



CATHEDRAL CHRONICLE

Christ Church Cathedral, Louisville KY

October 2025 • Vol.IV, No.4



CHRIST CHURCH CATHEDRAL

➔ a church in the heart of the city with a heart for the city ◀

WELCOME

ccclou.org
502.587.1354

421 South Second Street, Louisville, KY 40202

Service Times

Sunday Mornings

9:00 Bible study, 2nd Floor, Diocesan building
10:30 Holy Eucharist in-person and livestream
11:30 Coffee Hour

Midweek

Tuesdays and major feasts during the week, 12:00–12:30 p.m.

Office Hours

Monday and Wednesday, 9:00 a.m.-5:00 p.m.

Tuesday and Thursday, 10:00 a.m.-1:00 p.m.

Friday, 9:00 a.m.-1:00 p.m..

Parking

Available on Sundays only:

- At the Louisville Surgery Center, 444 S. 1st St., (accessed from 1st Street), which is directly behind the cathedral
- At the Transamerica parking lot, adjacent to Cathedral Commons, at the corner of 2nd Street and Muhammad Ali Boulevard (Saturday and Sunday only FOR A FEE OF \$8.)

Additional paid parking is available at the locations below on Sundays and during the week:

- YMCA Garage (555 S. 2nd St.)
- Marriot Garage (280 W. Jefferson St.)
- PARC Garage at 1st and Jefferson
- Meters are available on 1st and 2nd Streets

Staff

The Very Rev. Matthew Bradley, Dean

The Rev. Dr. Eva Markham, Deacon:

Austin Echols, Director of Music

Susan Shockey, Parish Coordinator

Thomas Thill, Sacristan

Lay Leadership

Senior Warden: John Kiesel

Junior Warden: Ashley Pasteka

Treasurer: Kay Wilkinson

Editorial Staff

Members of the Communication Committee edit the *Chronicle*.

The *Cathedral Chronicle* is a quarterly newsletter that focuses on our work together in fellowship, ministry, and worship. We welcome ideas and contributions from parishioners. Please send submissions to cathedralchronicle@gmail.com

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Cover of the admissions register of the Protestant Episcopal Orphan Asylum for Girls, 1935 • article on page 6

Protestant Episcopal Orphan Asylum Records, 1835-1924
[Ms. B] P967], Filson Historical Society, Louisville, Ky.

Christ Church Cathedral Land Acknowledgement

Christ Church Cathedral of the Episcopal Diocese of Kentucky gathers and stands on land which has been home, for over 11,000 years, to primarily Shawnee, Cherokee, Osage, Haudenosaunee Seneca, Hopewell and Adena peoples. Today we acknowledge the role our Church has played in colonialism's devastating legacy of death, stolen lands, dehumanizing removals, and forced assimilation of native people. We repent of our complicity in perpetuating the dominance of white European culture, even to the present day. We seek forgiveness. We honor the original peoples of this land and the presence of native people still living in Kentucky. We honor with respect their Elders, past, present, and future, their traditions, and the land itself. We commit to listen, learn, and walk in love.

from the Dean . . .

For over 200 years Christ Church Cathedral has been where we are today. Construction of the first portion of our historic building was completed in 1824, two years after our congregation was founded. As the decades rolled, the Christ Church has been a constant, doors open and prayers raised through times of trial and days of jubilation. And as often as we petitioned for God's grace and blessing, we asked Christ to send us out in loving service to the world.

Though the heart of our mission remains the same, all living things change. As the community around us has grown, bringing new gifts and new challenges, God has reshaped us to meet the needs of the moment. The little mission church on the hill at the edge of town became a Cathedral in the heart of the city. And as our stalwart founders left this world for new life in the Kingdom of Heaven, new generations of believers stepped in and stepped up to carry on our high calling.

In this issue of Cathedral Chronicle you'll hear stories of the ways our congregation has served and continues to serve God and neighbor through the gifts entrusted to us. Benjamin Wilson draws our attention to the history of the Protestant Episcopal Orphan Asylum for Girls. Founded by members of what was then Christ Church Parish in 1835, the Orphan Asylum was one of the earliest major outreach ministries of our congregation. Read on to find out more about how, like the church itself, the Orphan Asylum grew and changed to meet the needs of each season of its ministry.



The Cathedral Choir, which traces its roots back to the mid-1800s, offers us another example of ministry which is both historic and contemporary. Though the choir has always raised its collective voice in praise of God and in the service of this church, the breadth of its song has grown in each era of its ministry. Fr. Edgar Wallace welcomes in the newest season of music at the Cathedral in his article for this edition of Chronicle, giving thanks for the interim ministry of Dr. Jim Rightmyer and introducing us to the Cathedral's new Director of Music and Organist, Austin Echols.

In each generation of our Cathedral's life, new ministry builds upon foundations laid in years past. New members, welcomed by those who have kept the faith, are made a part of Christ's body, the Church, which is always both ancient and new. The times and the people change. Needs arise and are met, only to have new challenges present themselves. But through it all, our Cathedral, knit together by God's grace, remains stalwart and true to Christ's mission - a church in the heart of the city with a heart for this city now, and for years to come.

