

St. Stephen's College



EVOLVING SYMBOLS – EVOLVING MINISTRY:
An Exploration of Diaconal Symbols in The United Church of Canada

by

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Abstract

This thesis is an exploration of how uniforms, pins and other symbols of diaconal ministry evolved, and how their evolution continues to impact the understanding of diaconal ministry in The United Church of Canada. Theological lenses of incarnational creativity, identity, and faithful response, shape reflection in a two-part process using a mixed methodology of historic and narrative research and writing. First, a narrative history of Deaconess uniforms and the introduction of badges and pins, from early times, through remission, resurgence in Europe, into Great Britain, the United States, and Canada, reveals the connective heritage for uniforms and pins of the Methodist, Presbyterian, and after 1925, United Church Deaconesses. The evolution of United Church uniforms, pins, and other symbols sets the historic context for the second section, the narration of the development of a new pin and coloured logo for Diakonia of the United Church of Canada in 2011. The new pin process and design reveal vital themes of diaconal identity: connection to the United Church, dynamic life-giving theology, action/reflection analysis, creative ministry on the margins, and, accountability to the diaconal community which embodies justice.

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*"Lost: Deaconess Badge, in small leather case.
Finder please return to Herald Office."*

~ Georgetown Herald, February 13, 1935. ¹

A Story to Begin:

*Reaching into her bag, Jessie reaches for the sturdy leather case protecting her gold Deaconess Pin. She's looking forward to the train ride to Toronto, just thirty miles away, but it could be a thousand. In her position as the Girls' School Matron in a small town, winters seemed long. As a single woman, even though she was busy, she was often lonely. These next few days the Deaconesses were gathering. They would all be wearing their pins - presented to them as they joined the United Church Order at the time of Church Union. Jessie found comfort that this one resembled the old Presbyterian one she received at her designation. She treasured her connection with these women who shared her call to serve God, by serving those who needed them most. She loved it when the girls in her school begged: "Tell us again, why it has the FJS?" Together they would talk about its meaning in her life, and in theirs; and then give thanks that God had brought them together. But, there would be time later for sharing such memories of great joys and deep heartaches; only her Deaconess 'sisters' would understand. But, right now, she needed to find her pin in order to get her half-fare rate with the C.P.R. With her small wages, money was tight. She was careful, and she didn't complain, but, as the train came into view, she just needed to find her pin . . ."*²

1. Georgetown Herald, February 13, 1935, accessed October 28 2013, news.altonhills.halinet.on.ca/90301/page/3?2=1600&h=1200.

2. This opening story is a midrash, based on a possible incident in the life of Deaconess Jessie Oliver who served as Matron at the Cedarvale Girl's Home in Georgetown, Ontario from 1928-1944.

Chapter One: Introduction:

Beginning in 1926, all Deaconesses in The United Church of Canada were presented a pin of a singular design to mark their entry into the Deaconess Order. The 1960's brought dramatic changes to the diaconate; pins ceased to be presented upon designation, although some women received them as gifts from local Deaconess Association groups, while men commissioned received nothing. Following a short-lived change in design in the early 1970's, the optional pin was phased out completely.

In 1984, Diakonia of The United Church of Canada³ was founded as an association of women and men officially trained and designated or commissioned as Diaconal Ministers. DUCC created new opportunities for fellowship, education, support, and advocacy. Founding members⁴ yearned for an official pin, but early energy was focused instead on the advocacy required as diaconal ministry's validity as a distinct ministry within the United Church was frequently challenged.

As members of the international groups of Diakonia of the Americas and the Caribbean, and the World Diakonia Federation, DUCC provided the local arrangements for the tenth gathering of DOTAC 2002, the largest in its history, in Winnipeg. Deaconess Louise Williams⁵ keynote theme was "Symbols of Diakonia – Claiming Authority."⁶ It was at this event, I first began to notice some groups wore specific pins or crosses. Wearing her prominent Lutheran Deaconess Association pin, Louise spoke of various images of diakonia. I resonated most with the "go-between" who moved within

3. Diakonia of the United Church of Canada (DUCC) is a voluntary professional association for practitioners of diaconal ministry within the United Church.

4. Kathy Toivanen, one of the founding members of DUCC, indicated from the beginning a pin was on their minds, but it wasn't their highest priority. Personal conversation, April 2009. St Albert, AB.

5. Louise Williams is a Deaconess with the LDA-Lutheran Deaconess Association in the USA and was the past-president of DOTAC at this time.

6. Deaconess Louise Williams, "Diakonia: Reclaiming the Ministry of all God's People" (Keynote address DOTAC Conference, Winnipeg, 2002).

and beyond the edges of church and society; I basked in what she described as the group gathered close -- becoming attuned as kindred spirits, within the commonality of diaconal hearts, anointed by one Spirit. I admired how her pin symbolized the values of her diaconal community, and wondered: what were symbols of the UCC spirit-filled diaconal community? Five years later, visiting the DUCC community, Louise urged us: “Wear your pin” and remind the church about the work we share together. Together we do what we cannot do alone.”⁷ Yet for DUCC, that was impossible; there was a void without a distinct symbol.

In 2011, DUCC approved the design for a new logo and pin. As a Diaconal Minister and member of the DUCC community I provided the leadership to facilitate a unique process to design the new pin. It was not a small task group, or a committee, but an electronic-enabled interactive group-wide form of consensus. The conversations were rich, and the process was satisfyingly effective. The values of the diaconal community were revealed; as the community worked to shape the identity of a new key symbol, it was more clearly defining and sustaining itself.

The topic of diaconal symbols had interested me for some time, and I wondered, like the chicken and the egg question – which comes first? Does diaconal ministry shape the identity of its symbols, or do symbols shape identity in diaconal ministry? I believe the answer is “Yes” to both, with symbols and ministry co-creating, evolving the other.

The lyrics of Linnea Good moved me from a dialectic image to one of a symbiotic relationship.

And now you're gonna tell me
that a baby is formed

7. Minutes of Diakonia, United Church of Canada, 2007 National Gathering. Star of the North Retreat Centre in St. Albert, Alberta, April 24 – 27, 2007, accessed March 15, 2015, http://ducc.ca/wp-content/uploads/070424-27.ducc_.minutes.pdf.

inside of a womb, 'til the day to be born,
 but that's two miracles, not only one
 cuz the momma makes the baby
 but the baby makes the mom!!

How dja do that? How dja do that?
 another every day miracle makes me sing,
 how dja go and do that incredible thing?⁸

The everyday miracle I wanted to explore in the context of my thesis was the way in which symbols of diakonia shaped those who wore them, and how those who wore them shaped the evolution of diaconal symbols. Like a spiral, the interplay between symbols and ministry continues to evolve symbiotically.

The spiral is perhaps the most important symbol among the United Church diaconal community today. Like a spiral, the interplay between symbols and ministry continues to evolve symbiotically, and the stories that spiral in and around the history of our pins are revealing. As Julian Rappaport, a community psychologist indicates, "A community cannot be a community without a shared narrative."⁹

This thesis explores and recreates a narrative of how uniforms, pins, and other symbols evolved, and how their evolution impacts the understanding of both commissioned Diaconal Ministers and other diaconal-trained individuals who live out their diaconal-style ministry in a non-ordered/non-commissioned context. My work involves a two part process. First, I provide historical background: stories about uniforms and symbols in their contexts, along with related theoretical background. In the second section I narrate the process of designing a pin and coloured logo for DUCC in 2011, and provide analysis.

8. Linnea Good. "How Dja do that?" on album *Swimmin' Like a Bird: Songs of Faith for Families* (Vancouver: Borealis Music, 2006), accessed March 15, 2015. <http://www.linneagood.com/>.

9. Julian Rappaport, "Community Narratives: Tales of Terror and Joy" *American Journal of Community Psychology* 28, no. 1 (2000): 1-24. 6.

Chronicling the stories of the pins, has deepened my understanding of some of the principles that engage and guide the diaconal community, such as: trust of small group leadership, open and transparent reflection, consensus decision-making, and justice-based relationships. This broad evolution of uniforms and symbols is considered through the theological perspectives of incarnate creativity, identity, and faithful response.

For as long as I can remember, I have had an interest in symbols and metaphors and the stories behind them. As a youth my spiritual growth was enhanced by viewing and designing posters and graphic-rich banners at retreat weekends. As a young adult, employed in the graphic-design industry, I learned how symbols were intentionally created to capture the attention of the public - to educate, shape, and embody identity for a group. I have long used symbolic items deliberately to engage people's right-brained emotional energy that can enhance left-brained logic and words.

Throughout my process of vocational discernment, I was consciously searching for symbols and signs of diaconal ministry. Jung argues that symbols can point to what rational verbal language misses, because they reveal the unknown aspect, "something more than conscious can know."¹⁰ Intuitively, I knew that symbols of diakonia would speak to me in powerful ways important to my decision making. Since my commissioning to diaconal ministry in 2003, I have been in active ministry in a wide variety of settings: congregational, pastoral care, worship leadership, youth and young adult educational justice programming, and chaplaincy. Currently I am the DUCC¹¹ representative to DOTAC,¹² and therefore actively connected to World Diakonia.

10. Anthony Stevens, *Ariadne's Clue: A Guide to the Symbols of Humankind* (Princeton: Princeton University Press, 1998), 13.

11. DUCC = Diakonia of the United Church of Canada.

12. DOTAC –Diakonia Of The Americas and Caribbean – formed in 1971 from various diaconal member groups from within North and South America and the Caribbean. Currently there are no member groups from Central America, but DOTAC would welcome them.

Bringing this breadth of experience and connection along-side my graphic-arts background, I am well positioned to offer this work to the broader community.

Both the DUCC and the ecumenical international diaconal communities have been formative in understanding my personal sense of call. I am not simply doing external research; I am a member of the group who both facilitated and took an active part in the process. It was important, as I began the process, for me to draw and reflect on my own preferred symbols and meanings of diaconal ministry, and then set them aside so that open space was provided for others' ideas and insights to emerge and evolve. Researchers Moustakas and Husserl refer to this process as 'epoche' or bracketing; setting aside one's own experience to “take a fresh perspective toward the phenomenon under examination.”¹³

I wanted to work with the diaconal community to discern appropriate symbols for the creation of a new official design for DUCC. Lynn Butler-Kisber names narrative as the style used during feminist work in the late 1960's and 1970's to “bring the previously silenced stories of women from the margins to the centre.”¹⁴ I was sure stories could be unearthed revealing a theology of creativity that had moved through the diaconate/church, indicating symbols important both to include, and to leave out. “This is the way . . . of Spirit, which drives us toward the new thing God is doing through us. The universe evolves through a process of transcending and including the aspects of a system that serve life, and by negating or excluding those aspects that are dead ends.”¹⁵ I

13. John W. Creswell ed., *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (Thousand Oaks, CA: Sage, 2007), 59.

14. Lynn Butler-Kisber, *Qualitative Inquiry: Thematic, Narrative and Arts-Informed Perspectives* (Thousand Oaks, CA: Sage, 2010), 62.

15. Bruce Sanguin, *Darwin, Divinity, and the Dance of the Cosmos: An Ecological Christianity* (Kelowna: Copperhouse, 2007), 32.

wanted to learn what symbols had already been negated, and which, if any, continued to evolve and transcend the changes in diaconal ministry.

Chapter Two: Methodology

I sought a methodological approach to examine how symbols and identity reveal and shape each other in the diaconal ministry community in the recent creation of the 2011 pin/logo, and in past eras leading up to the creation of DUCC. I explored a number of options including historical, narrative, case studies, heuristic, and phenomenological research methods and decided on a mixed methodology that provides creativity within the two aspects of discovering the history and narrating it and the process of the pin development.

Historical Methodology

I had questions about the history of Methodist, Presbyterian, and after 1925, United Church Deaconesses. I wanted to know what symbols had been used, how they had been chosen, under whose authority, and how they were distributed. I was curious about the emotional attachments and the meanings attributed to these symbols and how they had evolved. A similar set of questions arose about other diaconal organizations which had influence on the UCC Deaconess Order.

Historical methodology requires gathering facts from primary sources,¹⁶ so I reviewed as many primary sources as I could, and thoroughly examined the secondary historic writings on the UCC diaconate. Historical documents available included books, reports, theses, minutes, brochures, articles, newspaper clippings, personal notes, and web pages. In keeping with both the intent of the methodology and the ethos of the diaconal community, I also talked with community elders and keepers of the history.

16. C. Behan McCullagh, *Justifying Historical Descriptions* (New York: Cambridge University, 1984).

This methodology also expects rigour in the analysis, being attentive to contradictions in the evidence.¹⁷ Throughout I have worked to present the strongest argument based on the most plausible evidence. There were times when this was a simple process with strong primary evidence generating irrefutable conclusions. In other areas of the research, creative juxtaposition of secondary contextual and theoretic information provided further insights for a fuller story. No one has documented this specific history before, so this contribution is ground-breaking. It has the potential to spark curiosity for further research to fill in the gaps where, despite best efforts, there remains a void.

Methodology theorist Lynn Butler-Kisber indicates the complexity of finding the story in what is percolating beneath the surface. While describing the task in narrative methodologies, her insight applies to historical methodology as well. Lynn points out there have been "tiny threads of evidence that were sprinkled across . . . [which] needed to be pieced together."¹⁸ In this project I gather the tiny threads of historic data as I piece together the narrative creation of the new pin.

Narrative Methodology

As I gathered many interesting historic facts, I was most intrigued by the connecting stories that revealed opinions, feelings, beliefs, hopes, and insights. It was these narrative qualities that linked me emotionally to those whose history impacts diakonia today. I wanted to incorporate these qualitative narratives into my research and

17. E.G. Mishler, "Work, Identity, and Narrative: An Artist-craftsman's Story":1-40. in G.C. Rosenwald & R.L. Ochberg (Eds) *Storied Lives* (New Haven, CT: Yale University Press. 1992), 235.

18. Butler-Kisber, 72.

writing. Early exploration into narrative methods caused some temporary confusion, as Creswell¹⁹ indicates “the procedures for implementing this research consists of [typically] focusing on studying one or two individuals, gathering data through the collection of their stories, reporting individual experiences, and chronologically ordering ... the meaning of those experiences.”²⁰ My research could not be limited to one or two individuals. Barbara Czarniawska,²¹ in her research on organizations, clarifies that “narrative is understood as a spoken or written text giving an account of an event/action or series of events/actions, chronologically connected.”²² It was the creation and evolution of symbols, and their interconnections with diaconal contexts and understanding of diaconal ministries, I wanted to explore. In "Stories of Experience and Narrative Inquiry,"²³ Michael Connelly and Jean Clandinin state: “The study of narrative is the study of the ways humans experience the world . . . concerned with groups and the formation of community.” I was interested in not only the facts of what symbols existed and when, but also analyzing how those symbols had shaped and were shaping diaconal community. Polkinghorne refers to an “analysis of narrative” where researchers create descriptions of themes or classifications that hold across stories, and where they “collect descriptions of events or happenings and then configure them into a story.”²⁴ This made sense to me. I collect stories, arrange them, and provide the analysis of the interdependence of diaconal symbols and diaconal ministry and identity. Lynn Butler-Kibser²⁵ refers to Elliot Mischler's work:

19. John W. Creswell, *Qualitative Inquiry & Research Design: Choosing Among Five Approaches* (Thousand Oaks, CA: Sage 2007).

20. Creswell, 54.

21. Creswell, 11.

22. Creswell, 54.

23. F. Michael Connelly and D. Jean Clandinin, "Stories of Experience and Narrative Inquiry." *Educational Researcher* Vol. 19, No. 5 (June - July, 1990), 2-14.2, accessed April 08, 2013. <http://www.jstor.org/stable/1176100>.

24. Creswell, 54.

25. Butler-Kibser, 73.

to show the dialectic between narrative and identity formation, and how personal narratives provide a way of giving coherence and continuity to one's identity. It allows [a life story to be told] as a series of temporally ordered episodes in which transitions can be 'explained' as efforts to resolve conflicting motives and pursue certain aims. Discontinuities . . . do not disturb the coherence because they are 'chained' . . . to both prior and succeeding episodes by adequate 'reasons'.²⁶

Chaining together the details of otherwise separated narratives makes them meaningful and provides continuity in a community story.

Jane Elliot, author of *Using Narrative in Social Research*,²⁷ caught my attention as she proposes that: “Narratives (stories) in the human sciences should be defined provisionally as discourses with a clear sequential order that connect events in a meaningful way for a definite audience and thus offer insights about the world and/or people’s experience of it.”²⁸ My research gathers, arranges, analyzes, and connects historic information to be read narratively, gleaning insights about the context and experience of diaconal symbols used in the past and the symbol designed in 2011. This work is meaningful, particularly for those in the diaconal community as a piece of DUCC history, not yet chronicled and analyzed.

Like many women's communities,²⁹ the community of diakonia has had its struggles. Events have threatened divisions and yet strong connections remain and the symbols chosen help to claim this story.³⁰ It is central to DUCC’s community identity to continue to creatively work towards a shared understanding of that very diaconal identity. The story I reconstruct is the story of a group, which came from a history of uniforms and symbols, and in their new association, created a design to express and facilitate meaning

26. Elliot G. Mishler, "Work, Identity, and Narrative: An artist-craftsman's story" in G.C. Rosenwald & R.L. Ochberg (Eds) *Storied lives* (New Haven, CT: Yale University Press. 1992), 21-40. 35.

27. Jane Elliot, *Using Narrative in Social Research: Qualitative and Quantitative Approaches* (London: Sage. 2005), 3-4.

28. Jane Elliot, quoting Hinchman and Hinchman in *Using Narrative in Social Research*, 3-4.

29. Although the UCC Diaconal community now includes men, it began as a woman's community, and its core ethos is based in feminist values.

30. Polkinghorne quoted in Creswell, 54.

amidst their diverse ministries. The community is central; although I am in the midst of the contemporary story, it is a collective one.

Mixed Methods

My inquiry is a mix of both qualitative and quantitative research, analysis, and writing styles. Similar to accessing mixed styles in scripture to provide deeper understanding of the complex narrative of a people of faith, my thesis becomes the commentary that weaves details and make connections with themes, connotations, and significant details, offering interpretations and narratives that enhance meaning and clarify implications for the gathered audience.

Johnson and Onwuegbuzie,³¹ suggest that although single method research has been common in academic circles, mixed methods is "a research method whose time has come."³² Accordingly, they say mixed methods researchers combine:

quantitative and qualitative research techniques, methods, approaches, concepts or language into a single study. . . . It is an expansive and creative form of research, not a limiting form of research. It is inclusive, pluralistic, and complementary, and it suggests that researchers take an eclectic approach to method selection and the thinking about and conduct of research.³³

It is this eclectic approach that was most freeing. John Bean's "Intellect, Light, and Shadow in Research Design"³⁴ further refers to creativity needed to research in new ways, especially in dynamic social settings:

31. R.B. Johnson, A. J. Onwuegbuzie, "Mixed Methods Research: A Research Paradigm whose Time Has Come" *Educational Researcher*. 2000. 33. 14–26.

32. Johnson, Onwuegbuzie.

33. Johnson, Onwuegbuzie.

34. John P. Bean, "Ch 11. Intellect, Light, and Shadow in Research Design" from *The Sage Handbook for Research in Education: Pursuing Ideas as the Keystone of Exemplary Inquiry*. Ed. Clifton F. Conrad and Ronald C. Serlin (Thousand Oaks, CA: Sage. 2011), 176.

If the world were static, then creativity would not be necessary; what worked in the past would continue to work in the future. In a dynamic social world existing in a turbulent ecology, the generation of new ideas is necessary for survival . . . creativity is the source of variation and must be present before selection can take place. Without creativity in identifying problems to be addressed or methods to be used, a field of study would atrophy.³⁵

Researching sparsely documented symbols, and creating an efficient interactive process to discuss and design a new symbol, was possible only by creatively using a wide variety of methods as each dynamic required. Through this flexibility, I have been able to synthesize a useful narrative for the diaconal community.

I reconstruct the process of the pin design, using the archived email conversations of the DUCC community. I highlight the prominent recurring themes people shared that are important to have incorporated in the design and how the stories they attach reveal theory and motivation behind their choices. These stories, analysis of themes, and other relevant theory are woven together to create a comprehensive story of this part of diaconal history. All participant email names have been omitted from the footnotes. While it could be argued that hiding attribution makes validation more difficult, I determined that it resulted in less bias in the presentation of the data, as I was free to share comments which might have been construed as negative. A full list of participants is provided in the Appendices.³⁶ All participants were informed of this study, and none have objected to having their names included.

Validations

35. John P. Bean, 176.

36. A full transcript of Emails for the Pin Design Process is preserved and attached to the September 18, 2014, DUCC Coordinating Committee Minutes.

Having recognized that I have a bias for the value of the new logo and pin, I will use validation methods to safeguard that my bias is kept in check. I have had a number of people reading this thesis in its draft stages to ensure the trustworthiness of the study. My Diaconal mentor from my student days at the Centre for Christian Studies (CCS); a co-student who participated in the pin design process; another who became a student/Diaconal Minister after I left CCS and who did not participate in the process but who proudly wears a DUCC pin; and a Deaconess, one of our diaconal elders, who was involved in the pin design process. My Supervisor, Caryn Douglas, is well versed in the topic of diaconal history and aware of many issues already connected to this body of study. Her own Doctoral Thesis and ongoing work has been on the history of Deaconesses,³⁷ and the effects of being disjoined from the community at marriage, including the relinquishment of their pins and uniforms.

