama, the clergy merely prompters, and God is the audience."—ES

St. John Lutheran School, Forest Park, IL (indoor wood sculpture; outdoor stone replica)

Chapel of the Sermon on the Mt., Mennonite Biblical Seminary, IN (sculpture) *
{Charles Stade, architect}

First Congregational Church, Willmette, IL (chancel furniture)

St. Paul Lutheran Church, Peoria, IL

First Presbyterian Church, Snohomish, WA

Holden Village, Chelan, WA (banner design; carved door)

First Methodist Church, Anacortes, WA

Faith Lutheran Church, Chippewa Falls, WI

Immanuel Lutheran Church, Dekalb, IL

First Evangelical Lutheran Church, Decatur, IL {Charles Stade, architect}

Hope Lutheran Church, Lynden, WA

1966 Church sites:

Good Shepherd Lutheran Church, Seattle, WA (sculpture)

Newport Presbyterian Church, Newport, WA

(banner designs, sewn by Trudy Clark)

Phinney Ridge Lutheran Church, Seattle, WA

St. Stephen Lutheran Church, Adrian, MI

All Saints Lutheran Church, Auburn, WA

American Lutheran Church, Rantoul, IL

University Lutheran Chapel, Berkeley, CA (design work)

(vestment designs sewn by Trudy Clark; also '67)

Christ the King Lutheran Church, Bellevue, WA

1967 Accepts chairmanship of the Art Department, Pacific Lutheran University, Tacoma, WA
Teaches class on "Habitat & Environment". In church design, ES aims to provide a "total environment" so that chancel furnishings and art are one and the same.

Jeanne H. Metzger writes in the Everett Herald (12-23-67): "The artist has a 'thing' about crosses that float mysteriously on the wall above the altar and is likely to put them down on one side of the altar...where people can walk around it... The cross on the wall is a cliché..."

Creates altar, paraments, processional cross and banners for the joint-Lutheran celebration of the 450th anniversary of the Reformation at the Seattle Center Arena. A photograph in the Seattle Post-Intelligencer shows ES, vested in an alb as a Deacon, preparing the altar after the processional. Among all the other vested clergy and attendants, he is the only person vested in an alb.

Church sites:

Grace Lutheran Church, Corvallis, OR

Redeemer Lutheran Church, Fresno, CA

Faith Lutheran Church, Livonia, MI (building sold; ES triptych moved to Holy

Cross Lutheran Church, Livonia, MI)

450th anniversary of Reformation: Celebration, Seattle Arena (altar, sculpture)

Sitka Lutheran Church, Sitka, AK (chancel design & sculpture)

Grace Lutheran Church, Tacoma, WA (church sold; art moved to storage)

Gloria Dei Lutheran Church, Olympia, WA

St. John Lutheran Church, Denver, CO (chancel design), {Charles Stade, architect}
 Our Redeemer Lutheran Church, Wauwatosa, WI (also '68)
 {Charles Stade, architect}
 Messiah Lutheran Church, Oklahoma City, OK (fabric art sewn by Trudy Clark)

1968 Art exhibit: "The Ecclesiography of Ernst Schwidder," Pacific Lutheran University
 Lived at 1810 Rainier Av., Steilacoom, WA

Church sites:

Pacific Lutheran University, Tacoma, WA (chapel design)
 Demaray Tower, Seattle Pacific College, Seattle, WA (sculpture design)
 St. John Lutheran Church, LaGrange, IL (chancel design)
 {Charles Stade, architect}
 Gloria Dei Lutheran Church, Rockford, IL (church sold)
 Our Savior Lutheran Church, Naperville, IL
 Cross of Christ Lutheran Church Bellevue, WA (also '78)
 St. Paul Episcopal Church, Mt. Vernon, WA
 St. John the Baptist Episcopal Church, Seattle, WA
 Good Shepherd Lutheran Church, Tulsa, OK
 St. John Lutheran Church, LaGrange, IL. {Charles Stade, architect}

1969 Church sites:

Our Savior Lutheran Church, Everett, WA (also '80)
 Schwidder states that he is opposed to "card table altars and bird-bath
 baptismal fonts".
 Grace Lutheran Church, Bellevue WA (also '70)
 Joliet Jewish Congregation, Joliet, IL (design drawings) {Charles Stade, architect}

Architectural Design:

The Schwidder Residence, Steilacoom, WA

Ernst Schwidder writes about his home/site:

*"...living in a very small town, on a sizable piece of land that was heavily
 wooded, had a year-around stream only a hundred yards from the shores
 of Puget Sound, and with a partial view of the Olympic Mountains. ...I
 constructed waterfalls with my stream...ponds in my garden..."*

1970 Submits article, "The Artist and Architectural Dreams" to **The Cresset**, periodical of
 Valparaiso University, May 1970. Includes a photograph of the Schwidder residence.

Church sites:

Holy Trinity Lutheran Church, Port Angeles, WA
 Good Shepherd Lutheran Church, Tacoma, WA
 Lutheran Student Center, UW, Seattle, WA (Chapel on the Ave))
 Our Savior Lutheran Church, Lake Oswego, OR

1971 Church sites:

St. Joseph Catholic Church, Summit, IL {Charles Stade, architect}
 St. Mary Catholic Church, Des Plaines, IL {Charles Stade, architect}
 Good Shepherd UM Church, Park Ridge, IL

1972 Church sites:

Spanaway Lutheran Church, Spanaway, WA (also '83)

Immanuel Lutheran Church, Cheney, WA (chancel remodel—one of the first
remodel commissions by ES)
Emmanuel Lutheran Church, Walla Walla, WA (also '80)

