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April 2026

The Messenger

“We respond to God’s abundant grace by being hearers, proclaimers, and doers of the Word.”



St. James Lutheran Church

109 York Street | P.O. Box 4596

Gettysburg, PA 17325-4596

717-334-2012 | StJamesGettysburg.org

A congregation of the ELCA, and a Reconciling in Christ Congregation.



THE RED THREAD:

AN INTERVIEW WITH ARTIST, CHRIS LAUER

By Jonathan Noel, Minister of Music

Chris Lauer's work "The Red Thread" is a diptych gracing the walls on either side of the entrance to the office suite. It was commissioned by the St James Art Task Force to welcome visitors and to reflect who we are as a church. In February, I sat down with Chris at Waldo's & Company where he is founder and artistic director.

JN: When we first approached you about this project, what went through your mind?

CL: Well, first off, I don't usually take commissions. I have enough original ideas backlogged in my head that I'll probably never get to all of them, so commissions can sometimes feel like a sidestep from that work. But in this case, I was genuinely intrigued.

First, I was drawn to the long-standing tradition of artists being commissioned by churches or religious institutions. That lineage feels meaningful. It's part of an artist's journey. Second, I was honored to contribute to the landscape of St. James and to become part of its visual story.

What especially interested me about this commission was the openness of it. I value the freedom to explore something I've never tried before or to pursue an idea that might not be expected. Often, commissions come with very specific instructions. People want you to recreate a particular vision. So having artistic license, having space to experiment and interpret, was incredibly compelling to me.

JN: What story or message do you think this art carries for people who see it?

CL: The history of quilt-making is the history of gathering scraps and transforming them into something purposeful and comforting. From fragments that might otherwise be discarded, a pattern emerges—something beautiful, something useful. The nature of

that craft feels like a powerful image of the kingdom of God, or of the church. It takes what seems like leftovers, people who haven't fit in, people who feel like extras or outcasts, and draws them together into something whole.

That, to me, reflects how Jesus operates. How God operates. He gathers the overlooked and pulls them in.

There's something else I love about quilting: it requires creating a pattern from what you actually have. You don't begin with an ideal design and force the scraps to match it. Instead, you work with the pieces in front of you. In the same way, from the community we have, the people who show up, we form a pattern and live out a shared purpose. It's shaped by who is present, by the gifts and stories already in the room.

We are, in some sense, all scraps being stitched together, each piece different, each carrying its own history, yet sewn into something that offers warmth, beauty, and belonging.

JN: You're saying that we don't pick and choose those pieces. We have to take them and make something beautiful with them.

CL: Yes! I was intentional about not including a solid border or a fully completed pattern. To me, that reflects the ever-changing, evolving nature of community, how it grows and shifts over time. It isn't rigid or fixed the way it may have been or traditionally has been. Instead, it's fluid. It makes room for new pieces, new people, new stories. It's always in the process of becoming, always expanding, always evolving.

JN: So, I guess this is a good time to bring in the red thread. You suggested "The Red Thread" as a title for the piece. When did that idea come in?

CL: Honestly, that was Pastor Andrew's idea and I ran with it, because I hadn't given the title much thought before that. I had already incorporated red thread patterns throughout the quilt, though. And of course, the very thing that holds a quilt together, the thing that makes it whole, is the thread that stitches it.

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So, I began thinking about that red thread as a symbol. Yes, we are all drawn together in this kingdom, in this mission, but it's Christ, it's the mission of God, that binds us together. In that sense, God's kingdom, or Christ himself, becomes like that red thread, continually stitching us together, continually holding us in place.

There are all these individual pieces, each one beautiful and distinct. But what makes them more than scattered fragments and turns them into something coherent is the thread. Without that red thread, without that binding presence, there is no pattern. There is no quilt.

JN: What did your creative process look like for this work from the first idea to the final installation?

CL: It's always such a fluid process for me. Concepts build and shift over time. I get pulled in by different ideas as I go. Initially, I was drawn to the long-standing quilting ministry at St. James. I wanted the piece to connect to something that has been part of the church's character for a long time. The quilting ministry felt like a natural springboard.