37. Caryn Douglas, accessed March 14, 2015. UCCdeaconesshistory.ca.

Chapter Three: Literature Review

Theory and Theology of Signs and Symbols

Signs and symbols have been used for identification of groups throughout history.

The United Methodist Church, a sister church in DOTAC, with a strong diaconal community of almost two thousand deaconesses and deacons has used this ad on their website:

A Mark Known the World Over

Suppose you are vacationing far from home. You drive around, looking for a church in which to worship Sunday morning. Suddenly you see a familiar sight: a Cross and Flame insignia on a sign, pointing you to the nearest United Methodist Church. You've just proved how symbols and pictures provide instant recognition, meaning and a sense of belonging.³⁸

The historic and contemporary symbols of diaconal ministry in the UCC have functioned in the same way.

There is substantial literature regarding signs and symbols. The words "sign" and "symbol" are often used interchangeably in modern contexts, although the Merriam Webster dictionary defines them with subtle differences.³⁹ A sign is something tangible with words or pictures that gives information and shows something exists, is true, or will happen. Alternately, a symbol is less tangible, but deeper in meaning - suggesting something else by reason of relationship, association, convention or accidental resemblance;⁴⁰ especially a visible sign of something invisible, and the capacity to excite or objectify a response. Diaconal ministries have used interchangeable signs to portray

38. United Methodist Church, "A Mark Known the World Over", accessed January 9, 2013, <http://archives.umc.org/interior.asp?ptid=1&mid=3206>.

39. Merriam Webster, 2015, accessed February 22, 2015, www.merriam-webster.com.

40. Like the accidental resemblance of the sound DUCK, to the acronym DUCC, this could be considered a symbol, but will be explained later, why it is more accurately a sign.

direct information such as the sign outside a church or school, or historically on Pier 21 in Halifax where Deaconesses worked, when immigrants were told, "watch for the women with blue ribbons, they will help you." Symbols such as crosses and spirals have been utilized to portray significant invisible ideas or imperatives associated with the diaconal culture.

A Theologian's Theory of "Signs" versus "Symbols"

Ekkehard Höver⁴¹ and philosopher Peter Baron,⁴² drawing on the work of Paul Tillich,⁴³ provide one theological understanding of the difference between ascribed 'signs' and 'symbols'. Tillich indicates, "a sign or a logo is not necessarily connected to that which it suggests."⁴⁴ A sign, which is typically culturally assigned, can be arbitrarily exchanged depending on its use – for example, a sign to stop could be white letters spelling the word STOP, a plain red hexagon, a raised hand, or other image.⁴⁵ The sign of a blue ribbon worn by Deaconesses could be substituted for a green hat or a white scarf with similar effect. Without prior cultural knowledge of what a particular sign or logo means, it makes no sense at all.⁴⁶ A red hexagon, blue ribbon, or other 'signs' are designated, but don't otherwise connect to the meaning attributed. A sign of a duck, in the diaconal context, is another example. Although the word "duck" sounds like "DUCC", and the DUCC community playfully uses this particularity, the actual sign, like

41. Ekkhard Höver, "Taubensymbol" *Der Weite Raum*, Trans. Yvonne Marchand (Detmold, Germany: Evangelisches Diakonissenhaus (Evangelical Deaconess House), 2003), 112-115.

42. Peter Baron. "Religious Language" *Philosophical Investigations*, 2014, accessed February 14, 2014, <http://www.philosophicalinvestigations.co.uk/index.php/philosophy/a2-religious-language/812-handout-religious-language?start=8>.

43. Ekkhard Höver.

44. Ekkhard Höver.

45. Peter Baron.

46. Peter Baron.

the organization, has nothing to do with birds.⁴⁷ The object does not actually participate in its intended meaning.

Alternately, Tillich proposes, a 'symbol' is a perceivable sign or allegorical thing that represents an imperceptible meaning and a complexity of connotations. Symbols participate in their own reality and cannot be exchanged because their validity is dependent on the interrelationship between that which they symbolize and the individuals who perceive the symbol.⁴⁸ Peter Baron⁴⁹ concludes symbols are powerful and actually take part in the power and meaning of what they symbolise, pointing to something beyond themselves and opening up levels of reality and dimensions of the soul that correspond to those levels of reality. It is this deeper implication of a symbol that provides a far more profound meaning than a sign. The Dove from the original Kaiserswerth Deaconess Community and the DUCC Spiral, as will be explained later, are examples of symbols with complex meanings connected to the diaconal communities they represent. Participating fully, these symbols cannot be arbitrarily substituted. Their meaning is related directly to those who use and perceive the symbols. Those connected are deeply affected by the symbolism in them.⁵⁰

47. There is no significant story about birds with DUCC that reveals more about this sign, whereas in the Kaiserswerth dove, the connection to the bird is very significant as will be revealed later.

48. Ekkhard Höver.

49. Peter Baron.

50. Kathy Toivanen. "Reflections on My Lenten Practice", in Erin Mills United Church Newsletter. (Erin Mills: Erin Mills United Church, April 27, 2012), accessed May 13, 2013, <http://www.emuc.ca/Portals/50/Friday%20Message/April%2027,%202012.pdf>.

Scriptural use of Signs and Symbols

The English word 'symbol' is not found in the New Revised Standard Version of the Bible; however, the word 'sign' is often utilized as one word translated from eight Hebrew words with varying connotations.⁵¹ The most significant to this thesis are translated as 'sign' from the Hebrew derivative 'owth', that indicates conceptual 'signs' of God's covenantal promises, such as the bow in the sky, as God's reminder of compassion toward creation⁵² or humans responding with a 'sign' of their covenant with God as they bind the words of the Shema⁵³ to their hands and foreheads to remind themselves and their children of their promise to live faithfully.⁵⁴ People of faith continue to observe, make, wear, and live under "signs" that indicate the covenantal relationships in which they choose to live and respond faithfully. The biblical understanding of "owth" leads me to adopt Tillich's preference for the word "symbol" to best describes the covenantal relationships embodied in designs intended for identity within diakonia.

It is our understanding of signs associated with God, that Tillich would argue is better translated as "symbol," that frame a theology of creativity in which God and humanity evolves and transforms: "God has and continues to remain in loving, life-giving, and lasting relationship with us"⁵⁵ while we set our own covenantal intention to live in loving, life-giving, and lasting relationship with God and all of creation.

51. Detailed word study is found in Sharilynn Upsdell Mayuk, "The Mark of Cain". (Essay for Hebrew Scriptures course, Vancouver School of Theology, 1999).

52. Gen 1:4, Gen 4:15, Gen 9:12, Ex 31:13, 1 Sam 10:1, (God's covenantal promises - respectively referring to the lights in the sky as covenant of seasons, the protection of Cain despite his flaws: the bow in the clouds as God's reminder of compassion towards creation, the burning bush reminder that God's presence cannot be consumed, and God's anointing of leaders).

53. Deuteronomy 6:4-9.

54. Gen 17: 11, Ex 3:12, Deu 11:18, Num 2:2, Josh 4:6, Isa 7:14. (Human covenantal responses - undergoing circumcision, practicing Sabbath, binding the words of the Shema onto hands and foreheads, living under ensigns of ancestral faith, placing stones in the river, remembering the safe passage of the twelve tribes of Israel, and teaching their children the meaning of the signs that they might have a future ongoing covenantal relationship with God).

55. Sharilynn Upsdell Mayuk, "The Mark of Cain," (Paper for VST Hebrew Scripture Course, 1999),19.

In *Ariadne's Clue: A Guide to the Symbols of Humankind*, Anthony Stevens

indicates the Greek roots of the word symbol refer "to a token or tally which could be used as a verification of identity."⁵⁶ He describes this concept this way:

a bone broken in two halves, each given to two people, who could check when meeting that they fit together. If a perfect fit occurred between the two halves of the symbolon, a Gestalt [a sum of the parts] was suddenly created out of the familiar (known) and the strange (unknown) parts and the *bona fides* [authenticity] of each individual was established as sharing the same allegiance.⁵⁷

Diaconal symbols have evolved persistently to create an authentic fit of the symbols to those using them in their context. For some diaconal communities, for example, the basin and towel have been authentic to their understanding of ministry; for others, these symbols have become problematic. When symbols are no longer authentic, they have fallen into dis-use and new, more authentic symbols evolve.

Symbols in Organizational Culture

Symbols are often created to assert power in relationships that may be considered either covenantal or at least contractual. Anat Rafaeli, in his article "Symbols in Organizational Culture,"⁵⁸ indicates four functions of symbols in organizational culture:

1. to reflect underlying aspects of culture, generate emotional responses, representing basic and shared values, assumptions, and expectations;
2. to influence behaviour by eliciting internalized values and norms and therefore acting out particular prescribed roles influenced by the symbol;

56. Anthony Stevens. ix.

57. Anthony Stevens. ix.

58. Anat Rafaeli, "Chapter 4 Symbols in Organizational Culture" in Neal M. Ashkanasy & Celeste P. Wilderom & Mark F. Peterson, Eds. *Handbook of Organizational Culture & Climate* (Thousand Oaks, CA: Sage Publications, 2000), full chapter accessed February 7, 2014, <http://iew3.technion.ac.il/Home/Users/anatr/symbol.html>.

3. to facilitate member communication about organizational life, the symbol acts as a frame of reference for conversations about abstract concepts;
4. and integration of shared codes that undergird the organizational culture and organization itself.⁵⁹

Uniforms⁶⁰ and pins have been part of the organizational culture of diakonia, defining the relationships between those who create, supply them, and wear them. The values and assumptions of those who create the symbols generate an expectation that, when the symbols are worn, these same understandings are represented in the actions of the Deaconesses. The symbols create aids to communication about abstract concepts with both the old⁶¹ and the new⁶² symbols integrating particular shared codes that are contextual clues to the culture and the organizational era out of which they emerge, as will be explained in this thesis.

Theological themes

There are rich theological themes in the symbols and images used by diakonia in the United Church. I will explore three in particular throughout this thesis.

- A theology of the creativity of God incarnate that evolves and transforms;
- A theology of identity known in community and justice perspective recognized, named, and claimed by community;
- A theology of faithful response lived out through an action/reflection style of learning, serving, and transformation.

59. Rafaeli, "Symbols in Organizational Culture."

60. Some groups use the terms garb, dress, uniform, or costume.

61. The 1926 Deaconess pin has a circle, St. Andrew's Cross, and FJS.

62. The 2011 DUCC pin contains the UCC crest, a dynamic cross, and spiral.

Creativity of God Incarnate

In her book *Fashion Me a PEOPLE: Curriculum in the Church*,⁶³ Maria Harris describes the Creator incarnate in this way: ". . . the image of a Creator Spirit who is Divine Artist at work in the cosmos . . . [an] indwelling presence . . . always acting from within creation".⁶⁴ Further she says that if we believe we are made in the image of God, then we not only create, we are shaped by the very creations we take part in creating. This informs my understanding that those in diaconal ministry have not only created symbols to be representative of the ministry, but have also been shaped by the symbols and the process of choosing, producing, and using them, as well as by the stories associated with them.

Today's symbols and diaconal ministry have not come out of a void. They have evolved from previous forms, holding onto and even sometimes transcending that which still gives meaning, and letting go those things which no longer work. Bruce Sanguin⁶⁵ reminds us Jesus taught that new wine needs new wine skins,⁶⁶ and we can appreciate that new expressions of ministry also need new symbols as part of those new creations. "Creation is an ongoing dynamic . . . [happening] through all of us, each moment of our lives."⁶⁷ As diaconal ministry and DUCC have evolved, a need for new symbols to represent the evolving identity has been identified.

63. Maria Harris, *Fashion Me a PEOPLE: Curriculum in the Church* (Louisville, Kentucky: Westminster/John Knox, 1989).

64. Maria Harris, 179.

65. Bruce Sanguin, *Darwin, Divinity, and the Dance of the Cosmos*, (Kelowna, BC: Woodlake Books, 2007), 32.

66. "New Wine is put into fresh wine skins, and so both are preserved." Matthew 9:17; Mark 2:22; Luke 5:37.

67. Bruce Sanguin, 32.

Theology of Identity:

A diaconal identity - grounded in a theology of hope for faithful evolution, community, transformation, and action is refreshing for those who value the growth and change required to create it. This goal of an evolving identity is a declared value in the diaconal community. In Ted Dodd's thesis "Diaconal Ministry in The United Church of Canada: Function, Style and Perspective,"⁶⁸ he says:

. . . a permanent sense of identity may be elusive for diaconal ministers. Nevertheless, the work of constantly explaining this vocation can lead to an enriching, dynamic, evolving sense of purpose and call . . . [and the] communal element of [diaconal] perspective encompasses the diaconal sense of continuity, identity, support and accountability through biblical and historical roots, national and ecumenical organizations and informal connections and networks."⁶⁹

The new pin and logo not only builds on past and present understandings of diaconal ministry, but creates opportunity for ongoing theological reflection and revision of symbols as the context for diaconal ministry continues to evolve both within DUCC and within the wider ecumenical and international diaconal community. The dynamic is in the journey together through cultural and theological changes. This process of reflection and revision is where diaconal ministry identifies with the work of prophetic ministry. Walter Brueggemann's *Prophetic Imagination*⁷⁰ refers to the task of prophetic ministry as one that will provide alternative consciousness, which "serves to energize persons and communities by its promise of another time and situation toward which the

68. Ted Dodd, "Diaconal Ministry in The United Church of Canada: Function, Style and Perspective". (STM thesis, U of Winnipeg, 2003), 1.

69. Ted Dodd, 2003, 1.

70. Walter Brueggemann, *Prophetic Imagination* (Philadelphia: Fortress, 1978).

community of faith may move. . .”⁷¹ Diaconal Ministry is a dynamic ministry that has been, and continues to be, on the move.

Scripture too, encourages ongoing transformation. "Do not be conformed to this world, but continuously be transformed by the renewing of your minds so that you may be able to determine what God's will is—what is proper, pleasing, and perfect."⁷² Fresh symbols and metaphors, can be chosen intentionally to embody and articulate the results of the evolution of identity. In the words of Sallie McFague, symbols “spark our imaginations”⁷³ and yet, she continues, “it would be insufficient to rest in new images and to refuse to spell out conceptually their implications in as comprehensive a way as possible.”⁷⁴ Exploring the symbols selected and offering implications back to the diaconal community is a goal in this thesis.

A theology of identity is a key theme in Gwyn Griffith’s history of the Centre for Christian Studies.⁷⁵ Presenting two forms of identity – externally attached labels and internally created names and images, Gwyn asserts that labels “tend to have a demeaning or marginalizing effect . . . with a power to adhere, even after the culture which spawned them has radically changed.”⁷⁶ On the other hand, she declares “naming . . . and images that emerge from the life of a community are empowering; they enlarge the perception of an institution or movement and help to form a sense of shared commitment.”⁷⁷ In a strong act of community that continues to evolve and grow, the DUCC association is creating a name for itself through its unique symbols.

71. Brueggemann, 13.

72. Romans 12:2

73. Sallie McFague, *Models of God: Theology for an Ecological, Nuclear Age*. (Philadelphia: Fortress. 1987), 33.

74. McFague, 32.

75. Gwyn Griffith. *Weaving a Changing Tapestry: The Story of The Centre for Christian Studies and its Predecessors*. (Winnipeg: The Centre for Christian Studies, 2009), 285.

76. Griffith, 285.

71. Griffith, 295.

Theology of Faithful Response

Responding faithfully to changing contexts and acting "as advocates of creative transformation"⁷⁸ is a diaconal imperative named in the DUCC Statement of Belief.⁷⁹ Educating for change through intentional action-reflection began to find specific form in the "spiral" image that emerged within the pedagogy of diaconal education in the United Church in the early 1970's. Lori Stewart's doctoral thesis, "Once Upon a Spiral: The Story of the Centre for Christian Studies Action/Reflection Model"⁸⁰ details how the spiral image emerged. This educational model, based on theories of Freire, Solberg, and Kolb/Frye evolved to be a "tool for carrying out transformative theological education . . . taught to students and used by them to reflect on and integrate their learning into experience of the world with a critical lens, considering their active response in light of theology, social analysis, Scripture, and other theory."⁸¹ The spiral embodies the image of the steps on the reflection model used by the community -- beginning with an experience, reflecting analytically and theologically, and integrating the insights into faithful response in the world, thus securing its historic place within the imagery of diakonia in the United Church. The spiral is a significant symbol of faithful response incorporated into the new DUCC pin and logo.

Kay Heuer, a Diaconal Minister and educator involved in the early development of the CCS spiral action/reflection model carries the dynamic spiral image into her thesis,⁸² as she interviews people who were diaconal-trained and subsequently chose to

78. DUCC Statement of Vision, (April 2009), accessed November 1, 2014, <http://ducc.ca/>.

79. DUCC Statement of Belief (1993) has been replaced by the DUCC Statement of Vision, 2009.

80. Lori Stewart, "Once Upon A Spiral: The Story of the Centre for Christian Studies Action/Reflection Model" (Doctoral Thesis. University of Sheffield. 2011), 17-22.

81. Stewart, 17.

82. Kay Heuer. "Calling or Cooptation? Revisioning Ministry in The United Church of Canada" (D. Min Thesis, St Stephens College.1999).

seek ordination after commissioning. Kay reflects upon the theology of diaconal ministry as “the continuation of God’s ministry by the community of believers”⁸³ through the inward reflection and outward practice in a theological “spiral dance”. She dreams of a “re-visioned church” engaged in a “spiral dance [which] portrays a message of healing, transformation, encouragement and hope.”⁸⁴ If diaconal ministry is to be a faithful response to God’s call for community, then choosing to include the spiral symbol in the design of the logo and pin provides energy and uplifts the hope for transformation.

Community is also a key piece of faithful response. Rita Nakashima Brock spoke at the 1994 Re-Imagining Conference⁸⁵ about the power of community, and our need for images to “bind us to each other more strongly . . . struggling for justice, for wholeness within ourselves, with each other, and with the earth, for passionate committed living.”⁸⁶ Diaconal faithful response is echoed in the encouragement to “look to images that help us resist disconnections, alienation, denial, and apathy.”⁸⁷ Images of shared power deepen connection. Eric [Tusz] King's article "Struggling for Consensus"⁸⁸ outlines the strategic principles of theological inclusiveness in the decision-making process co-created by the community just prior to the founding of DUCC. Consensus, as described by Eric, shifted participants from alienation, disconnection, and apathy; moving them instead into community engagement and supportive decision-making. Eric summarized:

This process was successful for this group because it was created by the group and therefore everyone knew the rules and felt a responsibility to uphold them . . . it was an enabling process . . . it gave time for those who were in a minority to

83. Heuer, 127.

84. Heuer, 48.

85. This Conference was based on themes of the Ecumenical Decade of Churches in Solidarity with Women.

86. Rita Nakashima Brock, "Re-Imagining. Church & Society" (Presbyterian Church. 84, no. 5, May/June 1994), 27.

87. Rita Nakashima Brock, 27.

88. Eric Tusz-King, "Struggling for Consensus" (Winnipeg: Diakonia United Church of Canada, 1987. Written upon request for Task Force on Diaconal Ministry. (Article provided to Student Learning Circle, Centre for Christian Studies. Winnipeg. 2000).

... speak or ask questions . . . it was a caring process . . . we could respond to individuals struggling with or hurt by the decisions we were making.⁸⁹

This consensus process has evolved throughout the life of the DUCC community, being adapted to meet particular needs in each context, such as during the design process for the 2011 DUCC pin.

Caryn Douglas⁹⁰ addresses a theology of identity in belonging to the community by exploring the experience of Deaconesses who were “disjoined” when they married or were no longer in paid employment within the church structure. The disjoined Deaconesses were required to return the pin, the symbol that indicated their community membership. Further, Caryn offers the church a process of faithful response through apology, with a hope to re-membering these dedicated women into the history and community of diakonia today. She reflects on harm done by disjoining, and offers some healing processes. These will be connected to reveal how they provided helpful insights for the DUCC community as they began to articulate a desire for a process of pin/logo development and who could/should be involved, as well as who might be able to obtain and wear this new symbol.

One of the founding members of DUCC, Diaconal Minister Kathy Toivanen,⁹¹ provides an insightful reflection on her experience of the creative spiritual practice of wearing her 2011 DUCC pin each day during the season of Lent 2012. Her reflection of bearing faithful witness will be shared in the summary section.

82. Eric Tusz-King, 3.

90. Caryn Douglas, "A Story of Lost Opportunity: The Apology to Deaconesses Disjoined by The United Church of Canada" (D. Min Thesis, St. Stephen's College, 2009).

91. Kathy Toivanen, "Reflections on My Lenten Practice" (Erin Mills: Erin Mills United Church Newsletter, April 27, 2012), accessed May 13, 2013, <http://www.emuc.ca/Portals/50/Friday%20Message/April%2027,%202012.pdf>.

