

A WALK ROUND NETHERLEE CHURCH



Flora Paris, Alex Morrison and Ian R Boyd
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FOREWORD by Rev Ian R Boyd. MA BD. PhD

Every church building is a special place, particularly to those who worship in it. Whether we worship regularly or occasionally, our times in church are times set apart from the rest of our lives, times when we reflect on those lives, and seek strength and guidance for them. The things we do in church are ordinary things: we meet, we speak, we sing, we listen, we read and we think. We make promises, we ask questions, we doubt, we believe, we laugh and weep, we eat and drink, we hope and love. When we do these things in church, though they are no longer merely ordinary activities. They become special moments: moments when we seek ultimate meaning; moments when we seek to understand our lives and our world in God's light; moments when we offer our lives to God. Church buildings are special, then, because the things we do in them are special.

Netherlee Church is a special place for many people. It is made, for the most part, of perfectly ordinary materials, sandstone, slate, wood and glass, the same materials as the houses which surround it. Yet these materials are here combined in a way which testifies eloquently to the building's special purpose. It would be hard to worship in Netherlee and not be struck by how well it fits its purpose, and how attractively. It is undoubtedly possible, though, to worship in Netherlee for many years without noticing many of the details which contribute greatly to the whole. These details testify not only to the vision and care of those who built the church, but also to the generosity and dedication of many worshippers over the years. It is hoped that this booklet, newly updated, will help people to notice the details, and so to appreciate the whole all the more. As you admire the building, reflect also on the special place it has in so many people's lives; reflect also on God, to whose worship and service Netherlee Church is dedicated, and whose love is, ultimately, what is special in this and in all places.

Thanks are due to Flora Paris who gathered and prepared much of the information on which this booklet is based and to Alex Morrison who compiled it in its current form.

Ian R Boyd
Minister of Netherlee
September 1997

The original booklet is being updated to include photographs of some of the items described in the original booklet. This is very much a work-in-progress.

*ANB
3 May 2021*

THE BEGINNING

Although the site on which the Church stands was secured in 1925 by the United Free Church, it was only after a considerable amount of work and fund raising on the part of the new congregation that the foundation stone, situated at the right-hand side of the main entrance, was laid in March 1933. The congregation, however, had been in existence and worshipping in the hall since 1928. In 1929, the United Free Church and the Church of Scotland had united and Netherlee Church was opened in June 1934. The estimated cost was £13,900.

The Church is of modern Gothic design and is built of red Dumfriesshire stone. Two Celtic crosses can be seen outside at either end of the roof and a carving of the Burning Bush, the emblem of the Church of Scotland, can be seen over the main entrance.

THE CHANCEL

The name 'Chancel' is derived from the Latin word "Cancelli" meaning lattice bars. This is traditionally the eastern part of the Church reserved for the clergy, choir etc. In some



denominations the chancel may be separated from the body of the Kirk by some form of trellised woodwork. There is no such separation in Netherlee and the chancel is situated at the west end of the building.

COMMUNION TABLE

The most important item in the Chancel is the communion table, communion with Christ being central to the Christian faith and signifying the covenant between God and man. Along the front of the table can be seen carvings, some of the items being symbolic while others suggest passages from the Bible. The symbols can also be found throughout the Church on other items.

The vine leaf and grapes - for unity. The grape provides us with wine with which we celebrate Communion and, of course, there is the great discourse in John Chapter 15 about the vine and the gardener.

The lily - for purity

Oak leaves and acorns - for strength. The Church rose from very small beginnings to become the world-wide fellowship it is today.

The rose - the flower of martyrdom and divine love.

All these symbols demonstrate what was to be found in the person of Jesus:

The birds carved along the front of the table are said to depict the swallow, the owl and the sparrow. The swallow and sparrow are found in Psalm 84:3 and the connection is obvious to spot. *"Even the sparrows have built a nest, and the wallows have their own home; they keep their young near your altars, Lord Almighty, my king and my God"*. In Hebrew, the word translated as sparrow indicates any small perching bird and references can be found in the Gospels of Matthew and Luke. References to owls can be found in scripture but it is difficult to ascribe any definite meaning to the owl. The thistle, of course, is the Scottish emblem and is found carved on the reredos and pulpit.