If I'm being honest, though, I was also really intrigued by some multi-piece wall-hanging sculptures I had made before. I had become enamored with how they created a sense of flow and three-dimensionality. So, the project became a kind of puzzle: How do I create a quilt that feels like it's moving, like it's flowing, using clay? That question opened up so many possibilities. I could shape the form, break it apart, create separate sections or "legs" that extend outward. It became this exploration of structure and motion.

What I ultimately became most excited about was the wax. I had always wanted to experiment with painting in wax, and this felt like the right opportunity. Glaze is beautiful, but it has a rigidity to it—a sharpness and sheen that can feel harsh. I wanted warmth. I wanted softness. I wanted something that felt more inviting and more tactile. The wax allowed that.

It also allowed me to incorporate literal materials from the quilting ministry, actual fabric, created patterns, even printed hymn pages

(I promise I didn't ruin any originals). There's gold leaf in there, too. The process became very layered: embedding materials, building up surfaces, then cutting back into them. It lends itself to depth and discovery. Someone could spend a long time with the piece and continue to find new details within it.

I originally expected to create four or five repeating patterns and build from there. But as I learned more about the encaustic process and how it behaves, I kept pushing into new spaces and trying different approaches. There are a few repeated elements, but for the most part it keeps evolving. I often find myself driven by the process itself, by how the material works. And once I get excited, I follow it.

As for literal symbols, there are very few. That's intentional. Including specific symbols can sometimes highlight the absence of others. It's difficult to represent everything without inadvertently excluding something. I didn't want to box the piece into a particular ideology or overly narrow interpretation. If something feels too familiar or explicit, it can draw attention away from the whole. So, I chose not to rely on direct symbolism, allowing the work to remain open and inviting reflection rather than prescribing meaning.

JN: Did the physical space influence your decision along the way?

CL: I think the space primarily influenced the diptych nature of the piece, having two separate works facing each other. If it had been a single wall or a different setting, I probably would have approached it as one unified piece. That said, I don't know that the concept itself would have changed very much.

What makes it interesting, though, is the closeness of the space. No one is ever standing very far away from it, which creates a kind of intimacy. To really look at it, you're usually only able to focus on one side at a time. If you try to step back to see both, the angle shifts and the experience changes.

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JN: I've noticed that even in my own routine. I'll walk into the office and pause to look at one side, then later I'll leave and find myself studying the other. The pieces invite separate moments of attention. Can they stand on their own?

CL: I do think they could each stand on their own. They don't feel incomplete without the other. If I had been working with a different space, I might have created a single, combined piece instead. But in this setting, the separation creates a quiet dialogue between them. I hadn't fully considered how much the physical distance would shape that relationship, but it definitely does.

JN: What do you hope people notice or feel when they see the artwork as they come and go?

CL: What I hope people see is that it's unfinished. Not that the artwork itself is unfinished, but that the quilt, the body of it, is unfinished. I hope they notice the gaps, the places where pieces are missing, and the sections where new pieces are being stitched in.

That's meant to reflect the community: those who are missing, those who have been absent, and those who have yet to join. I didn't want it to feel complete, because we shouldn't feel complete. There should be an awareness that something is still forming.

Part of me even wanted the empty spaces to stand out enough that someone might ask, "Why is there a gap there? Why leave that open?" Because ideally, that question turns outward. We should be able to look around and ask, "Who isn't here?"

I remember a sermon years ago where the pastor spoke about favoritism, about how, in Scripture, people would give preference to the wealthy, bringing them forward and honoring them, while overlooking others. He said, "You probably don't think we do this. But look around the room. See who isn't here." And when I looked, I realized there weren't many low-income families. There weren't many people of color. There weren't many who were different from the majority of us. We may not have been overt about it, but we were still creating a kind of preference—welcoming those who looked like us, lived like us, fit comfortably among us. And I hadn't even noticed.

So, I hope the gaps in the quilt create that same kind of awareness. Not as an accusation, but as an ongoing question: We are not complete yet. Who is missing? And what are we doing about it? It's a challenge to notice, to make room, to intentionally stitch new pieces into the pattern.

JN: How does this project connect to your work as an artist more broadly, or to you personally?