The themes of creativity of God incarnate, identity, and faithful response will be further explored throughout the sections of thesis directly relating to historic symbols, as well as in the narration of the 2011 DUCC pin design process.

Chapter Four: Research Historic Garb, Uniforms, & Pins

Clothing has long been a way to distinguish one group from another.⁹² Garments were chosen to suit the environment and tasks to be done. As cultural groups stratified, clothing evolved to distinguish similar groups from others, frequently depicting economic class or other solidarity. During times of conflict, coats of arms differentiated allies and foes. Uniforms evolved, distinguishing whom one serves, who provides protection, and to whom one gives loyal allegiance. The uniform became a badge of office, denoting positions of public service and honour, with permission to wear it coming directly from those in authority.⁹³ In some cases, uniforms not only projected authority, but also provided a 'spectacle of honour' for the supplier.⁹⁴ At times, the aversion to being a 'spectacle' became an impetus for changes in uniforms. Smaller distinctive symbols were created on shields, badges, and pins for similar purposes, and used alone when full uniforms were not suitable.

A narrative history of Deaconess uniforms and the introduction of badges and pins from early church remission, 19th century resurgence in Europe, into Great Britain, the United States, and Canada reveals the connective line like a family heritage. Tracing clothing styles, colours, and requirements provides the background for uniforms and pins for the Methodists, Presbyterians, and after 1925, United Church Deaconesses. Evolution in the United Church uniforms and symbols then sets the context for the development of the 2011 pin for Diakonia of the United Church of Canada.

92. Phyllis B. Tortora & Keith Eubank, *Survey of Historic Costume: A History of Western Dress* (New York: Fairchild, 2005).

93. Corinna A. W. Pike, Christopher McCreery, *Canadian Symbols of Authority: Maces, Chains, and Rods of Office* (Toronto: Dundurn, 2011).

94. David Chaney. "Spectacle of Honour: The Changing Dramatization of Status" *Culture & Society*. August 1995: 147-167, accessed, November 10, 2014, <http://tcs.sagepub.com/content/12/3/147.extract>.

Early Deaconesses in Ordinary Dress

Early church Deaconesses such as Phoebe⁹⁵ who served the most vulnerable in society, generally dressed in the ordinary costume of the poor. Although common dress changed over time, the practice of these Christian servers was to retain the original dress, thereby distinguishing them from the 'worldly' and maintaining an identification with poverty and simplicity.⁹⁶

Evolving Theology 'Habits'

Dressing in a 'habit' became the norm in Roman society during the 3rd and 4th centuries of monasticism. Saint Pachomius established the first distinctive garb - usually floor length, loose-fitting tunics with long, fairly wide sleeves. Dull, but serviceable colours⁹⁷ varied from order to order, focusing on functionality, rather than fashion. The Carmelite community indicates, "[t]he external garb, the habit, functions as a concrete, tangible, visible symbol of an internal reality. The habit reminds consecrated religious of their habit of being, their mystery and mission. It proclaims to people; I am set apart, I am here for you. When they see us, they should see Christ."⁹⁸

Catholic Habits

Although the term 'Deaconess' disappears from history around the 6th century, ministries of service continued, most visible with the nuns. Commonly recognized by

95. Romans 16:1

96. Tortora & Eubank, 98.

97. Tortora & Eubank, 98.

98. Ann Ball, "12th Century Carmelite Community History" on *Holy Spirit Interactive*. 2012, accessed January 6, 2014, <http://www.holyspiritinteractive.net/features/somethingaboutmary/carmel.asp>.

long (often black) habits⁹⁹ and veil-like head-coverings as prescribed by their various orders. These women were required to actually don the 'habit' – a word with dual meanings of both garment and a regular practice of poverty, humility, separation from the world, dedication to God, and of a common fraternity. In 1281 the Carmelite Constitutions record women wearing an inner garment, called a scapular, as a sign of their obedience¹⁰⁰ to Christ and the Church,¹⁰¹ and less conspicuous symbols such as a cross, or a symbolic pin to remind them of the theological habit of listening they cultivate in life.

In the 16th century, the Catholic Church decreed novitiates wear the habit, initiating them from the beginning into the group identity and loyalty, separating them from the new Reformed protestant denominations.¹⁰² The habit becomes a sign of their consecration, poverty, and membership in a particular Religious family.¹⁰³ Many members of orders in the Roman Catholic Church also wear a simple ring on the left hand indicating the marriage to Christ, in chastity for life. As Roman Catholic garb continues to fade around the world, Pope John Paul II named a desire for an appropriate symbol to be worn in such a way that the sister's consecration is recognizable, and asked that her dress convey dignity and simplicity.¹⁰⁴

99. Ann Ball.

100. Yoke of listening... to God's call. The word "obey" is from the Latin "obedire" to give ear to, to listen.

101. Ann Ball.

102. Ann Ball.

103. Julian Porteous quoting Pope John Paul II's Post-Apostolic Exhortation *Vita consecrata* (1996)

https://www.sydneycatholic.org/people/bishop_julian_porteous/homilies/2009/2009716_155.shtml accessed January 6, 2014

104. Julian Porteous.

Protestant Sisterhoods

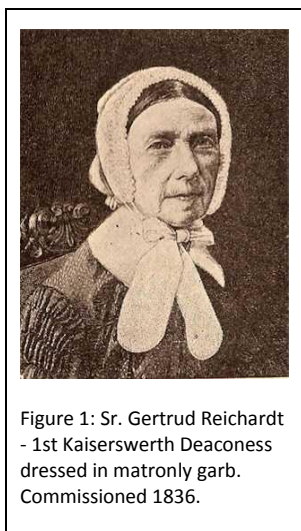


Figure 1: Sr. Gertrud Reichardt
- 1st Kaiserswerth Deaconess
dressed in matronly garb.
Commissioned 1836.

With the Reformation and the suppression of Catholic convents, the conditions ripened for the restoration of the office of Deaconess in the mid-16th century Dutch Reformed Church.¹⁰⁵ Seeking renewal for his struggling Lutheran Mission in Kaiserswerth, Germany, in 1822 Theodor Fliedner,¹⁰⁶ travelled to the Netherlands and England, gaining knowledge of these Deaconesses as well as the English social work of Elizabeth Fry. Theodor, and his wife Friederike, with a passion for educating

marginalized women, opened schools¹⁰⁷ for women and children, a hospital and a deaconess training centre in 1836.¹⁰⁸ Sister Gertrud Reichardt (Figure 1), became the first Deaconess and matron to organize and guide the work of the young, unmarried, Protestant diaconate.¹⁰⁹

The Kaiserswerth 'Dress of a Matron'

The Deaconess Mother Houses were based on a family model with the Pastor as Father figure and a Mother Superior. The women who served as Deaconesses did so without any salary, and in return were provided food and accommodation, along with the most basic clothing and a small allowance for personal needs. Fliedner initially suggested the Deaconesses wear the simple dress of married women to gain them

105. A Lady. *Kaiserswerth Deaconesses: History of the Institution* (1857), Preface 9, accessed December 15, 2013, <https://archive.org/details/kaiserswerthdea00deacgoog>.

106. Fliedner was from the United Evangelical Church of Prussia. George Ripley, Charles A. Dana. Ed. *The American Cyclopaedia: A Popular Dictionary of General Knowledge*. Vol 5. New York: D. Appleton & Co. 1883,723.

107. Lucy Rider Meyer, *For Jesus' Sake. Deaconesses, Biblical, Early Church European, American, The Story of the Chicago Training School, For City, Home and Foreign Missions, The Chicago Deaconess Home* (Chicago: Message. 1889), 33.

108. Christian Golder. *History of the Deaconess Movement in the Christian Church*. Toronto: Jennings and Pyb. 1903. 577.

109. Deaconesshistory.org accessed October 20, 2013, <http://deaconesshistory.org/woman-of-the-week/reichardt.html>.

respectful treatment while they traveled and attended 'bad' parts of populous towns.¹¹⁰ By 1901, "a certain [matronly] uniform garb, which is not to be laid aside,"¹¹¹ became the exclusive clothing of Kaiserswerth Deaconesses. In a society structured on class defined clearly by dress codes, receiving equal but basic necessities removed the social designations for the Deaconesses, building unity and cooperation in one common work. The uniforms indicate to whom they pledge allegiance, and also who provides for their care,¹¹² in both cases the Order and God. If leaving the Deaconess community, for family life elsewhere, the deaconess was required to hand back her garb. As long as she remained single and childless, she could return to the Motherhouse, regain her garb, and fulfill her life-long call. The mothering aspect of the Order was emphasized by both the matronly garb of the Deaconesses, and the care of those Deaconesses, who, when they become " . . . incapable of work, will be provided for as a child of the Mother House."¹¹³

Christian Golder, in his 1907 Deaconess history states a strict dress code was needed because, "it is well known that feminine nature is easily beguiled on this subject, for which reason a precise and minute rule is necessary."¹¹⁴ This demeaning patriarchal attitude was common to the era, assuming that women were vain and needed controlling. The control in providing garb served the church well, gaining recognition for the church,

110. Ruth Rasche. *The Deaconess Sisters: Pioneer Professional women. United Church of Christ.* Chapter 7. St. Louis: United Church Press, 1989.
http://d3n8a8pro7vhmx.cloudfront.net/unitedchurchofchrist/legacy_url/1237/HH1chap7Deaconesses.pdf?1418424683 accessed January 1, 2015.

111. Christian Golder "Constitution of the Deaconess Mother Houses Connected with the General Conference of Kaiserswerth. Adopted by the Thirteenth General Conference on the 18th and 19th of September, 1901" *History of the Deaconess Movement in the Christian Church*, (Toronto: Jennings and Pyb: 1903), 571.

112. Pike & McCreery.

113. Golder, 1903, 571.

114. Christian Golder, *The Deaconess Motherhouse in Its Relation to the Deaconess Work.* (Pittsburgh: Pittsburgh Printing, 1907), 109.

while lowering institutional costs of providing simple clothing along with room, board, and minimal allowance for sundries.¹¹⁵

The dark dress and matronly bonnet (Figure 2) afforded some protection from what the church considered undesirable male attention.

Sister Ulrike Kellner,¹¹⁶ a current member of the Kaiserswerth Deaconess community, comments that the large white ties were popular in the beginning as a symbol of propriety, worn especially by novices entering the order, and are occasionally still found worn by some of the older women in a few of the more conservative Motherhouses. The nickname for these



Figure 2: Kaiserswerth Deaconess as Missionaries in Jerusalem (Circa 1858)

large ties is Kussbremse or "brake preventing kisses".¹¹⁷ In the face of a difficult obligation to remain chaste and unmarried, requiring their full lives and energy be dedicated to their work, the women used humour to reinterpret the symbol for themselves.

Fliedner specifically chose a dark blue for the garb of his Lutheran Deaconesses, distinguishing them clearly from those in the Roman Catholic Church who dressed in black.¹¹⁸ The Deaconesses of French Switzerland in the 1840s wore brown garb for similar reasons. Founder Pastor Germond, stated: "No words can be too strong for condemning the use of such a [black] dress as ... mars and hinders a good work by exciting prejudice ... a palpable imitation of that which is an object of abhorrence."¹¹⁹

115. Pike & McCreery.

116. Sr Ulrike Kellner served as World Diakonia Secretary from 2001-2013. Lives in her own apartment in Munich, Germany.

117. Email: Ulrike Kellner (2002-2013 World Diakonia Secretary), October 17, 2013.

118. Lucy Rider Meyer, FJS, 41.

119. Leonard Scott "Deaconesses", *London Quarterly Review*. 107-108, Oct 1860, (New York. 1860), 196.

Expressing his misogynistic view, he indicated dress codes were justified by biblical notations of woman's "occasional trouble with regard to flowers and flounces."¹²⁰ He went on to state "that if the Deaconesses were free to choose their dress, they would spend a large portion of their time discussing the colour and the pattern of it."¹²¹ Such a demeaning attitude assumed women were only interested in trivial possessions and would be distracted from faithful service without male control. However, he believed, the time that was spent by men, such as himself, discussing the uniform and its colour, was entirely justifiable.

1857 Kaiserswerth Blue Spotted Garb

In 1857, "A Lady", who remains anonymous, penned the book *Kaiserswerth Deaconesses: Including A History of the Institution*, in which she provides details of the style of dress for Ordained Deaconesses and Probationary Sisters. They wore garb imbued with the values of the institution from the beginning of their formation:

. . . a blue spotted cotton (Figure 3) for week days, and for Sundays a blue stuff [wool],¹²² a plain [white] linen collar, and a spotted muslin cap with a net quilling, a black satin bonnet and a black shawl or cloak; this costume marking their office is always a protection to them, but especially in their solitary night journeys. Certain sisters are employed in making the dresses for the whole establishment.¹²³



The women were also given a series of questions for daily self-examination regarding many parts of their preparation and decorum, with particular attention "to

120. Scott. 1860. 196.

121. Scott. 1860. 196.

122. Stuff = wool fabric, according to costume historian Ivan from Terry Pitts, fashion history teacher – Facebook Conversation Nov 26, 7;15

123. A Lady, *Kaiserswerth Deaconesses*, (1857), 14.

struggle against all vanity, keeping conscientiously to the prescribed dress . . . as required in Holy Scripture."¹²⁴ Deaconesses were pressed to accept patriarchal biblical authority¹²⁵ and to accept that it was the very Word of God that required this minimalist dress code;¹²⁶ any desires expressed otherwise would deem them unfit for a calling as a Deaconess.



Figure 4: Kaiserswerth Deaconesses wear a variety of accepted clothing. Traditional garb, uniforms, and modern clothing, all with navy blue connections. World Diakonia Assembly, Berlin, Germany 2013.

Today, traditional Deaconesses who live in some Kaiserswerth and Swiss Motherhouses still wear the distinct dotted navy fabric in their dress (Figure 3). Speaking with these women at the World Diakonia Assembly in Berlin, 2013, they do not mention any sense of oppressiveness in this attire. Instead, they name the values of a simple, easy

124. A Lady, 66.

125. 1 Tim 2: 9 In like manner also, that women adorn themselves in modest apparel, with shamefacedness and sobriety; not with braided hair, or gold, or pearls, or costly array;

126. 1st Peter: 3: 3-4 Whose adorning let it not be that outward adorning of plaiting the hair, and of wearing of gold, or of putting on of apparel; but let it be the hidden man of the heart, in that which is not corruptible, even the ornament of a meek and quiet spirit, which is in the sight of God of Great price.

care dress that frees more time and resources for their ministries. Deeply embedded notions have lived on.

Kaiserswerth Deaconesses today can join a community where they live together simply, with garb provided; or they can choose a community that allows them to live with whomever they choose, selecting garb or other clothing at their own discretion (Figure 4). Most intentionally choose the traditional navy blue colour for some pieces of clothing that connects to their denominational roots.

Fliedner forbade the Deaconesses of Kaiserswerth to wear crosses or any other papist insignia¹²⁷ as part of his protest against Rome and his support of the Reformed tradition. The modern Deaconesses are often identified by their Kaiserswerth pendant (Figure 4 & Figure 5), with its prominent dove, to be described later.

The Kaiserswerth Deaconess community has influenced the garb and symbols of many groups of Deaconesses and nurses in the line that evolves from the initial Kaiserswerth movement, including the predecessors of Diakonia of the United Church of Canada.

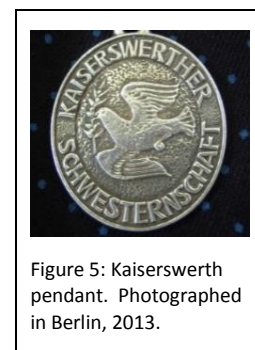


Figure 5: Kaiserswerth pendant. Photographed in Berlin, 2013.

127. Lucy Rider Meyer, FJS, 41.

Great Britain



Figure 6: Deaconess Elizabeth Ferard – in garb similar to that worn by Kaiserswerth Deaconesses.

When the Deaconess movement became active in Great Britain, Elizabeth Ferard, the first licensed Deaconess in England,¹²⁸ did not wear black. (Figure 6 & Figure 7) When she founded the Diocesan Deaconess Institution in 1869,¹²⁹ they were not originally accepted by the Established Church in England.¹³⁰

Instead, they initially joined the

Kaiserswerth Community, adopting a similar blue dress¹³¹ and a bonnet with large white ties. In the 1880's, these women severed their Kaiserswerth connections;¹³² in 1897 they were formally recognized by the Church of England, and became an order in

1927. Probationary Deaconesses received a grey dress, white hood, black hat and long veil, but when designated "they receive a blue dress, and, on a chord that hangs about their neck, they wear a black ebony cross set in gold."¹³³



Figure 7: Elizabeth Ferard, First Licensed Deaconess in England.

128. Licensed in 1862 – <http://pediaview.com/openpedia/Deaconess> (accessed: September 21, 2013)

129. This community has had many names: 1861 North London Deacon Institution, then London Diocesan Deaconess Institution; then 1940-1987 Deaconess Community of St Andrew and then after half the members were ordained as Deacons - the Community of St Andrew. They are now part of the Church of England. Email: Teresa White. April 20, 2013 Distinctive Diaconate. Community of St Andrew.

130. Rosemary Skinner Keller and Rosemary Radford Ruether (eds.), *Encyclopedia of Women and Religion in North America*, (Bloomington Indiana: Indiana University Press, 2006). 826.

131. Golder, *History of the Deaconess Movement in the Christian Church*. (Toronto: Jennings and Pyb. 1903), 182.

132. Golder (1903), 181-2.

133. Golder (1903), 181.

UK Military Colours Influence Deaconess Garb

In the United Kingdom some protestant Deaconess garb colours tended to echo the colours set out by military nationalism¹³⁴ rather than the black clerical or scholarly garb. Methodist Deaconesses in Britain often wore blue; the Irish Presbyterian Deaconess wore green; and the Scottish Presbyterian Deaconesses, brown;¹³⁵ all similar to the colours assigned for the Infantry regiments in the 1881 Childers Military Reform.¹³⁶

"Brown Ladies" - Deaconesses of Presbyterian Church of Scotland



Figure 8: Alice Maxwell, Deaconess, Superintendent Presbyterian Deaconess House, Mayfield, Scotland.

In the early 1900s, Deaconesses from the Presbyterian Church of Scotland became well known as the 'Brown Ladies.' One elder reminisces of his youth and the local Deaconesses who "wore a brown uniform which always reminded me of the uniform worn by the Salvation Army . . . the hat was somewhat similar . . . kept in place by a broad brown ribbon tied under the chin."¹³⁷ Alice Maxwell¹³⁸ (Figure 8) was the second Presbyterian Deaconess of the Presbyterian Church of Scotland.

Her sister Horatio, penned Alice's biography where she describes the uniforms she saw

-
134. In the late 19th and early 20th century, the Irish Nationalists adopted a solid-coloured kilt as their national dress, patterned after their Gaelic cousins, the Scottish Highlanders. They chose a solid-colour so that it could be self-dyed (rather than tartan which required skilled craftsmen) using either green or saffron dyes.
135. Although the Childers reform designated yellow or orange for Scottish uniforms, the colour typically turned brown when used with wool fibres, and brown became an official colour in Scotland. Keltoi Gaelic clothing Company. <http://www.gaelicclothing.com/irishkilts.htm> accessed October 17, 2013.
136. Chart for colours assigned in Childers Reform, accessed October 21, 2013, <http://www.ebay.co.uk/itm/RARE-19THC-19TH-FOOT-NORTH-RIDING-YORKSHIRE-GREEN-HOWARDS-LETTERHEAD-CREST-/380494920914>.
137. Willie Alchin Rems. b. 1902. *Doctors, Dentists and the Deaconess*. Accessed October 2, 2013, <http://www.newstead.bordnet.co.uk/history/doctors.html> written. In retirement, he recorded his memories of growing up in Newstead in two pamphlets: "As I recall" - Childhood memories of Newstead which was printed in 1988, and in "Further recollections" - Life in the Village of Newstead at the turn of the century, published in 1991.
138. Consecrated in January 1889.

on her visits to the Deaconess Home. She also records the speech of the Rev. Dr. Charteris, past-Moderator and founder of the Church of Scotland Deaconess movement, speaking to the Deaconesses at the first gathering of the Scottish Presbyterian Deaconess Association in 1899.¹³⁹ He praised them for strengthening the diaconate through the "advantage and wisdom of maintaining this time of mutual [world-wide] fellowship with full vigour, [as it is] the only thing except your dress which is an outward evidence of the bond which unites you."¹⁴⁰

Dr. Charteris wanted the women to increase their witness for the Presbyterian Church by wearing their distinctive garb, even when on holiday. He urged them, like clergy wearing a clerical collar, to "devise some light distinctive garb, or part of a garb, by which others would recognise you; and by which you yourselves also would be reminded of your abiding orders and commission."¹⁴¹ In their article, "The Uniform: A Sociological Perspective,"¹⁴² Nathan Joseph and Nicholas Alex talk about how a uniform influences the wearer to let go of any other status or individuality, and encourages them to act primarily as an occupant of their uniformed status.¹⁴³ Charteris was planting the seeds to wear symbols such as a pin to represent the Order, when and where a uniform was not favoured or practical, potentially extending the reach of group status, and institutional control.