THE COMMUNION SILVER

The first Minister-in-Charge at Netherlee, Rev Thomas Currie, served the congregation for only fifteen months, yet so great an impact did he make that his memory was marked by the gift of two silver chalices from the original members of the Church, and these were dedicated in 1938. The silver bread tray was gifted anonymously in March 1978.

THE TABLE LECTERN

The lectern on the communion table was presented by the 278th Glasgow Company of the Boys' Brigade to mark their Silver Jubilee in September 1960.

THE HASSOCKS

The hassocks, which are used at most weddings, had their covers embroidered by a member of the congregation. The stools were gifted separately.

THE CROSS

Overhanging the Chancel is a wooden cross which is the symbol not only of Christ's death but the manner of his death. In St John 12: 32 - 33 we read, *"When I am lifted up from the earth, I will draw everyone to me."* (In saying this he indicated the type of death he was going to suffer.) When the chancel lights are lit, two shadows are cast on the roof on either side of the overhanging cross.

This cross was erected to fulfil the wish of the Rev Stanley Mair that there should be a clearly visible sign of the faith in the Church. After his death his wish was fulfilled and a plaque commemorating this can be seen on the left wall of the chancel. The cross is made from Japanese oak in keeping with all the oak furnishings in the Church.

The two most meaningful symbols of the Christian faith are therefore always before the congregation: the communion table and the cross.

THE REREDOS

A reredos is a rear screen which sits traditionally behind an altar but as there are no altars in the Protestant faith, the reredos is situated behind the communion table. On the screen can be seen carvings of the symbols mentioned previously. Probably the most eye catching carving is that of the pelican which is there to remind us of an ancient mythological story about a mother pelican who had three chicks but unfortunately had no food to feed them, so she scraped her breast with her beak until she bled and with her blood was able to feed her young. In consequence, in the giving of her blood, she died whilst her chicks thrived. So again, we have a very powerful reminder of the cross and of communion. *"This cup is God's new covenant,*

sealed with my blood. Whenever you drink it, do so in memory of me". (1st Corinthians 11:25)

BAPTISMAL FONTS

The original font was placed in such a position that baptisms could not be witnessed satisfactorily by the congregation but in 1954 an anonymous donor made a gift of the movable oak font which is now used. It has eight sides to its construction reminding us that Jesus was circumcised eight days after his birth. A silver bowl is used to hold the baptismal water. This was presented by Alexander Henderson to mark both the opening of the Church on 24th June 1934 and the baptism of his daughter, Doreen Alexandra. The inscription on the bowl reads: *"The promise be unto you and to your children."* (Acts 2: 39) The font is now in a prominent position so that not only the child and parents but the whole congregation can be involved in the sacrament of baptism. The inscription on the lid of the font reads, *"Suffer the little children to come unto me."*

THE LECTERN

Carved on the lectern is the lily, the pomegranate and the daisy of humility. *"What he (God) requires of us is this: to do what is just, to show constant love, and to live in humble fellowship with our God"* (Micah 6: 8) The lectern is prominent because from it the Word of God is read, the Word holding a very prominent position in the Protestant tradition. The oak lectern was presented to the Church by the Hutton family and was dedicated on 21st September 1941. The lectern fall was presented by the family of the late Janette Henderson and was dedicated on 21st January 1990.

THE ORGAN and CHOIR

The organ was built and dedicated in January 1938 and a major overhaul was earned out in 1968. It is a three manual organ with a pedal board and thus is really four musical instruments. Carvings of cherubs can be seen helping to support the pillars encompassing the pipes.