CL: Lately, I've been really drawn to working with many tiny pieces pulled together. The next commission I'm working on will probably involve a hundred small elements wired together. There's something about the relationship between the particle and the whole that fascinates me. I like playing in that tension—how individual fragments can come together to create something unified.

I've always been drawn to non-objective work. I love that people can interpret it in different ways, that they can bring their own experiences to it. Work that is too direct or too literal feels almost too simple to me, too clean. It doesn't leave enough room for discovery. I want there to be space for people to notice something new each time they encounter it.

This particular piece uses almost entirely new materials and methods for me, but it still lands in that space I've been chasing: many parts forming a whole. I couldn't fully explain why I'm so attracted to that idea, but I am. Whether it's mosaic or sculpture, I just really enjoy exploring that concept sculpturally.

If there's something I especially want to say, particularly to people in the church, it's this: not all art is meant to be decoded like a puzzle with one final, clear message. I've always appreciated that about St. James. These pieces aren't neat, packaged statements. I think sometimes people approach art expecting a single meaning to extract, and they can feel uncomfortable if that meaning isn't obvious or definitive.

I often compare visual art to instrumental music. Music without lyrics can be incredibly moving, beautiful, even transformative. No one insists that it carry a precise, singular message. We simply experience it. Visual art can function the same way.

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You can stand in front of it and experience something real without having to land on an exact explanation. What you experience in that moment is shaped by where you are, what you're carrying, what you're noticing. And that experience is valid.

In some ways, Scripture can work like that too. The same passage can feel entirely different at different times in your life. Is one experience more "correct" than another? Or is it the Spirit meeting you where you are in that moment? Even the body of Christ functions this way. Our collective experience shifts depending on who is present and what we bring into the room.

There's something powerful about a bit of mystery. Mystery challenges us in ways that clear-cut answers don't. It keeps us from becoming too rigid. It keeps us returning, engaging again, listening again.

I once read a theologian who said, "As soon as your church develops a mission statement, it stops following Christ." It's a harsh statement, and I'm not sure I fully agree with it. Churches probably do need mission statements. But I think the point was about rigidity: the danger of believing we've fully defined the path, that we've captured something living and dynamic in a fixed formula. We can't become so certain that we stop following. We have to remain open, responsive, willing to move.

Maybe that sense of mystery, whether in art, Scripture, or community, is what keeps us coming back. It keeps us listening. It keeps us from settling into something too small.





Holy Week

Worship 7 p.m. each evening

O DEATH, WHERE IS YOUR STING?

TUES Mar. 31 - Stations of the Cross

WED April 1 - Pastoral Dialog

THU April 2 - Maundy Thursday

FRI April 3 - Good Friday



ST. JAMES
LUTHERAN CHURCH



HOLDEN EVENING PRAYER BOOKLETS

This year, St. James will be debuting a new liturgy on Wednesday April 1 (the Wednesday of Holy Week). Anne Young has generously donated copies of the Holden Evening Prayer liturgy in memory of her husband, Rev. Marty Young. Marty and Anne had the privilege of spending one month at Holden, a Lutheran Retreat Center, in the north Cascade mountains of Washington state, during Marty's three month sabbatical in 1995.

This beautiful liturgy was written by Marty Haugen while he was on retreat at Holden during the winter of 1986. Holden Village is rooted in the Lutheran Christian tradition, but all faith traditions are welcomed into this community. That was certainly Marty and Anne's experience while they were a part of that community. The beauty of the region certainly provides the setting for people to escape the world and experience God's creation. It is no wonder Marty Haugen was inspired to write such a beautiful worship setting while he was at Holden Village.



Sunday

Monday

Tuesday

- Gettysburg Choral Society: Mon @ 6:30 pm, Music Rm (Worship Space -1st Mon. of the month)
- Troop 79: Tues, 6:30PM, upstairs level
Cub Scout Pack: Thurs, 7PM dining room

1
6:45am
9:30am
3:20pm
7pm Le

5 EASTER SUNDAY

8:15am Worship
9:30am Fellowship
& Sunday School
Creation Care
Recycling Collection
10:45am Worship

6 EASTER MONDAY

Church Office Closed
9:30am Quilting, Rm. 309
6:30pm Property
Committee, Library
6:30 PM Common
Ground, Music Room

7

1 – 4pm Church Office
Closed for Staff Meeting
5:30pm ELC Staff Meeting,
Zoom
6pm Worship & Music, Zoom
7pm Evangelism &
Fellowship
7:30pm GCCA Concert -
Ivalas Quartet

8
6:45am
9:30am
3:20pm

12 2ND SUN. OF EASTER

10am Worship &
Picnic at Camp
Nawakwa
5pm MS Youth Group
6:30pm HS Youth Gp.