139. Horatio Macrae, *Alice Maxwell – Deaconess* (Toronto: Hodder and Stoughton, 1919), 224.

140. Horatio Macrae, Appendix C, 254.

141. Dr. Charteris, speech to First Deaconess Association Gathering 1899. In book *Alice Maxwell, Deaconess*, by Horatio Macrae.

142. Nathan Joseph and Nicholas Alex. "The Uniform: A Sociological Perspective. *American Journal of Sociology*" 77, no 4, (Chicago: University of Chicago Press, 1972), 719-730, accessed February 7, 2014. <http://www.jstor.org/stable/2776756>.

143. Joseph and Alex, 712.



Figure 9: Lucy Rider Meyer. Her bonnet is representative of the historical ones on display at Brooks Howell Methodist Missionary & Deaconess Retirement Home in Asheville, North Carolina.

American Methodist Deaconess Uniforms

The American Methodist Deaconess movement, founded by Lucy Ryder Meyer¹⁴⁴ (Figure 9) in 1885, had a direct impact on uniforms and pins that were to follow with the Methodist Deaconesses in Canada, and subsequently those of The United Church of Canada students and Deaconesses. The sociological perspective of authors Joseph and Alex suggests a uniform is a device to define boundaries, and assure members will conform to set goals. The uniform, or 'salient parts of it,' eliminate conflicts in the status sets of the members and ". . . becomes a group emblem towards which the public may demonstrate its attitudes."¹⁴⁵

In 1888 Lucy and the Deaconess Board, decided it was time for an official Uniform. Lucy details the extensive time and considerations expended towards the uniform design. The Board wanted "a distinctive sign; giving its wearers the protection which is so well known to be extended to the Romish Sisters of Charity . . . No jewelry was allowed except a collar-pin, owing to the fact



Figure 10: Methodist Deaconess bonnet in archive display at Brooks-Howell Methodist Deaconess Retirement Home. Asheville, NC.



Figure 11: Lisa Polito (DOTAC President) and Sharilynn Upsdell (DUCC representative to DOTAC) posing with historic Methodist Deaconess bonnets. Asheville, NC. 2012

144. Rider Meyer. *FJS*, 54.

145. Joseph and Alex, 723.

that in many sections of the city where the Deaconesses would work, jewelry, even the simplest watch guard, could not be worn with safety."¹⁴⁶ The Board was clear - the uniform "should be Protestant, not Romish in character" with no enshrouding veils or white bands; hair uncut and plain, with no adornments.¹⁴⁷ These principles made "the wearer's status much more visible than other types of dress; [minimizing] the possibility of confusing members with non-members."¹⁴⁸ Samples of the American Methodist Bonnets are preserved in Asheville, North Carolina. (Figure 10 & Figure 11).

Joseph and Alex further indicate that:

The Uniform is a certificate of legitimacy. The very existence of a uniform implies a group structure – at least a two-step hierarchy, the wearer and a superior individual(s) which has granted the right to wear its uniform, which supervises conformity to group regulations and standard definitions of behaviour, and to which one can resort with complaints . . . The uniform acts as a guarantee that an upper level in the group will control the members, and in turn, that members will conform. By permitting the use of its uniform, a group certifies an individual as its representative and assumes responsibility for his [or her] activities. The uniform is a symbolic statement that an individual will adhere to group norms and standardized roles and has mastered the essential group skills and values.¹⁴⁹

The Board wanted the uniform to be economical, "both as to money,¹⁵⁰ and that which is worth more than money, time and thought . . . [and to] promote sisterly equality among the workers, and prevent possible pain on the part of those who were poor."¹⁵¹ Lucy reports a great deal of discussion with Boards and committees and, rather than garb of a clerical/scholarly design, they settled on a black matronly dress, expressing the patronizing maternal feminist values¹⁵² of a mother-figure, deemed best suited to caring

146. Rider Meyer. *FJS*, 148.

147. Rider Meyer. *FJS – Deaconesses*, 148.

148. Joseph and Alex. 722.

149. Joseph and Alex, 723.

150. Cost savings was to the board as they provided the women with their clothing.

151. Rider Meyer. *FJS*, 149.

152. Maternal feminism is the "term used by scholars to describe the ideology that drove many of the leaders of the suffrage and temperance movements in the late nineteenth and early twentieth centuries. Infused with the language of domesticity, it called

for those who were in need. The white bows denoting purity, seemed to have been adopted from the Kaiserswerth models.

Joseph and Alex referring again to the sociological impact, purport:

Interaction with a uniform-wearer has certain consequences for the viewer who must become an other for a specific status, and second must view the uniform-wearer as either peer or outsider. Everyone who recognizes the uniform to any extent becomes an other who has some expectation of how the uniform-wearer will fulfill his [or her] positions, and manifests these expectations in interaction . . . For peers . . . the uniform underscores a common membership, allegiance to the same set of rules, and the probability of similar life experiences. If he is an outsider, the uniform stresses the differences in status, norms, and way of life. It serves, then, to bind the wearer to his peers and to separate him from outsiders.¹⁵³

Joseph and Alex also suggest that uniforms provide a dualistic ego-gratification.

Those who wear a uniform can gain a sense of self-esteem from being part of their own group; as well, they can gain as a sense of prestige by highlighting their differences from other groups. The sociological theory also indicates that expulsion from a group is enhanced with the removal of parts or all of the uniform. This has been an issue of deep pain for Deaconesses through-out history, and particularly hurtful for women who were banned from being Deaconesses after they married, and required to return their pins.

upon women to define a public role for themselves as women, sisters and mothers so as to improve society, and particularly to alleviate the suffering of women and children. For these women, there was no contradiction between the traditional role of women at home and participation in public life. Their actions in the public sphere were no more than an extension of their role in the private sphere. These women projected their maternal role beyond the confines of their own family life: they felt that as sisters and mothers, they could introduce into politics a unique perspective that issued from the concrete realities of women's lives, including the hardships wrought by poverty, abuse and alcoholism." Manitoba Historical Society.
<http://www.mhs.mb.ca/docs/features/timelinks/reference/db0015.shtml>. accessed June 19th, 2015.

153. Joseph and Alex, 726.

Lucy records: "Last of all, [Note: not first, but last] . . . [the uniform] would be a badge of sisterly union, like the blue coat of the soldier, serving to bind the members of the Order together, however widely they might be scattered."¹⁵⁴ When a Deaconess wore a uniform, her sense of call, training, appointment, and availability for service were recognizable to others. As well, it would be a constant personal reminder and comfort to claim her part of something bigger, especially when she worked in very isolating settings. She knew, along with other Deaconesses at a distance who shared her call, she was grounded in faith, and working toward shared visions. This sentiment is carried over within the modern DUCC community as a 2011 pin was first circulated, as will be detailed in a later section of this thesis.

Deaconesses discussed the uniforms in great detail and viewed a few samples before coming to final agreement on the designs¹⁵⁵ as pictured in (Figure 12). Gaining their agreement would increase their ownership,¹⁵⁶ but it wasn't consensus. Lucy states including all those who would wear the uniform also

"verified the old saying, that it was exceedingly difficult to please everyone."¹⁵⁷

Deaconesses, with their finances restricted and the theological underpinnings of 'doing without' well engrained, “. . . adopted the uniform with good grace, burying their personal feelings if they had any, in what they agreed with us was for the best interest of the work."¹⁵⁸ The unspoken sentiment was that the uniform was created first to benefit the



Figure 12: Deaconess uniform displayed Inside Cover plate from Lucy Rider Meyer's book, *FJS, Deaconesses*.

154. Rider Meyer, *FJS*, 149.

155. Rider Meyer, *FJS*, 150.

156. Joseph and Alex, 721.

157. Rider Meyer, *FJS*, 150.

158. Rider Meyer, *FJS*, 149.

institution, with only secondary concern for those who wore it. The board hoped that through recognition, connection, and support, the women's creative ministries could rise to the surface and engage responsively where they found need.

It was agreed that although the uniform may be modified in the future, Lucy's desire was a common uniform for Deaconesses throughout the whole United States. It is unclear if Lucy's expectation was only for a common uniform in her Methodist denomination, or if she hoped all other denominations would follow their lead.

Canadian Methodists



Figure 13: Deaconess Alice Thompson, 1st Superintendent of Toronto Deaconess School.

The Canadian Methodist Deaconess movement was strongly influenced by Lucy Rider Meyer and her Chicago Training School. Two of her graduates, Deaconess Alice Thompson (Figure 13) and Deaconess E. Jean Scott (Figure 14)¹⁵⁹ served as the first two superintendents¹⁶⁰ of the Toronto

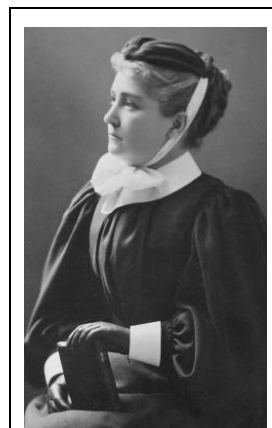


Figure 14: Deaconess Jean Scott, 2nd Superintendent of Toronto Deaconess School, 1896-1906.

Deaconess Home and Training School.¹⁶¹ They are pictured here in uniforms indistinguishable from Lucy's uniform shown earlier (Figure 9).

Initially, the Canadian Methodist Deaconesses were employed as nurses and



Figure 15: 1897 First Canadian Methodist Deaconess Grads. Two Deaconesses in dark uniforms with Nurse Deaconess in the middle.

visiting Deaconesses assisting women and children; "no vow shall be exacted from them, nor uniform dress required, neither shall life-long service or enforced residence be necessary."¹⁶² Yet, the first Graduating Class (Figure 15) shows Deaconess graduates dressed almost identical to Alice and Jean. Small black bonnets tied with

159. Annual reports of Deaconess Home, 1894-1908.

160. Rosemary Skinner Keller, Rosemary Radford Ruether, Marie Cantlon (eds.) *Encyclopedia of Women and Religion in North America: Women and Religion*, (Indiana: Indiana University Press, April 2006), 825.

161. Opened May 5th 1894.

162. United Church of Canada, *Handbook of Deaconess Order* (Toronto: 1926). quoting (Journal of Methodist Conference, 1890)

large white silk bows, along with full silk blouses with Gibson girl sleeves, typical of mature women's garb in the late 1800's.¹⁶³ Deaconess Nurses wore light-coloured chambray¹⁶⁴ dresses, with a white apron and a larger cap.¹⁶⁵

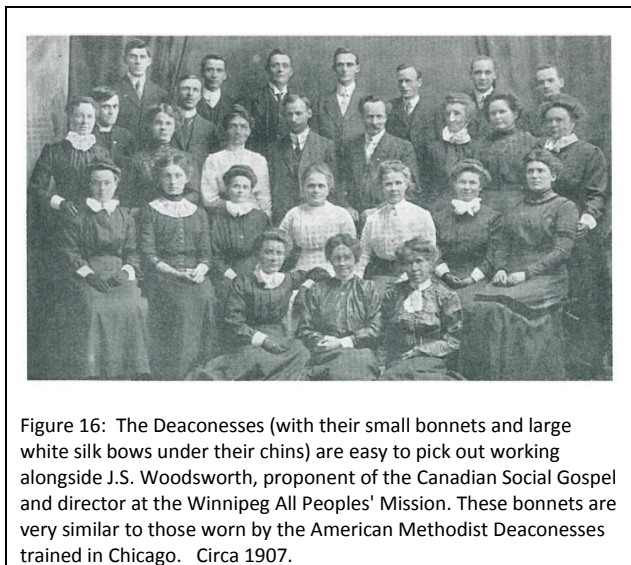


Figure 16: The Deaconesses (with their small bonnets and large white silk bows under their chins) are easy to pick out working alongside J.S. Woodsworth, proponent of the Canadian Social Gospel and director at the Winnipeg All Peoples' Mission. These bonnets are very similar to those worn by the American Methodist Deaconesses trained in Chicago. Circa 1907.

In 1898, the Deaconess

"costume" was registered with the Department of Agriculture patent department.¹⁶⁶ Two years later, with Deaconess Work under the Board of Bishops, the distinctive dress was required to be as uniform as possible. The Deaconess Yearbook states that rather than duplicating the black of

their American counterparts, the Canadian Methodists officially chose dark, navy blue for their uniforms (Figure 16).

163. Tortora & Eubank, 344.

164. Linen gingham weave of white and blue squares.

165. The Deaconess Year Book, 1921-22, accessed February 20, 2014, <http://ducc.ca/wp-content/uploads/Code-of-Dress-The-Deaconess-Year-Book-1921-and-1922-The-Deaconess-Society-of-the-Methodist-Church.pdf>

166. Fifth General Conference Proceedings, Methodist Church (Toronto: 1898), 8, accessed February 3, 2014, <http://uccdeaconesshistory.ca/wp-content/uploads/biopics/1898-Methodist-Journal-of-Proceedings-regarding-deaconesses.pdf>.

Deaconess uniforms were a regular topic of debate. A tiny article in the 1920 Winnipeg Free Press (Figure 17), quotes a plea by Dr. J. C. Speer, for a change in Deaconess garb because it was "disfiguring to many fine-looking women." Deaconesses were expected, first and foremost, to look good for the men, and for the church. Deaconesses likely agreed uniforms were in need of updates; yet, Speer's comment which may have been cheered by the men, was insulting with its absence of

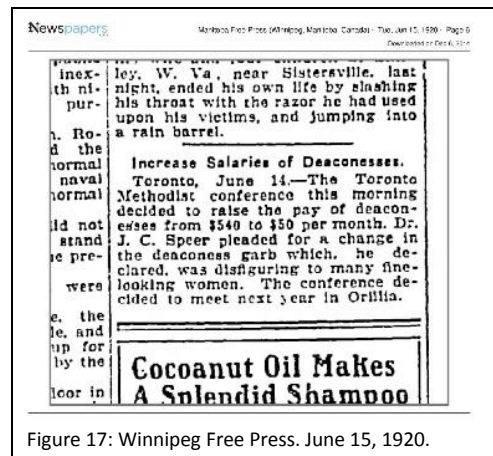


Figure 17: Winnipeg Free Press. June 15, 1920.

regard for the intelligence, dedication, and skill of women in ministry, and perpetuated a view that women's role was to serve the needs of others, in this case, men or the church.¹⁶⁷

The Methodist General Conference of 1921 documented clear new details about "The Prescribed Dress of the Order":¹⁶⁸ "a simple dark, navy blue cravanette dress¹⁶⁹ for winter or a cooler blue lustre¹⁷⁰ for summer."¹⁷¹ The official style was a "shirt waist [blouse], with six plaits on each side in front, and two down the back on each side . . . [with a skirt] plain gored, and reach[ing modestly] to within four inches of the ground." White collar and cuffs varied, in stiff linen or soft material, for a professional, easy care look, or no cuffs at all in hot weather. A small bonnet with white silk ties completed the

167. The raise provided deaconesses with a salary of about one half of a female teacher, and one quarter of a male teacher's salary. (Gidney and Millar 1950's) http://historicalstudiesineducation.ca/index.php/edu_hse-rhe/article/viewFile/2134/2578

168. Deaconess Year Book 1921 and 1922.

169. Cravanette - a closely woven, fine twilled, worsted (wool) cloth. Harold Melvin Stanford. The Standard Reference Work: For the Home, School and Library, Volume 2. Chicago: Standard Education Society, 1921.

170. Silk was the most likely fabric for blouses of this style and use in this era, according to Terry Pitts . Fashion History Professor, John Casablancas Institute. Vancouver. Terry Pitts Email: October 17, 2013.

171. Deaconess Year Book 1921 and 1922.

working attire of 'Official Deaconess'.¹⁷² Jewelry and jeweled combs were not allowed, whereas the official badge (to be detailed later), wedding rings of widow Deaconesses, and time pieces were appropriate.¹⁷³ Outerwear was a wool serge cloak, or a blue serge coat detailed to ensure modest styling and length. Hats, official dark navy velour for winter, or official navy straw sailor style for summer, were purchased directly from the Toronto Training School. Black gloves could be either kid leather or silk. This highly regimented style was intended to provide a strong witness of the denomination's work and ministry. Although the Deaconess Year Book described the uniform in great detail and indicates where the hats must be purchased, it does not indicate if the uniform was provided, nor if the women always wore their uniforms.

Canadian Presbyterian Deaconesses:

The Presbyterian Church created a Deaconess Order in 1908 to serve Home Missions. The women were trained in Toronto, alongside those entering Foreign Missions work.

The Ewart Home became the

Presbyterian Missionary and Deaconess Training Home. A Board appointed by the General Assembly was constituted as the Deaconess Committee with oversight of all the

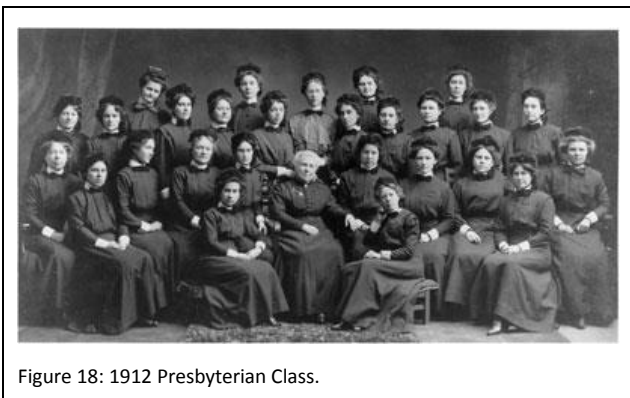


Figure 18: 1912 Presbyterian Class.

172. The Deaconess Year Book 1921-1922.

173. The Deaconess Year Book 1921-1922.

Deaconess work of the Church.¹⁷⁴ The Presbyterians adopted uniforms for students and for their Deaconesses as the class photo (Figure 18) shows the women in dark blue uniforms with small white collars and cuffs, along with a bonnet and small dark chin bows.



Figure 19: 1913 Presbyterian Margaret Drummond Grad (at age 28).

A 1913 photo of Deaconess Margaret Drummond (Figure 19) shows her uniform in detail. This photo illustrates dark ties on the bonnets by the Presbyterians in Canada, similar to the Church of Scotland Deaconesses. In a short article, Deaconess Martha Smith recounts the advantage of wearing her uniform during a train ride doing deputation work.¹⁷⁵ Women and men sought her for faith-filled conversations, young girls travelling alone trusted her. When she slid into the seat beside one particularly vulnerable young girl being pursued by a male

traveler, Martha reports, "I asked if she knew what my uniform meant and she said, 'Yes, you help people.'"¹⁷⁶ Nearing the station, the young girl expressed her fear of the man's offer of a ride. Without hesitation, Martha linked arms with the young woman, and walked her to the nearest Travelers' Aid Deaconess in the station, who took charge of the girl and saw her safely to her destination. Another gentlemen sought Martha's advice on a fair price for land he was considering, "I know by your uniform you will tell me right."¹⁷⁷ The Deaconess uniform was respected as a symbol of women who were trusted, and faithful in their work of ensuring others' safety, comfort, shelter, and support.

174. Handbook of Deaconess Order UCC.(1926)

175. Martha Smith, "The Mission of the Deaconess as expressed in her Uniform" (Toronto: Presbyterian Deaconess Order, circa 1912-1925), United Church Archives (Toronto).

176. Martha Smith.

177. Martha Smith.

The Presbyterian Deaconesses also had a pin as part of the uniform, which was very influential in the adoption of a pin by the United Church Deaconesses in 1926.

Influences of Change

Styles of uniforms for those working in the church intentionally changed more slowly than fashions in the rest of society. Uniform garb was created to enhance denominational and professional identity, but there were also practical economic reasons to resist fashion whims of the world or expensive details, backed by biblical reasoning.¹⁷⁸ Simple basic styled garments provided longer lasting use, protecting the organizations which financially supported these women from the expense of updating garment styles regularly. The dress and bonnet with large ties of the American and Canadian Methodist Deaconesses were more synonymous with the 1850-1870 styles¹⁷⁹ than with their own era in the early 20th century. As well, uniforms needed to be practical in terms of the working conditions, ensuring modesty, but also freedom of movement. In the early 20th century, high fashion included very narrow skirts, impractical for the Deaconess work, and so the women stayed with the wider skirts, albeit with many layers of fabric.

178. 1Tim 2:9 " . . . women should dress themselves modestly and decently in suitable clothing, not with their hair braided, or with gold, pearls, or expensive clothes"

179. Tortora & Eubank. 314.

Military Politics Influence Uniform Styles:

There were other reasons to change styles however. When Canada became involved in war efforts, church uniform styles were altered for political and economic reasons. These restraints affected not only public society clothing, but also the uniforms of Deaconesses. In *The Journal of Home Economics* for March 1919, Amy L Rolfe reported¹⁸⁰ the high need for many natural fibres being used in the war efforts - bales of cotton used to wrap bombs and fire large guns; wool uniforms to keep soldiers warm, silk underwear for those in the trenches; and linen for airplane wings. Silk was also in short supply due to "the interruption of production of manufactured silks as a result of the influenza epidemic among the employees of the mills."¹⁸¹ The Deaconess' silk white bows fade from Canadian uniforms at this time. The white linen collars and cuffs made from locally grown flax provided a sense of professionalism and yet were removable so that they could be cleaned separately, preserving the full wool dress from the extra stress, wear, and work of regular washing. Skirts became comfortably narrow, suit coats shorter, single breasted with small lapels and collars; and most ornamental revers,¹⁸² patch pockets, and belts eliminated.¹⁸³

180. Tortora & Eubank, 364.

181. New York Times. October 13, 1918, accessed: May 9, 2014, <http://query.nytimes.com/mem/archive-free/pdf?res=F30D15F83D5E10728DDDA0994D8415B888DF1D3>.