Yours in Christ,
Matt+

A New Season of Music at CCC

On Sunday, August 10, at a special coffee hour, Christ Church said thank you and farewell to Dr. James Rightmyer, who served as our interim Organist and Choir Master from January to August. When we needed him, he came to our rescue from his retirement, with a bit of arm-twisting from our Bishop, whom Dr. Rightmyer said he could never refuse. Our choir and congregation greatly benefited from his exquisite musical skill and his decades of experience as an Anglican liturgist.

However, we were not left comfortless by his leaving because on August 17, we again had an occasion for a celebratory cake at coffee hour as we welcomed Austin Echols as our permanent Director of Music and Organist.

A conductor, organist, and composer living in Louisville, Mr. Echols received his Bachelor of Music and Master of Music in Choral Conducting from the U of L School of Music. Immediately following his graduate studies, he was appointed Conductor of the U of L Singing Cardsmen. He has previously been Organist-Choirmaster at the Episcopal Church of the Advent in the Highlands.

Austin's background is extensive. In addition to his work at Advent and the other Louisville churches, he has accompanied numerous school and community ensembles, working with area choirs as a guest clinician. He was recently invited to assist the Louisville Male High School Chamber Choir in preparation for their performance of his work at the 2020 Kentucky Music Educators Association conference. Another of his compositions was performed by the Selwyn College, Cambridge Choir in England and Switzerland during the summer of 2023.

Austin has been a member of the Louisville Chamber Choir since it was founded in 2013, traveling and participating with them this year at the Incheon International Choral Festival in Incheon, South Korea. He has served in multiple choral, musical, and Music and Worship conferences and is active in the Association of Anglican Musicians. Austin recalls with fondness when he was the bass section leader for Christ Church Cathedral under John Cantrell during his first year of undergraduate studies.

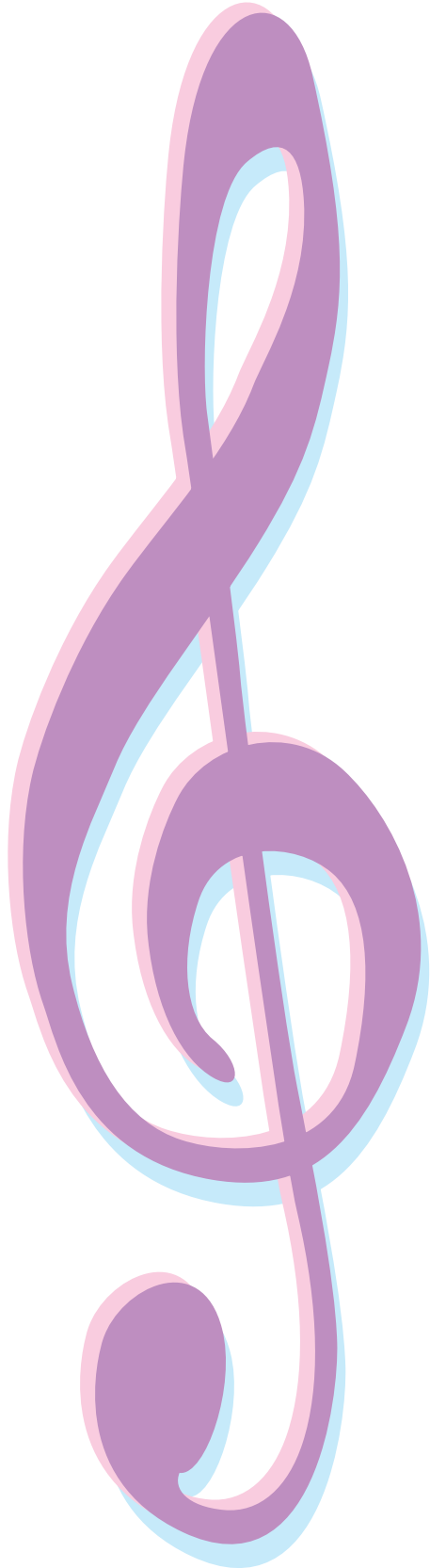
In accepting the position, Mr. Echols said, "The history of the church, indeed the history of God's people, is one of music," Austin notes. "David's psalms, Mary's Magnificat, and the canticle of Simeon, all remind us that our boldest witness is most often sung. In the gospels of Matthew and Mark, it was only after they had sung the psalm that the journey to the Mount of Olives began. To quote Barbara Brown Taylor, 'the word made flesh became music also.'"

Christ Church Cathedral Choir returned on September 7 and is happy to be singing under Mr. Echols' direction. Anthems through November will be by traditional and contemporary composers, Gerald Near, Johannes Brahms, Richard DeLong, Felix Mendelssohn, Palestrina, Grayston Ives, Maurice Bevan, Joseph Clokey, Giuseppe Ottavio Pitoni, and Sarah MacDonald.

The choir will also sing for the Diocesan Convention's Opening Evensong at Christ Church Cathedral on November 14 at 6 pm. Music for the service will include Preces and Responses by Richard Ayleward, Magnificat and Nunc dimittis of The Harvard Service by Charles Callahan, and anthems by Elaine Hagenberg and John E. West. All are invited to attend.

Looking ahead, Austin Echols will also direct Advent Lessons and Carols on Sunday, December 7, at 5 pm.

In the next issue of the Chronicle, we'll have an opportunity to learn more about our new Director of Music in an interview with our Communications Committee chair, Kurt Jacobs.