- 1973 Church sites:
Student chapel, PLU, Tacoma, WA (carved door sculpture)
Central Lutheran Church, Seattle, WA
- 1974 Submits article, "On Human Habitation," to **The Cresset**, periodical of Valparaiso University, February 1974.
Church sites:
Christ the King Lutheran Church, Milton-Freewater, OR
- 1975 Church sites:
St. Matthew Lutheran Church, Beaverton, OR (renovation, furniture & sculpture)
Grace Lutheran Church, Des Moines, IA (remodel)
Tower Chapel, Eastvold Auditorium, PLU, Tacoma, WA (remodel '78; location of the Horarium led by ES as late as '93)
Holy Trinity Episcopal Church, Hoquiam, WA (sculpture moved to St. David ECUSA, Shelton, WA)
- 1976 Addressed the Tacoma Chapter of the Lutheran Society for Worship, Music and the Arts with "Current Trends of Art in Worship."
Church sites:
Annie Wright School chapel doors, Tacoma, WA
Peace Memorial United Church of Christ, Palos Park, IL
{Charles Stade, architect}
Trinity Lutheran Church, Manhattan Beach, CA (also '78)
- 1977 Church sites:
Christ the Servant, Bellingham, WA
Central Lutheran Church, Eugene, OR (church sign)
Mt. Olive Lutheran Church, Billings, MT
- 1978 Church sites:
Prince of Peace Lutheran Church, Portland, OR (also '80)
Ebenezer Lutheran Church, Lake Stevens, WA (sculpture in storage)
Chapel of the Holy Incarnation, Emanuel Hospital, Portland, OR
Tacoma Lutheran Home, Tacoma, WA (chapel)
Prince of Peace Lutheran Church, Brooklyn Park, MN
National Lutheran Youth Congress, ALC, Kansas City, MO (setting design)
- 1979 Church sites:
Magnolia Lutheran Church, Seattle, WA
St. Mark by the Narrows Lutheran Church, Tacoma, WA {Mark Gulsrud, glass}
Redeemer Lutheran Church, Fircrest, WA
Wesley Methodist Church, Yakima, WA (chancel furniture & sculpture)
- 1980 Church sites:
Our Lady of Lourdes Catholic Church, Seattle, WA
Phinney Ridge Lutheran Church, Seattle, WA {Mark Gulsrud, glass}
(The "Trinity Altar" was moved to the Brauer Museum of Art at Valparaiso University, 2016)
King of Kings Lutheran Church, Tacoma, WA

Gethsemane Lutheran Church, Seattle, WA
Lutheran Church of the Incarnation, Poway, CA
Prince of Peace Lutheran Church, Portland, OR
PLU Performing Arts Center, Tacoma, WA

1981 Church sites:

South Side Christian Church, Munster, IN
St. Teresa Roman Catholic Church, Federal Way, WA (sculpture)
Grace Lutheran Church, Palo Alto, CA (renovation)

1982 Church sites:

Hope Lutheran Church, Rancho, CA (closed)
Emmanuel Lutheran Church, Puyallup, WA
Christ the King Lutheran Church, Tacoma, W
Holy Spirit Lutheran Church, Kirkland, WA (also '83)
Cross of Christ Lutheran Church, Bellevue, WA (also '67, '78)

1983 PLU exhibit: "An Exhibition of Ecclesiastical Art & Architecture by Ernst Schwidder,
October 1983--Wekell Gallery in Ingram Hall

Church sites:

St. Paul Lutheran Church, Mt. Prospect, IL (also '61-'63)
Fairbanks Lutheran Church, Fairbanks, AK
Spanaway Lutheran Church, Spanaway, WA (also '72)
Emmanuel Lutheran Church, Tacoma, WA
Prince of Peace Lutheran Church, Lakewood, WA
St. John Lutheran Church, Lincolnwood, IL (also '62, '64, '86, 91-92)
Grace Lutheran Church, Des Moines, WA (narthex sculpture--'85)
Trinity Lutheran Church, Kalispell, MT

1984 Church sites:

Christ the King Lutheran Church, Milton-Freewater, OR
Gresham Community Hospital, OR, (now Mt. Hood Medical Center chapel)
{Mark Gulsrud, glass}
St. Matthew Lutheran Church, Beaverton, OR (also '75) {Mark Gulsrud, glass}
First Lutheran Church, Glasgow, MT
St. Joseph Catholic Church, Issaquah, WA (baptistry)

Architectural Designs:

PLU proposed Chapel; PLU Art Center, Tacoma, WA

1985 Church sites:

St. Thomas Episcopal Church, Sunnyvale, CA (chapel)
Holy Cross Lutheran Church, Reno, NV
St. James RC Cathedral, Seattle, WA

1986 Church sites:

Holy Trinity Lutheran Church, Laurel, MD
Good Shepherd Lutheran Church, Raleigh, NC
St. Philip Lutheran Church, Raleigh, NC
Zion Ev. Lutheran Church, Hickory, NC
Epiphany Lutheran Church, Alexandria, VA
Grace Lutheran Church, Tacoma, WA (also '78, '84 now closed)

- 1987 Keynote speaker at An Institute on Liturgical Music sponsored by the Archdiocese of Seattle, held at St. Michael Church, Olympia, WA. The program notes that Schwidder, "a practicing visual artist, is Professor of Art at Pacific Lutheran University. He has background in music and serves as deacon and cantor at his parish church."