182. Revers are ornamental lapels or cuffs in contrasting material, accessed May 9, 2014, <http://www.thefreedictionary.com/revers>.

183. Tortora & Eubank, 364.



The First National Conference of the Deaconess Association of the Methodist Church, Toronto, 1923.

Figure 20: 1923 First National Conference of the Deaconess Association, Methodist Church, Toronto. (at least 8-9 women appear to be wearing pins).

Canadian Deaconess' uniforms followed suit as the women supported war efforts in any way they could. Large billow sleeves and skirts of the early late 19th and early 20th century were narrowed drastically, in the mid to late second decade of the 20th century, as seen in this 1923 photograph (Figure 20) of the First National Conference of the Methodist Deaconess Association, Toronto.

United Church of Canada Deaconess Uniforms

In 1925, the Congregationalist Union, Methodist, and about two-thirds of the Presbyterian Churches in Canada, amalgamated to become The United Church of Canada. A new Deaconess Order was created and the names of about one hundred women were placed on the Roll.¹⁸⁴ Fifty-six Methodist¹⁸⁵ and forty-four Presbyterian Deaconess¹⁸⁶ joined while fourteen Presbyterian Deaconesses remained with the continuing Presbyterian Church.¹⁸⁷ Although the term 'deaconess' was used for some women workers in the local Congregationalist Union, they were without official authority and were not included in the new Order.¹⁸⁸ The General Council Inter-Board Committee on Women Workers was set up, consisting of four men and one woman and mandated, (with little Deaconess representation) to create policy for the scope and supervision of the Deaconess Order, including the new uniforms and pins.¹⁸⁹

The Report of the First Conference of Deaconesses of the United Church stipulates, ". . . it is in the best interests of the work that a uniform be approved, which Deaconesses shall have the privilege of wearing according to their discretion."¹⁹⁰ The uniforms incorporated some of the Methodist and Presbyterian details with an emphasis

184. 1926 First Deaconess Report, accessed March 20, 2015, <http://uccdeaconesshistory.ca/ecumenical-resources/original-documents/1926-report-of-the-first-conference-of-deaconesses-in-the-ucc/>.

185. Methodists reported 500 graduates from the National Training School (from 1894 to 1925), with 125 women entering the Deaconess Order up to 1925. Nancy Hardy, *Called to Serve: A Story of Diaconal Ministry in the UCC* (Toronto: MPE/UCC, 1987), 15.

186. Presbyterian Church reported 47 deaconesses at union in 1925, ten of whom served alone in congregations. Nancy Hardy, 15.

187. Email: Caryn Douglas, December 31, 2013.

188. Handbook of Deaconess Order (1926).

189. Mary Anne MacFarlane, "A Tale of Handmaidens: Deaconesses in The United Church of Canada 1925 to 1964" (Thesis, University of Toronto, 1987), 23.

190. Report of the First Conference of the Deaconesses of The United Church of Canada. March 2-3, 1926. Report of the Findings Committee, Item 5.

on "plainness, dignity and practicality."¹⁹¹ Two uniform designs were approved for the new UCC Deaconess Order.¹⁹²

Approved Uniform Designs for UCC Deaconess Order.¹⁹³

Winter Uniform

The first uniform (Figure 21) designed for cooler weather, was made in a superior quality serge or tricotine (wool),¹⁹⁴ also known as a cavalry twill for its military connections.¹⁹⁵ The colour, a quality "navy blue – not indigo," was similar to civil uniforms of both the Canadian, British, and the French,¹⁹⁶ whereas indigo was more commonly used for denims and farm labour wear.¹⁹⁷ The design of the dress was simple, straight line, worn with or without a belt. Detailing included three precise pleats from low hip at left front and right back of side seam, front coat fastening from a low waist line to collar, buttoned with 3/4 inch four-holed, black-bone buttons spaced two inches apart, and set-in tailored pockets. The low, white linen collar with square corners and double cuffs were specifically acknowledged as "worn by former Methodist group."¹⁹⁸

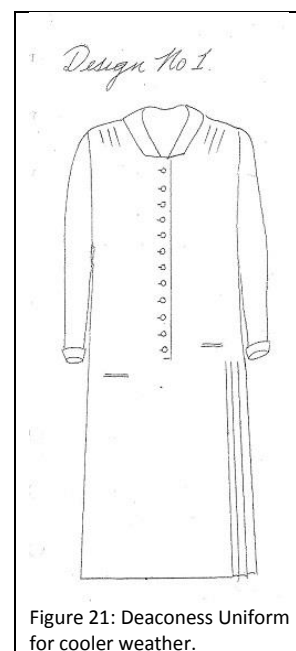


Figure 21: Deaconess Uniform for cooler weather.

191. Mary Anne MacFarlane, 23.

192. United Church of Canada General Council Archives, Toronto Fonds 501, 82.292C Box 1-2, Committee on Employed Women Workers in the Church, 1926-28.

193. A copy of the original document available in the UCC archives 83.292C box 2, file 7.

194. Tricotine, twill, long wearing wool fibers, Terry Pitts. Fashion History Instructor, John Casablancas Institute. Terry Pitts Email: October 17, 2013,

195. McGraw-Hill *Dictionary of Scientific & Technical Terms*, 6E, accessed October 17, 2013, <http://encyclopedia2.thefreedictionary.com/>.

196. Pike & McCreery, 245.

197. Jude Stewart. *ROY G. BIV: An Exceedingly Surprising Book About Color*. (New York: Bloomsbury, 2013).

198. Handbook of Deaconess Order (1926).

Summer Uniform

The second design (Figure 22) also in "navy blue, not indigo" was summer weight, from a "superior quality" flat crepe-de-chene fabric.¹⁹⁹ This strong, but light-weight fabric, was likely wrinkle-resistant silk, common in the 1920's.²⁰⁰ The uniform could be either one piece or two; with a top featuring slightly dropped shoulders and gathered side fronts, attached under a narrow three fold belt. Further details included a specific coat fastening of 1/4 inch self-covered buttons, very closely spaced.

The small navy self-finish collar and cuffs had a rolling collar of white weight crepe-de-chene, with white cuffs to

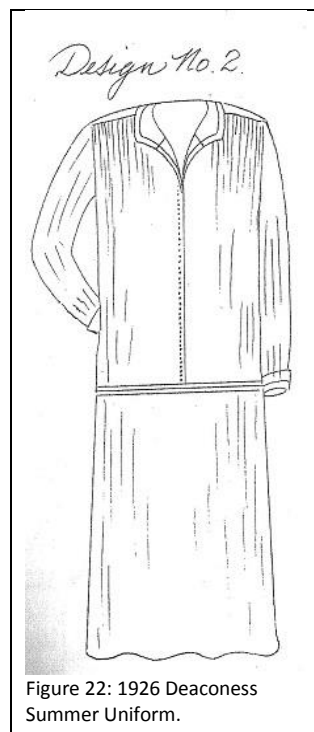


Figure 22: 1926 Deaconess Summer Uniform.

finish off the long Bishop sleeves which were narrower than those of earlier uniforms. Although not explicitly stated, this style was more in keeping with the Presbyterian uniforms.

It was important to provide designs that incorporated features of each of the previous Deaconess groups to increase a sense of their mutual bond within their new affiliation. Once the uniforms were authorized in 1926, they were also registered with the Department of Agriculture, as per usual procedure for patenting designs in that era.

199. Wrinkle resistant – accessed October 17, 2013, <http://www.britannica.com/EBchecked/topic/142596/crepe-de-Chine>.

200. Silk common, Email: Terry Pitts (Fashion History Instructor), October 17, 2013.

From the beginning of the United Church Deaconess Order, the uniforms were available, but not mandatory.²⁰¹ The church seemed cautious about mandating that the women *must* wear a particular uniform, perhaps indicative of the delicacy of blending two differing groups into one, the shifting attitudes towards uniforms, and concern that women might choose to leave if the rules were too stern. Although records do not indicate who paid for the uniforms, the fact that they were optional, seems to suggest the responsibility was on the woman. It was intended with this uniform (Figure 23)



Figure 23: :1945 Deaconess Uniform on display at CCS, 125 Anniversary. 2012.

that Deaconesses could have a visible connection to the newly organized Order, rather than be seen working as individuals or from a previous order.

Winnifred Thomas, secretary of The Deaconess Order, wrote her March 1928 newsletter about her Western tour of Deaconess work. She reported the views of some ministers who felt a "woman who is a member of the Deaconess Order can do more effective work than one of equal training and ability who has not this status."²⁰² The uniform (and the newly created and distributed Deaconess Pin - to be detailed later) was a part of creating visibility for Deaconesses. Winnifred indicated, as well, that "permission to wear the uniform has been granted to Deaconess candidates."²⁰³ It was mandated that Deaconesses once fully trained, served a minimum of a year's probation prior to

201. Handbook of the Deaconess Order (1926), 12.

202. Winnifred Thomas, "News Letter to the Deaconesses of the United Church", March 1928, (Toronto: UCC Committee on Employed Women Workers in the Church, Including the Deaconess Order. March 1928). UCC archives 1982.292JC Box 1 File. 1.

203. Winnifred Thomas, News Letter, March 1928.

designation as a Deaconess. Clearly, Winnifred, and those on the Committee, felt once trained, Deaconesses should be recognized as such immediately.²⁰⁴ She indicated that a new Deaconess license would be prepared in the spring, and that they were working with the railway to ensure all Deaconesses could receive a discount when on duty. In the Autumn 1928 News Letter, Winnifred indicates "the C.P.R. regulation No. 3022 states that half-fare can be claimed by 'Deaconesses wearing distinctive costume or identifying badge.'"²⁰⁵ This recognition was a nod to the valuable social welfare work done by the Deaconesses working at subsistence levels.

As time went on, uniforms changed relatively little giving the Deaconesses an unfavourable reputation. Donna Sinclair, writing for the United Church magazine, *The Observer* in 1991 reports, "They used to call [the Deaconesses] dowdywomen . . . Perhaps people didn't understand the reason for their subdued dress, [or] their self-effacing desire to work with those on the edges of society, the poor and immigrant and sick."²⁰⁶ Over the next few decades there were minor changes in style, but the navy blue with white cuffs remained recognizable for UCC Deaconesses, along with their UCC Deaconess pin.

Uniforms on the Decline:

In the 1940's there was further discussion in the church about Deaconess visibility, recognition, pay scales, and "the new design of the uniform."²⁰⁷ Often

204. It was not until 1957 when the probationary rule was removed.

205. Winnifred Thomas. Autumn 1928 Deaconess News Letter. UCC archives 1982.292JC Box 1 File 1. (Toronto: UCC Committee on Employed Women Workers in the Church, Including the Deaconess Order. Autumn 1928). UCC archives 1982.292JC Box 1 File. 1.

206. Set apart, then set aside. United Church Observer. Dec 1991 Article by Donna Sinclair: <http://ducc.ca/wp-content/uploads/1991-Observer-Article-on-Diaconal-Ministry.pdf> accessed September 19, 2013.

207. Nancy Hardy, *Called to Serve: A Story of Diaconal Ministry in the UCC* (Toronto: MPE.UCC, 1985) 22.

Deaconesses who worked for the Woman's Missionary Society (WMS)²⁰⁸ could not be distinguished from the WMS Women Workers who were not in an Order. Therefore, the Committee on the Deaconess Order and Women Workers, asked that “in any publicity, where the person is a Deaconess, that fact be made known.”²⁰⁹ From then on, the Deaconesses who served the WMS were referred to as "Missionary-Deaconesses".²¹⁰ Subsequently, in April 1944, the Policy Committee reaffirmed the importance of the Deaconess uniform as a way of keeping Deaconess work before the public. In a *reversal* of a previous decision which made wearing the uniform completely optional, the Committee informed Deaconesses that the Deaconess uniform was to be worn by all members, at all public and official gatherings, including Presbytery meetings.²¹¹ This, however, did not become the common practice and Deaconesses used their own discretion about when their uniform was most appropriate for their work setting.

It was not just within the church, but also throughout society that uniforms were becoming less popular. Mackenzie King, a prominent political figure in Canada, reflected on uniforms in his diary,²¹² noting special permission to wear a full court uniform in 1911 past his term of office, and then in 1939 naming the three-piece suit as the norm for new members of parliament.²¹³ While key figures in society were toning down formality, the church was attempting to impose greater emphasis on the use of Deaconess Uniforms. By the Diefenbaker era (1957-1963), "doubt was raised as to the desirability of the civil uniform in present day Canada and it was suggested that while the solemnity of the occasions should be recognized, excessive formality of dress might

208. WMS = Women's Missionary Society

209. Mary Anne MacFarlane, 71.

210. Mary Anne MacFarlane, 71.

211. Mary Anne MacFarlane, 75.

212. Pike & McCreery, 272.

213. Pike & McCreery, 272.

bring undesirable public criticism."²¹⁴ It is interesting to note that in this same era Vice Regal pins²¹⁵ became the norm for spouses of Lieutenant Governors, to distinguish them from guests at ceremonial functions.²¹⁶ Just as with uniforms, the imposition of symbols was intended to influence those wearing them, so they would reveal no other particular status or individuality, but would instead be "encouraged to act primarily as an occupant of [their] uniformed status", further suppressing "idiosyncrasies in behaviour and appearance."²¹⁷

Rejection of Uniforms

It is unclear in church records, exactly when the Deaconess uniform fell completely out of favour, but as nurses, nuns, and other professionals shifted from uniforms to more casual on-job attire, so Deaconesses in the United Church also wore more secular clothing. By the 1950's Deaconesses were photographed in everyday clothing, including the wearing of pants.

Mary Anne MacFarlane indicates:

During 1952 the use of the Deaconess uniform was also reviewed. Deaconesses in social service work saw it as a useful tool for identification and thought that it also ensured their safety in dangerous places. Deaconesses in congregations did not see it as useful at all. A committee was appointed to find a more suitable style, one which would appeal to all Deaconesses. After a year of consulting with women workers, the Committee gave up on the task of finding a uniform for all. Instead, a ribbon and a Deaconess pin were provided as a form of identification on the job.²¹⁸

The ribbon and pin will be explained in the section on pins, later in this thesis.

214. Pike & McCreery, 272.

215. Vice Regal pins (for spouses of Lieutenant Governors) were individually numbered and recorded to whom they were given.

216. Pike & McCreery, 272.

217. Joseph and Alex, 721.

218. Mary Anne MacFarlane, 110.

In the period following World War II (especially between 1945 and 1960), the requests for Deaconesses increased as congregations were growing, creating an increased demand for Christian Education Workers. The image of the Deaconess was someone who could make the church more accessible and more organized. Identification on the job was often ambiguous; on the one hand the church expressed a desire for visibility with uniforms, whereas authority for the women was often slow in coming. For more than a quarter century, women, unlike clergy, were required to serve a probationary year or two following their graduation before they could be officially designated as Deaconesses and wear a uniform or pin. In 1957 that probationary rule was finally removed. Uniforms were rather out of vogue; pins, given out since 1926, were small and often unnoticed.²¹⁹

In an article in the popular United Church magazine, *Gathering*, David Winsor²²⁰ indicates historically garments that submerge the individuality of the person, manifest in another way their dignity and function. He says, ". . . it is only natural that the [one] who serves should be attired in a way that corresponds to the task assigned . . . and visibly express what he [sic] is doing. . . not as a private individual but as a minister of the Church."²²¹ Deaconesses working alongside ministers, in this era were developing leadership, leading social programs, and providing pastoral care. They most often chose to be attired in a way that suited their tasks - they wore ordinary clothing.

Once the Deaconess uniform faded from use entirely, the only clear symbol a Deaconess could use to distinguish her ministry status was an official Deaconess pin.²²² Approximately 3/4" in diameter it was small, and not always recognized. In the early

219. Mary Anne MacFarlane.110.

220. David Winsor, "A Colour for All Worship Seasons," *Gathering Magazine*, Advent/Christmas 1982, UCC.

221. David Winsor.

222. This pin, and its symbolism, will be detailed later.

1960's lay men, called Certified Churchmen, who were doing diaconal type work in the congregations and missions, did not have any particular identification presented to them during their designation services.²²³ Symbolic visibility was a problem.

It was noted playfully, in the 1959, UCTS Yearbook that "A Uniform for Women Workers" (Figure 24) was a bridal gown, as many students married ministers they met while taking courses at Toronto theological colleges. Once married, the church expected the new brides, disallowed designation as a Deaconess because of their marriage, would take up their posts as active, trained, but volunteer, workers in the church. This rule was challenged in the late 1950's, but still was enacted well into the 1960's. Many of those disjoined were asked to return their uniforms, pins, and the parchments designating them as Deaconesses.

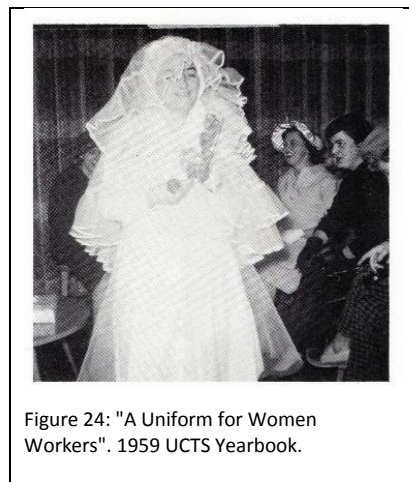


Figure 24: "A Uniform for Women Workers". 1959 UCTS Yearbook.

223. Emails: Norm Petterson (Commissioned 1969, later ordained) and Brian Jackson, email: October 2, 2012. UCC Missionary to India for 6 weeks, as a printer.)

The Blue Deaconess Ribbon:

Another interesting, but temporary, identifying marker used by Deaconesses in The United Church of Canada was a blue ribbon with gold lettering "United Church Deaconess." The only one I've seen, belonging to Betty Marlin, is in pristine condition, now framed and on display at The Centre for Christian Studies in Winnipeg (Figure 25).²²⁴ My first reaction was surprise at the impermanence of it, like a simple temporary ribbon awarded at a country fair or a Sunday School picnic. The lightweight sateen ribbon seems to hold little regard for the long-lasting and important ministry of diakonia within the United Church and in church history. I compared it to a notation from the King's Daughters²²⁵ who were given a purple ribbon if they could not afford the Maltese cross membership pin; I



Figure 25: UCC Deaconess Ribbon - circa 1940's..

was concerned that UCC Deaconesses were being divided by economic ability to afford to purchase a pin. That was not the case though, since Deaconess pins, until 1964, were purchased and presented by the Committee on the Deaconess Order and Women Workers as each Deaconess was designated.

The ribbon's actual origins, according to Kay Heuer who graduated from CCS in 1968,²²⁶ were in the 1940's when the use of Deaconess uniforms had declined and women needed to be clearly recognized in a work setting. An example of such setting, she indicated, was on Pier 21 in Halifax where immigrants arrived in Canada, and a Deaconess, wearing a pin with her everyday clothing might not stand out in the crowd.

224. Caryn Douglas reports The UCC Archives in Winnipeg now has one, came with Viola Daly's papers, it was in her bible.

225. *Brief History of the International Order of Kings Daughters and Sons* accessed May 13, 2013, <http://www.iokds.org/history.html>.

226. Kay Heuer, email: November 4, 2013. Kay believed she heard this story from Margarete Emminghaus who worked at Pier 21 in the 1940's. Betty Marlin does not recall where she obtained her ribbon.

With the bright and distinct ribbon, a Deaconess could be easily identified when greeting and assisting arriving immigrants. Since the actual wording would have meant nothing to those who did not speak or read English, the ribbon itself became the 'uniform,' or the 'sign' of support, rather than the words upon it. In this way, the uniformed stranger announced her status through this simple but iconic apparel,²²⁷ reassuring the bewildered immigrants that the woman was called and trained by the United Church. This ribbon was a temporary measure to solve a long-term visibility issue for diaconal ministry in the wider church and society. Kay remembers receiving her ribbon, not because of her service in the 1940's, but much later, during the early 1970's. At that time, Deaconess Jean Parker, a staff person for recruitment at the National Office, discovered the ribbons stored in a cupboard. Rather than throwing them out, Jean distributed them that day, along with the above story, to Kay and others who happened to be on site at the 85 St. Clair, United Church offices.²²⁸

227. Joseph and Alex, 725.

228. Email from Kay Heuer, December 13, 2013.

Deaconess Pins

Introduction to Pins History

Before presenting the narrative of the process of the development of the 2011 DUCC pin it is important to note that pins did not come into being only when the Deaconess uniform fell out of favour, or even just at the time of church union in 1925. Rather, there is a much larger societal and diaconal history of pins. Standing with or in opposition to societal norms had incredible influence on the uniforms chosen for Deaconesses throughout the world; there have also been a variety of cultural and societal influences that have shaped the historic diaconal pins. This Chapter provides the contextual backdrop of the development of the 2011 DUCC pin.