A Sunday Evening Service

— Hunter Lumbatis

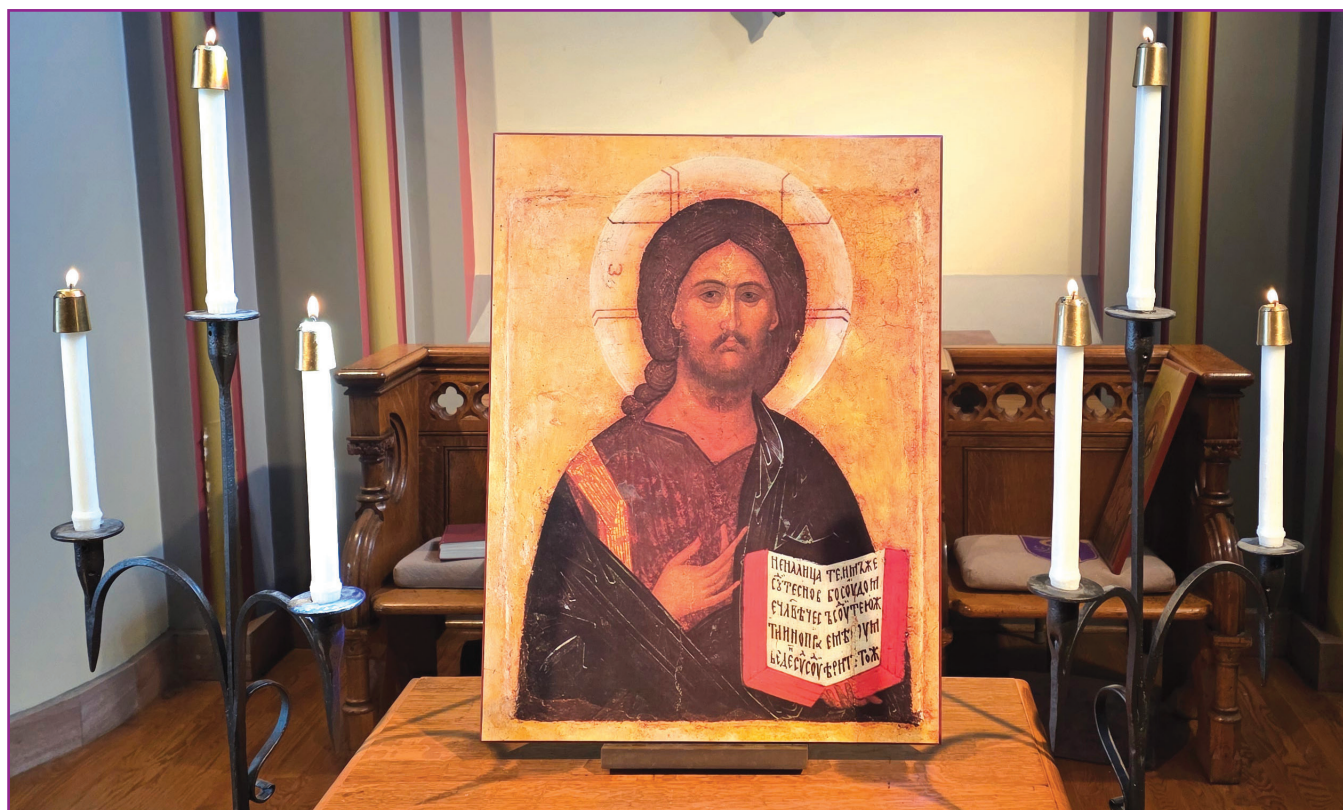
For quite a while now, Sundays at Christ Church Cathedral have featured only one worship service, Holy Eucharist at 10:30 a.m. To widen Sunday worship opportunities, however, the Worship Committee began in August to put together a second Sunday service, which will take place in the evening. It will take the form of a spoken service of Evening.

Prayer with elements from An Order of Worship for the Evening (including ceremonial lighting of candles) from the Prayer Book and supplements from *Enriching Our Worship*. The focus of the service will be one of outreach and evangelism, to reach people who otherwise wouldn't be coming to the Cathedral. Long-time Cathedral parishioners, of course, are also more than welcome and are encouraged to come!

The nature of the service will be simple and straightforward. The fact that it will not be a eucharistic

supplements from *Enriching Our Worship* – alternate canticles for after the lessons from Scripture – it will be very much just what's in the Book of Common Prayer. Other features of the evening service will be the use of icons, which will change based upon the day or season; reading of Holy Scripture from the 30-Day Psalter in the Prayer Book and the Daily Office lectionary, which is different from the Revised Common Lectionary used on Sunday morning; and a set-aside time for silent meditation and contemplation, as opposed to a sermon. We will be holding this service on the first Sunday in October as a "trial run", and if all goes well, people show up, and there's good feedback, it will become a more regular part of worship at Christ Church Cathedral.

As said before, the focus of this service will be to reach out to people who don't already go to the



celebration means that it can be officiated by members of the laity as well as the clergy, thus widening who can serve in this ministry. It will be offered in the side chapel, which is used for certain weekday services but otherwise does not get that much "liturgical love", so to speak. Although the service will include lighting of candles and incense, it will not be a high church affair: no vestments will be worn by the officiant. Besides

Cathedral or another Episcopal church. Certain ads will be launched on social media to try to bring it to our local community's attention, but word of mouth is important, too. If you know someone who is interested in trying out Episcopal worship or curious about the Cathedral, please tell them about our upcoming trial launch of the Sunday service of Evening Prayer on October 5, 2025, at 5:30 p.m.