Church sites:

Trinity Lutheran Church, Clearbrook, British Columbia, Canada
Holy Apostles Catholic Church, Colorado Springs, CO
Mt. Pisgah Lutheran Church, Hickory, NC
Messiah Lutheran Church, Auburn, WA
Mountain View Lutheran Church, Phoenix, AZ

- 1988 Ernst Schwidder is elected to the Interfaith Forum on Religion, Art & Architecture, an affiliate of the American Institute of Architects

Church sites:

Summit Avenue Presbyterian Church, Bremerton, WA
Our Savior Lutheran Church, Richmond Heights, British Columbia, Canada
{Mark Gulsrud, glass}
St. Paul Lutheran Church, Merced, CA
Resurrection Lutheran Church, Huntington Beach, CA (also '91)
St. Matthew Lutheran Church, Renton, WA

- 1989 Church sites:

Christ Lutheran Church, Vancouver, British Columbia, Canada
Faith Lutheran Church, Cockeysville, MD
Grace Lutheran Church, Fort Washington, MD
Advent Lutheran Church, Charlotte, NC
Our Savior Lutheran Church, Southern Pines, NC
Christ Lutheran Church, Greensboro, NC
Ascension Lutheran Church, Thousand Oaks, CA {Mark Gulsrud, glass}

- 1990 Church sites:

Central Lutheran Church, Anchorage, AK
Grace Lutheran Church, Grass Valley, CA
Lenoir-Rhyne College, Hickory, NC (traffic pattern study)
Our Redeemer Lutheran Church, Tigard, OR ('91-'92)
Summit Avenue Presbyterian Church, Bremerton, WA (also '88-'90)
St. Mary Episcopal Church, Lakewood, WA

- 1991 Honored with a "Legacy of Excellence" award at PLU at the time of his retirement. Ernst Schwidder retires from teaching at PLU in order to pursue liturgical art commissions full time. Sells Steilacoom home and settles into a loft studio in the Sunny Arms Artist's Cooperative, 707 S. Snoqualmie Street, in the Seattle industrial area near Pioneer Square. Schwidder writes about his studio:

The size is approximately 1500 square feet, located on the first floor adjacent to the loading dock. Ceilings are at 12 feet. The structure is post and beam within a concrete shell. My space was completely raw when purchased. There were no walls, plumbing or electrical service to the unit. Most of the work was done by my associates and myself over a period of time. One distinct advantage is easy access for trucks delivering and picking up items I am working on. The studio here is used for design work and the carving part of the operation. The fabrication and

the final assembly, application of finish etc. is done in the shops of my associates.

The concept for the interior design was to take a bit of my former place with me. ...The free standing tree/posts in the living space are sections of a couple of small Maples from my property... As I had constructed waterfalls with my stream at the house, I incorporated one here as a shower. The ponds in my garden became the soaking tub in the loft. ...The stone used in the tub and waterfall winds down the stairs, leading into the floor on the primary level, reminiscent of my meandering stream. The sinks are also clad in stone, as are the counter tops. All this to create a small corner of the bucolic within the industrial center of the city.

Furnishings include an altar reredos from my father's old church (he was a Lutheran pastor); a confessional from England; clergy chairs from a church I remodeled in North Carolina; a holy water font from Mexico; a chest of drawers belonging to my grandmother as well as an ornate porcelain clock brought over from Germany when she immigrated."

The loft also had a stained glass window by Mark Gulsrud, Ernst's primary associate for glass work, a fiber construction by Larry Metcalf who succeeded Ernst at Seattle Pacific University, and two collage works in the dining area by G. Robert Elwell. There were also a couple of early figurative paintings by Schwidder.

1991 Church sites:

Samuelson Chapel, California Lutheran University, Thousand Oaks, CA
{Mark Gulsrud, glass}
Good Shepherd Lutheran Church, Albany, OR {Mark Gulsrud, glass}
Central Lutheran Church, Anchorage, AK
Grace Lutheran Church, Grass Valley, CA
St. Mary Episcopal Church, Lakewood, WA
St. Stephen Lutheran Church, Hickory, NC {Mark Gulsrud, glass}
Luther Memorial Lutheran Church, Seattle, WA (also '88)

1992 Church sites:

Key Peninsula Lutheran Parish, Lakebay, WA
St. Edward Catholic Church, Shelton, WA
Summit Avenue Presbyterian Church, Bremerton, WA (also '88)
St. Luke Lutheran Church, Fullerton, CA
Friendship Lutheran Church, Talorsville, NC (also '97)
Hope Lutheran Church, Hollywood, CA (also '86) {Mark Gulsrud, glass}
Peninsula Lutheran Church, Gig Harbor, WA
Resurrection Lutheran Church, Tucson, AZ (also '97) {Mark Gulsrud, glass}

1993 Church sites:

Chapel of Steadfast Love, Compass Center, Seattle, WA
St. Yves Catholic Church, Harmony (Mossy Rock), WA
Beautiful Savior Lutheran Church, Tucson, AZ (also '97)
Mt. View Lutheran Church, Phoenix (Ahwatukee), AZ
Good Shepherd Episcopal Church, Federal Way, WA
Chapel of Our Lady of Compassion, Providence Hospital, Everett, WA
St. Aloysius Catholic Church, Hickory, NC

Our Saviour Lutheran Church, Lebanon, OR {Mark Gulsrud, glass}
Lutheran Church of the Incarnation, Poway, CA (also '84-'85)

1994 Church sites:

Shepherd of the Valley Lutheran Church, Merced, CA
United Christian Church, Renton, WA
Emmanuel Lutheran Church, Walla Walla, WA (also '74)

1995 Church sites:

Ascension Lutheran Church, Ogden, UT (also '97) {Mark Gulsrud, glass}
The Lakes Lutheran Church, Las Vegas, NV {Mark Gulsrud, glass}
Shepherd of the Hills Lutheran Church, Ft. Collins, CO {Mark Gulsrud, glass}
Emmanuel Lutheran Church, Tacoma, WA (also '83)

1996 Church sites:

Epiphany Lutheran Church, Bothel, WA
Chapel of the Hearthstone, Seattle, WA
King of Kings Lutheran Church, Renton, WA (also '80, '94)
Newport Harbor Lutheran Church, Newport, CA
Faith Lutheran Church, Flower Mound, TX (art moved to storage)
St. Philomena Catholic Church, Des Moines, WA (also '97) {Mark Gulsrud, glass}
Trinity Lutheran Church, Parkland, WA {Mark Gulsrud, glass}
(outdoor front wall sculpture has fallen: made with Pleko)
Our Lady of Perpetual Help Catholic Church, Clovis, CA
Gloria Dei Lutheran Church, Houston, TX (also '98)

