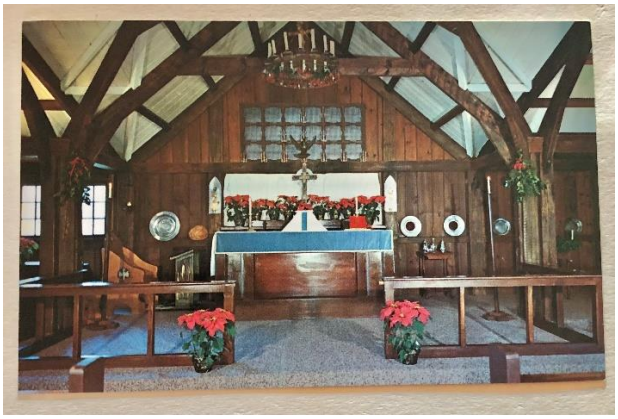
# The History of the Church of the Holy Spirit and its Art



Circa 1935

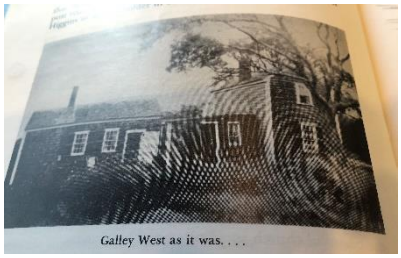


Renovation 2021

*Surely the presence of the Lord is in this place,*
*I can feel His mighty power and His grace.*
*I can hear the brush of angel's wings*
*I see glory on each face;*
*Surely the presence of the Lord is in this place.*

# The History of the Church of the Holy Spirit and its Art

Florence and Richard Kimball bought this property in 1928 and Florence named their home 'Galley West'. The house had been built using a portion of the old Higgins tavern and the recovered ships galley of the shipwrecked sailing vessel Orissa. Florence, skilled in various crafts, was adept in weaving cloth. Vernon Smith, a friend and an artist of many talents, taught Florence the art of aluminum hammering. Finished cloth and hammered aluminum items were sold in their Galley West Gift Shop, a part of their home, which supported the Kimballs in the early years. Florence then created the Kimball Guild where she taught the art of aluminum hammering.



*Galley West as it was. . . .*



"Our 500-dollar chapel"

1933 an Orleans group of 17, Richard & Florence Kimball along with Vernon Smith were part of the 17, determined they needed a church – the nearest Episcopal church was 20 miles away.
The Church of the Holy Spirit came into being and the first morning prayer service was held on Whitsunday June 4, 1933 at a girls' camp auditorium on Crystal Lake. Services were held there during the summer and services were held at the Kimballs home during the winter.
Richard Kimball, as a Licensed Lay Reader, conducted these early services and was later ordained a priest in 1940 and became the CHS rector.
The numbers were growing and a need of an all-year-round Church home became apparent.
In this emergency, a huge room over a doughnut shop in the center of town was found and they worshipped there. Because of this unusual location people in town began calling Holy Spirit "the Church of the Holy Doughnut".

The church was built in 1935. 18'x24' in size using beams from the old Chequessett Inn in Wellfleet. Front door from Chelsea MA and latch from Pennsylvania. Fan light from a mansion on Bostons Beacon Hill. The church was built by the parishioners with their own hands out of scrap lumber. It was truly a church created by the love, dedication and the hands of its founders.

As years passed, the congregation grew and various additions to the church were made.

Additional construction occurred after 1983. In 2000 a new Parish Center, a new North Transcept to the Church (planned new church entrance) and handicap access throughout the buildings was completed.

2020-2022 The COVID ERA

No services – ZOOM services – ZOOM and onsite services in the Parish Hall

During this time, 2 major renovations occurred:
1. Renovation of the CHS Nave.
North Entrance became the new entrance. Pews moved to the North transcept.
New Altar configuration. Improved lighting. Enhanced audio-visual facilities.
Onsite services restarted with the new configuration and Youtube services became available for those who couldn't attend in person.

2. Restoration of Galley West and the creation of the Galley West Art Gallery.

'The Growth of the Church' from the pamphlet 'The First Fifty Years' shows the churches development.



