

# A Walk Round : Netherlee Church

Ormonde Avenue Glasgow G44 3SL

## Our History

In the late 19th century the main road from Glasgow to Clarkston passed through the rural village of Netherlee. The village was surrounded by farmland, with the Netherlee Print works – providing work for many local residents – sited east on the River Cart; and Giffnock Quarries – source of the honey sandstone used for many fine Glasgow buildings – doing likewise to the west.



Prior to the First World War, the red sandstone terraces began to line Clarkston Road, linking Muirend to Netherlee. It was not until the 1920s, probably due to building constraints during the war, that the major expansion of terraced houses in Ormonde Avenue, Ormonde Drive, Ormonde Crescent, Deanwood Drive and First Avenue took place. With this surge in population came the need for a new church.

Discussions between the United Free Church and the Church of Scotland led to Netherlee being assigned to the United Free Church. A site at the junction of Ormonde Avenue and Ormonde Drive was secured in 1926, but lack of funds meant that building work could not begin as planned. However, in February 1927, a fire at College and Kelvingrove Church led to a donation of £15,000 going to Netherlee, allowing building to commence on a church hall and offices.

In January 1928, the Rev Thomas Currie became minister in charge, gathering support for the new church by visiting homes in the district. Through his efforts, the congregation grew rapidly. Services began in the new Hall Church, which was entered via an arched, south-facing doorway. This doorway remained the link between the original halls and the current church building until 1992, when further alterations took place to create our Welcome Hall.

On 28 April 1928, a provisional Kirk Session met, comprising Moderator, the Rev McCallum Robertson, and six assessor elders appointed by the Presbytery. By the next Kirk Session meeting in May, it was recorded that 22 people from 10 families had transferred to Netherlee, and that there was 60 children in the Sunday School.



At a congregational meeting on 7 November 1928, it was agreed that a Committee of Management of twelve members should be appointed, along with a Kirk Session of eight members. Thirteen names were put forward for election to this first Kirk Session.

Netherlee's first Session Clerk was a McKenzie Smith, who served for 30 years, and the first Clerk to the Management Committee was Andrew Gow, who served for over 25 years. However, it was not until 25 March 1973 that the first women elders – Euphemia Coutts, May Donaldson, Irene Morton and May Russell – were ordained.

In 1929, the United Free Church amalgamated with the Church of Scotland, and Netherlee became a Church of Scotland parish. Fifteen months after the Hall Church opened, Rev Currie was called to a church in Moffat. The congregation then called our first minister, the Rev John Riddell, formerly of the High Church, Forres. Rev Riddell was inducted on 19 September 1929. During his five year ministry, he greatly extended membership of Netherlee Church to over 900 members.

In March 1933, the foundation stone of our main Church building was laid. The Church we have today, modern Gothic in design and built of Dumfriesshire sandstone, was formally opened in June 1934, and the original Large and Small Halls reverted to being used for Sunday School, Youth Organisations and the many social and community events still enjoyed in them today.



Kirk House at 552 Clarkston Road was acquired by the Church in 1968.

The meetings rooms were used by both Church and external organisations until its sale in January 2015.

The Glasgow Presbytery Plan led to Netherlee Church and Stamperland Church forming a “linkage leading to union” with the Service of Linkage taking place on Sunday 6<sup>th</sup> September 2018 in the Netherlee sanctuary. This service also saw the introduction of Rev Scott Blythe as minister at Netherlee following the retirement of Rev Tom Nelson. Fifteen months later the Service of Union took place on Sunday 26<sup>th</sup> January 2020, in the Stamperland sanctuary, and Netherlee and Stamperland Church was formed.

### **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.



*Main Door on Ormonde Avenue*

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.



The **Communion Table** is the most important item in the Chancel as communion with Christ is central to the Christian faith and signifies 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.