The wearing of gowns by the choir creates a sense of anonymity as it is the praise of God that is



important. *"Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise."* (Psalm 95 : 1)

THE CHANCEL WINDOW

Panel 1 - Here we see Jesus as the Preacher. As a general rule, Jesus can be identified by a two toned halo around his head. The inscription underneath this panel reads, *"Greater love hath no man than this. This is a portion of a verse from John 15: 13, "Greater love hath no man than this, that a man lay down his life for his friends" and this is just what Christ did.*

Panel 2 - This panel shows St. Michael with the Devil under his foot with the inscription, *"The battle is the Lord's." In Daniel 10:13, Daniel says, "Then Michael, one of the chief angels, came to help me." In Revelation 12: 7, the text reads, "Then war broke out in heaven. Michael and his angels fought against the dragon, who fought back with his angels; but the dragon was defeated, and he and his angels were not allowed to stay in heaven any longer. The huge dragon was thrown out - that ancient serpent called the Devil, or Satan that deceived the whole world He was thrown down to earth, and all his angels with him."*

Panel 3 - This panel shows Jesus calling two of the fishermen to be his disciples, a basket of fish being visible beside the disciples. *'As Jesus walked along the shore of Lake Galilee, he saw two brothers who were fishermen (Simon called Peter) and his brother Andrew. catching fish in the lake with a net Jesus said to them Come With me and I will teach you to catch men" (Matthew 4:18)*

Panel 4 - In stained glass panels, it is customary for youth to be shown clean shaven. In this panel, David is seen standing over Goliath illustrating one of the best known stories in the Old Testament. But why a sword and not a sling? *And so without a sword. David defeated and killed Goliath with a catapult and a stone! He ran to him, stood over him, took Goliath's sword out of its sheath, and cut off his head and killed him " (1 Samuel 17: 50-51)*

Panel 5 – *"Blessed are the merciful"* is the inscription under this panel which is, of course, one of the Beatitudes. But the figure under this panel is the Good Samaritan giving assistance to the stranger. *"And when he saw him, he had compassion on him. " (Luke 10:33)*

Panel 6 - The inscription reads, *"Thou has begun to show thy servant thy greatness "* The panel depicts God showing to Moses all the land over the Jordan that he had promised to Israel but because of the Jews disobedience to God, Moses paid the penalty of only seeing but not of crossing into the Promised Land.

Panel 7 - Under the panel are the words, *"Go ye also into the vineyard"* (Matthew 20:4) Matthew's Gospel tells of the hiring of vineyard workers and how all were paid equally whether working for the whole day or for an hour. From St John we have the great discourse on the vine and the vineyard. Jesus says, *"I am the vine you are the 'branches: Whoever remains in me and I in him will bear much fruit: for you can do nothing without me. (John 15: 5)*

Panel 8 - *"Don't hurt the boy or do anything to him" he (God) said. "Now that I know that you*

honour and obey God, because you have kept back your only son from me. ” (Genesis 22:12)

Here we can see Abraham with his only son Isaac who was to be the sacrifice on the altar of wood but the ram can also be seen caught in the thicket. The analogy to God’s sacrifice of his only Son is quite clear.

Panels 9 - In each of these small panels can be seen angels with hands folded in prayer. The whole window embraces many facets of faith. It was donated by the Morrison family in memory of a son killed in the Great War of 1914 -1918 as well as the father of the family. It was the work of Herbert Hendrie and was dedicated in 1935.

The chancel area is completed by the shape of the arched stonework and at the bottom of the scrolled shape at either end can be seen carved oak leaves and acorns.

THE PULPIT

CONSTRUCTION

The Pulpit is constructed of oak and is carved with the symbols mentioned previously but, additionally, there are particularly attractive ears of corn included. The word Pulpit is derived from the Latin “Pulpitum” meaning a scaffold or platform from which the preaching is carried out. As with the Word of God holding a central position in the Protestant faith, so with the preaching of the Word.

FALLS

During the past sixty years several falls have been used. All were gifted by members of the congregation.

FLOWERS

ARRANGEMENTS

One or two flower arrangements are always visible at services. In addition, at Christmas, Easter and Harvest the pillar and window shelves are also adorned with floral decorations. The colour, beauty and living quality of the flowers can evoke many thoughts in the minds of those sitting contemplating them.

LOWER WINDOWS

SOUTH AISLE

(Starting from Pulpit)

These six panels were designed by the Hendrie Studios. Panels 1 and 2 were donated by the Brackenridge family in memory of their father who had been an elder. Panels 3 and 4 were gifted by some ladies in the congregation and all four were dedicated in September 1936. Panels 5 and 6 were gifted by Mrs J. H. Gibson in memory of her husband, who also had been an elder. They were dedicated in September 1939.