13

Church Office Closed
9:30am Quilting
1pm Executive
2pm Personnel
3:20pm Youth Group
Grades 4-5

14

1 –4pm Church Office Closed
for Staff Meeting
5:30pm ELC Governance,
Library

15
6:45am
9:30am
11am S
Group,
6:30pm

19 3RD SUN. OF EASTER

8:15am Worship
9:30am Sunday
School
9:30am Youth
Ministry, Rm. 301
10:45am Worship
5pm MS Youth Group
6:30pm HS Youth Gp.

20

Church Office Closed
9:30am Quilting
3:20pm Youth Group
Grades 4-5

21

1 – 4pm Church Office
Closed for Staff Meeting
7pm Creation Care
Taskforce, via Zoom
7pm Social Ministry, Library

22
6:45am
9:30am
3:20pm

26 4TH SUN. OF EASTER

8:15am Martin
Luther Choir Sings
8:15am Worship
9:30am Sunday
School
10:45am Worship
5pm MS Youth Group
6:30pm HS Youth Gp.

27

Church Office Closed
9:30am Quilting
3:20pm Youth Group
Grades 4-5
5:30pm Finance
Committee, via
Zoom
7pm World Outreach

28

10am Stephen Ministry
Group
1 – 4pm Church Office
Closed for Staff Meeting
4:30pm Gettysburg CARES
7pm Rayna's Readers, Music
Rm

29
6:45am
9:30am
3:20pm

AA: Mon
AIAnon:

| Wednesday | Thursday | Friday | Saturday |
|---|--|---------------------------------|--|
| MS & HS Breakfast Child Care Chapel K-3 Youth Group 10am Worship | 2 10am Bible Study, Gathering Area 12pm Library Committee, Library 7pm Maundy Thursday Worship | 3 7pm Good Friday Worship | 4 5:30pm Worship Creation Care Recycling Collection |

| | | | |
|---|---|--------------------------------|-----------------------------|
| MS & HS Breakfast Child Care Chapel K-3 Youth Group | 9 10am Bible Study, Gathering Area 1pm History & Archives, Gathering Area 7pm Choir Practice, Music Room | 10 1:30pm Prison Society | 11 5:30pm Worship |
|---|---|--------------------------------|-----------------------------|

APRIL 2026

| | | | |
|---|--|----|-----------------------------|
| MS & HS Breakfast Child Care Chapel Sustainability Small Library Council, Library | 16 10am Bible Study, Gathering Area 12pm Library Committee, Library 7pm Choir Practice, Music Room | 17 | 18 5:30pm Worship |
|---|--|----|-----------------------------|

| | | | |
|---|--|----|-----------------------------|
| MS & HS Breakfast Child Care Chapel K-3 Youth Group | 23 10am Bible Study, Gathering Area 7pm Choir Practice, Music Room | 24 | 25 5:30pm Worship |
|---|--|----|-----------------------------|

Rainbow Rose Silver Triangle Group—2nd and 4th Tues. @ 1 pm, Rm. 303
Rainbow Rose All Identities Group—3rd Tuesday @5 pm, Rm. 303
Rainbow Rose Teen Group - 2nd & 4th Sunday at 1pm, Rm. 303

| | |
|---|--|
| MS & HS Breakfast Child Care Chapel K-3 Youth Group | 30 10am Bible Study, Gathering Area 7pm Choir Practice, Music Room |
|---|--|

—Sat at Noon, Wed at 7:30AM, Fri. at 7:30AM, & Fri at 7PM, Music Room
Mon at 7PM, Rm 204 Lust Recovery: Wed 6:30PM, Rm 204

WORSHIP PREVIEWS

Psalms 139:10

882

APRIL 4TH & 5TH: EASTER SUNDAY

This is the day the Lord has made! Christ is risen, and through him all creation is made new! Indeed, “God shows no partiality” (Acts 10:34): Christ’s resurrection truly brings life to everyone. We sing hymns of praise, gather around sacred words, and proclaim God’s faithfulness, power, and love in the feast of holy communion. With the women at the tomb, we are astonished, elated, and grateful. We depart with joy to proclaim the good news of God’s endless love.