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

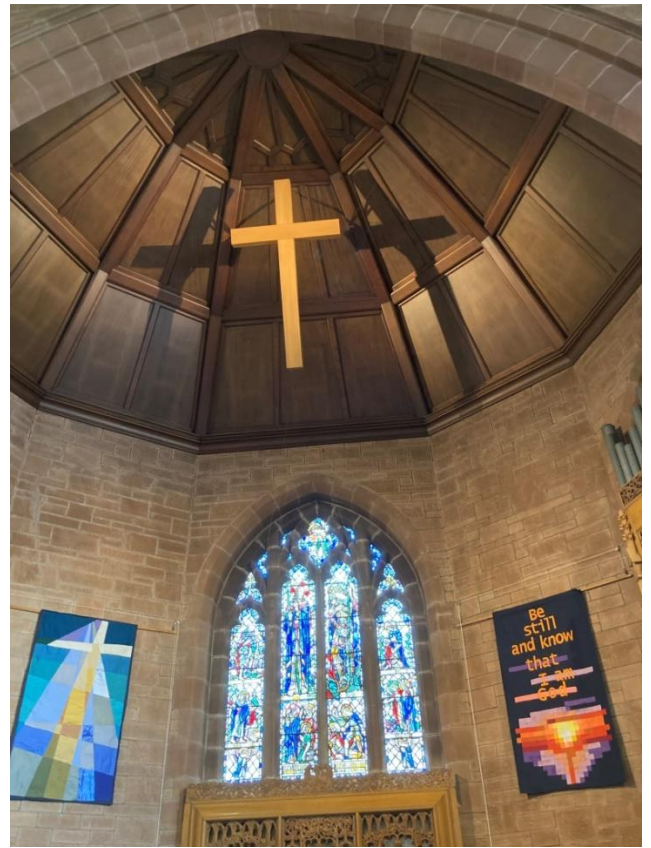
The **Reredos** is a rear screen which sits traditionally behind an altar but as there are no altars in the Protestant faith, the reredos is situated behind the communion table. On the screen can be seen carvings of the symbols mentioned previously. Probably the most eye catching carving is that of the 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).

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 swallows 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. 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.

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 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.”

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** was built and dedicated in January 1938 and a major overhaul was carried 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)

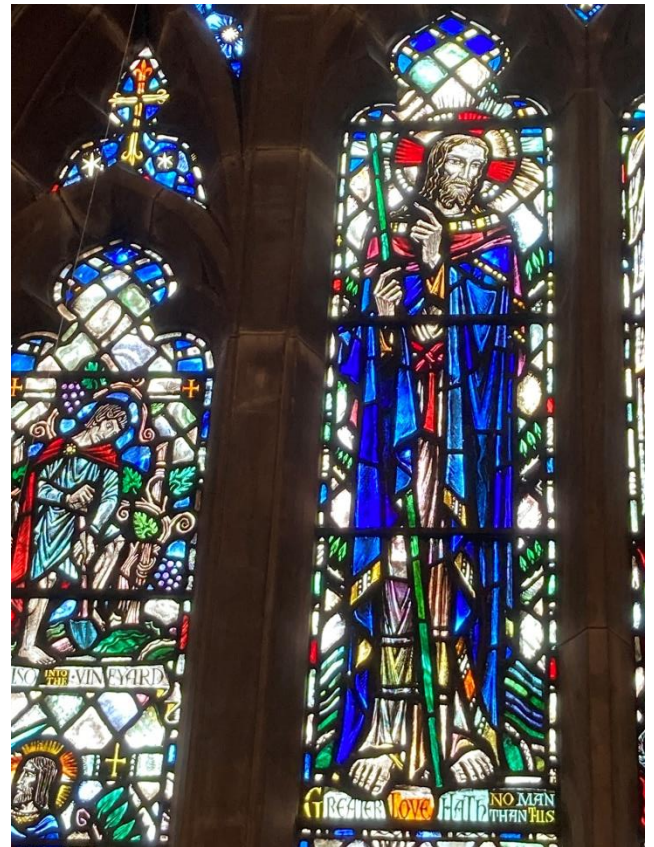
## Chancel Window

### Panel 1

This shows 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 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."