Panel 1 - On this panel, Jesus is depicted as a shepherd holding his crook and one sheep. The inscription reads *"Rejoice with me for I have found my sheep which was lost."* This quotation comes from Luke 15 where Jesus told the parable of the ninety nine sheep which were safe and the one which was lost. At the top of the panel, on the left side, can be seen a stylised lily of purity and on the right side, the flaming heart of love.



Panel 2 - Here we see the figure of Jesus ascending with his arms outstretched in blessing. *"He raised his hands and blessed them. As he was blessing them, he departed from them and was taken up into heaven."* (Luke 24: 50 - 51)

or

We see Jesus the teacher who used parables as the means of telling the ordinary people about God and he seems to be blessing those listening to him.

At the top left of this panel there is a radiant cross - similar to the Celtic cross - symbolising the circle of fellowship. The circle may also signify eternity. The crown, which is on the right side, depicts the crown which belongs to Christ.



Panel 3 - The figure of St. Christopher is shown crossing a stretch of water. The child on his shoulder has a two toned halo – a representation of the Christ child. St. Christopher is the patron saint of travellers and his name means 'Christ - Bearer.' According to legend he was urged by a Christian hermit to use his enormous strength to carry travellers over an un-bridged stream. One day he carried over a child whose weight grew greater with every step. When he reached the other side, he discovered that his passenger was the Christ-child and the weight was that of the whole world. It is thought that St. Christopher died about 250 AD and his Feast Day is held on 25th July.



Panel 4 Jesus is seen here washing the feet of his disciples - a lesson in humility. *"You call me Teacher and Lord- and it is right that you do so, because that is what I am. I, your Lord and Teacher, have just washed your feet. You, then, should wash one another's feet. I have set an example for you, so that you will do just what I have done for you."* (John 13: 13-15)



Panel 5 This panel tells the story of Jesus walking on the water. He is seen on the water with his hand outstretched towards Peter, who had got out of the fishing boat, visible behind him. Peter had started to walk on the water when he noticed the strong wind; fear gripped him and he started to sink down in the water. *'Save me Lord!'* he cried. *At once, Jesus reached out and grabbed hold of him and said. "How little faith you have! Why did you doubt?."* (Matthew 14; 30 - 31) A cross can be seen at the top of this panel.

Panel 6 - On this panel an eye is inserted at the centre top and the scene shows the healing by Jesus of two Hind men The event is recorded in Matthew 9 but in John's Gospel, the healing of a blind man is used to speak about spiritual as well as physical blindness.

BATIK PANEL

The Batik Panel hangs on the wall of the south aisle beyond the lower windows.

The method of executing designs on textiles originates in Java and is carried out by painting pans of the pattern in wax and then dyeing the pans left exposed after which the wax is

removed.

The Batik depicts 'The Perahera' (The Elephant Procession). It is interesting to note that this panel does not incorporate anything connected with the Christian faith but reflects the faith and culture of Hinduism. Nevertheless, it is a reminder that there are other ancient faiths in the world. As can be seen from the inscription the screen was presented to Netherlee Church by the British High Commission Wives Welfare Group in Colombo, Sri Lanka For many years Netherlee has had a partnership with St .Andrew's Church in Colombo which is still ongoing.

UPPER WINDOWS
SOUTH AISLE
(Starting front Pulpit)

The Walter Clow Window

The major part of this window tells the story of the calling of Isaiah to be a prophet of God. *"In the year that King Uzziah died I saw the Lad. He was sitting on his throne, high and exalted, and his robe filled the whole Temple. Round him flaming creatures were standing, each of which had six wings. Each creature covered its face with two wings, and its back with two wings, and used the other two for flying. They were calling out to each other: "Holy, holy, holy! The Lord Almighty is holy! His glory fills the world." The sound, of their voices made the foundation of the Temple shake and the whole Temple itself was filled with smoke. I said "There is no hope for me! I am doomed because every word that passes my lips is sinful, and I live among a people whose every word is sinful, And yet, with my own eyes, I have seen the King, the Lord Almighty! Then one of the creatures few down to me, carying a burning coal that it had taken from the altar with a pair of tongs. He touched my lips with the burning coal and said, "This has touched your lips, and now your guilt is gone, and your sins are forgiven. Then I heard the Lord say, "Whom shall I send? Who will be our messenger?" I answered, "I will go! Send me". (Isaiah 6: 1 - 8)*