THE PROTESTANT EPISCOPAL ORPHAN

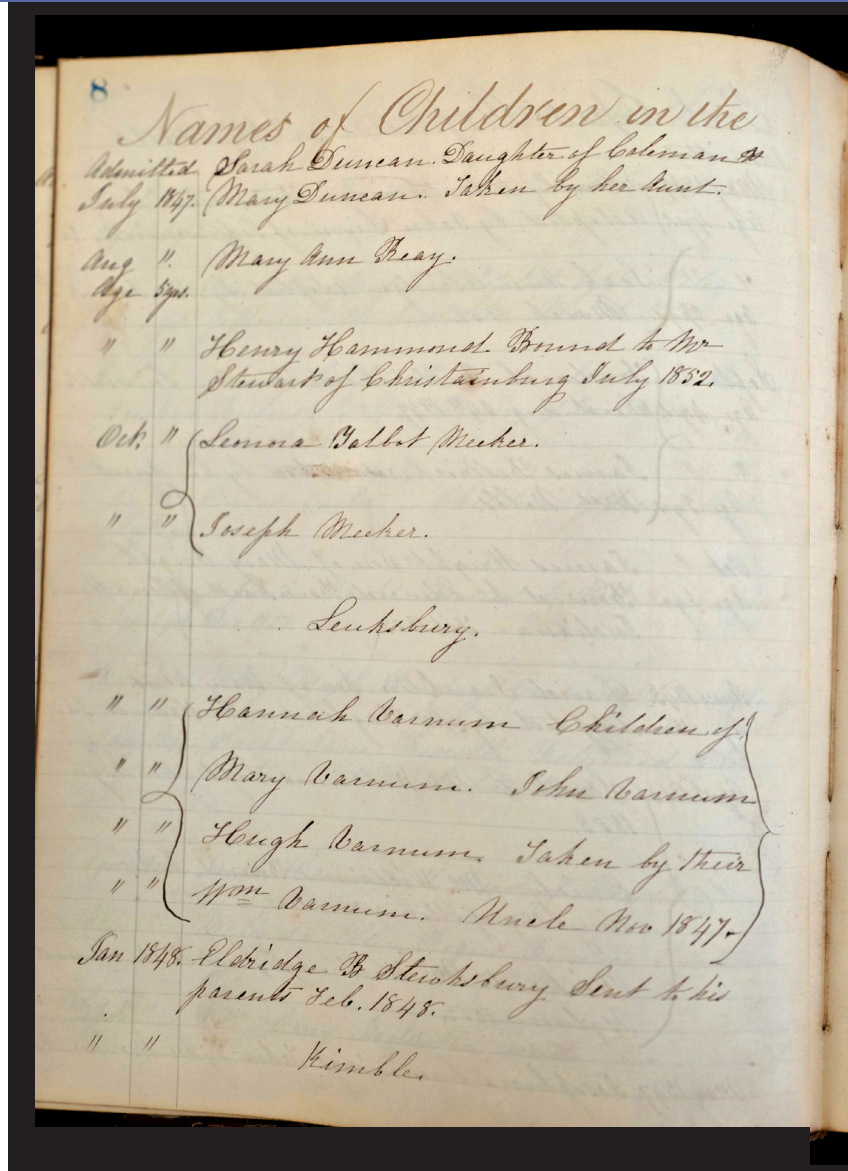
Part Two of an Occasional Series

— Benjamin Wilson

When parishioners of Christ Church set out to found the Protestant Episcopal Orphan Asylum for Girls in 1835, they were responding to a need as surely as today's Cathedral parishioners have responded to a need in founding Room in the Inn—Louisville, or before that the First Sunday Breakfast, or before that many other institutions and ministries both formal and casual. Louisville in 1835 sat on the edge of the Western frontier of the early Republic, a rough place for even those of means whose names come down to us today by virtue of their prominence in the city's early affairs. Many of those names, not coincidentally, can be found among the first Vestry of the parish: to wit, just the trio of Ormsby, Taylor, and Churchill remain recognizable.

By comparison, the names of those resident in the Orphan Asylum do not echo in our history. If ordinary Louisvillian life held manifold privations for landowners, how much more difficult was life for those girls who found themselves orphaned on the frontier. This was the era that John E.B. Meyers, Distinguished Professor and Scholar at the University of the Pacific's McGeorge School of Law describes as "the era before organized child protection" in his article, "A Short History of Child Protection" from the Fall 2008 issue of *Family Law Quarterly*. "Prior to 1875," he writes, "many children went without protection, although there has never been a time when children were completely bereft of assistance."¹ Prior to the codification of laws providing explicit protection for children, institutions like the Protestant Episcopal Orphan Asylum for Girls sought to serve those in need who otherwise lacked supportive societal or governmental structures.