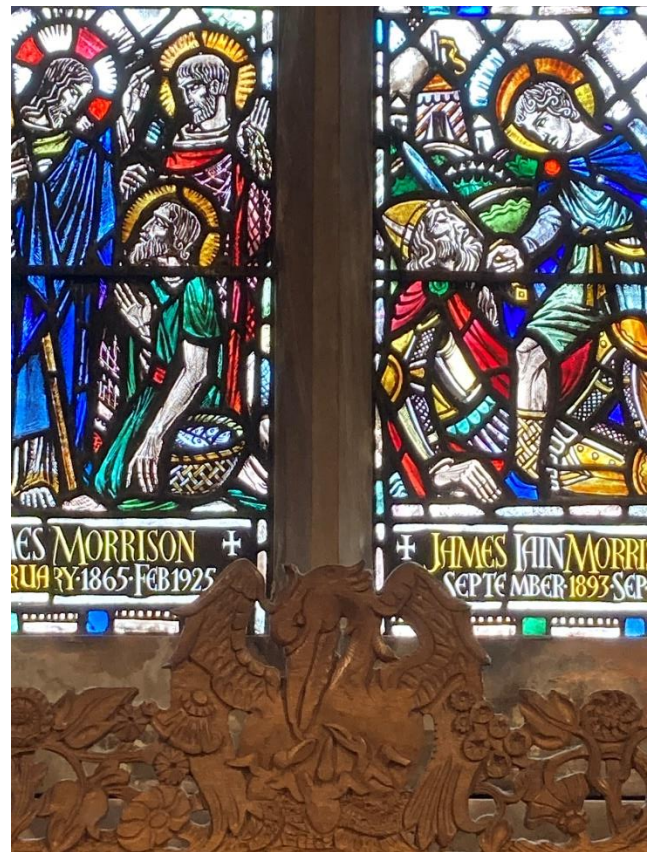
**Panel 3 (LHS)** shows Jesus calling two of the fishermen to be his disciples, a basket of fish being visible beside the disciples.

“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 RHS** 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 on the panel is the Good Samaritan giving assistance to the stranger.

“And when he saw him, he had compassion on him.” (Luke 10:33).

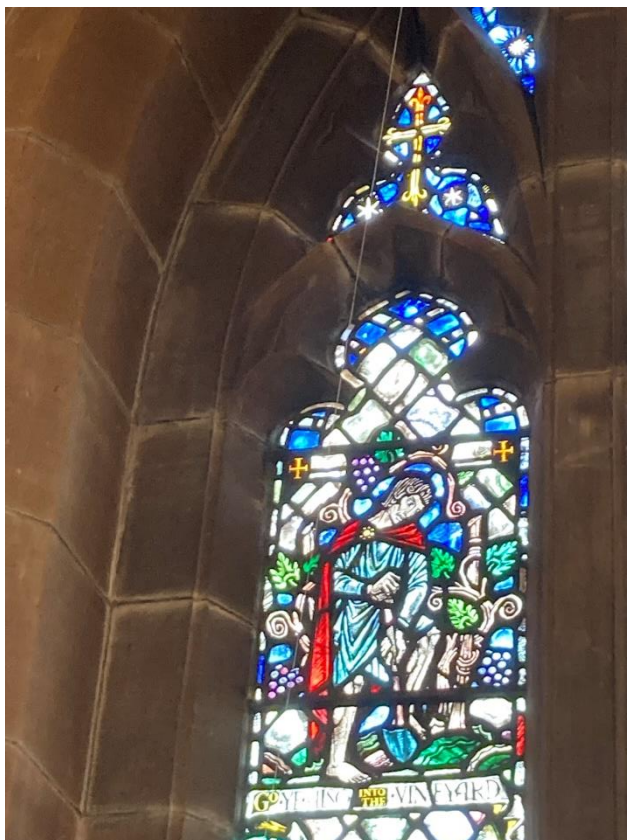
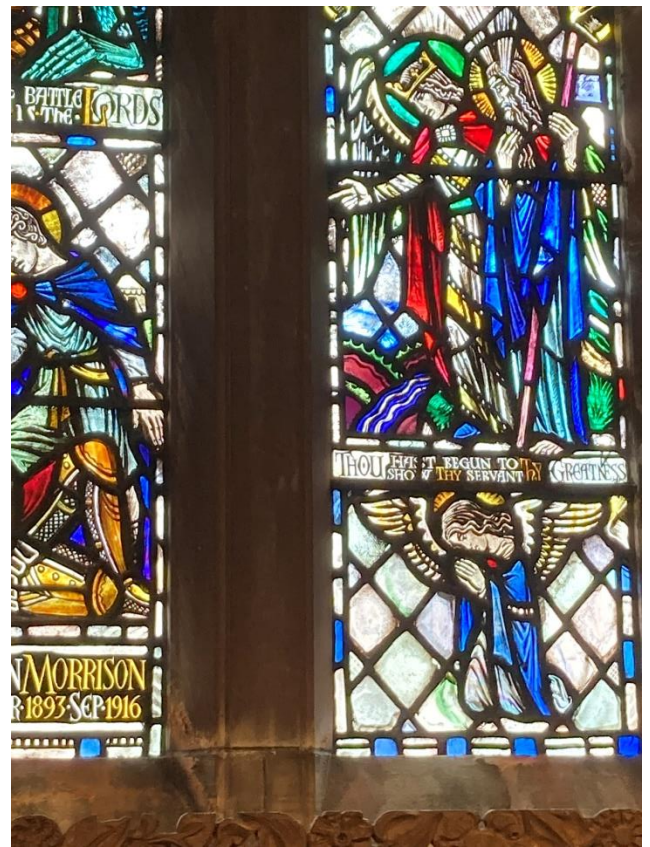
### Panel 6