1997 Church sites:

St. Bede Episcopal Church, Los Angeles, CA
Grace Lutheran Church, Des Moines, WA (also '74, '77-78, '83, '87, '96)
St. Columban Catholic Church, Yelm, WA (also '90-'91, '95)
Grace Lutheran Church, Lexington, NE
Shepherd of the Hills Lutheran Church, Austin, TX
Bethany Lutheran Church Cedar Rapids, IA
Faith Lutheran Church, Suffolk, VA
Christ the Shepherd Lutheran Church, Alpharetta, GA
Abiding Hope Lutheran Church, Littleton, CO {Mark Gulsrud, glass}
Resurrection Lutheran Church, Tucson (Oro Valley), AZ

1998 Church sites:

Desert Foothills Lutheran Church, Scottsdale, AZ {Mark Gulsrud, glass}
Abiding Presence Lutheran Church, Fuquay-Varina, NC
Gloria Dei Lutheran Church, Houston, TX
Mt. Olive Lutheran Church, White Rock, British Columbia, Canada
Messiah Lutheran Church, Santa Cruz, CA (last work by Ernst Schwidder--his design, but work completed and installed by his associates)

Ernst Carl Schwidder died at Virginia Mason Medical Center, Seattle, WA on June 2, 1998. A memorial eucharist took place at Grace Lutheran Church, Tacoma, WA on Sunday evening, June 7, with Pastor Richard Tietjen, presiding, and former PLU president, the Rev. Eugene Wiegman, serving as homilist. In addition to his immediate family, Prof. Schwidder was survived by his sister, Lucille Kruse of Spokane, WA and son-in-law Osamu Igarashi, husband of Theresa, residing in Nagoya, Japan.



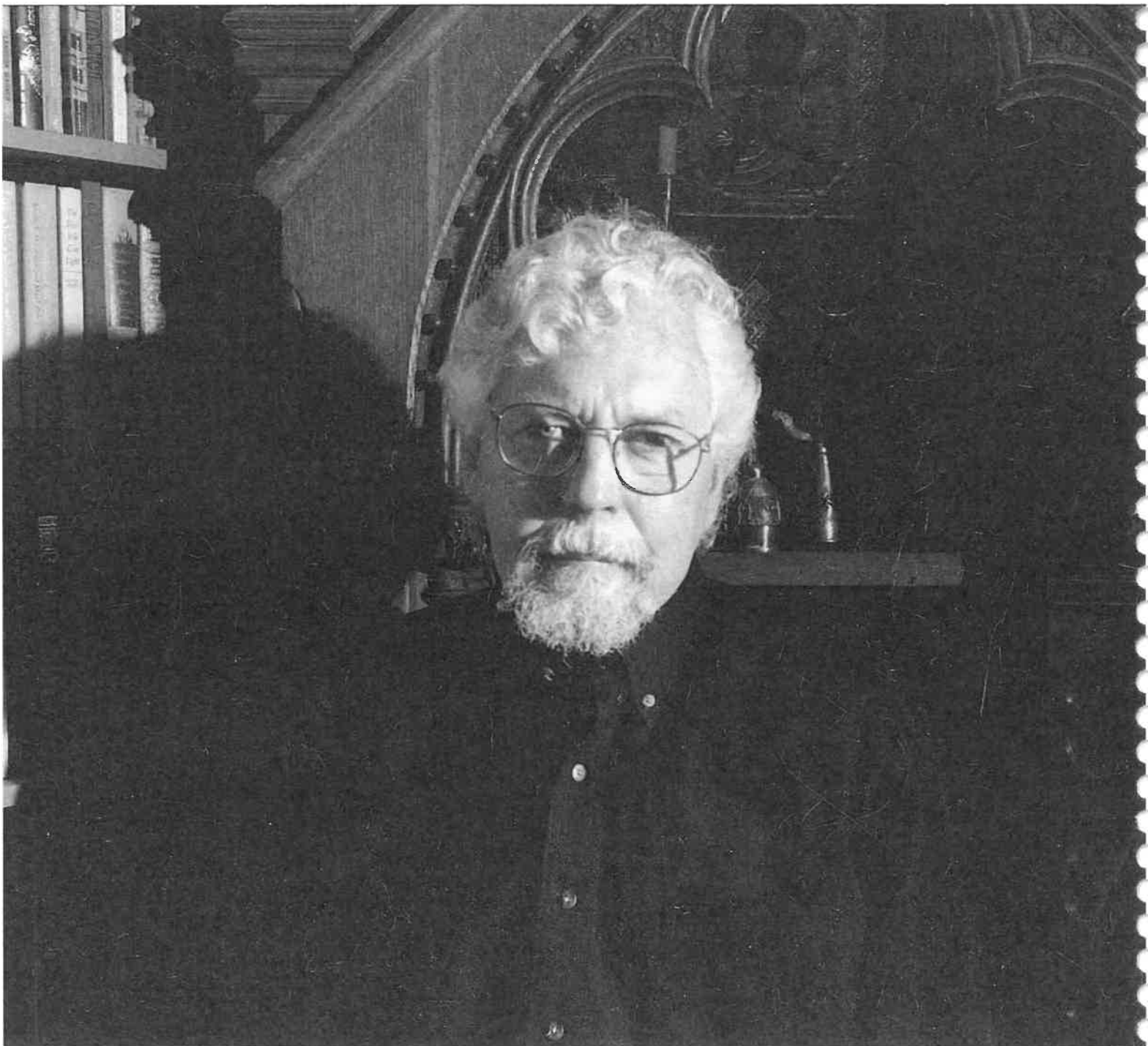
ERNST SCHWIDDER photo: the late 1950s



ERNST SCHWIDDER photo: the early 1980s



ERNST SCHWIDDER photo: the early 1980s



ERNST SCHWIDDER photo: the late 1990s



**THE ERNST SCHWIDDER PROJECT
VISITATION AND VERIFICATION LISTS**

Churches visited where Schwidder Installations have been documented by The Schwidder Project