Ancient History of Pins and Badges

Pins, or badges, as they were more commonly called, can be traced back to the Middle Ages when symbols were used to signify ownership of property or servants. Well-marked full body-armor evolved into smaller symbols displayed on shields, then reduced to badges worn on uniforms. Those bearing a badge or "coat-of-arms" pledged their allegiance to follow their owner's leadership, perhaps even into battle, and in return they received support and protection. During the Crusades, the eight-pointed Maltese cross became a familiar symbol of the Knights Hospitaliers of St John of Jerusalem,²²⁹ signifying the beatitudes the knights were expected to exemplify in their works of

229. Florence Nightingale served with this group and modeled her nursing school pin on their symbols.

charity.²³⁰ A "badge" or emblem often was replicated in personal, corporate, or ecclesiastical seals used to validate ownership or authority.²³¹

Ecclesiastical Seals

Early ecclesiastical seals were often vesica-shaped,²³² (Figure 26) arising from the 12th century Gothic shape of an aureola cloud that illuminated the symbol or likeness of a saint, bishop, abbot, or in the case of a religious community – the personal effigy or badge of a patron or benefactor. They indicated the service provided with the help of, or in the name of, ones who shared a theological view. Over time, communities began creating their own symbols indicative of the purposes they serve and for which they stand.²³³ This is the same shape adopted for the Scottish Presbyterian, then The United Church of Canada Crest,²³⁴ and is incorporated in the 2011 DUCC design.

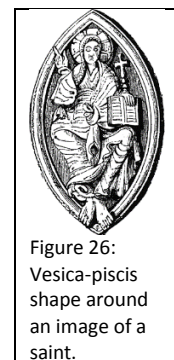


Figure 26:
Vesica-piscis
shape around
an image of a
saint.

As centuries passed, the privilege of coat-of-arms was extended to schools and to craft guilds; symbols of wisdom, strength, courage, and faith appeared on buttons, badges, shields, and seals.²³⁵ School badges or pins began to evolve from a mix of military symbolism and highlighting symbols of faith.²³⁶

230. Janice Rider Ellis and Celia Love Hartley, *Nursing in Today's World*, (Philadelphia: Lippincott Williams & Wilkins, 2004), 182.

231. Arthur Charles Fox-Davies. *Complete Guide to Heraldry*. (London: T.C & E.C. Jack, 1909), 453-463, accessed January 10, 2014, <http://www.archive.org/stream/completeguidetoh00foxdrich#page/22/mode/1up>.

232. This vesica piscis shape will be further explored in the development of the 2011 DUCC pin.

233. Arthur Charles Fox-Davies.

234. United Church of Canada Crest, designed by the Rev. Dr. Victor T. Mooney (a treasurer of the United Church), it was officially adopted in 1944 by the 11th General Council. accessed January 4, 2015, <http://www.united-church.ca/history/crest>.

235. Rider Ellis and Love Hartley, 182.

236. Arthur Charles Fox-Davis.

Faith Symbols in Educational Centres

Kaiserswerth Dove

In the 19th Century, church and state were connected, yet symbols of diakonia began to shift away from the state military influence into symbols of faith. Beginning in 1847, Fliedner, head of the influential Kaiserswerth diaconal community in Germany, chose the biblical symbol of the dove for their community flag, instead of military symbolism. (Figure 27 & Figure 28) He chose specifically against using a symbol of the cross for fear of being mistaken for a Roman Catholic organization. Although a symbol

of Christian salvation, the cross was also reminiscent of Roman piety along with religious persecution, political torture, and execution. The dove with an olive branch and a hint of the open door of the ark, on a blue background, represented their quiet, hospitable, spirit-filled works of peace, done swiftly.²³⁷

The Kaiserswerth logo demonstrates Tillich's belief that symbols are "dependent on the interrelationship between that which they symbolize and the individuals who perceive the symbol."²³⁸ Because the Noah story was, and remains, well known, the olive branch and dove can stand as a symbol for peace-filled, gracious hope. Fliedner's Kaiserswerth Deaconesses were particularly trained to offer physical aid to those in poverty and to teach new skills, beginning with children and women - offering them an

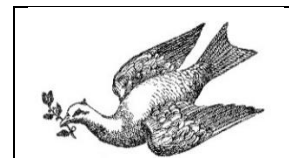


Figure 27: Kaiserswerth Logo Dove and Olive Branch, circa 1850.



Figure 28: Kaiserswerth Dove. 1850.

237. Kaiserswerth Deaconess Community, "Die Taube", *Armen und Krankenfreund*. Trans, Ulrike Kellner. (Germany: Kaiserswerth Community, 1850), 8-9.

238. Ekkehard Höver.

"olive branch" of hope for a new life based in education. The symbol fits so well it has endured.

In the 1970's the Kaiserswerth logo was trimmed for a short time to include only the branch and the open door of the ark, making it less recognizable.

In 1999 the well-known "dove" returned to the logo of

Kaiserswerth.²³⁹ A more recent rendition of the Dove and Olive

Branch (Figure 29) has been adopted for a pendant worn by 21st

century Deaconesses from the Kaiserswerth communities in

Germany.²⁴⁰ This logo is a strong example of a symbol that serves to reflect the nature of the community to the outside world, while the community holds itself accountable to its message.



Figure 29: Kaiserswerth Sisters Dove Pendant
Photo: Sharilynn Upsdell 2013.

Florence Nightingale pursued the nursing curricula of Kaiserswerth to increase



Figure 30: Nightingale Nursing Pin. St Thomas Hospital, London.

her education following her faith-based service in the Crimean War.

The dualism of faith and nationalism of her era is visible in the

Nightingale Nursing pin (Figure 30) created for St Thomas Hospital

in London which combines both faith-based²⁴¹ and military

symbolism.²⁴²

Many early Deaconess schools trained their students in nursing and created pins or badges to identify their students and graduates in the community. For nurses, being

"pinned" at graduation became a significant marker.²⁴³ Creating pins for the Canadian

239. Ekkehard Höver.

240. See Kaiserswerth Deaconesses wearing this pendant in Figure 5.

241. Maltese cross of the Knights of the Hospital of St John in the Crimean war. Its four arms symbolize the Cardinal Virtues -- Prudence, Temperance, Justice and Fortitude -- and the points represent the Eight Beatitudes which spring from the practice of those virtues.

242. Blue was chosen for the color of the ribbon of the Royal British Order of Merit awarded to Miss Nightingale in 1907."²⁴² The Tudor Rose and fleur-dis-lis retained other governmental connections.

243. Rider Ellis and Love Hartley, 182.

Methodist and Presbyterian Deaconesses, many of whom served as nurses, is a natural extension of this tradition.

Presbyterian Burning Bush

The Irish early 20th century Deaconess pins were forerunners to pins that influenced those in The United Church of Canada. The Irish Presbyterian Deaconesses, (1914) wore, along with their military green uniforms, a bronze coloured Deaconess pin²⁴⁴ (Figure 31) depicting a burning bush.²⁴⁵

Their faith, like the bush Moses encountered, would not be consumed.²⁴⁶ This symbol is prominent in the Presbyterian

Church, and was incorporated into the United Church Crest when it was created in 1944. Organizers of the Irish Deaconesses originally planned that each Deaconess would pay a deposit for her badge, and return them when they resigned,²⁴⁷ but eventually the pins seem to have been given out on a 'permanent' loan.²⁴⁸ In the UCC, the pins were initially given to each Deaconess, but later the expectation changed, and the women became responsible for their own. The 2011 DUCC pin is available for optional purchase for all members of the UCC diaconal community.



Figure 31: Irish Presbyterian Pin 1914. Used with permission.

244. Rebekkah Abraham, Website: History Pin: A global community collaborating around history, 2013, accessed October 20, 2013, <http://www.historypin.com/attach/uid14792009/map/#!geo:54.589352,-5.93363/zoom:15/dialog:15129157/tab:details/>.

245. The Presbyterian "burning bush" is a national Church of Scotland symbol, and was incorporated into the crest of The United Church of Canada crest to represent the joining by some of the Presbyterian churches.

246. Margaret Cameron. The Multi-Tasking Deaconess. <http://www.presbyterianireland.org/getmedia/24041ec2-1b88-4ab7-b229-1e6f2fa4e1b3/the-multi-tasking-deaconess.pdf.aspx>. Accessed: October 20, 2013.

247. Deaconesses were required to resign at marriage. Others left to pursue other related careers, just as Jane Bell whose deaconess training prepared her for work as a police woman, and later a matron in a Deaconess home.

248. J Holmes and P McCracken, *A Century of Service: celebrating the role of deaconesses in the [Irish Presbyterian] church*. (Belfast: 10 Publishing. 2008).

Each of these early pins were fore-runners to those that influenced Deaconess pins in The United Church of Canada. Next, I will explore the direct lineage of pins that preceded and were considered for their important symbolisms and contributions leading up to the creation of the original UCC Deaconess pin.

UCC Deaconess Pin – Lineage and History

Three Churches Come Together with Deaconesses and their Symbols

In 1925, when the Congregationalist, the Methodist, and most of the Presbyterian Churches came together to form The United Church of Canada, a new combined Deaconess Order was created. About one hundred Deaconesses joined;²⁴⁹ fifty-five were Methodist and forty-four were Presbyterian Deaconesses, each bringing official uniforms and pins from their respective orders. The Congregational Union of Canada had used the term 'Deaconess' for women providing care of women and children and relief work from local churches, but these women were "without official authority"²⁵⁰ and did not have uniforms or pins to consider.

The Deaconess Constitution²⁵¹ outlined requirements for training, certification, lines of accountability, Deaconess Associations, and use of a new pin and uniform. Modelling a respectful blending of the two traditions, the new uniform carried forward some of the details of each of the Methodist and Presbyterian designs. Developing a new pin also took thoughtful consideration. The 1926 Handbook states, "An official pin is presented to each member on the occasion of her designation. Replacement, in case of loss, shall be made by the Deaconess herself upon application to the Secretary of The Committee on the Deaconess Order and Women Workers of The United Church of Canada."²⁵² By examining the design, the combining of elements from the two Deaconess Orders is discernable.

249. Report of the First Conference of the Deaconesses of The United Church of Canada. March 2-3, 1926. Report of the Findings Committee, Item 5, accessed January 27, 2014, <http://uccdeaconesshistory.ca/ecumenical-resources/original-documents/1926-report-of-the-first-conference-of-deaconesses-in-the-ucc/>.

250. Handbook of the Deaconess Order (1926), 5.

251. Handbook of the Deaconess Order (1926), 17.

252. Handbook of the Deaconess Order (1926), 17.

Return Old Pins

Allegiance to the United Church Deaconess Order required sacrificing more than emotional attachments to the denominations of their formation. In solidarity with the new Deaconess Order, women were expected to surrender the pins they had received representing their previous associations. A May 1927 letter from the Committee on the Deaconesses and Women Workers to the new UCC Deaconesses indicates that a new “badge”²⁵³ was being designed and requests old badges from other associations to be returned:

The Committee [on Deaconesses and Women Workers] hesitated about making this request, but under the circumstances that exist at the present time, we think it will be best that each Deaconess who receives the new badge should return her old one. We realize that these have a real value to you because of their associations, and yet we hope that the new badge may mean all that the old one does with the added significance of its symbolizing your membership in a larger fellowship.²⁵⁴

Since archive documents do not state the rationale, we can only surmise what the exact reason may have been. We are reminded from a sociological perspective, that while in uniform or wearing pins, one is suppressing other indicators of status,²⁵⁵ so as not to create mixed messages or present a conflict of interest. Clearly, forming a unique identity within the United Church was important to the Committee on Deaconesses and Women Workers. Deaconesses holding onto old pins might be deemed hesitant to adopt the new United Church as the only one to whom a Deaconess would pledge her loyalty. As well, in this era, Deaconess pins were not a symbol of life-long call, but given only to a Deaconess to wear while in paid employ. Historically and theologically, women's work

253. Although in the 21st Century we typically speak of "pins", in 1926 the term "badge" was a more common name for the small metal insignia.

254. Letter sent to Deaconesses May 7 1927, Archives Fonds 501, 1982.292 C.

255. Nathan and Nicholas.

was considered temporary. Similar to Florence Nightingale's nurses,²⁵⁶ Methodist Deaconesses were requested to return their pins when no longer serving that Order²⁵⁷ and for some, that might have been rationalization enough to collect old pins, since the Methodist Order was now obsolete. With the Presbyterian Deaconess Order²⁵⁸ continuing with one third of its earlier membership, asking for the return of old Deaconess pins strategically ended any visible connection to the Presbyterian or Methodist orders; however, the same result could have been achieved with a request that pins from earlier associations not be worn, trusting the integrity of the women to only wear the pin of their new denomination.

There is however, another possible explanation. It could have simply been an economic measure with the old pins being sold back to the suppliers and repurposed for the value of the precious metal to offset the cost of the new pins. The 1921 Ryrie-Birks Yearbook (catalogue) states that old gold and silver can be purchased at the current rates or old metals fashioned into new pieces so that any sentimental value attached to the original was not marred in any way.²⁵⁹ It would have been an economically strategic argument to create the new pins with enduring sentimentality by physically blending the metals of old pins to make the new pins. Later records indicate UCC Deaconess Pins were ordered from Ryrie-Birks jewelers.²⁶⁰ The Birks family were staunch Methodists²⁶¹ and the Methodist Deaconesses had adopted a tradition of "doing without" anything

256. Florence Nightingale pins are engraved with the name of each recipient (and 'duplicate' if applicable). Returned at the end of active service or at death of a nurse. A unique display of over 300 of old badges, in the Central Hall of St Thomas' Hospital in London. Occasionally one of these badges is discovered for sale on EBay, but quickly noted and requested for return. Accessed October 2013, <http://www.bbc.co.uk/ahistoryoftheworld/objects/kdmn3V92RFaELplOreCPTw>.

257. 1918 Methodist Journal of Proceedings. 125. accessed, October 4, 2014, <http://uccdeaconesshistory.ca/wp-content/uploads/biopics/1918-Methodist-Journal-of-Proceedings-regarding-deaconesses.pdf>.

258. There is little evidence recorded in the Presbyterian archives about uniforms or pins.

259. Ryrie-Birks 1921 Year book.108 & 112, accessed January 1, 2014, <https://ia700201.us.archive.org/16/items/ryrieyearbook2100ryriuoft/ryrieyearbook2100ryriuoft.pdf>.

260. Birks Jewellers letter to Mrs. W.J. Campion, April 3, 1962 Confirmation of order of pins. The United Church of Canada Archives. 82.292 box 6-4.

261. Website of HistoricPlaces.Ca for Trinity United Church, Ottawa, accessed January 6, 2014, <http://222.historicplacs.ca/en/reg/place-lie.aspx?ID=14208>.

unnecessary, to help fund their ministries. Just as the individual bore the replacement cost of lost pins, they could also have been expected to aid in lowering the cost of any new pins by relinquishing unneeded pins from old associations. As of the date of writing,²⁶² despite extensive advertising at Conference archives and in the United Church's *Observer Magazine*, I have been unable to find any Methodist pins in existence;²⁶³ this gives credence to the idea that one way or another, the old Methodist pins were destroyed. Regardless, research shared below will indicate how Methodist and Presbyterian Deaconesses pins bore images that were significant to each Order. Understandably, each had meaning and emotional attachment, and became influential when choosing a pin design for the new era of the United Church Deaconess Order.

In *Ariadne's Clue: A Guide to the Symbols of Humankind*, Stevens indicates:

. . . symbols are living entities with a life-cycle of their own; they are born, flourish for a while, then dwindle and die. New symbols come into existence all the time, but not in an arbitrary or unrelated way. They bear a family resemblance to each other and to their ancestors, in the sense that they are imaginal forms which possess a dynastic relationship to symbols that have preceded them.²⁶⁴

The creative energy of God continues to be released, or transformed, and imprinted unto the next generation of symbols, just as in creation.

In the next section, I illustrate the connections between the prominent design features in the Presbyterian pin and the United Church pin which followed it. Following that, I share a story of a successful campaign that initiated a significant American Methodist Deaconess symbol, and its evolution from fundraising campaign to a motto

262. No results from Conference Archives or *Observer Magazine* ad, as of March, 2015.

263. I have written to all Conference Archives in UCC, and also placed an ad in December 2014 *United Church Observer Magazine*, with no tangible results as of April 1, 2015.

264. Anthony Stevens, ix.

and to badge, eventually as a Canadian symbol that became a prominent contribution to the 1926 UCC Deaconess Pin.

Presbyterian Deaconess Pin

The design of the pre-1925 Presbyterian Deaconess pin was easy to locate as it is still being worn by Deaconesses designated in the continuing Presbyterian Church in Canada. Neither the date of inception of the original Presbyterian Deaconess pin (Figure 32 & Figure 33), nor the design process, or reasons for its colour change are recorded in the Presbyterian records.²⁶⁵



Figure 34: Original Presbyterian Deaconess Pin. Circa 1908.



Figure 35 Later Presbyterian Deaconess Pin, Presbyterian Church, distributed until 1984. Pin received by Margaret Robertson, 1967.

The original pin printed in black (Figure 34), and the newer one printed in blue (Figure 35), are made of silver, and have a ring border with a St. Andrew's cross set in the open central space. Both of these symbols are outlined in a skillfully beaded milgrain²⁶⁶ edging which, in the jewelry trade, denotes excellent craftsmanship.²⁶⁷

The diagonal cross is highlighted with printed lettering which states "Deaconess" above and "Presbyterian Church" below. The St Andrew's cross is the dominant symbol on the flag of Scotland, representing their patron Saint Andrew who, legend has it,



Figure 32: Presbyterian Deaconess Susan Sylvester served 1911-1922.



Figure 33: Enlargement of Susan Sylvester's Deaconess Pin.

265. Email: Donna.McIlveen, March 2, 2014.

266. European Goldsmith, Kelowna BC. Email Dec 30, 2013.

267. <http://www.dacarli.com/articles/antique/what-milgrain> accessed December 30, 2013.

was crucified upside-down on this saltire style of cross,²⁶⁸ and this cross was further incorporated into the crest of The United Church of Canada. Although I have not located any Presbyterian representatives who have seen photographs or physical samples, we do have records that indicate Presbyterian Deaconesses serving twenty-five years or more were honoured with the presentation of a gold Deaconess pin.²⁶⁹

In 1984, the continuing Presbyterian Deaconess Order underwent changes. The newly named Order of Diaconal Ministries of the Presbyterian Church in Canada permitted men to be designated and both men and women were given the gender neutral term Diaconal Ministers. A new, smaller pin²⁷⁰ (Figure 36) reflecting this modification was created in an antique style

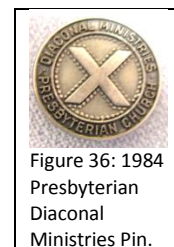


Figure 36: 1984 Presbyterian Diaconal Ministries Pin.

burnished metal with similar symbols. There were four design in total considered for this new pin.

Comparing the size, shape, cross, and colour of the second silver Presbyterian Deaconess pin, it bears strong resemblance to the 1926 UCC Deaconess pin; the prominent “FJS” initials found on the UCC Deaconess pin is a Methodist Deaconess contribution.

268. John Parker Lawson, *History of the Abbey and Palace of Holyroodhouse*. (Edinburgh: Henry Courtoy Pub. 1848), 169. full text online accessed December 30, 2013.

http://archive.org/stream/historyabbeyand01lawsgoog/historyabbeyand01lawsgoog_djvu.txt

269. Estelle MacKenzie Bursary, from an interview with Rev. Murray Graham *Good News*, Spring 1990, 3, accessed September 19, 2013, <http://ams.pccatlantic.ca/Microsoft%20Word%20-%20Bursary%20Biographies.pdf>.

270. The original design and colour of the Presbyterian pin however, bears strong resemblance to the UCC Deaconess pin which followed it.

Where Does 'FJS' Come From?

Early in my research I was unable to find any indication that FJS was used by the Methodist Deaconesses who came into The United Church of Canada Order. However, I began to wonder since the blue colour, the circle, and St Andrew's cross linked so strongly to the Presbyterian pin, that perhaps the FJS came from the Methodist lineage. Monograms and initials were commonly used on early 1900's pins, crests, and signet rings; lingering nods to heraldry – providing quick identification of a person or group by the unique design created by combining initials that had particular meaning for them. However, with no details in the foundational documents of the Order regarding these initials, I was uncertain of their particular reference. The United Church Archives however, held an important document.