It is a wonderful vision and one can easily pick out all the details as described in this dramatic story. The inscription reads, *"Mine eyes have seen the King, the Lord of Hosts. (Isaiah 6: 5)* In the bottom part of the window are written the words, 'Ecce Agnus Dei' meaning 'Behold the Lamb of God.' *"The next day John was standing there again with two of his disciples, when he saw Jesus walking by. "There is the Lamb of God!" he said. The two disciples heard him say this and went with Jesus.' (John 1: 35 - 37)*

Jesus is depicted looking at the two disciples, with John on the right panel pointing to Jesus. According to the Gospel, one of the disciples was Andrew but it does not state who the other one was - John perhaps?

The inscription below the window reads, *"To the Glory of God and in memory of his faithful servant Rev. Walter Clow, 1893 - 1946."* The window was designed by Gordon Webster and purchased by the congregation. It was dedicated in April 1950.

The Memorial Window - The theme of this window is the sacrifice of life. On the main panel is the figure of Jesus and on the right side, three men. *"Six days later Jesus took with him Peter and the brothers James and John and led them up a high mountain where they were alone. (Matthew 17: 1)* The theme of sacrifice is taken up in the lower panel where we see King David pouring out water which three of his mighty soldiers, helmeted and carrying spears, had risked their lives to obtain from the well beside the gate at Bethlehem, which lay within the Philistine encampment. The pillars shown down each outside pan of the panel are perhaps indicative of the poles found outside the tent of a royal personage. The writing in the scrolled portion is a quotation from the story found in 2nd Samuel 23: 17 *"LORD, I could never drink this! It would be like drinking the blood of these men who risked their lives!"*

The inscription underneath the main panel reads, *"He that loseth his life for my sake shall find it. (Matthew 10: 39)*

At the top of the window is the red cross of sacrifice and at the bottom is inscribed, *"To the Glory of God and in memory of those of this congregation who fell in the War of 1939 -1946).* Below the window, on a plaque, are listed the names of the twenty one members and adherents of Netherlee Church who lost their lives in that Second World War.

In keeping with these, the window, designed by Gordon Webster, is in sombre colours. It was dedicated in November 1948.

Christ Teaching Window

Here we see Jesus teaching people of all ages and as the inscription reads, *"Seek ye first the Kingdom of God"*. It seems likely that this is a representation of Jesus delivering the Sermon on the Mount. At the bottom of the centre panel can be seen the Sea of Galilee around which Jesus did much of his teaching or perhaps the River Jordan. The bird in the top centre represents the dove which descended on Christ at his baptism, as a sign of the Holy Spirit. At the very top can be seen the Greek symbols for 'Alpha' and 'Omega' with small stars again emphasising Christ's Lordship over all. Below these symbols, there can be seen on the left side, a sheaf of corn and on the right side, a bunch of grapes, bread and wine and this is picked up again in the bottom panel where one can see the figure of Jesus with his disciples celebrating the Feast of the Passover (the meal remembering the escape of the Israelites from Egypt) which was also the Last Supper. The bread is lying on the table and the cup of wine can be seen in Jesus' hands.

The bird at the bottom left side is probably the mythical phoenix rising from the ashes, just as Christ rose from the dead. The symbol on the right side is the lamb of St. John, *"The lamb who takes away' the sins of the world.'* (John 1: 29)

The window was provided by a special congregational fund and was designed by William Wilson of Edinburgh. It was dedicated in April 1963.