The inscription reads, "Thou has begun to show thy servant thy greatness."

This 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.

In the smaller panel you can see an angel with hands folded in prayer.



### Panel 7

Underneath 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 not 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.

In the smaller panel you can see an angel 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** 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. The steps were widened in 2021.

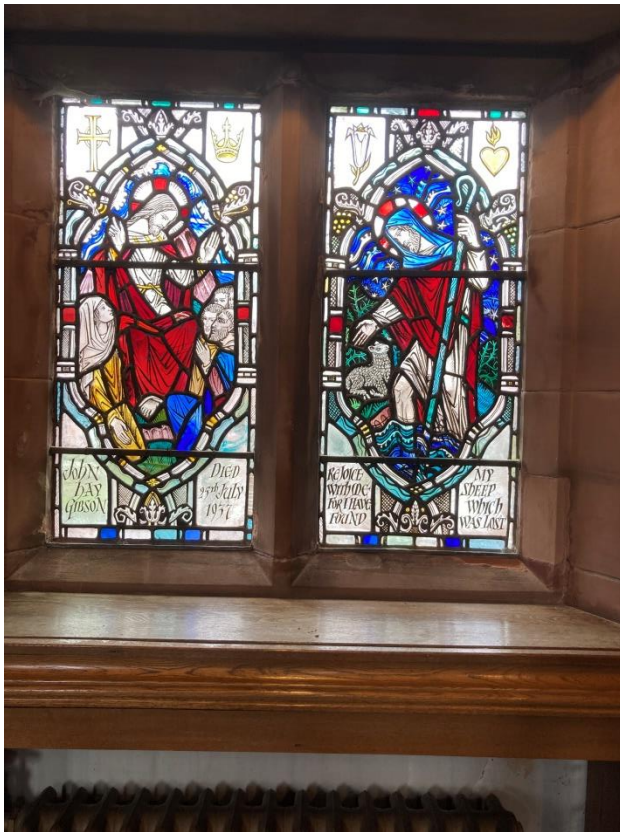
Over the years several **pulpit falls** have been used. All were gifted by members of the congregation.



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 the pulpit**

These six windows were designed by the Hendrie Studios. Windows 1 and 2 were donated by the Brackenridge family in memory of their father who had been an elder. Windows 3 and 4 were gifted by some ladies in the congregation and all four were dedicated in September 1936. Windows 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.



#### **Window 1 (RHS)**

This depicts Jesus 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.