Anchorage	AK	99501	Central Lutheran Church	1420 Cordova Street
Fairbanks	AK	99701	Fairbanks Lutheran Church	1012 Cowles Street
Sitka	AK	99835	Sitka Lutheran Church	PO Bo 598
Oro Valley	AZ	85737	Resurrection Lutheran Church	11575 North 1st Avenue
Phoenix/Ahwatukee	AZ	85044	Mountain View Lutheran Church	11002 South 48th Street
Tucson	AZ	85718	Lutheran Church of the Foothills	5102 N Craycroft Rd.
Richmond	BC	Canada	Our Savior Lutheran Church	6340 No. 4 Rd
		V64 2S9		
Cypress	CA	90630	Mount Calvary Lutheran Church	5895 Ball Road
Fresno	CA	93711	Redeemer Lutheran Church	1084 West Ballard Avenue
Fullerton	CA	98833	St. Luke Lutheran Church	2000 W. Valencia Dr
Grass Valley	CA	95945	Grace Lutheran Church	PO Box 924
Hollywood	CA	90038	Hope Lutheran Church	6720 Melrose Avenue #1
Huntington Beach	CA	92646	Resurrection Lutheran Church	9812 Hamilton Avenue
Los Angeles	CA	90064	St. Andrews Lutheran Church	11555 National Blvd.
Los Angeles	CA	90066	St. Bede Episcopal Church	3590 Grandview Blvd.
Manhattan Beach	CA	90266	Trinity Lutheran Church	1340 Eleventh Street
Merced	CA	95340	Shepherd of the Valley Lutheran Church	455 East Yosemite Avenue
Merced	CA	95340	St Paul Lutheran Church	2916 N. McKee Road
Palo Alto	CA	94306	Grace Lutheran Church	3149 Waverley Street
Poway	CA	92064	Lutheran Church of the Incarnation	16889 Espola Road
Santa Cruz	CA	95060	Messiah Lutheran Church	801 High St.
Sunnyvale	CA	94086	Saint Thomas Episcopal Church	231 Sunset Avenue
Thousand Oaks	CA	91360	California Lutheran University Samuelson Chapel	60 West Olsen Road
Thousand Oaks	CA	91362	Ascension Lutheran Church	1600 E. Hillcrest Dr
Colorado Springs	CO	80917	Holy Apostles Catholic Church	4925 North Carefree Circle
Ft. Collins	CO	80521	Shepherd of the Hills Lutheran Church	1200 South Taft Hill Road
Cedar Rapids	IA	50702	Bethany Lutheran Church	2202 Forest Drive SE
Arlington Heights	IL	60004	Saint Peter Lutheran Church	111 West Olive Street
Beecher	IL	60401	Zion Lutheran Church	540 Oak Park Avenue
Champaign	IL	61802	Grace Lutheran Church	2200 Philo Road
Decatur	IL	62521	First Evangelical Lutheran Church	250 West Decatur Street
Dekalb	IL	60115	Immanuel Lutheran Church	511 Russell Road
Des Plaines	IL	60016	St Mary's Roman Catholic Church	794 Pearson Street
Elmhurst	IL	60126	Messiah Lutheran Church	130 West Butterfield Road
Forest Park	IL	60130	St John's Lutheran Church	305 Circle Avenue
Franklin Park	IL	60131	Lutheran Church of the Resurrection	9922 W. Grand Ave
Lincolnwood	IL	60712	St. John's Lutheran Church	4707 West Pratt Avenue
Naperville	IL	60540	Our Saviour's Lutheran Church	815 South Washington Street
Palos Park	IL	60464	Peace Memorial Church (UCC)	10300 West 131st Street
Peoria	IL	61614	Saint Paul Lutheran Church	1427 West Lake Avenue
Rantoul	IL	61866	American Lutheran Church	500 Church Drive
Rockford	IL	61107	Gloria Dei Lutheran Church	4700 Augustana Drive
Summit	IL	60501	Saint Joseph Roman Catholic	7240 West 57th Street
Waukegan	IL	60085	Redeemer Lutheran Church	618 Grove Avenue
Winnetka	IL	60093	Winnetka Presbyterian Church	1255 Willow Road
Munster	IN	46321	South Side Christian Church	1000 Broadmoor Avenue
Valparaiso	IN	46383	Chapel of the Resurrection	Valparaiso University,
Charlotte	NC	28213	Advent Lutheran Church	8840 University City Blvd
Greensboro	NC	27408	Christ Lutheran Church	3600 Lawndale Drive
Hickory	NC	28601	Mt Pisgah Lutheran Church	9379 Hwy 127 North
Hickory	NC	28601	St. Aloysius Roman Catholic Church	921 2nd St. NE
Hickory	NC	28602	Zion Lutheran Church	1911 Zion Church Road
Hickory	NC	28601	St. Stephen Lutheran Church	2304 Springs Road
Raleigh	NC	27613	Good Shepherd Lutheran Church	7000 Creedmoor Road
Raleigh	NC	27615	St. Philip Lutheran Church	7304 Falls of Neuse Road
So. Pines	NC	28387	Our Saviour Lutheran Church	1517 Luther Way
Las Vegas	NV	89117	The Lakes Lutheran Church	8200 Sahara St
Reno	NV	89502	Holy Cross Lutheran Church	4895 S. McCarran Blvd.
Albany	OR	97322	Good Shepherd Lutheran Church	1910 34th Ave SE
Beaverton	OR	97005	St. Matthew Lutheran Church	10390 SW Canyon Road
Corvallis	OR	97330	Grace Lutheran Church	435 NW 21st Street