Christ Glorified Window

As can be seen, this window is executed in very brilliant colours. On the left side we have the figure of the risen Christ, glorified by all nature. *"After the Lord Jesus had talked with them, he was taken up to heaven and sat at the right side of God (Mark 16: 19)*

The figures below have wings and their outstretched arms, in the posture of praise, lead the eye constantly upwards to Christ. There are small elongated whitish pieces of glass leading to a design at the top right panel, which might depict the brilliance of the sun, and also at the

centre top to the bird with outstretched wings. It has a two toned halo and therefore represents Christ. Perhaps it represents the dove of peace ascending to heaven, having descended at Jesus' baptism.

This window was designed by Sax Shaw of Edinburgh and was also provided by a special congregational fund. It was dedicated in April 1967.

DOORPANELS SOUTH AND NORTH AISLES

The two stained glass panels in the south and north aisle doors were gifted by Mrs. Noelle Evans in memory of her late husband, Vernon. They were designed by Linda Cannon and dedicated on 30th March 1997.

South Aisle Door: Royal Air Force and Normandy Veterans Window

This window commemorates the work of the Royal Air Force during the Second World War, in which Vernon Evans served, and the Normandy Veterans, of which he was a member.

The main focus of the window is an aircraft propeller surrounded by a garland of snowdrops which reduce in shape and size, in strict geometric progression towards the outside edges. Layered on top of the window are two ribbons of snowdrop petals made of highly textured American opalescent glass that was used extensively by Louis Comfort Tiffany at the end of the 19th century. Two thirds up the window is a thick horizontal line, as the dark horizon before dawn, separating the sea from the sky and linking the two organisations.

Inside the propeller is a clear area (like 'viewing through the cockpit of an aeroplane) as the dawn breaks. "We saw the powers of darkness put to flight, we saw the morning break.' (from the motto of the Normandy Veterans). The dove of peace flies above the propeller, stylistically emerging from the snowdrop petals and the badges of the Royal Air Force and the Normandy Veterans are at the bottom. Ribbons and the ochre framework unite the two windows.

There is a lot of movement and regimentation within this window, yet the snowdrops almost seem to float in and out of space and time, like the souls of the lost servicemen who gave their lives bravely for others.

North Aisle Door The Rose Window

This is a very personal window celebrating the life of the donor and her late husband. The prominent feature is a garland of old fashioned roses bordered by scabious (a west country plant) their favourite flowers.

The five central roses have been layered using a special American opalescent glass known as 'Rose Pink' and throughout the window, various shades of 'Green English Antique' glass have been used, partly for their wonderful subtle colour and texture and partly for their transparency, to allow the viewer to look through the window.

The crest of Bristol College, attended by Vernon Evans, is included at the bottom of the window, along with its motto 'EX SPINAS UVAS 1532 GRAPES FROM THORNS.' A delicate red ribbon interweaves itself among the flowers and the thin yellow border.

Vestry Corridor Door

To commemorate Glasgow's year as European City of Culture in 1990, the Woman's Guild presented this window to further enhance the beauty of the Church.

The door gives access to the Sanctuary for ministers, choir, baptismal and wedding parties and the theme of the window is that of passing through from earth to heaven, from work to worship.

The design is abstract with the lily used as the theme. Three lilies fit below three arches symbolising the Holy Trinity. The stems of the lilies act as a window through the blue glass with pale ochre glass running in horizontal bands creating the effect of a lightly suspended curtain, a thin veil between heaven and earth life and death. At the bottom on either side of the window, the horizontal lines draw together to become the five clef lines of music. This window was also designed by Linda Cannon.

THE CHURCH TAPESTRY

Positioned on the north wall of the Sanctuary is a Triptych, in the form of a tapestry also to commemorate Glasgow's Year of Culture. Members of the congregation were invited to add stitches to the canvas under the direction of Mrs. Elizabeth Johnstone and hundreds - men, women and children - did so. The major part of the embroidery was done by Mrs. Johnstone and the tapestry of three panels, was designed by Mr. Sydney Mitchell.

The left panel depicts the years from the founding of Netherlee Church in 1928 until 1967, with the names of the ministers and organists who served during these years.

The centre panel covers the years from 1967 to 1990, again with the names of the ministers and organist during that period and shows people of all ages entering the Church.

The right panel points to the future with Christ at the centre of the Church and welcoming the family, the children being the future of it.