**Window 1 (LHS)** shows 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).

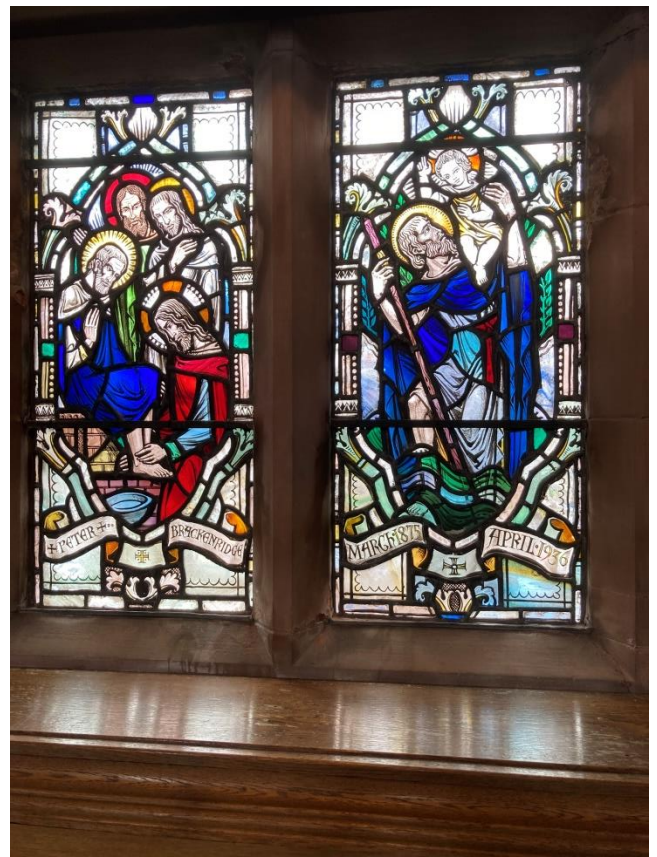
**Or alternatively** we see Jesus the teacher who used parables as the means of telling the ordinary people about God and he seems to be blessing those listening to him.

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 Christ's crown.

**Window 2 (RHS)** shows St. Christopher 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.

**Window 2 (LHS)** 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).

**Window 3 (RHS) see over on page 13)** 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.



#### **Window 4 (LHS)**

There is an eye inserted at the centre top and the scene shows the healing by Jesus of two blind 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** 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 parts of the pattern in wax and then dyeing the parts left exposed after which the wax is removed.

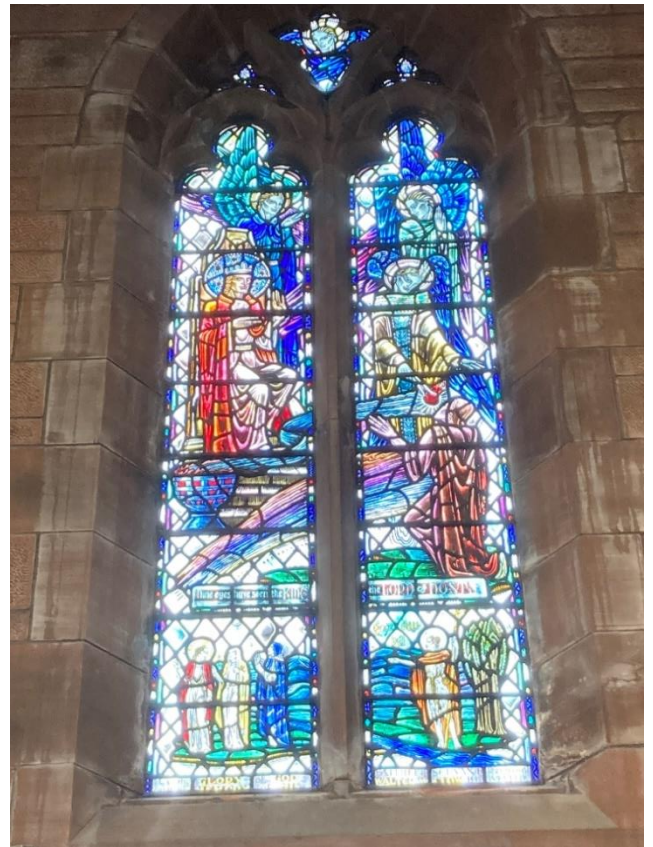


The Batik depicts "The Perahera" (The Elephant Procession.) It is interesting to note that this panel does not incorporate anything connected with the Christian faith but reflects the faith and culture of Hinduism. Nevertheless, it is a reminder that there are other ancient faiths in the world. As can 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 from the pulpit