Indeed, it could be said that the Orphan Asylum's founding members were attempting to wrest a society from the crude materials of early Louisville through establishing this caretaking institution. Early Christ Church Rector Rev. Dr. James Craik, as quoted in Dean Richard McCready's 1937 *History of Christ Church Cathedral*, conveys an amusing anecdote that suggests the rough condition of Louisville, particularly as compared with Lexington at that time. In 1829, then Bishop of Connecticut Thomas Church Brownell was sent by the General Convention on a fact-finding mission to the Western frontier. After



taking leave of Louisville, Bishop Brownell seemed relieved to arrive in Lexington, which he called "the Athens of the West," as it was so regularly known at the time. By comparison, he wrote of Louisville that it "is the great mart of the commerce of Kentucky. The merchants are devoted to their business."²

It is again no coincidence that the work of founding the Orphan Asylum was taken up by the women of the parish, who at that time and for decades after found their avenues of ministry foreclosed by the prerogatives of the Church, which

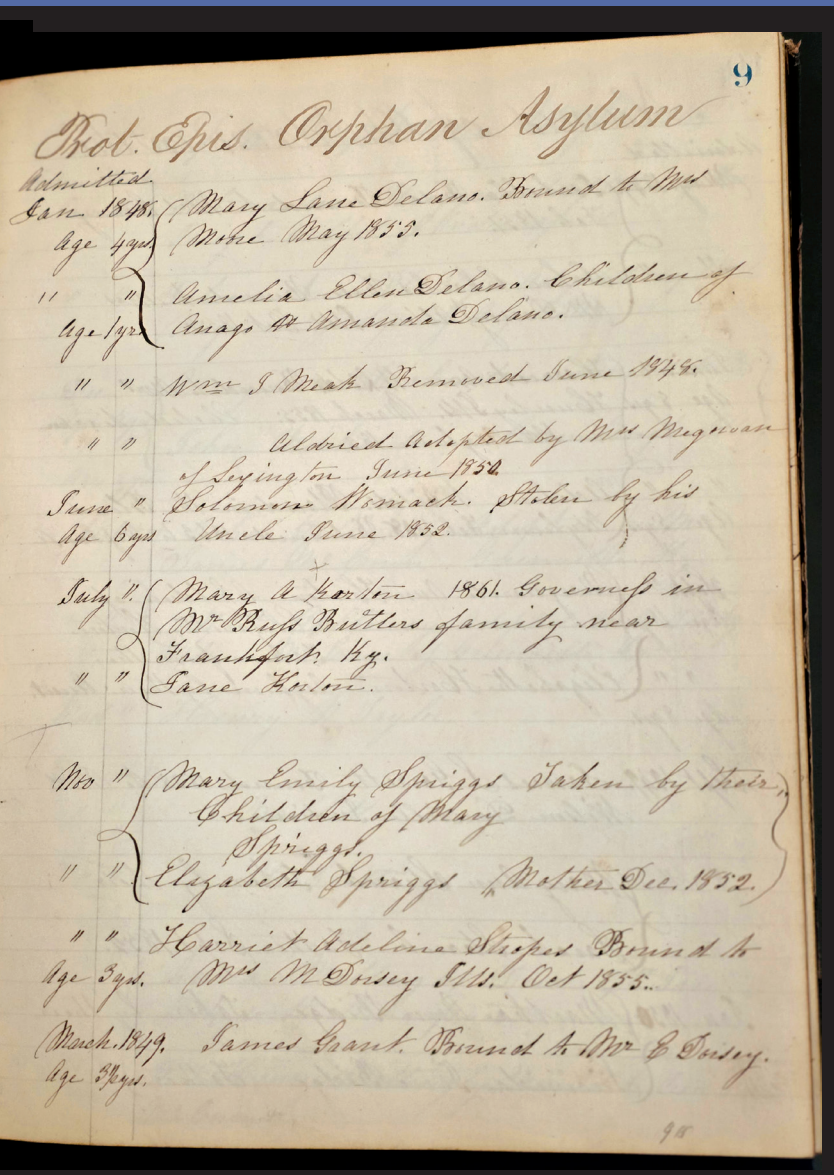
¹ John E.B. Myers, "A Short History of Child Protection in America," *Family Law Quarterly* 42.3 (Fall 2008), 449.

² The Rev. Richard Lightburne McCready, *History of Christ Church Cathedral, Louisville, Kentucky, 1937*, 38-39.

³ Sallie Gazlay Hamilton, "Historical Sketch of Christ Church Cathedral, Louisville, Ky. 1822-1922," *Centennial Celebration of Christ Church Cathedral 18*

⁴ The Altar Guild, *Historical Sketch of Christ Church Cathedral, Lexington, Ky., Easter 1898*, 36.

N ASYLUM FOR GIRLS, 1835



Bustard had endowed it. In commemoration of [Rev.] Dr. [James] Craik's twenty-fifth anniversary, his congregation built the Orphanage of the Good Shepherd; and a dozen years later a member of this congregation, Mr. John P. Morton, in commemoration of his long service and their mutual friendship, built and endowed the Church Home and Infirmary."³ (36)

These efforts were part of a larger movement towards social welfare provisions on the frontier that encompassed multiple Episcopal parishes. Two years prior, at Christ Church Lexington during the cholera outbreak that took the lives of fifty parishioners and over 500 Lexingtonians, the Rev. John Ward and his wife, along with Benjamin Gratz and his wife, "took the first steps towards the establishment of the present Orphan Asylum," according to the small 1898 book *A Historical Sketch of Christ Church Cathedral, Lexington, Ky.* whose authorship is attributed to "The Altar Guild."⁴