Eugene	OR	97403	Central Lutheran Church	1857 Potter Street
Gresham	OR	97030	Mt Hood Medical Center	24800 SE State St
Lake Oswego	OR	97035	Our Savior Lutheran Church	15751 Quarry Rd
Lebanon	OR	97355	Our Savior Lutheran Church	3111 S. Main Rd.
Milton Freewater	OR	97862	Christ the King Lutheran Church	325 SW 6th Avenue
Milwaukie	OR	97267	King of Kings Lutheran Church	5501 SE Thiessen Rd
Portland	OR	97211	Concordia University Library	2811 NE Holman Street
Portland	OR	97227	Emanuel Luth Hospital Chapel	2801 N. Gantenbein Ave.
Portland	OR	97229	Prince of Peace Lutheran Church	14175 NW Cornell Rd.
Tigard	OR	97224	Christ the King Lutheran Church	11305 SW bull Mt. Rd.
Tigard	OR	97223	Our Redeemer Lutheran Church	13401 SW Benish St.
West Linn	OR	97068	West Linn Lutheran Church	20390 Willamette Dr.
Houston	TX	77058	Gloria Dei Lutheran Church	18220 Upper Bay Road
Ogden	UT	84404	Ascension Lutheran Church	1105 N. Washington Blvd
Auburn	WA	98002	Messiah Lutheran Church	410 H St N.E.
Bellevue	WA	98007	Cross of Christ Lutheran Church	411 156th Avenue Northeast
Bellevue	WA	98004	Grace Lutheran Church	9625 NE 8th Street
Bellevue	WA	98006	Newport Presbyterian Church	4010 120th Avenue SE
Bellevue	WA	98006	Christ the King Lutheran Church	3730 148th Avenue SE
Bellevue, WA	WA	98004	Pilgrim Lutheran Church	10420 SE 11th ST
Bellingham	WA	98229	Christ the Servant Lutheran Church	2600 Lakeway Drive
Bremerton	WA	98312	Summit Avenue Presbyterian Church	403 S Summit Ave.
Cheney	WA	99004	Emmanuel Lutheran Church	639 Elm Street
Des Moines	WA	98198	St. Philomena Roman Catholic Church	1790 S. 222nd St.
Des Moines	WA	98198	Grace Lutheran Church	22975 24th Ave S
Edgewood	WA	98372	Mountain View Lutheran Church	3505 - 122nd Avenue East
Everett	WA	98208	Bethany of the Northwest	2235 Lake Heights Dr
Everett	WA	98201	Providence Regional Medical Center Chapel	1800 13th Street
Everett	WA	98213	Our Savior Lutheran Church	PO Box 2927
Federal Way	WA	98003	Episcopal Church of Good Shepherd	345 South 312th Street
Gig Harbor	WA	98335	Peninsula Lutheran Church	6509 38th Ave NW
Issaquah	WA	98027	St. Joseph Roman Catholic Church	PO Box 200
Lakebay	WA	98349	Key Peninsula Lutheran Church	P.O. Box 219
Lakewood	WA	98499	Prince of Peace Lutheran Church	10333 Bridgeport Way SW
Lakewood	WA	98499	St Mary Episcopal Church	10630 Gravelly Lake Drive SW
Lynden	WA	98264	Hope Lutheran Church	900 East Grover
Mossyrock	WA	98564	St. Yves Roman Catholic Mission	7 & W Adams
Mount Vernon	WA	98274	St. Paul's Episcopal Church	415 S. 18th St.
Mount Vernon	WA	98274	Trinity Lutheran Church	301 South 18th St
Olympia	WA	98502	Gloria Dei Lutheran Church	1515 Harrison Avenue NW
Port Angeles	WA	98362	Holy Trinity Lutheran Church	301 E. Lopez St
Puyallup	WA	98371	Immanuel Lutheran Church	720 West Main St.
Redmond	WA	98052	Faith Lutheran Church	9041 166th Ave NW
Renton	WA	98055	King of Kings Lutheran Church	18207 108th Ave SE
Renton	WA	98058	United Christian Church	15509 116th Ave SE
Renton	WA	98056	St. Matthew's Lutheran Church	1700 Edmonds Ave. NE
Seattle	WA	98122	Central Lutheran Church	1710 11th Ave
Seattle	WA	98104	Lutheran Compass Center	77 S. Washington St., 5th Floor
Seattle	WA	98116	First Lutheran Church	4105 California Avenue S.W.
Seattle	WA	98133	Luther Memorial Lutheran Church	13047 Greenwood Ave. N.
Seattle	WA	98199	Magnolia Lutheran Church	2414 31st Ave West
Seattle	WA	98168	Our Lady of Lourdes Roman Catholic	10240 12th Ave S
Seattle	WA	98103	Phinney Ridge Lutheran Church	7500 Greenwood Ave N
Seattle	WA	98119	Seattle Pacific Univ.	901 12th Ave. P.O. Box 222000
Seattle	WA	98104	St James Cathedral	804 9th Ave
Seattle	WA	98116	St. John the Baptist Episcopal Church	3050 California Ave SW
Seattle	WA	98102	Trinity Lutheran Church	1200 - 10th Ave E
Seattle	WA	98122	Good Shep - All Saints Lutheran Church	PO Box 22639
Seattle	WA	98103	Hearthstone Chapel	6720 E Green Lake Way N
Seattle	WA	98101	Gethsemane Lutheran Church	911 Steward St.
Shelton	WA	98584	St Edward Roman Catholic School	601 West C St/PO Box 758
Snohomish	WA	98290	First Presbyterian Church	1306 Lake View Ave
Spannaway	WA	98387	Spannaway Lutheran Church	PO Box 1300
Tacoma	WA	98406	Emmanuel Lutheran Church	1315 N Stevens St
Tacoma	WA	98404	Good Shepherd Lutheran Church	140 East 56th Street
Tacoma	WA	98409	Grace Lutheran Church	PO Box 9292
Tacoma	WA	98466	Redeemer Lutheran Church	1001 Princeton St
Tacoma	WA	98406	Tacoma Lutheran Retirement Com. Chapel	1301 N Highlands Parkway