Having completed the tour of the ground floor of the Sanctuary, leave by the north aisle door with the Rose Window and ascend the stairs to the Gallery

GALLERY WINDOW

This is a very stylised window dealing with Christ's crucifixion and it encompasses many symbols and artefacts. The centre upright of stone forms part of the cross and it in turn lies at the centre of a coffin shaped outline representing the body of Christ. Over the top of the cross are the letters I N R I, being the first letter of words in Latin interpreted as "Jesus of Nazareth, King of the Jews." In John's Gospel we read, *Pilate wrote a notice and had it put on the cross. "Jesus of Nazareth the King of the Jews," is what he wrote.* (John 19: 19)

All the artefacts used for a crucifixion can be seen together with symbolic images. A hammer and nail for securing the body to a cross; the crown of thorns placed on Christ's head and the red drops of blood; the scourges with which Christ was beaten; a sponge filled with vinegar put on a stalk of hyssop or stick and offered to Christ as he hung; a spear which was thrust into

Christ's side to ensure he was dead; the hour glass; and the torn curtain. "It was *about twelve o'clock when the sun stopped shining and darkness covered the whole country until three o'clock and the curtain hanging in the Temple was torn in two.* (Luke 23: 44-45)

The torn curtain is represented by the greyish coloured glass on either side of the crucified figure. The ladder perhaps was used to climb up so that Joseph of Arimathea could bring down Christ's body. The pliers enabled the nails to be removed from Jesus' hands and feet and the dice used to decide which soldier should get Jesus' robe. *'The soldiers said to one another. "Let's not tear it (the robe); let's throw dice to see who will get it. " This happened in order to make the scripture come true: They divided my clothes among themselves and gambled for my robe. And this is what the soldiers did "* (John 19: 24) The symbol of the fish was used by the early Christians because the Greek word for fish Ichthus' is a mnemonic for 'Jesus Christ, God's Son, Saviour.' The bunch of grapes and the ears of corn symbolise communion. The symbols and artefacts can be seen opposite.

Now descend the stairs to the corridor leading to the vestibule at the front door.

Panel 1 - Spear; drops of blood; scourge; dice; grapes.

Panel 2 - Blood; thorn; pliers; hour glass; torn curtain

Panel 3 - Thorn; blood; spear; torn curtain pliers.

Panel 4 - Fish; ladder; nails; hammer; wheat; stick with sponge

The washing of Pilate's hands can be seen in symbolic fashion in the small window placed above the inscription over the Cross. In various parts of the window can be seen stars and the moon signifying Christ's Lordship over the universe. A rope starts from one outside panel winding up through Pilate's hands and down the other outside panel. Perhaps this rope signifies the interconnection in the whole drama of the Passion. This is a window which one could study for a long time and keep seeing different facets but nevertheless everything relates to Christ's crucifixion

It was designed by Mrs. Sadie McLellan and is different from the traditional stained glass window, being made of glass, about one inch thick, set in epoxy resin. It was a gift from the estate of Mrs. Roberta Thom son in 1965.

THE VESTIBULE CORRIDOR

The Centurion Window

Situated in the corridor directly opposite the centre aisle doors is the Centurion Window. As can be seen, this window was installed in memory of Ian Duart Maclean who died in Libya in 1941.



Although his parents were members of Netherlee Church, Ian had not yet joined the Church when he was killed.

The window depicts the story of the Centurion who came to Jesus asking that he might heal his servant. *"I will go and make him well," Jesus said. "Oh, no, sir," answered the officer, "I do not deserve to have you come into my house. Just give the order, and my servant will get well. I, too, am a man under the authority of superior officers, and I have soldiers under me. I order this one, 'Go!' and he goes; and I order that one, 'Come!' and he comes; and I order my slave, 'Do this!' and he does it. When Jesus heard this he was surprised and said to the people following him, "I tell you, I have never found am one in Israel with faith like this. (Matthew 8: 7-10)*

Hymn Book Case

Situated under the Centurion Window is the bookcase containing the hymn books. It was installed as a tribute to a gentleman who was very highly regarded by the congregation. The plaque reads, "In affectionate memory' of Robert Jack, Church Officer and friend of Netherlee, 1951 - 1975."