# The Artworks of The Church of the Holy Spirit

## NARTHEX

**1. Organ Screen (above the doorway)**

Originally was a memorial Altar reredos, but was changed to accommodate the organ pipes.
The design was made by Clyde MacKenzie and the screen by William Anderson.
The Kimball Craft Guild made the Tongues of Fire, a symbol of the Holy Spirit



**2. Hooked Rug**

by parishioner Betty Dibble



**3. Joseph's Coat of Many Colors**

Gail Binney Sterne, parishioner
In Celebration of Our 75th Anniversary –
May 11, 2008



**4. Dove Window**

from St. Johns Church, Jamaica Plain, which was torn down
about 150 years ago. The window was found in an antique shop
The dove is a symbol of peace, love, hope, and the Holy Spirit



# NAVE

**5. Hanging Quilt**

Gathered in HIS Name – 86th Anniversary gift to The Church of the Holy Spirit from parishioner Gail Binney Sterne, Quiltmaker in her 76th year



**6. Early Baptismal Font**

Vernon Smith (VS)



**7. Hanging Crucifix**

made by a blind Italian laborer



**8. Candle Holders**

Kimball Guild (KG)



**9. Mother and Child Portrait**



**10. Della Robbia Ceramic Mother and Child Plaque**

Dates from the 15th Century



**11. Old Candle Coronas** are located throughout the Church and were made by parish craftsmen. Electricity was not installed until 1953.



**12. Candle Sconces** – along both walls

Candle Sconces, depicting Gospels and other religious symbols, are located throughout the Church. They were all designed and made by Vernon Smith and the members of the Kimball Guild. "St. Cecilia" sconce by Carlton Litchfield.



**13. Madonna with Child- 2 Candle Sconces**



**14. Jesus Entombed** -VS



# SANCTUARY

**15. The Altar**

Renovation of the CHS Nave.

New Altar configuration. Improved lighting. Enhanced audio-visual facilities.

North Entrance became the new entrance. Pews moved to the North transcept.



**16. Processional Cross-** VS



17. Hanging Cross - VS



**18. Hanging Dove**

made by Bogger of Provincetown- A hanging Pyx in the German Tradition.

William F. Boogar Jr – Provincetown. Well-known sculptor, bronze worker and artist. Died 7/20/58 Age 64



**19. Lectern (Pulpit) –** VS



**20. Bishops Chair and Bishops Kneeler** - VS



**21. The Needlepoint Kneeling cushions at the main Altar**
were made by Carleton Litchfield and by the Parish Needlepoint Guild.



CHOIR

**12. Candle Sconces** - 2 on each side - VS



**22. Wood Carving – Tongues of Fire** – VS



**23. Wood Carving – Wheat Shafts** - VS



**24. Altar Piece over doorway** – VS and Son



**25. Stained Glass Panes**

Several were made by the Very Reverend Paul Roberts who retired as Dean of St. Johns Cathedral in Denver. Other panels were created by a summer parishioner, Dr. Stuart Winning



**26. A Sailing Dory**

which is over 250 years old, originally from a church in Holland.
It was made by a fisherman as a thank-offering for deliverance from a storm.
It was a gift from a church in Antwerp.