Tacoma	WA	98406	St. Mark's Lutheran Church by The Narrows	6730 North 17th Street
Walla Walla	WA	99362	Emmanuel Lutheran Church	628 Lincoln Street
Yakima	WA	98908	Wesley United Methodist Church	14 North 48th Avenue
Yakima	WA	98902	Central Lutheran Church	1604 W Yakima Ave
Yelm	WA	98597	St. Columban Roman Catholic Church	506 1st St. S
Lake Geneva	WI	53147	First Lutheran Church and School	1101 Logan Street
Racine	WI	53405	Lutheran Church of the Resurrection	322 Ohio Street
Wauwatosa	WI	53226	Our Redeemer Lutheran Church	10025 W. North Avenue

**Churches not visited
where Schwidder Installations have been documented
by The Schwidder Project**

Abbotsford	BC	Canada V2S 7A1	Trinity Lutheran Church	3845 Gladwin Road
Vancouver	BC	Canada V5Y 3V1	Christ Lutheran Church	375 10th Avenue West 376
Newport Beach	CA	92663	Newport Harbor Lutheran Church	798 Dover Dr.
Termeclula	CA	92592	Hope Lutheran Church	32819 Termeclula Pkwy B.
Denver	CO	80209	Saint John's Lutheran Church	700 S. Franklin Street
Littleton	CO	80127	Abiding Hope Lutheran Church	6337 S Robb Way
La Grange	IL	60525	First Presbyterian Church	150 South Ashland Avenue
La Grange	IL	60525	Saint John Lutheran Church	505 South Park Road
Seymour	IN	47274	Immanuel Lutheran Church	605 South Walnut St
South Bend	IN	46614	Hilltop Lutheran Church of the Ascension	4114 S Ironwood Drive
Zionsville	IN	46077	Advent Evangelical Lutheran Church	11250 N. Michigan Rd.
Kalispell	MT	59901	Trinity Lutheran Church	400 W. California Street
Flower Mound	TX	75028	Faith Lutheran Church	6000 Morris Rd
Auburn	WA	98001	All Saints Lutheran Church	27225 Military Road S.
Chelan	WA	98816	Holden Village	HC O Box 2
Lake Stevens	WA	98258	Ebenezer Lutheran Church	2111 117th Avenue NE
Pewaukee	WI	53072	Christ Evangelical Lutheran Church (now in WELS church in PA)	W240 N3103 Pewaukee Road

**Churches not visited
where Schwidder Installations were proposed and may be
but not verified and documented by The Schwidder Project**

Bullhead City	AZ	86442	Community Lutheran Church	2275 Ricca Road
Scottsdale	AZ	85262	Desert Foothills Lutheran Church	29305 N. Scottsdale
Yuma	AZ	85365	Christ Lutheran Church	2555 S. Engler Ave
Burnaby	BC	Canada V5B 4B8	Faith Lutheran Church	1005 Kinsington Avenue
Walnut Creek	CA	94596	Saint Paul Episcopal Church	1924 Trinity Avenue
Braddenton	FL	34207	Hope Lutheran Church	4635 26th Street West
Temple Terrace	FL	33617	Christ Our Redeemer Lutheran Church	304 Druid Hills Road
Alpharetta	GA	30005	Christ the Shepherd Lutheran Church	4655 Webb Bridge Road
Des Moines	IA	50310	Grace Lutheran Church	3010 52nd St.
Dike	IA	50624	First Methodist Church	439 Church St.
Bonnars Ferry	ID	83805	Trinity Lutheran Church	6784 Cody Street
Chicago	IL	60619	St. Mark Lutheran Church	655 East 88th Street
Oak Lawn	IL	60453	Pilgrim Faith United Church of Christ	9411 South 51st Avenue
Park Forest	IL	60466	Celebration Ministries	424 Indianwood Blvd.
Park Ridge	IL	60068	Our Redeemer Lutheran Church	1006 Gillick Street
Columbus	IN	47201	St. Peter's Lutheran	719 Fifth Street
Elkhart	IN	46517	Anabaptist Mennonite Biblical Seminary	3003 Benham Ave
Fort Wayne	IN	46807	Peace Evangelical Lutheran Church	4900 Fairfield Avenue
Westfield	MA	01085	St. John's Lutheran Church	60 Broad Street