The Protestant Episcopal Orphan Asylum for Girls, established on Market between Ninth and Tenth Streets, was after nearly a century of service absorbed into Home of the Innocents in 1930. That merger should not be seen as the final chapter for those bold souls who possessed the foresight to found the Orphan Asylum, but rather the natural continuation of their efforts to organize social services on the frontier. Likewise, the mention of the Church Home and Infirmary in Sallie Gazlay Hamilton's sketch, quoted above—two institutions now better known to us as the Episcopal Church Home and Norton Healthcare, respectively—suggest how the endeavor to serve can carry down through the decades. At a time such as ours, when social services are yet again being defunded and downplayed by a society in thrall to a bootstrapping gospel, the work of Mary Ormsby Gray and her "devoted women associates" serve to remind us of our call to embody, in the words of retired Presiding Bishop Michael Curry, the "loving, liberating, life-giving" Gospel. By recognizing the needs of the destitute and oppressed and responding in love and mercy, we act in communion with our forebearers and find our highest calling as the body of our Lord Jesus Christ.

then and for long after placed leadership firmly in male hands. Sallie Gazlay Hamilton, in a brief but illuminating article that accompanied the program for the Cathedral's Centennial in 1922, offers a telling paragraph that both registers the ripple effects of the establishment of the Orphan Asylum, while paying tribute to at least one of its founding members:

"In the early days of the Church (and the town), her Mary Ormsby Gray, with devoted women associates, had founded and maintained the P.E. Orphan Asylum (for girls), and John

NEWCOMERS MINISTRY

— Jan Margerum — photos, Susan Shockey

A Newcomers Ministry committee was formed this summer to review how the Cathedral welcomes visitors and nurtures new members. As a starting point, we used the return to in-person worship following the end of the COVID-19 lockdown. A look through the most recent Cathedral Directory identified 30 people whose regular attendance began in this timeframe, all of whom received an invitation to a welcoming event.



On July 24, we hosted a casual gathering featuring cocktail-time and dinner for the 18 newcomers who were able to attend, providing a time for everyone to become better acquainted with one another. Lively conversations and laughter were abundant throughout!

During dinner, there was an opportunity to share with Matt, committee members, and one another their responses to 2 questions: what brought you to the Cathedral and what keeps you here? The stories shared revealed some common threads and were helpful in understanding what we are doing well and what can be added and improved on.

A follow-up survey was sent to those who attended to elicit their feedback and their ideas and suggestions for on-going ways to deepen our relationships with our new and growing Cathedral family. The committee will meet on Sep. 22 to review the survey results and to explore ways to keep this ministry dynamic.

If you would like to be part of this fulfilling and invigorating ministry, please make your interest known to Matt or to a committee member - Jane Halliday, Graham Whatley, or Jan Margerum.



*Thank you for being a
welcoming and nurturing congregation!*

PEACE

— Gerard Manley Hopkins

*When will you ever, Peace, wild wooddove, shy wings shut,
Your round me roaming end, and under be my boughs?
When, when, Peace, will you, Peace? I'll not play hypocrite
To own my heart: I yield you do come sometimes; but
That piecemeal peace is poor peace. What pure peace allows
Alarms of wars, the daunting wars, the death of it?*

*O surely, reaving Peace, my Lord should leave in lieu
Some good! And so he does leave Patience exquisite,
That plumes to Peace thereafter. And when Peace here does house
He comes with work to do, he does not come to coo,
He comes to brood and sit.*

Gerard Manley Hopkins' poem *Peace*, written in 1879, a period when England was at war in Africa, Afghanistan, and Ireland, seems apt for our own times. Wars and violence devastate people and nations. Contempt and violence divide and terrorize our own country and communities. We find our own minds troubled. We pray for peace, and like Gerard Manley Hopkins, we find it roaming, elusive. We resonate with the longing in his impatient line "When, when Peace will you Peace?" If peace does at least come intermittently, should it not leave, as Hopkins prays, "some good"? In the end, peace must grow within us. Patience plumes (rises, fans out) into Peace. But peace never comes only to coddle, to comfort, to take away our troubles. It "comes with work to do." It broods and sits with us, making us uneasy, making us look at ourselves, making us realize our own complicity in keeping peace at bay. It waits as we discern our own part in giving peace the place to dwell.

Gerard Manley Hopkins (1844-1889), was an English Poet and Jesuit priest. Only after his death did his work become known and acclaimed as one of the most original literary advances of his century.

An Interview with Artist and Cathedral Parishioner Betsy Marker

— Edgar Wallace

Betsy Marker is often found behind the scenes on Sunday mornings, enabling the Cathedral's ministry of worship and outreach. If you don't see her in the Nave with her husband Ben Wilson, she may be in the balcony managing our liturgy's live stream broadcast on Facebook and YouTube. Before church, you might find her in the sacristy as a member of the Altar Guild, preparing various items for the Eucharist. On the first Sunday of the month, she will likely be in the Cathedral kitchen engaging in the ministry of hospitality, preparing and serving breakfast to our neighbors.

I met Betsy for coffee recently to get to know her better as a member of Christ Church Cathedral and especially to learn about her vocation as an artist. Her linocut prints, fabric art, and Kentucky brooms are found at shows, on Etsy, and in a local NuLu gallery.