Preacher: Pastor Libby Baker-Mikesell

Readings: Acts 10:34-43 Colossians 3:1-4
Psalm 118:1-2, 14-24 John 20:1-18

Fellowship, hosted by Faith and Fellowship and Social Ministry

APRIL 11TH & 12TH: SECOND SUNDAY OF EASTER

In today’s gospel the risen Christ appears to the disciples and offers them the gift of peace. Even amid doubts and questions, we experience the resurrection in our Sunday gathering around word and meal, and in our everyday lives. Throughout the coming Sundays of Easter the first two readings will be from the Acts of the Apostles and the first letter of Peter. Even as the early Christians proclaimed the resurrection, we rejoice in the new birth and living hope we receive in baptism.

Preacher: Pastor Andrew Geib

Readings: Acts 2:14a, 22-32 1 Peter 1:3-9
Psalm 16 John 20:19-31

APRIL 18TH & 19TH: THIRD SUNDAY OF EASTER

Today’s gospel begins with two disciples walking to Emmaus, overcome with sadness, loss, and disappointment. They had hoped Jesus, who was crucified, would be the one to redeem Israel! Yet the risen Christ walks with them and then opens their eyes in the breaking of the bread. Each Sunday our hearts burn within us as the scriptures are proclaimed and Christ appears to

us as bread is broken and wine is poured. The story of Emmaus becomes the pattern of our worship each Lord's day.

Preacher: Pastor Libby Baker-Mikesell

Readings: Acts 2:14a, 36-41 1 Peter 1:17-23
Psalm 116:1-4, 12-19 Luke 24:13-35

APRIL 25TH & 26TH: FOURTH SUNDAY OF EASTER

Today is sometimes called "Good Shepherd Sunday." Jesus is called the "gate" of the sheep in today's gospel. The risen Christ opens the way to abundant life. He anoints our heads with oil and guides us beside the still waters of our baptism. Each Sunday he spreads a feast before us amid the world's violence and war. We go forth to be signs of the resurrection and extend God's tender care to all creation.

Preacher: Lorie Burke-Garcia

Readings: Acts 2:42-47 1 Peter 2:19-25
Psalm 23 John 10:1-10

PARISH RECORDS

50+ Wedding Anniversaries

| | | |
|----------|----------------------------|----------|
| April 2 | Waldo and Patricia Hartman | 66 years |
| April 3 | Carl and Nancy Yingling | 61 years |
| April 3 | Steve and Teri Myers | 50 years |
| April 8 | Bill and Paula Shoemaker | 54 years |
| April 15 | Lou and Priscilla Shuba | 59 years |
| April 29 | Wally and Gail Crum | 59 years |

COUNCIL CORNER, MARCH 18 MEETING HIGHLIGHTS

En Bloc Agenda: Approved

- Approval of Minutes from February 18, 2026
- Acceptance of Treasurer's Report, Church Financials & ELC Financials
- Acceptance of New Members Via baptism: Madeline Ann Louise Witherow

Committee Reports:

Committee Updates: The Mission Fund has discussed potential disbursements; a formal action for approval will be brought to the April meeting.

Unfinished Business

Youth and Community Visioning Update: The Building and Visioning Team continues to discuss the upcoming project and is considering the Rev. Renee Lia Braaten as a consultant.

C.A.R.E.S. Update: Pastor Andrew participated in a meeting of a planning task force for long-range visioning as C.A.R.E.S. begins preparing for the 2026-27 cold-weather season. The last night for C.A.R.E.S. guests at St. James is April 12. The following motion was made by the council: encourage the C.A.R.E.S. Resource Center currently on York Street, to relocate from the St. James campus to the C.A.R.E.S. property at 208 Chambersburg Road. The motion was seconded and adopted.