Cockeysville	MD	21030	Faith Lutheran Church	8 Sherwood Rd.
Fort Washington	MD	20744	Grace Lutheran Church	10928 Indian Head Highway
Glen Burnie	MD	21061	St. Paul's Lutheran Church	308 Oak Manor Drive
Laurel	MD	20707	Holy Trinity Lutheran Church	7607 Old Sandy Spring Road
Adrian	MI	49221	St. Stephen Ev. Lutheran Church	632 S. Madison St.
East Lansing	MI	48823	Martin Luther Chapel	444 Abbot Road
Grand Rapids	MI	49504	First Evangelical Covenant Church	1933 Tremont Blvd NW
Lansing	MI	48917	Our Savior Lutheran Church	7910 East St. Joe Hwy.
Livonia	MI	48154	Faith Lutheran Church (CLOSED)	30000 Five Mile Road
Minneapolis	MN	55428	Prince of Peace Lutheran Church	7217 West Broadway
West St Paul	MN	55126	Lutheran Church of the Resurrection	910 County Road D West
Billings,	MT	59102	Mount Olive Lutheran Church	2336 Saint Johns Ave
Glasgow	MT	59230	First Lutheran Church	641 2nd Avenue North
Wilmington	NC	28403	St. Mark Roman Catholic Church	1011 Eastwood Rd.
Grand Island	NE	68803	St Pauls Lutheran Church	1515 S Harrison St
Lexington	NE	68850	Grace Lutheran Church	105 East 17th Street
Seward	NE	68434	St John Lutheran Church	919 N Columbia Ave
Deschler	OH	43516	Immanuel Lutheran Church	220 W Elm St
Oklahoma City	OK	73112	Messiah Lutheran Church	3600 NW Expressway
Tulsa	OK	74129	Good Shepherd Lutheran Church	8730 E. Skelly Dr.
Alexandria	VA	22309	Epiphany Lutheran Church	5521 Old Mill Road
Springfield	VA	22152	Prince of Peace Lutheran Church	8306 Old Keene Mill Road
Suffok	VA	23435	Faith Lutheran Church	2730 Bridge Road
Anacortes	WA	98221	Anacortes United Methodist Church	2201 H Avenue
Castle Rock	WA	98611	St. Paul Lutheran Church	312 1st Ave SW, PO Box 847
Kirkland	WA	98033	Kirkland Church of the Nazarene	232 5th Ave S.
Seattle	WA	98122	Seattle University Protestant Chapel	901 12th Avenue, P.O. Box 222000
Seattle	WA	98105	The Chapel on the Ave -- Lutheran Center	4130 University Way NE
Tacoma	WA	98405	First Lutheran Church	524 South "I" St.
Chippewa Falls	WI	54729	Faith Lutheran Church	733 Woodward Avenue
Monroe	WI	53566	United Methodist Church	2227 4th St.
Mt Calvary	WI	53057	Saint Lawrence Seminary High School	301 Church Street
Wisconsin Rapids	WI	54494	First Congregational Church - UCC	311 Second Street South

**Churches visited
where Schwidder Installations were proposed
but not found by The Schwidder Project**

Langley	BC	Canada V1M 0B4	Shepherd of the Valley Lutheran Church	20097 72nd Avenue
Surrey/White Rock	BC	Canada V4A 4M7	Mt. Olive Lutheran Church	2350 148th St.
Berkley	CA	94704	University Lutheran Chapel	2425 College Avenue
Concord	CA	94519	First Lutheran Church	4000 Concord Blvd.
Irvine, CA	CA	92612	Light of Christ Lutheran Church	18182 Culver Dr.
Northridge	CA	91325	First Lutheran Church	18355 Roscoe Blvd.
Tulare	CA	93274	St. Rita Roman Catholic Church	954 S. O St.
Loveland	CO	80538	Trinity Lutheran Church	3333Suffield Avenue
Chicago, IL	IL	60613	Lakeview Lutheran Church	835 West Addison Street
Itasca	IL	60143	Lutheran Church of Saint Luke	410 South Rush Street
Joliet	IL	60435	Joliet Jewish Congregation	250 North Midland Avenue
Naperville	IL	60540	Saint Raphael Catholic Church	1215 Modaff Road
Park Ridge	IL	60068	First United Methodist Church	418 West Touhy Avenue
Rockford	IL	61107	Holy Family Parish	4401 Highcrest Road
Wilmette	IL	60091	First Congreg. Church	1125 Wilmette Ave
Hammond	IN	46324	First United Methodist Church	6635 Hohman Avenue
Munster	IN	46321	Westminster Presbyterian Church	8955 Columbia Avenue
Ellisville	MO	63011	St. John Lutheran Church	15800 Manchester
Hickory	NC	28603	Holy Trinity Lutheran Church	P.O. Box 9580
Hickory	NC	28601	Lenoir-Rhyne University	625 7th Avenue NE
Hickory	NC	28601	St Andrew Lutheran Church	629 Eighth St NE
Bellingham	WA	98225	Central Lutheran Church	925 North Forest Street
Everett	WA	98208	Prince of Peace Lutheran Church	9320 Meadow Way
Federal Way	WA	98023	St. Theresa Roman Catholic Church	3939 SW 331st Street
Federal Way	WA	98003	Calvary Lutheran Church	2415 S. 320th St.

Kent	WA	98030
Kirkland	WA	98034
Lacey	wa	98503
Longview	WA	98632
Olympia	WA	98503
Puyallup	WA	98373

Seattle	WA	98178
Seattle	WA	98144
Seattle	WA	98115
Seattle	WA	98109
Shelton	WA	98584
Spokane	WA	99203
Tacoma	WA	98405
Tacoma	WA	98465
Tacoma	WA	98405
Yakima	WA	98902

Kent Lutheran Church
 Holy Spirit Lutheran Church
 Sacred Heart Catholic Church
 St Rose de Viterbo Catholic Church
 St. Mark Lutheran Church
 Shepherd of the Hill Presbyterian Church
 Amazing Grace Lutheran Church
 St. Peter Episcopal Church (crucifix)
 St. Paul Anglican Church
 St Paul Reformed Episcopal Church
 St. David's Episcopal Church
 St Mark's Lutheran Church
 Gloria Dei Lutheran Church
 St. Charles Borromeo Roman Catholic
 Peace Lutheran Church
 St Paul Cathedral Parish

336 2nd Avenue South
 10021 NE 124th ST
 PO Box 3805
 701 26th Avenue
 2109 College St SE
 PO Box 7324
 10056 Renton Ave S
 1610 South King St
 1040 NE 95th St
 2340 N. 155th St.
 324 W. Cedar St
 316 East 24th Ave
 3315 S. 19th St.
 7112 South 12th Street
 2106 South Cushman Ave
 15 S. 12th Ave