Now turn right towards the Main Door into the Vestibule.

THE VESTIBULE

The Scottish Window

This window is situated on the south wall of the vestibule at the main entrance to the Church. The inscription reads, *"Let us enter into the House of the Lord. The people depicted represent all members of the family with the boy shown carrying the flag of St. Andrew.*

At the top of the windows can be seen the Greek letters Alpha and Omega. *"I am the first and the last' says the Lord God Almighty, who is, who was, and who is to come. (Revelation 1:8)*

The Latin 'NEC TAMEN CONSUMEBATUR' which is inscribed round the Burning Bush, the emblem of the Church of Scotland, relates the story in Exodus of the calling of Moses. *"There the angel of the Lord appeared to him as a flame coming from the middle of a bush. Moses saw that the bush was on fire but that it was not burning up. "This is strange," he thought. "Why isn't the bush burning up? I will go closer and see. When the Lord saw that Moses was coming closer, he called to him from the middle of the bush and said, "Moses! Moses! He answered, "Yes, here I am. God said, "Do not come any closer. Take off your sandals because you are standing on holy ground (Exodus 3: 2 - 5)*

At the bottom can be seen two doves, the symbols of peace. Doves are mentioned frequently in the Bible. A dove was sent out by Noah; two doves were the sacrifice required when Mary took the baby Jesus to the synagogue after her purification; and when John the Baptist baptised Jesus. *"And John gave this testimony: "I saw the Spirit come down like a dove from heaven and stay on him." (John 1: 32)*

This window was donated anonymously by two members of the congregation and was dedicated on 27th February 1966. It was designed by Mr. Willie Wilson.

The S. D. Mair Memorial Tapestry

This is situated on the wall of the vestibule opposite the main entrance.

The embroidered panel was given by the wife and family of the Rev. Stanley D. Mair, who was Minister of Netherlee from April 1947 until his death in August 1976. It depicts triumph and glory in the gleaming burnished figure of the risen Christ. It is a statement of triumph and hope - the triumph of earth and the living hope of the resurrection.

The Panel is made with Indian and Thai silk materials together with gold leathers and various techniques of embroidery were used. The colour is predominantly gold with additions of strong reds, blues and purples, also soft mushroom shades and grey.

The design is basically traditional and symbolic, depicting the figure in St. John's vision in the Book of Revelation. *"And among them there was what looked like a human being, wearing a robe that reached to his feet, and a gold belt round his chest. His hair was white as wool or as snow, and his eyes blazed like fire: his feet shone like brass that has been refined and polished, and his voice sounded like a rolling waterfall. He held seven stars in his right hand (Revelation 1: 13-16).*

The head is made in a bas-relief technique against a bright spectrum of patched silk in the form of a cupola. The garment is quilted in a design symbolic of the Church and in the left hand the figure holds a book with the signs Alpha and Omega worked on the cover in gold thread. The breast plate is made of woven gold leathers and incorporates a white stone and the words, "A

new name". (Revelation 2: 17)

Several small motifs within the design relate to Stanley Mair's life and include the Chinese sign Yang and Yin recalling his birth and early life in China; the crown of King's College, Old Aberdeen, to recall his days at university; a chinthe for his War Service with the Chindits in Burma; and a heart with two rings for his married life. Finally, the trumpet and words on the scroll pay tribute to his ministry in the church:-

LOGOS DEI	(Word of God)
EUNTES ERGO DOCETE	(Go forth therefore and teach)
GLORIA	(Glory)
BENEDICTE	(Blessing)

The artist was Kathleen Whyte

Mission Statement 1997

As part of the Church of Scotland, Netherlee Parish Church is committed to worshipping God, as Father, Son and Holy Spirit.

Therefore in the name of Jesus Christ our Lord we commit ourselves to serve the needs of all people who live in this parish by

- sharing God's love with all

- ensuring that the church embraces people of all ages

- caring for the needy at home and overseas

- offering guidance for Christian living

- giving support for faith in Jesus Christ as Lord

- providing a welcoming Christian fellowship for all

- encouraging the open use of our premises.

The church seeks a commitment from its members to accept this statement and help realise its mission.