New Business

Council Elections: At the April 25-26 services, the St. James congregation will have the opportunity to nominate people to fill the four Council seats that will be open this year; service term is three years. Nominees need to submit short bios to Katy Clowney by April 25, which then will be posted on a bulletin board on May 3. The election is scheduled for May 16-17 at all services.

Financial Review Update: An independent CPA firm made no changes to the church and ELC financials for 2022/23/24, prepared by Katy Clowney and Karen Lentz.

Seminarian: Ministerial Field Work Student Lorie Burke-Garcia will conclude her time at St. James in May, and there will be a coffee

hour in her honor on her last Sunday at St. James.

Open call for other new business: The council will discuss the archiving needs of church documents at the April 15 meeting.

Good for Church/Good for God/Good for Council

- Congratulations to Katy Clowney and Karen Lentz for the great job on financial-document preparation prior to the recent financial review.
- Thanks to Pastor Andrew and Todd Izydorski for all their work with the C.A.R.E.S. facility during this cold-weather season.
- Pastor Andrew met with Tim Krick of Lutheran World Relief, who expressed his appreciation for St. James and its contributions to this group in light of recent government budget cuts.
- The 2026 Fastnacht sale resulted in a profit of \$14,227 for the youth workcamp / National Youth Gathering fund.
- Debra Baker and Mark Withrow participated in the recent *Equipping the Saints: A Workshop for Congregation Council Officers* workshop sponsored by the Lower Susquehanna Synod.

Next Meeting: Wednesday, April 15 at 6:30 pm

ALTAR FLOWERS

are needed for weekends in May.

Able to help ?

Contact Dee Wells

717-586-9734

(dee.lockman@gmail.com)



2026 EASTER FLOWER LIST

Palm branches are given in loving memory of Guy E. and Sarah A. Raffensperger by their children and spouses.

The Pascal Candle is given in loving memory of Treva Weikert by the Redding Family.

Easter Flowers & Gifts to World Hunger Relief Given in Honor of

My mother, Betty Snyder, given by Holly Musselman

Jonathan Noel, given by Anne and Will Lane

Mark Withrow, given by Will and Anne Lane

St. James Pastors Libby & Andrew, given by Pete & Marty Riley

The staff of St. James, my husband Hunter, and the life we are building together, given by Libby

The staff and the choirs of St. James, given by Louis and Priscilla Shuba

Our children and grandchildren Johanna Kiehl and Kate, Penn, & Wynne, Betsey and Vikram Ashoka and Camden & Caiden, Andrew and Christina Geib and Gabbi & Noah, given by Richard and Catharine Geib

Thursday morning Bible Study and Monday Afternoon Book Study friends, and blessings for our faithful ministers Pastor Andrew and Pastor Libby, given by Sam and Ed Main

Our sons, grandchildren and great grandchildren, given by Tom and Barbara Vossler

My children, Devin and Caleb, given by Sue Currens

My children and grandchildren, given by Judy Seilhamer

A. Lorraine Waybright, given by Bert and Sherry Waybright

St. James pastors and staff and the St. James congregation, given by Amy and Steve Duncan

Pastor Andrew and Pastor Libby, given by friends

Our wonderful St. James staff, given by Carol Widerman & Dan Kessel

Dr. Jesse Holt, given by Suzanne Hubbard

Nadine Baugher, Alli, Nate, Eliza & Rhea Crowell, and Ding & Paul Young, given by Phil and Tara Baugher

My son, Scott Harpster, given by Dee Wells

Given by Elaine Schade

Easter Flowers & Gifts to World Hunger Relief Given in Memory of

My father, Welby Snyder, given by Holly Musselman

The Rev. Dale S. and Mary E. Bringman, given by Daniel and
Lucinda Bringman

Our loved ones, given by Carol & Bob Cook

Skip Heller, Glenn W. Heller, Anna Mae Rhodes, G. Burnell & Nadine
Klinefelter, and Fern Klinefelter, given by Nancy Klinefelter Heller

My grandparents, Bob and Dorothy Baker, Marlene Mikesell, and
Michael & Dorothy Garofalo, given by Libby

Our parents, John & Arlene Lawver, and Dale & Cherie Sheffer, given
by John and Kelly Lawver