# WEST TRANSCEPT

**27. Pew End Carvings**

Multiple pews have carvings by Vernon Smith and other parishioners





**28. Painting of Ruth in the Field - VS**

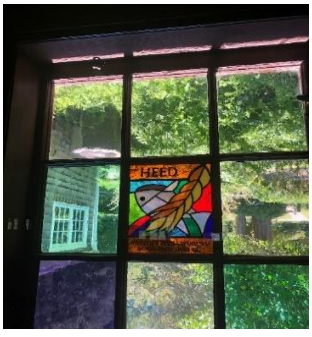


**12. Candle Sconces along both walls - KG**

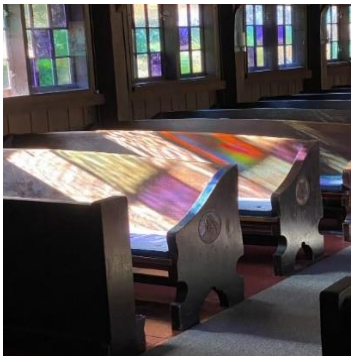


**29. The Heed Window**

in memory of Walter E. Morgan
was made by parishioner Ronald Hyslop



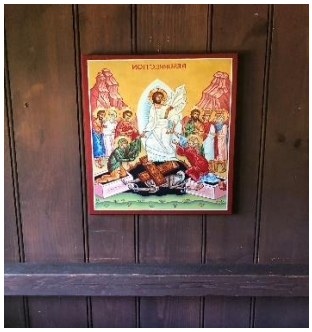

30. Tinted Lavender Panes
from Beacon Hill, put in by talented craftsmen



**31. Three-Masted Schooner**
was made by the first senior warden, Richardson Wright



**32. The Resurrection Painting**



**33. The King of Glory Painting**



**34. 2 Religious Plaques** on Support Beams





## EAST TRANSCEPT

**35. The Memorial Chapel and Altar**

The Side Chapel Altar was given in memory of Richard Chew Powell Jr. who was killed in World War I. The Memorial Chapel is also in memory of a parishioner killed in World War II and subsequently to all the young men and women of the parish in service.



**36. Baptismal Font - KG**



**37. Clyde MacKenzie Memorial Doors (Trees of Life) – VS**



**12. 2 Wall Sconces** - VS



38. Abstract Wood Carving - VS



**39. Anchor Window**

from St. Johns Church, Jamaica Plain



**40. The Sanctus Bell**

made by Booger of Provincetown. The tone is the same pitch as the fog-warning bell in Provincetown



## Reception Room

**41. Artwork by a CHS artist** is displayed on a monthly basis in the reception room

**42. Portrait of the Reverend Richard Kimball,**
painted by John Crosman.

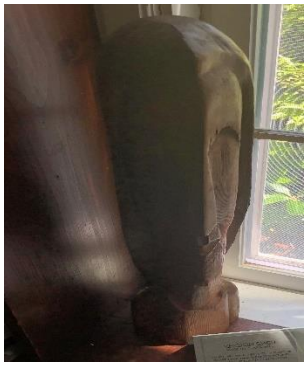


**43. Carved Aluminum – VS**

**44. Horn-blowing angels** – Gift from Rev. David Angelica



**45. Wood carving by Vernon Smith**



**46. 3 Stained Glass Hangings (3)**



# Outside Areas

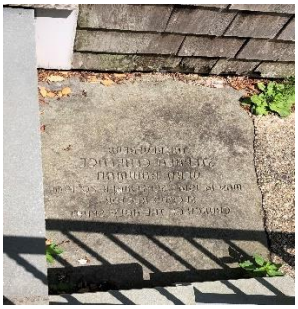
**47. Fan Light over front door (old entrance) from a demolished mansion on Beacon Hill**



**48. Burial sites of Richard Kimball, first rector of CHS and his wife Florence.**

**49. Burial site of S.C. Vern Bowman, second rector of CHS**





**50. Outside bell and Memorial Wooden Bell-Arch**

Given in loving memory of Private James Grant Barklie, killed in action December 20, 1944 Age 19.
The bell is rung at the start of services.



**51. SAINT FRANCIS SHRINE**

The garden area was created and landscaped in memory of the pets who have loved and served the members of the parish. It has a shallow pond, a modest waterfall, and boasts of a soap-stone carving of Christ by Vernon Smith.  Carved Soap-stones and Vernon Smiths ashes are by the Koi pond.



GALLEY WEST ART GALLERY

**52. Wall Mural by Vernon Smith**



# Vernon Smith Biography



Born in 1894 in Cortland, New York, Vernon Smith attended the School of Fine and Applied Arts in New York City, and the Sorbonne Institute of Art in France. In 1920, he returned to New York City and spent that summer running a tea shop on the Cape in Provincetown. Two years later he moved to Orleans where he made his living designing batik (a technique of wax-resist dyeing applied to fabrics) and a product line of aluminum buckles and buttons. He also opened a small antiques shop.

In 1933, Smith and a group of neighbors organized the Church of the Holy Spirit, followed by "The Galley West" Gallery that sold local crafts including Smith's metal work. By that time, the artist also had developed an "antique" style of painting, scratching and scraping the surface of wet paint to create highlights for still-lifes and landscapes of local subjects. His fame grew and, in 1936, Smith was appointed supervisor of the Cape Cod artists on relief under the Federal Art Project.