### Window 1

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 Lord. 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 body with two, 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 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 flew down to me, carrying a burning coal that he 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 and dedicated in April 1950.



## Window 2

The Memorial Window's theme 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 part 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.



### Window 3

Christ Teaching Window shows 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.

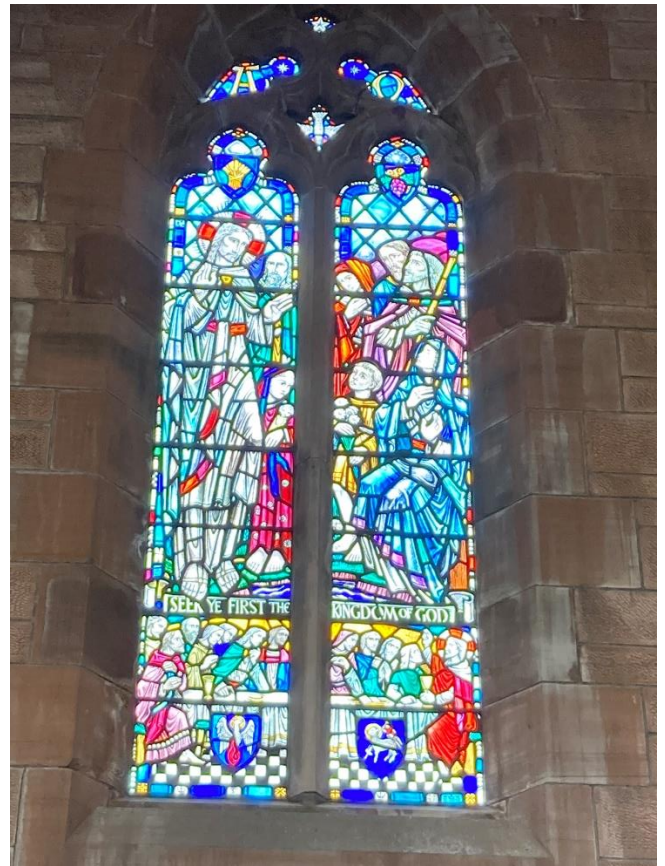
At the very top can be seen the Greek symbols for "Alpha" and "Omega" with small stars again emphasising Christ's Lordship over all.

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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 and was dedicated in April 1963.





#### **Window 4**

Christ Glorified Window 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.

#### **DOOR PANELS**

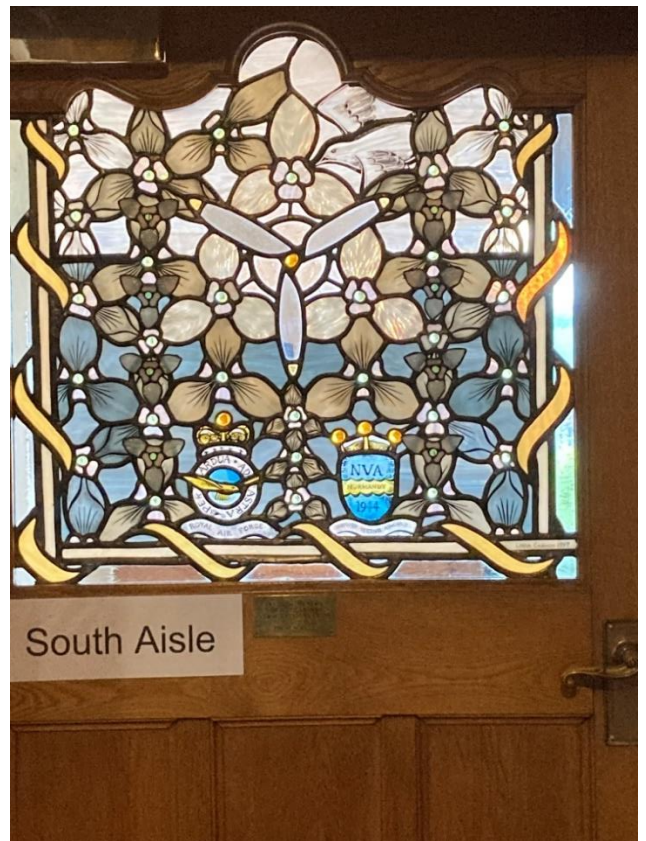
The two stained glass panels in the south and north aisle doors were gifted by Mrs. Noelle Evans in memory of her late husband, Vernon. They were designed by Linda Cannon and dedicated on 30th March 1997.