Our parents, George and Caroline Shuba and Chester and Ruth
Frederick, given by Louis and Priscilla Shuba

Our dear parents and all of our loved ones, given by Shirley and
Dave Sanders and Family

Catherine Cantasano, John Cantasano, Josephine Luongo, and
Frank Luongo, given by Ann & Tony Mazzariello

George & "Teeny" Bender, given by Tom, Janet, Buck, and Petey
Charles Lilley, Jim Lilley, and Fred Parantha, given by Betty Lilley
and Vicki Parantha

Our grandparents, Kenneth and Josephine Haugen Senft, and
Richard and Alice Romaine Geib, given by Johanna Kiehl, Betsey
Ashoka, and Andrew Geib

David & Andrena Isenberger, and Kermit & Catherine Spence, given
by Sam and Linda Isenberger

Earlene Hart, June Alwine, and Mark Crocker Jr., given by Brenda
and John Alwine

Given by David and Barbara Hedrick

Donna Marie Taylor & Sally Sue Gardner, given by Pegg Gardner

Our parents and brothers, Joel and Lucille Hill, Emmett and Hazel
Colestock, John Colestock, David Colestock, Gary Hill, and Bruce
Hill, given by Wayne and Sue Hill

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2026 EASTER FLOWER LIST

Continued from previous page

My parents, Art & Mae Ulrich, and my sister, Ali, given by Sue Currens

Daniel Johnson, given by Jan Renn

John Seilhamer, given by Judy Seilhamer

Jack Bucher, given by his wife Jenny

Betsy Griffiths, given by Bill & Judy Leslie

Jonnie Lynn, given by Jan Renn

Catherine Jean Hobbs, given by Thomas Hobbs & Family

Our parents Elberta and Bob, and Virginia and Bob, given by Amy and Steve Duncan

Ed Keyser, Margie Keyser, and Fritz Sippel, given by the Keyser Family

Our grandparents, given by Mark & Katy Clowney

Loved ones, given by Janice and Walter Krug

Margaret Thomas Nutter, Hazel Thomas Saunders, Cassie A.

Nutter, Mary Alice Nutter, and Eric C. Nutter, given lovingly by Jane Nutter, Missy Brumback Roache, & Ronald R. Roache

Jay and Lou Auxt, John Baugher, and Janel Baugher, given by Phil and Tara Baugher

Luther A. Smith, Lois Smith, Evelyn Smith and Randy Smith, given by the Eric & Colleen Smith Family

My cousin, Judie Bradford, given by Jean and Tom Uhlig

George R. and Elinor "Teeny" Bender, and Morris M. and Mary Caroline Steinour, given by Tom and Mary Bender

Blake Marie Kehr, given by Oliver and Carson Kehr

Marty Young, given by Anne Young & Family



Easter Celebrations at St. James Lutheran Church

April Saturday at 5:30PM
4 & 5 Sunday at 8:15AM & 10:45AM

ALL ARE
welcome

109 York Street
Gettysburg
StJamesGettysburg.org



VISITING ST. JAMES OR CALLING (717-334-2012)

Office Hours:

Monday—office closed

Tuesday—Friday, 9:00 a.m.—3:30 p.m.

Wednesdays until 5:30 pm

201 Katy Clowney

Church Administrator

kclowney@StJamesGettysburg.org

202 Julie Albert

Administrative Coordinator

jalbert@StJamesGettysburg.org

203 Adam Michael, off on Fridays

Director of Youth & Family Ministry

youth@StJamesGettysburg.org

205 Pr. Libby Baker-Mikesell, off on Fridays

Associate Pastor

lbakermikesell@StJamesGettysburg.org

206 Pr. Andrew R. Geib, off on Fridays

Lead Pastor

ageib@StJamesGettysburg.org

207 Jonathan Noel, off on Fridays

Minister of Music

jnoel@StJamesGettysburg.org

215 Todd Izydorski, off on Fridays

Building Superintendent

sexton@StJamesGettysburg.org





St. James

Lutheran Church, ELCA

P.O. Box 4596

Gettysburg, PA 17325-4596

PLACE
POSTAGE
HERE

LABEL