A 1961 letter, sent from Mrs. Campion,²⁷¹ accompanying the pin sent to a newly designated United Church Deaconess indicates, "I hope you will wear your Deaconess pin with a sense of pride and as a badge of your office. The letters F.J.S. stand for "For Jesus Sake" - . . . [and] signify the spirit in which those who are entitled to wear the pin, serve."²⁷² The pin worn with pride indicated, to those who received it and those who recognized the symbol, this woman had "joined a group of dedicated women who have given and are giving consecrated leadership within the Church."²⁷³ A few Deaconesses designated in the late 1960's have indicated at least some of those outside the Order knew the meaning of the initials. Yet the combination of relatively few Deaconesses compared to Ordained (mostly male) ministers, a ministry not well understood, and a low rate of

271. Secretary of Committee on Employed Women Workers

272. June 15, 1961 Letter to Miss Joan Davis, from Mrs. Tena Campion, Executive Secretary Committee on Deaconess Order and Women Workers, accessed December 31, 2013, <http://uccdeaconesshistory.ca/wp-content/uploads/biopics/1961-Joan-Sandy-letter-from-Tena-Campion-welcome-to-Deaconess-Order.pdf>.

273. June 15, 1961 Letter to Miss Joan Davis, from Mrs. Tena Campion, Executive Secretary Committee on Deaconess Order and Women Workers, accessed December 31, 2013, <http://uccdeaconesshistory.ca/wp-content/uploads/biopics/1961-Joan-Sandy-letter-from-Tena-Campion-welcome-to-Deaconess-Order.pdf>.

Deaconesses wearing their pins, created limited visibility and knowledge. Confirming the meaning 'For Jesus Sake' revealed strong Methodist connections.

American Methodist Deaconesses Serving "For Jesus' Sake"

A prominent influence on the Canadian Methodist Order was American Methodist, Lucy Rider Meyer, who founded the Chicago Training School for City, Home, and Foreign Missions, and the Deaconess House. She wrote the history of that School and Deaconess Home in a book titled *For Jesus Sake: The Story of the Chicago Training School, for City, Home and Foreign Missions, The Chicago Deaconess Home*. I was compelled to read it through, discovering not only the history of the American Deaconess movement, but also how that movement was deeply influential in Canada. Lucy Rider Meyer mentored the Canadian movement, sending her graduates to become Superintendents at Toronto Deaconess Home and Training School²⁷⁴ and she continued to impact the philosophy into the early 20th century. The uniforms adopted by the Canadian Methodists echoed those worn by her American Order (Figure 13 & Figure 14). Did the Canadian pin do the same? The early Canadian Methodist graduation photographs show many of the women wearing pins, but it is difficult to clearly distinguish their symbols.

274. Nancy Hardy, 12.

Do Without – For Jesus' Sake

Lucy's 1888 history of the Chicago Training School and Deaconess Home²⁷⁵ records a wonderful narrative of a possible link of Methodist symbols to the historic United Church Deaconess pin. In an 1887 attempt to raise financial support for the Chicago Deaconess Home, the women created an "organized system of self-denial for Jesus' sake among Christians."²⁷⁶ The campaign fashioned a Do-Without Band offering free memberships to anyone who was willing to take the simple pledge: "I will look about for opportunities to do without for Jesus sake." Individuals and groups joined the process, and funds saved particularly from a foregone personal expenses would be donated to the Deaconess cause. Thousands of badges with the F.J.S. monogram were given out to those making donations. Lucy likened these badges to "the silver cross of the "Kings' Daughters" [which] symbolizes the doing something, — whatever the hand may find to do — for the Master."²⁷⁷ The International Order of the King's Daughters organization was also a Methodist 'Lend a Hand' movement, begun just a year earlier in 1886 in New York City using the slogan "In His Name." Their badge had a little silver Maltese cross²⁷⁸ bearing the initials I.H.N. (In His Name) and on the reverse the year of formation.²⁷⁹ In the early days, those who could not procure a cross, wore a purple ribbon²⁸⁰ as an emblem of membership.²⁸¹

275. Lucy Rider Meyer, *FJS*, 138.

276. Lucy Rider Meyer, *FJS*, 138.

277. Lucy Rider Meyer, *FJS*, 146.

278. It is significant to note that Florence Nightingale (who was trained at Kaiserswerth, the Motherhouse of modern diakonia) had chosen the Maltese Cross and purple ribbon for the graduates of her nursing school in England.

279. T. De Witt Talmage, (ed.) *Frank Leslie's Sunday Magazine* 21 (New York: Frank Leslie's Publishing House., 1887), 415, accessed May 10/13 http://archive.org/stream/franklesliessun00talmgoog/franklesliessun00talmgoog_djvu.txt.

280. When I read of this lower class symbolism, I initially connected the idea to the blue ribbons given out to deaconesses in the UCC in the 1940's as described in Figure 25.

281. International Order of Kings Daughters, *Brief History of the International Order of Kings Daughters and Sons*, accessed May 13, 2013, <http://www.iokds.org/history.html>.

Lucy made a further note in her book indicating her hopes for the new Methodist badge:

We trust the time will come when our own lovely badge, "F. J. S." — For Jesus' Sake" — will be as widely scattered, [as the King's Daughters Badge] for all who are doing something for Jesus' sake, might surely do without something also . . . and thus become real Associate Members, having the same precious motto, "For Jesus' Sake," and doing, by their money, the same blessed work as that of these devoted women.²⁸²

These associate badges not only bound the Deaconesses one to another as they made their own donations to the cause, but surrounded them with a supportive community of faithful Christian associates willing to make their own sacrifices so that the work of the Deaconesses might be furthered.

FJS Motto into Canada

The slogan, For Jesus Sake, became the American Methodist Deaconess Official Motto and Lucy documents the FJS monogram adopted for their Deaconess badge.²⁸³ Without access to a clear photograph or sample of this American symbol, we do not know if this was a cloth badge or a metal badge or pin, as in the 19th and early 20th century the two words were used interchangeably. If the badge was cloth it could be that the samples have not been preserved. If it was metal, the badge could have been melted down when new editions were created. The fact that Lucy tells this story with such energy and her books were read by her students, it is very plausible when Lucy sent Deaconesses Alice Thompson and Jean Scott to serve as the first two superintendents of

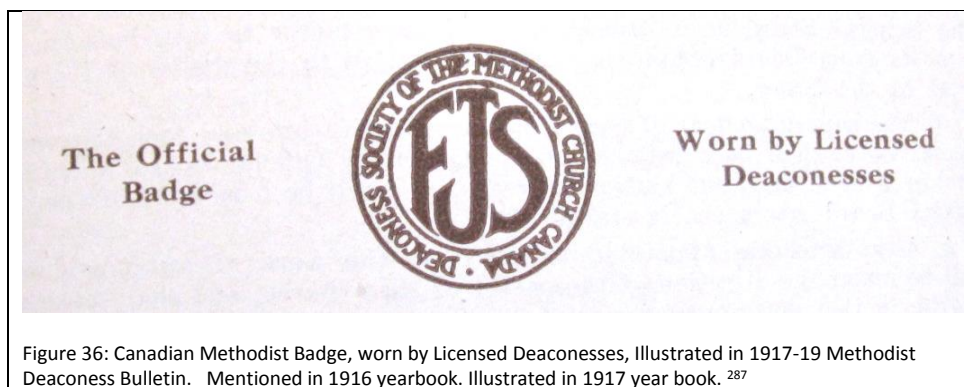
282. Lucy Rider Meyer, *FJS*, The quote continues "...and what more fitting or more beautiful than that the support of the Deaconesses, who do without so many things that the world counts dear, in giving their whole lives to Christ's work, should be assumed by a band of Christians who in their own homes do without something," 146.

283. Lucy Rider Meyer, *FJS*, 141.

the Toronto School, the enthusiasm for this motto and monogram was shared. For Jesus Sake was adopted for a badge by the Methodist Deaconesses in Canada.

FJS Canadian Evidence – in Print

The 1917-19 Methodist National Training School Bulletin²⁸⁴ clearly reveals the Methodist Deaconesses established a round emblem with the words "Deaconess Society of the Methodist Church Canada" encircling the FJS monogram (Figure 36) as the "The Official Badge" to be "Worn by Licensed Deaconesses."²⁸⁵ Further, this same symbol accompanies the Deaconess Appointment reports of 1916-1921, but is not in evident use prior to then in extant printed texts.²⁸⁶



Seeing this logo in print excited me, and gave me hope that I might find an actual specimen of this badge by circulating a copy of the image. To date, this has not been realized.

284. Methodist National Train School Bulletin, accessed November 25., 2014, <http://ucdeaconesshistory.ca/wp-content/uploads/biopics/1916-1917-1918-1919-1921-Deaconess-Appointment-Lists-Methodist-Yearbook.pdf>

285. 1919 Methodist National Training School Bulletin, 27.

286. 1916-21 Methodist yearbooks, accessed November 25, 2014, <http://ucdeaconesshistory.ca/wp-content/uploads/biopics/1916-1917-1918-1919-1921-Deaconess-Appointment-Lists-Methodist-Yearbook.pdf>.

287. 1916-21 Methodist yearbooks.

Canadian Methodist Deaconess Pin evidence

The evidence is clear in a 1918 Guelph, Ontario newspaper article which reports Ella Snyder and nine other Deaconesses receiving gold Methodist Deaconess pins at commencement ceremonies of the Methodist Training School.²⁸⁸ Knowing that Ella Snyder graduated from the school in 1913²⁸⁹ and began working immediately as a Deaconess, it was curious that she did not receive her pin until the commencement exercises of 1918. It could have been that the pin was not yet created, or that she provided an unusually extended probationary time of service before being officially licensed.

Dating the Origin of Canadian Methodist Pin

The 1914 Record of Proceedings of the Methodist General Conference,²⁹⁰ states that although any retiring Deaconess must cease to wear the official dress and hand back their parchment, there is no mention of the badge at that time, whereas similar records four years later include the badge in the request to be handed back along with the parchment upon retirement.²⁹¹ The best hypothesis is that the badge was created in the intervening four years. The logo appears in the Methodist Year Books of 1916 through 1921 in the sections listing Appointments of Deaconesses within the Deaconess Society of the Methodist Church; if the badge was designed before 1916, there was plenty of time

288. Acton Free Press – Ontario May 2, 1918, accessed: Dec 15, 2013, http://uccdeaconesshistory.ca/list/by-person/ella-snyder-comfort#_edn6.

289. Accessed December 15, 2013, <http://uccdeaconesshistory.ca/list/by-person/ella-snyder-comfort>.

290. 1914 Journal of Proceedings of the Ninth General Conference of the Methodist Church. Ottawa Ontario. September 23 to October 7th, 1914, accessed December 15, 2013, <http://uccdeaconesshistory.ca/wp-content/uploads/biopics/1914-Methodist-Journal-of-Proceedings-regarding-deaconesses.pdf>.

291. 1918 Journal of Proceedings of the Tenth General Conference of the Methodist Church. Hamilton Ontario. October 2nd to 17th, 1918, accessed December 15, 2013, <http://uccdeaconesshistory.ca/wp-content/uploads/biopics/1918-Methodist-Journal-of-Proceedings-regarding-deaconesses.pdf>.

for production of an official gold pin prior to the May 1918 ceremony.²⁹² It could easily be proposed that when Ella graduated in 1913 the badge was not yet designed, and so she received hers along with nine others once they were available.

The 1921 Methodist Deaconess Year Book provides further concrete details. "It was agreed that our official badge (F.J.S.) be registered; that it shall be given by the General Board when a Deaconess is licensed. After ten years' service in the active work, a bar shall be added by the General Board with the word "True" upon it; while another bar shall be added after twenty years in the active work with the word "Faithful" upon it."²⁹³ By registering the gold Methodist Deaconess pin with the patent office, it carefully preserved both the design and ownership - to uniquely identify an active Methodist Deaconess, with additional means of recognition for long-term dedicated service. With the words "Deaconess Society of the Methodist Church of Canada" encircling the pin, perhaps the designers were putting explicit claim of ownership upon the pin, as belonging to the Deaconess Society and not to the Deaconess herself.²⁹⁴ The 1921 Year book specifies: "When the Deaconess leaves the work she must return this badge, together with her parchment, to the General Board."²⁹⁵ She could not retain the symbols of her ministry, even as a memento of her dedicated service.²⁹⁶ If the pin and the honorific bars designating True (ten years) or Faithful (twenty years) service were not in use prior to this registration, they would never have been awarded; the Methodist Deaconesses joined

292. 1916-1921 Methodist Yearbooks, accessed November 25, 2014, <http://uccdeaconesshistory.ca/wp-content/uploads/biopics/1916-1917-1918-1919-1921-Deaconess-Appointment-Lists-Methodist-Yearbook.pdf>.

293. 1921 Methodist Deaconess Year Book, accessed November 25, 2014, <http://uccdeaconesshistory.ca/wp-content/uploads/biopics/1916-1917-1918-1919-1921-Deaconess-Appointment-Lists-Methodist-Yearbook.pdf>.

294. The 2011 DUCC pin, similar to many modern DOTAC symbols, has been designed without any words or sponsorship connected to the pin.

295. 1921 Methodist Deaconess Year Book.

296. <http://ducc.ca/wp-content/uploads/Code-of-Dress-The-Deaconess-Year-Book-1921-and-1922-The-Deaconess-Society-of-the-Methodist-Church.pdf>.

The United Church of Canada in 1925, only four years after this ruling, and before any Deaconesses would have qualified for the long-term honours.

Although from the evidence above, it could be surmised that the Methodist pin came into being during the First World War, one further piece of evidence clouds that conclusion. In the 1904 photograph of the Graduating Class of the Toronto (Methodist) Deaconess Home and Training School (below Figure 38) Francis Main (far left, front row) appears clearly wearing a neck pin.

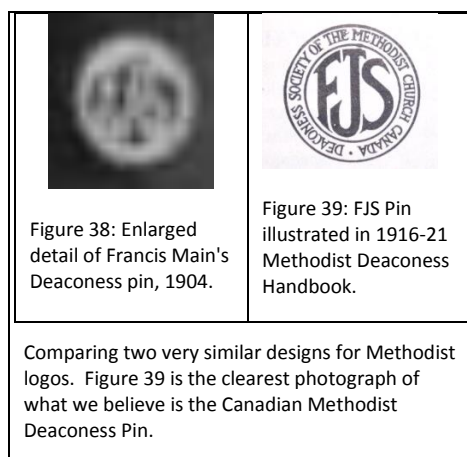


Upon careful scrutiny of an enlarged pin, the fuzzy image (**Error! Reference source not found.**) bears a remarkable resemblance when placed alongside the Canadian Methodist design (**Error! Reference source not found.**) shown in the 1916-1921 earbooks. Yet, due to the lack of clarity of the enlarged photograph, and other collaborating evidence, we are left to wonder if the pin worn by Francis Main in 1904 is

indeed an early version of the Canadian Methodist Deaconess Badge illustrated in 1914, and registered in 1921. If the pin is truly the one illustrated in the archival records, why was this design documented so late? Was the Deaconess Board pre-occupied with strengthening their first school (1894), their Deaconess Home (1908), their new facilities (1912),²⁹⁷ and getting their ministries underway so that a pin design was a later priority? Did the Methodist Order create and use a design without official sanction, which was later recognized and deemed important enough to register and protect by the wider church? Further, we could speculate that the 1908 institution of the Presbyterian Deaconesses Order²⁹⁸ and the arrival of the Presbyterian pin, prompted the Methodist Church to document and register their design.

On the other hand entirely, what if the pin Francis is wearing is NOT an actual specimen of the Canadian Methodist Deaconess Badge? Could it possibly be one of the American Methodist FJS badges, given to her by American Deaconess Jean Scott, who was the superintendent of the Toronto Training School at the time of her 1904 graduation?

Without further documentation, which appears elusive at this point in time, we may never know for sure. However, recognizable is the information about the gold pin and FJS lettering prominently recorded in Methodist records, which became important contributions to the United Church Deaconess Pin.



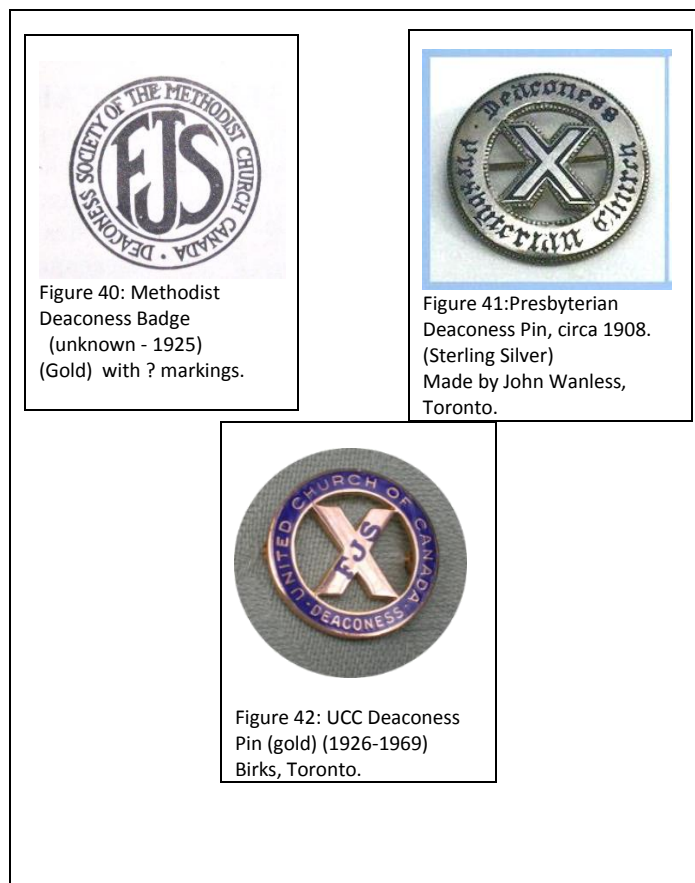
297. First Toronto Methodist Deaconess School built in 1894 and a second built in 1912, the ground breaking for the Deaconess Home that was attended by Lucy Rider Meyer was in 1908.

298. UCC Deaconess Handbook (1926)

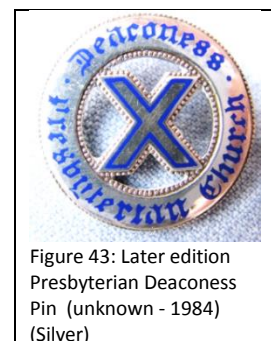
United Church Deaconess Pin – A Family Tree

With the formation of the United Church Deaconess Order, the Deaconess pin became an important part of creating a spirit of cooperative unity in the Deaconess community and clarifying accountability in the structure of the church. It was a symbol of the willingness to trust and leave behind structures and identities that were diminishing, and evolving into a transformational new order with a common passion to serve, along with resources and ideologies claimed and shared in a larger united community.

The United Church Deaconess pin (Figure 42) is not a replica of either of the pins it replaced, but like a child of two parents, (Figure 41 & Figure 41) is clearly a descendant and incorporates important symbols of each ancestral denomination.



The majority of United Church Deaconesses designated between 1926 until the late 1960's received the pin illustrated in Figure 43, created to incorporate preceding symbols (Figures 41 & 42).²⁹⁹ It is easily observed that all three pins share the circular shape representing the everlasting love of God with the lettering placed on the circumference. At first glance, one might mistake the blue-lettered United



299. Beginning in 1964 United Church Deaconess pins became the responsibility of the individual Deaconess, and although some received pins as gifts from their local Deaconess Associations, it is not clear if all did.

Church pin for the later Presbyterian pin (Figure 43) because of the strong similarities with the St Andrew's cross in the centre and the dark blue colouring.³⁰⁰ It is *possible* the Methodist pin was blue. A single Methodist blue coloured letterhead logo, (Figure 44) dated only eighteen days before church union, was discovered in archival materials.³⁰¹ But without a colour photograph or a sample of an actual pin, it is impossible to tell whether the Methodist pin was entirely gold, or if it also had a black or blue colouring incorporated into the pin design. The smooth border and gold metal of the Methodist badge is repeated in the UCC pin, rather than the silver beaded milgrain border of the Presbyterian pin. Both ancestral designs show light backgrounds with dark contrasting lettering, whereas the new evolution displays reversed lettering on a dark blue enamel background. This advancement was likely the result of improved printing technology and inks that could now retain their intended outline to create sharply defined reverse lettering.

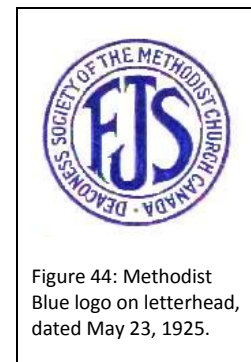


Figure 44: Methodist Blue logo on letterhead, dated May 23, 1925.

The placement of wording is very interesting. The Methodist Pin primarily expresses a corporate image of the "Deaconess Society of the Methodist Church" encircling the pin; whereas the Presbyterian Pin places the "Deaconess" at top, with the "Presbyterian Church" noted on the lower section of the pin. It would appear the Presbyterian pin's prime purpose was to indicate that the person wearing the pin was a Deaconess, and secondly that she was from the Presbyterian Church. Significantly, in an effort to emphasize the newly created United Church of Canada, on the UCC pin, top primacy is given to the denomination, with the Deaconess identity named secondarily.

300. Navy Blue was also used for the uniforms of both the Methodist and Presbyterian Deaconesses.

301. Blue Methodist logo on Letterhead of Winnifred Thomas, Superintendent in a May 23, 1925 letter (less than 3 weeks before June 10, 1925 Church Union). UCC Archives Winnipeg, Fellowship of Professional Church Workers fonds.