Betsy and Ben began attending Christ Church in 2021 after moving to Louisville from Lexington, having met and lived for some time in Cincinnati before that. "When we got to Louisville, we tried out a few different churches," she told me. She recalled that Ben lived in Louisville before they met and had once attended the Easter Vigil at Christ Church Cathedral, so they decided to visit the cathedral again. "And so, when we got there, it was still very much in COVID. Everybody was masked. It was a very slim attendance, but it just was such really great messages, a really welcoming crowd. And it's like, 'okay, we tried some other places, but this seems like a good fit for us.'" Betsy added, "I'm really glad to be a part of the Cathedral."

I asked her to tell me a bit about herself and the story of how she came to her calling as an artist.

"I'm from eastern Ohio, a small town called Dover," Betsy began. She explained that Dover is on the Ohio Erie Canal. It had its heyday, as did other towns in the region, in the 19th century. Things changed when railroads came through and commerce shifted from barges to trains. Dover and other similar canal towns remained small.

"So, I grew up in the country," she continued. "I grew up in the foothills of Appalachia and was always out in nature. I was always exploring. My sister and I would just spend the summers wandering in the

woods, you know, taking a backpack full of books and snacks with us and spending the day out there. I've always loved being out in nature.

"In Cincinnati, there were a lot of great parks, like in Louisville. There are so many great parks where you can wander and find little quiet places in a bustling city. When I lived in Lexington, I went every year to Eastern Kentucky. There is a mountain ridge called Pine Mountain that's 120 miles long. It stretches all through Eastern Kentucky. And I'd go and I would hike. I'd get a cabin and stay there a week by myself." She said that there she would find the solitude and inner peace that provided fuel and inspiration for her work.

These well-loved places and people of Eastern Ohio and Eastern Kentucky greatly influence her artwork. "

[Art] is also a way for me to remember places from my childhood, places that don't really exist anymore," she said, "you know, people, homesteads, spaces and events that I can represent, that hold a memory of somebody or something special, ... like remembering being on a trail and hearing an indigo bunting. When I make my art, I do



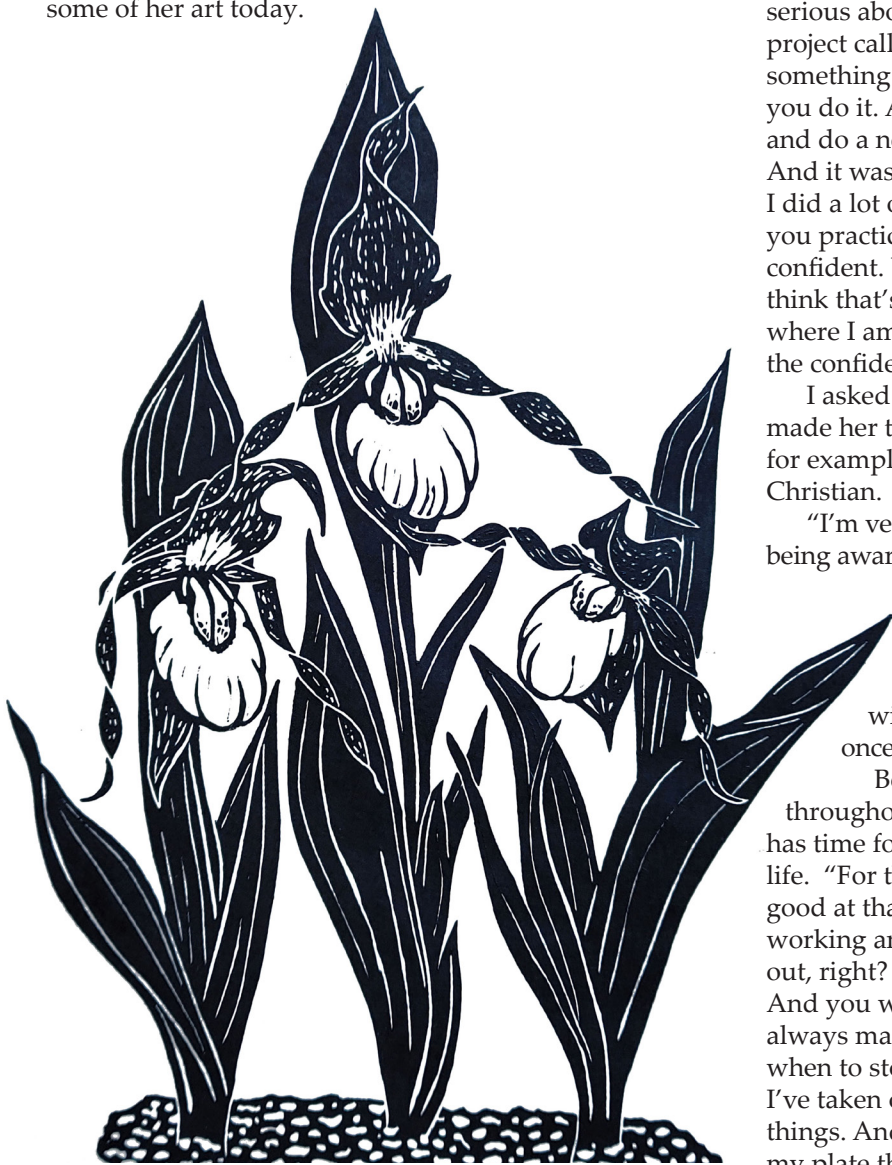
try to visualize where I was as I'm making it, so I can hopefully instill a little bit of that place into it."