#### **South Aisle Door (see over on page20)**

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 so bravely.



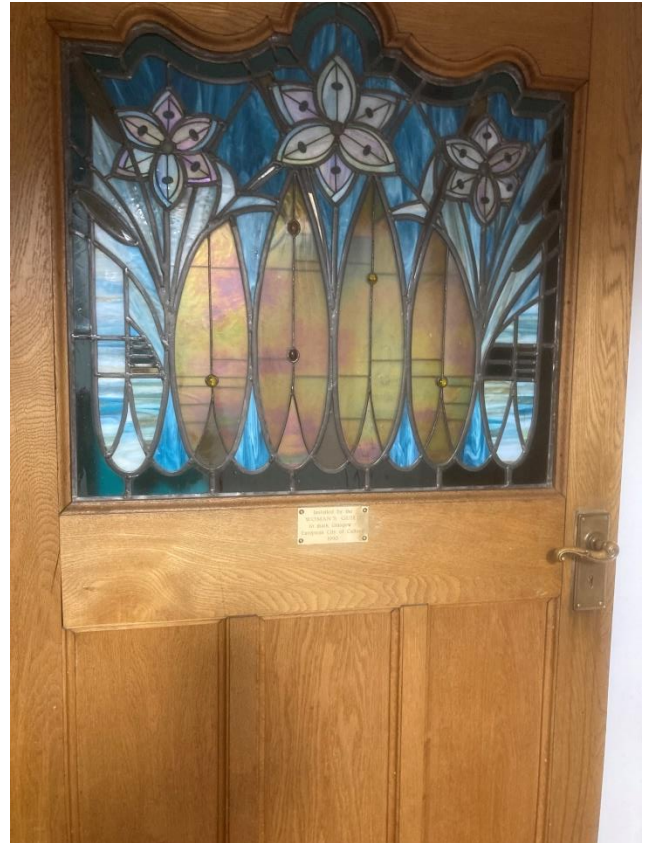
**North Aisle Door** *The Rose Window* This is a very personal window celebrating the life of the donor and her late husband.

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.

Description concludes on page 21.

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 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.

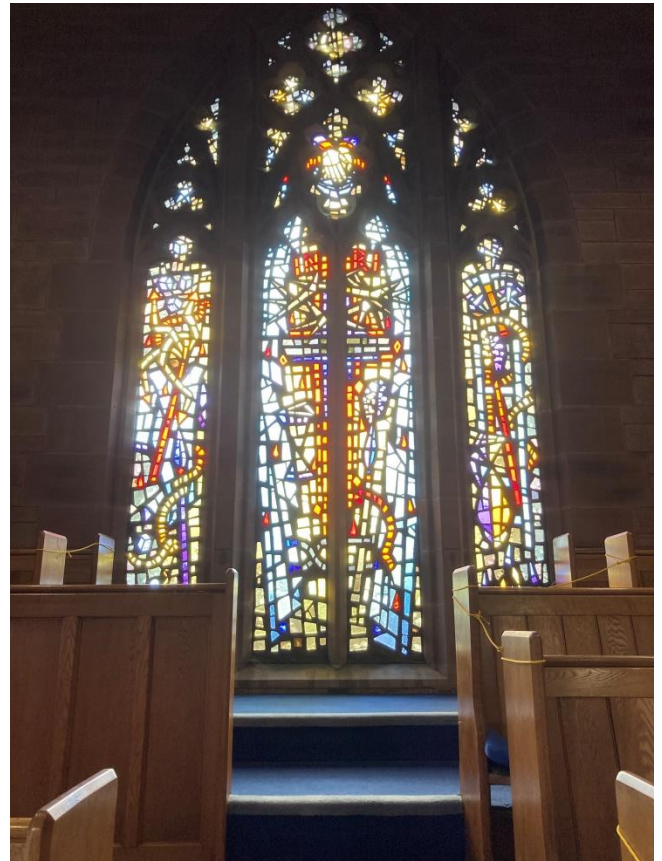
The right panel points to the future with Christ at the centre of the Church and welcoming the family, the children being the future of it.