After WWII, Smith helped found the Cape Cod Art Association in Barnstable and served as its president in 1951. Throughout the 1950s he taught art classes at his private studio in Orleans and in public schools while he continued his artwork and exhibited widely. His works focused on the town and its people, and his style grew more playful with ever-increasing abstraction and differing perspectives. He began to carve (in bas-relief) stylized birds, whales and abstract motifs from his paintings on flat wood panels, which became his principal form of expression until the end of his career.

In the early 1960s, the artist began to divide his time between summers on the Cape and travels around the country. He set up a studio in Corrales, New Mexico, where his son lived, but in 1965 he suffered a stroke that left him partially paralyzed and ended his artistic output. Smith returned to Cape Cod where he died in September 1969. His ashes were interred under one of his soapstone carvings at the Church of the Holy Spirit.



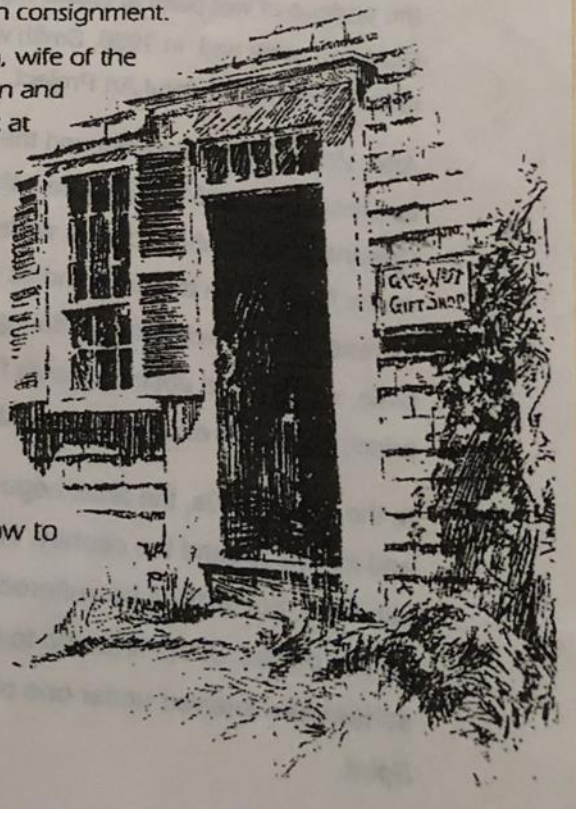
# The Story of Hammering Aluminum at the Church of the Holy Spirit

During the early years following 1933, the Church was able to struggle along by crafts being made and sold by Mrs. Kimball, the first rector's wife.

Vernon Smith, an artist of many talents, taught the technique of hammering aluminum objects to Mrs. Kimball. Mr. Smith and Mrs. Kimball made many of their own tools. At one time, Mrs. Kimball gave free lessons in the art of hammering to as many as sixty students. Often, the students took work home with tools to complete the work at their leisure, then sold their work on consignment in the shop.

The craft shop became well know for its fine hammered aluminum objects. When the Kimballs left Cape Cod for North Carolina in 1950, Mrs. Kimball took her tools and dies with her. Thus the workshop became quiet, but she did send items from her mountaintop cottage to be sold in the gift shop on consignment.

The work was resumed in 1959. Mrs. Marie Sheen, wife of the rector, the Rev. Lewis B. Sheen, Mrs. David Johnson and Mrs. Paul Hensen decided they would like to work at hammering aluminum. A number of other women joined them. Vernon Smith was again the advisor. The women made most of their own tools out of drill rods and used many of the patterns of the early designs by Mr. Smith and Mrs. Kimball. Following Mrs. Kimball's death in 1959, her tools, wooden molds, cutter and dies were sent back to the church and the variety of designs and items then increased.




Visitors to the workroom today frequently express puzzlement about a work bench that seems too low to use. This bench was built to keep the children occupied while their mothers worked at the aluminum. The children were entertained as they, too, could hammer aluminum.