Some of her art also comes from childhood memories of Appalachian foods and ways. "I had grandparents and great-grandparents that taught me about these things. Appalachia has become very popular these days: paw paws, morels, all of these things. But they weren't always well known, or they weren't cool. They weren't things to be into. I feel my parents' generation would say, 'oh, grandpa, he's into his weird, foraged foods... We're going to go to the grocery store and buy things. We don't want to forage for our food.' Whereas I feel like the younger generation says 'Oh, actually, that's really neat. I want

to learn how to can, I want to learn how to forage, I want to learn how to carry on these traditions that were so important.”

Those sorts of memory and learning are something that Betsy tries to capture in her art. By showing these traditions, she hopes to help others remember and be inspired by them. She wants her art to elicit the stories and feelings of their time and place.

Betsy said she has always been into creating things. “I’ve been really lucky that my parents just let me do all kinds of stuff. My mom and my grandma were really into sewing and quilting and embroidery, so I learned from them about fiber arts and how to work with detail and color and pattern and put all of those things together.” She incorporates that early knowledge into some of her art today.



Much of her artwork now, however, is in the form of printmaking. Describing her progression from textiles to printmaking, she said, “I studied art education in college, and so I took a few classes there, and I really had a lot of fun. But once I graduated, I went a different

path, and I stuck with more knitting and quilting and things. Then, I was looking to do some art that I could do in my little apartment. I love ceramics, I love painting, but those two things don’t work well in a small apartment.” She and Ben were friends at the time. It was before they married, and Ben suggested that printmaking was something she could do in her small space. So, Betsy went to the local art store and got a few little linoleum slabs. She still had carving tools from her college classes, and she returned to printmaking. She began by playing around and doing fun projects for friends or for her own walls.

Then, she became more intentional about the medium. “It was in 2019 that I got a lot more serious about printmaking as a whole. There’s this project called the 100 Days Project, where you pick something to do for 100 days, and every single day you do it. And I thought I should do printmaking and do a new little thing every day for 100 days. And it was really, really hard, but it was really great. I did a lot of little pieces. And like anything, when you practice it daily, you get better, you get more confident. You start to see the process as a whole. I think that’s what really gave me the strength to be where I am now. That foundation of practice gave me the confidence.”

I asked Betsy how her calling as an artist has made her think differently about her other callings, for example, her vocation as a spouse and a Christian. Betsy admitted that it can be challenging.

“I’m very busy getting ready for the holidays, and being aware of spending time and making space for

Ben has been a huge focus for me this year because I know he’s been, like we call them, craft widowers. So, I’ve been working really hard to plan time to spend with him, whether we make a meal together once a week or we have regular walks.”

Betsy consciously structures her time throughout the day to get work done, so she still has time for family, friends, and other areas of her life. “For the first few years, I definitely was not good at that”, she admitted. “I was all the time working and working. But that’s how you get burned out, right? That’s how it becomes not fun anymore. And you want to say, ‘I’m done with it’. You can always make more, right? But you have to know when to stop and be at peace with what you have. I’ve taken on more at church, helping with different things. And that has been really good. It’s more on my plate than I thought I wanted. But it also is really helpful for me to set boundaries for myself.”

She described one occasion, being tired from a Saturday art show and thinking about staying home on Sunday. Then she decided, “You know what? I’m going to get up. I’m going to go to First Sunday

Breakfast. And I know that's going to give me energy, helping other people." She continued: "I think shows help me see outside of myself because I get to see the community. But being at church also gets me outside of myself because I get to be a part of the community. I get to serve. I get to be with other people, and that helps me pause, and it helps me quiet the turmoil that is always roiling in my day-to-day. It causes me to pause and say, 'I'll take a minute.' I feel like I don't often have time to just stop and think. And so sometimes I find, especially after church, it carries through. I'm driving home in the car, and I just have some great ideas."

The third question I asked Betsy was "How does your vocation as an artist contribute to goodness or wholeness in the world?"

"I guess I get to toot my own horn a little bit," she chuckled. "One thing I love when I'm at shows is I get to talk to people and get to experience their reactions in

real time to what I make. And they get to share their stories with me. My work resonates with people, whether it's memories of family or their own peaceful times in nature or elsewhere. And I like to think that, I don't know, I just like to think, that I make lovely things that people can treasure and also find peace in, also find that solitude they need in.

"I also love talking to people about art. So many people are either too scared to start something, or they're new to something and they have questions, and it's really awesome to just get to chat and encourage and just hype people up, you know? To tell them you can do this too. I was a beginner once as well, and here I am. It's all practice. It's just daily practice. You can get there."

She added, "I worked a long time at Starbucks, and so I was a barista, and I talked to a lot of people every day. I know some artists have a hard time going to shows and interacting with people. But for me, it's like, 'oh, it's just another day at Starbucks'. I'll talk to anybody, you know, anybody walking by. Because I'm sure they have quite the story themselves, you know.

"Everybody has a story and it's nice to get out of my studio. I have a room in my house where I make all of my art, and

Ben is the only one who ever walks through. So, it's really nice to get out into the world and just to talk to people and see what's going on out there."

We agreed that everyone has a story. For Betsy, it seems art is much more than just craft, more than creating beautiful objects. It is uncovering and representing all those stories and memories for herself and for others. It is about making connections between times, places, traditions, and people.