*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 much 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 INRI, 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. Now look for the images -

Now you can look for the images -

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

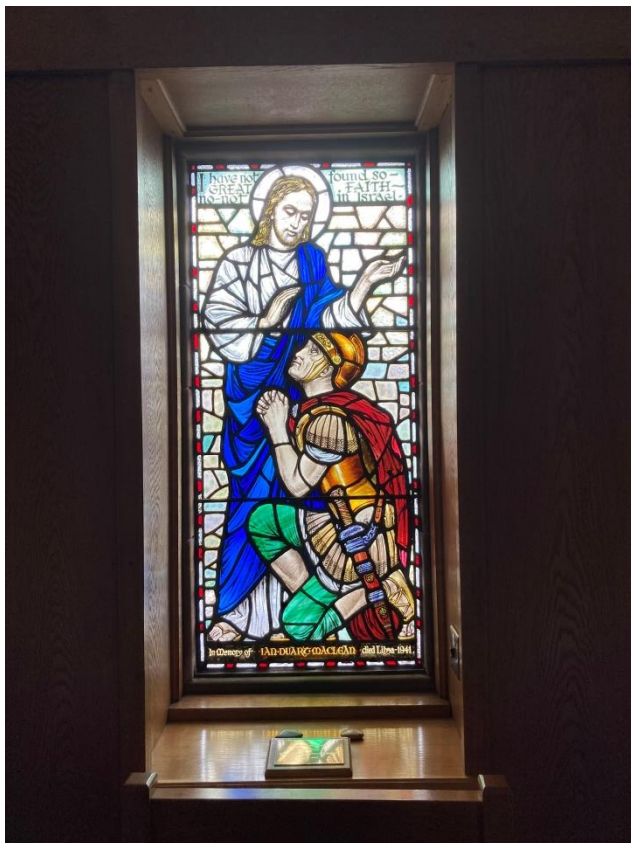
**Panel 2** Blood; thorn; pliers; hour glass; torn curtain.

**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 Thomson in 1965.

### **Lesser Sanctuary**



### **Centurion Window**

Directly opposite the centre aisle doors, 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.

It 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. (contd page 25)

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 anyone in Israel with faith like this." (Matthew 8:7-10).

**Hymn Book Case** Located under the Centurion Window is a bookcase that 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 move onwards to the Vestibule containing the Main Door.*

## **Vestibule**

**Scottish Window** This window is situated on the South Wall of the Vestibule at the Main Door 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.

*(contd page 26)*



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.



**S. D. Mair Memorial Tapestry** This is situated on the wall of the Vestibule opposite the Main Door. 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)

(contd on page 28)

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.

***Thank you for visiting our church in Netherlee.***

### **Mission Statement**

We are a church that seeks always to find new ways to love God and our neighbours, and within this mission we aim to:

- Be a place providing regular worship to God
- Provide a welcoming space for all who are isolated or alone in our parish
- To identify new projects that serve our community with love, e.g. Monday Lunch Club, Heart for Art, etc.
- Provide a space for groups in the Community to meet
- Develop new ways of working with families throughout the parish
- Develop new methods of aiding Pastoral Care within our Community