This lower ranking legacy of visibility, indicative throughout the UCC Deaconess history, continues to be experienced by many Diaconal Ministers in the 21st century. The UCC symbolism will be noted in a later section of this thesis.

The 10 karat gold UCC Deaconess pin (Figure 42) was produced by Henry Birks & Sons,³⁰² a Toronto company owned by the Methodist Birks family. Conceivably, the gold metal satisfied both denominations for different reasons. For the Methodists, gold was the historic choice for their pin, and for the Presbyterians, perhaps it honoured their earlier desire to signify faithful service with a gold pin. The Methodist intention of additional bars of honour for years served was not a practice adopted in the United Church Deaconess Order. The pins were paid for and presented by the Committee on Women Workers and could be worn by Deaconesses while they were in active Service.

Foreshadow of Another Rendition

Comparing and contrasting the research surrounding the three pins above, I thought I had ascertained the full "story" of the United Church Deaconess pin design. However, I learned quite by chance there was another short-lived modification used on a few pins in the early 1970's. The variance will be revealed once I detail other information regarding changes in the society, church, and diaconal ministry.

302. Two 1962 early spring letters from Birks Jewellers Insignia Department confirm orders of a total of 25 and then 6 more "10k gold F.J.S. deaconess pins with safety catch at \$7.40 each plus 3% [Ontario] provincial sales tax". Each letter confirmed processing and shipping would take about six weeks. 1962 invoice for Deaconess Pins UCC Archives 1982.292C Box 6 – 6.

Betwixt and Between

1950's Shifts in Society and Church

The Deaconess Order in the mid-1950's worked hard to build a sense of community amongst their members. The Executive Secretary visited the Deaconesses as often as she could arrange the extensive traveling. She also prepared and sent out official identity cards to "deepen the fellowship of the Deaconess Order."³⁰³ The cards became one symbolic way to nurture a sense of belonging to a community. As well, prayer partners and a prayer calendar were created so that Deaconesses remained connected and supported, even when working at a distance from others in the diaconal community. In 1954 and 1955 women designated as UCC Deaconesses were given copies³⁰⁴ of the classic *The Imitation of Christ* by 14th century Thomas a Kempis,³⁰⁵ to guide their personal devotions. Many references in this book reiterate the themes of doing without and bearing troubles 'for Jesus' sake' and for the sake of eternal life. The FJS pin given to UCC Deaconesses, reflected this language and understanding.

Belonging to the Deaconess Order provided the women with identity, connectedness, and accountability. The pin was a tangible symbol of being included and sharing Deaconess' values and ministry through a wide variety of settings. However, not everyone wore it regularly. Marion Pope, a UCC Deaconess who served the Presbyterian Church in Korea as a Public Health Nurse from 1957-1994, recalls although she wore her pin when she did mission interpretation work on her furloughs in Canada, she rarely

303. Digest of the Minutes of the Deaconess Association, Monday, August 29, 1955, 28. UCC Archives Winnipeg, Fellowship of Professional Church Workers fonds.

304. Digest of the Minutes of the Deaconess Association, Monday, August 29, 1955, 28.

305. Thomas a Kempis. *The Imitation of Christ*. First published 1400. (Wheaton, IL: Christian Classics Ethereal Library. 1949), accessed online, March 21, 2015. <http://www.leaderu.com/cyber/books/imitation/imitation.html>.

wore her pin while serving in her foreign duties, because, she says, "Diaconal Ministry was not recognized by our global partner in Korea."³⁰⁶ Marion indicated that, in her opinion, small Deaconess membership and intermittent wearing of pins contributed to the low recognition of the pin in Canada, and even within the United Church itself.³⁰⁷

There was a lot in the 1950's that was changing within society and the church. The post-war era had an "emphasis on knowledge and learning."³⁰⁸ Young people sought higher education, prosperity flourished, and church membership mushroomed. The subsequent "golden age" of un-churched enrollment was the stimulus for a UCC New Curriculum to increase knowledge of scripture, leadership development, and addressing social issues more effectively. The demand for educators and ministers created a high need for Deaconesses. Winnifred Thomas had previously noted, "I have always found the Deaconesses remarkably open-minded toward new policies and ready to accept changes."³⁰⁹ Historically, diakonia attracted women who tended to be on the leading edge of the social and educational concerns, often providing ministry on their own in suburban and outreach ministries. This trait continues to empower a creative and prophetic identity for diakonia in The United Church of Canada.

In the 1960's the worldview was expanding. The TransCanada highway created accessibility to the land and television came into people's homes. Vatican II was underway. New ideas began to flow. Avant-garde critical thinking was challenging colonial-style mission work with immigrants and distant nations. Don Schweitzer in his book on the history of The United Church of Canada, indicates, curious young-adult baby boomers:

306. Marion Pope email: January 29, 2014.

307. Marion Pope email: January 28, 2014.

308. Don Schweitzer, *United Church of Canada: A History* (Toronto: Wilfred Laurier University Press. 2012).

309. 1927 Autumn News Letter to the Deaconesses of the United Church. UCC Archives 1982 JC box 1 file 1.

. . . spoke not of "Christianizing" the social order, but of engaging the secular world of inquiry, politics, and community in a mutual and lively discussion . . . [they] didn't agree with everything . . . [Church leaders saw this] . . . as an opportunity to rethink, reword, and re-energize the faithful, to wake from the dogmatic slumber of previous decades and to 'listen to the world.'³¹⁰

People began to wonder if it was appropriate to be attempting to convert everyone to Christianity. It was into this social environment that changes in the church and society began to affect the symbols used by and for Deaconesses.

No more Disjoining, or Pins Returned

Until August 1960 there was a "disjoining" rule restricting the Deaconess Order to single women:³¹¹

Dorothy Naylor, a United Church Training School student in 1957 remembers that the disjoining was like the elephant in the room. "Everyone talked about it, but, we never talked about it." Dorothy tells a story about the first year students arriving to dinner, each wearing a sparkling ring from Woolworth's on her left hand. The principal congratulated each one on her engagement. Dorothy explains: [It] was kind of a joke... [yet] we thought that whenever one of the students was going to be married, that would be considered by the staff as a really bad thing... We never heard a staff person [say] 'Now we want to discourage you from being married because the church needs you,' but in our minds, the staff – the mothers – would not want [us to get married].³¹²

In essence, women training as Deaconesses knew they needed to choose one symbol or another. If they chose an engagement ring, they would not receive their Deaconess pin. If they chose to become a Deaconess, and later married or left the Order for other reasons, they were requested to return their pin, the symbol of their training,

310. Schweitzer, 99.

311. Accessed March 15, 2014, <http://ucdeaconesshistory.ca/list/by-person/agnes-blokland>.

312. Caryn Douglas, "Disjoined Women: United Church Deaconesses Affected by a Marriage Bar" (Winnipeg: United Church of Canada, 2011).

skill, and positions. Many did so, but others defiantly refused. Diaconal Minister, Caryn Douglas³¹³ has done extensive research and analysis in this area of lost opportunities. Caryn shares that "when Ruth Sandilands Lang was asked for her pin back at the meeting of the Deaconess Association in 1955, she said with great passion, "You can't have mine!"³¹⁴ Ruth's pin became a symbol of her theology of justice and inclusive community, giving her and others the strength to challenge the power in the system. The pin affirmed her call and identity through her formation and skill; marriage or unemployment did not diminish those attributes. Many of the women who were disjoined never actually 'left' diaconal ministry, particularly when they married ordained ministers and took on the Christian education and social programs within the churches and communities. They continued serving as lay people, their call, training and experience unrecognized with their status removed. Disjoined and without their pin, women, besides losing remuneration and pensions, were also denied formal access to the Deaconess Association and official church support. God's spirit was working through these creative opportunities for defiant acts of protest. In 1960, the church officially reversed its decision,³¹⁵ and women were able to retain their pin and their status as Deaconesses regardless of their marital or employment status, although the practice was still being widely imposed well into the mid-1960's.

313. Caryn Douglas, "A Story of Lost Opportunity: The Apology to Deaconesses Disjoined by The United Church of Canada", (DMin. Thesis. St. Stephen's College 2009).

314. Caryn Douglas, "Disjoined Women," 2011.

315. 1960 General Council. <http://uccdeaconesshistory.ca/list/by-denomination/agnes-blokland> accessed: January 29, 2014.

1960's Structural Shifts Affecting Diaconal Ministry.

Besides the change in the ruling to disjoin Deaconesses at marriage, other 1960's structural shifts affected who could wear pins, who carried the responsibility to purchase pins, and, eventually, why the wording on the pin no longer represented all those being designated or commissioned to Diaconal Ministry. Other social and theological changes affected what happened when the symbolic monogram came into question.

In 1962, the structure for the care and responsibility for Deaconesses shifted substantially when the Committee on the Deaconess Order and Women Workers was disbanded.³¹⁶ An Interim Committee on the Deaconess Order was created to oversee the shift of Deaconess work into the hands of Presbytery and Conferences. This new Committee created a number of structural changes very quickly. Caryn Douglas tells us:

In 1962, when the WMS [Woman's Missionary Society] was ended and their work transferred to the Boards of World and Home Mission within the United Church structure, WMS workers, who were not already Deaconesses, were given the option to join the Order. Thirty women made that decision, largely motivated by a desire to be connected with a community of accountability, and, with some realistic fears that they would be otherwise lost.³¹⁷

It is likely due to the welcome offered the WMS women with Deaconess Membership that, in the spring of 1962, thirty-one pins were ordered from Birks by the Executive Secretary of Committee on Deaconess Order and Women Workers,³¹⁸ despite only 16 graduates from Covenant College that year, not all of whom would have become Deaconesses.³¹⁹ This may well have been the last order of Deaconess Pins through the

316. Committee on the Deaconess Order and Women Workers work transferred to The Boards of World and Home Missions in 1962.

317. Accessed January 29, 2014, <http://uccdeaconesshistory.ca/list/by-denomination/agnes-blokland>.

318. Birks letters indicate 31 Gold FJS deaconess pins were ordered in the spring of 1962, at \$8.70 each.

319. Eight became Deaconesses in 1962, one more in 1984. Caryn Douglas, conversation, March 15, 2013.

overseeing church structures, as those working on behalf of the Deaconess Order were soon to absolve themselves of this responsibility of providing such identification.

It was not long before the Deaconess Pin presentation process changed, leading to a first step in the phasing out of the pins. Beginning in November 1964, Deaconess Pins were no longer automatically presented at upon Designation. According to their minutes, the Interim Committee decided "after careful consideration . . . in future the securing of a Deaconess pin [would] be the personal responsibility of each Deaconess."³²⁰ Tena Campion, Secretary, cleared the new procedure with Ryrice (Birks Jewelers) who had been supplying the pins, and Secretaries of Conferences were asked in future to certify the Deaconess in this matter.³²¹ The minutes do not record the reason for this change in responsibility from the organization to the individual. Many women who became Deaconesses at this time still received Deaconess Pins as gifts. However, instead of their pins coming directly from the Deaconess Order in recognition of call and qualifications, pins were arbitrarily purchased and presented by Deaconess groups within the Conference where the Deaconess was being designated. It was not uniform across the church. As the structure for Diaconal Ministry shifted, the hierarchy which had been challenged, acquiesced not just power, but support and oversight responsibilities. Without further documentation, we are left to wonder if the Interim Committee on Diaconal Ministry was simply letting go of a financial burden for pins or if they were acknowledging the shifting relevance of the existing pin. The symbol, previously presented and withdrawn by those in power,³²² no longer controlled, nor indicated active support for the diaconate. By 1963, the first male graduate of Covenant College was

320. Interim Committee on Deaconess Order. Minutes November 18, 1964. UCC Archives 83.292C box 2, file 7.

321. Interim Committee on Deaconess Order. Minutes November 18, 1964. UCC Archives 83.292C box 2, file 7.

322. Joseph and Alex. 723.

commissioned and the pin lost even more ground; it could not be presented to the new male members who were not “Deaconesses.” Men commissioned in the 1960's received no formal symbols of Diaconal Ministry; one reports, he was not even given a Bible,³²³ the typical gift from the Conferences upon Ordination.

A 1964 decision gave Deaconesses³²⁴ full status in the courts of the church, along with the new diaconal-trained men. The 1968 General Council adopted, in principle, a report for one order of ministry for men and women,³²⁵ with two categories – ordained and commissioned, and began to informally refer to Deaconesses and Certified Churchmen as Commissioned Ministers. The 1960's heralded many other changes that affected theological thinking about the symbols of diaconal ministry.

Theological Upheaval and Redefinition

Kevin Flatt, in *After Evangelicalism: The Sixties and The United Church of Canada*³²⁶ names a cultural revolution that affected substantial upheaval and redefinition of theology. He suggests a variety of influential factors including: a societal optimism toward positive change and authenticity; a skepticism towards authorities; traditions that needed to be removed or relaxed; and a willingness to experiment with new ideas and ways of expressing spirituality, along with an increasingly influential "liberal, progressive presence within the institutions of authority [which] proved willing to

323. Norm Pettersson, Commissioned 1969, Alberta Conference.

324. 'Deaconess' was still the formal title when the women were admitted as full members of the United Church courts in 1964 and as late as 1973 on formal certificates – e.g. (Linda Ervin's Maritime Conf. Commissioning Certificate).

325. General Council, "Ministry in the 20th century:," accessed March 21, 2015, <http://ducc.ca/wp-content/uploads/The-Ministry-in-the-20th-Century-1968-General-Council-report.pdf>.

326. Kevin N. Flatt. *After Evangelicalism: The Sixties and The United Church of Canada*. (Montreal: McGill-Queen's University Press. 2013).

tolerate radical ideas and accommodate demands for change."³²⁷ God was moving in new ways through the church and society, co-creating energy for an inclusive new theology.

New evangelists were rejecting "moment of decision" conversions, prevalent in early missional theology, and shifted their energy toward understandings of gradual processes of spiritual growth. By 1971 an "editorial in the *United Church Observer* suggested that conversion of non-Christians was unnecessary. While Christ might be "the Way" for Christians, he may not be the way for others."³²⁸ Leading the New Curriculum³²⁹ education programs in the church, Deaconesses embraced theologies of human dignity, justice, and love. No longer contending "that the Christianization of the world was their paramount objective,"³³⁰ Deaconesses became increasingly uncomfortable with a slogan presuming that everyone needed their ministry "For Jesus' Sake." With Deaconess pins no longer being "given" but rather "chosen", it is logical that Deaconesses would have more opportunity to challenge what those pins would reveal about their evolving theological identity and the ministries they created.

327. Kevin N. Flatt.

328. Do Non-Christians Know Christ?" editorial, *United Church Observer*. April 1971.10. Cited by Kevin Flatt in *After Evangelicalism*. 204.

329. Sandra Beardsall "And Whether Pigs Have Wings": The United Church in the 1960's. Chapter 5 in Don Schweitzer (ed.), *The United Church of Canada: A History* (Toronto: Wilfrid Laurier University Press. 2012), 108.

330. Rosemary Gagan. *A Sensitive Independence: Canadian Methodist Women Missionaries in Canada and the Orient, 1881-1925* (Montreal: McGill-Queen's University Press: 1992), 201.

Revised Deaconess Pins

There was a short-lived modification to Deaconess pins, just prior to their final discontinuance. A handful of women,³³¹ commissioned between 1970-72, received Deaconess pins from their local Deaconess groups. These particular pins (Figure 45), reflected the aforementioned shift in theological thinking, and no longer contained the prominent FJS initials that had been centered on the pins for the previous forty-five years. Almost none of the current DUCC community was aware of this rare occurrence, and an archival search was unable to locate records to indicate exactly how and by whom this decision was made.

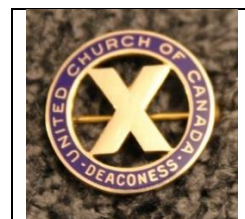


Figure 45: Deaconess Pin, circa 1970-72 1972 pin.

1973 – Deaconess Pins Discontinued Completely

Beginning in 1973, although women's Certificates continued to designate them as Deaconesses, they did not receive Deaconess pins from any source. The custom of presenting Deaconess pins, even informally, was discontinued altogether.³³² No one seems to know why.

331. While Janet MacPherson (Commissioned in 1969) received the traditional FJS pin. Non-FJS pins are owned by Diane Trollope, (Commissioned 1970), Barbara Ann Bryant-Anstie (Commissioned 1970 Pin from Deaconesses of SK Conf), Aldeen McKay (Commissioned 1970 in AB, not likely from Conference as they gave a bible), Charlotte Caron (Commission 1972, pin from Deaconesses of Manitoba Conf.; whereas Mary Collins (Commissioned 1972 received no pin).

332. Linda Ervin, Mary Anne MacFarlane. (Both commissioned 1973, received no pins).

Passing on the "Torch" and the Vision, Where are those Pins Now?

Deaconess pins were valued by most women who received them. They provided the Deaconess with a tangible piece of formal identity within the structure of the United Church, and a true sense of belonging to a sisterhood of like-minded women with training and passions to serve the most vulnerable. Without first receiving a "student pin" like the women at the Church of England Deaconess House³³³ the pins Deaconesses received as they were set apart, designated or commissioned were the only one they would be awarded. There were no subsequent pins awarded for dedicated decades of service as in the Methodists and Presbyterian traditions. No recognition of life-long call or dedicated service would be honoured through an additional pin when employment ended.

Further, if a Deaconess' pin went astray, it was the woman's responsibility to pay for its replacement. Most women treasured them. Lost pins were advertised in local newspapers for their return.³³⁴ Some pins were inherited³³⁵ by those who valued the faithful contributions of their ancestors. Some were gifted³³⁶ to younger Diaconal Ministers who were 'carrying on the torch' of diakonia. Other pins were donated to the churches³³⁷ where the women attended in their formative years, or to the school³³⁸ where they trained and later taught. Still others sadly declared their pins permanently misplaced.³³⁹ Stories have been written about pins that were relinquished due to being

333. Gwyn Griffith, 122. Church of England Deaconess House students wore a silver pin, and deaconesses a similar uniform, but Gold pin.

334. Georgetown Herald, February 13, 1935. *"Lost: Deaconess Badge, in small leather case. Finder please return to Herald Office"* accessed, October 28, 2013, News.altonhills.halinet.on.ca/90301/page/3?2=1600&h=1200.

335. Isobel Anderson – Set apart 1947, pin inherited by her granddaughter Betsy Anderson.

336. Jean (Windsor) Sherwood (UCTS 1959) – gave her pin to Diaconal Minister Linda Ervin. Permission granted from Jean Sherwood (Penticton), Tracy Fairfield has a pin, but does not remember who gave it to her.

337. Lorraine Roberts Mountford (UCTS 1959), donated her Deaconess Pin to Gower St UC in St. John's NFLD where she attended in her formative years.

338. Betty Marlin donated her Deaconess Pin and Blue ribbon to CCS.

339. Carol Stevens Sellers and Barbara Ann Bryant-Anstie lost pins.

"disjoined" at the time of their marriage, or when no longer employed by the United Church, and, on the defiance of those who refused³⁴⁰ to return the pin upon request.

Kay Heuer also studied women who were first commissioned as Deaconesses and then later chose to be ordained, noted that for one of these women, her Deaconess pin was the symbol of carrying her diaconal identity into her Ordained ministry.³⁴¹ On the other hand, there were some women, who, although they kept their pins throughout their many years of ministry, did not wear them often in their service as foreign missionaries,³⁴² but saved their use for when the pin was more likely recognized when they were on official duty in Canada.

Anthony Stevens in *Ariadne's Thread: A Guide to Symbols of Humankind*, reminds us, as much as the symbol itself may seem important at crucial points in history:

Through evolution we have acquired the capacity to use symbols to connote concepts, and this development has had psychological consequences of incalculable importance. For, once we have formed a concept of a thing or a process, we can play with it in the imagination; the object of our thinking no longer needs to be present; we can reflect on it in its absence.³⁴³

In my research women spoke fondly of their UCC Deaconess pins, regardless whether they wore them regularly or rarely, lost them, or had to relinquish them. The pin symbolized a point in time, when their understanding of call and identity was acknowledged and recognized by the church and, to some extent, by those with whom they worked. The bond formed by the common identity, gave strength in community.

340. Ruth Sandilands said "You can't have mine!" Caryn Douglas. *Disjoined Women: United Church Deaconesses Affected by a Marriage Bar*. 2011.

341. Kay Heuer, 95.

342. Marion Pope rarely wore her pin as a missionary deaconess in Korea, but only in Canada on official duties. Cite email.

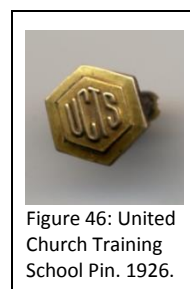
343. Anthony Stevens, 16.

School Symbols

Other symbols affecting Diaconal Ministry were also changing as a result of the shifts in theological thinking and pedagogy.

United Church Training School 1925-1962

The United Church Training School³⁴⁴ has been the primary training centre for Deaconesses since the formation of The United Church of Canada, in 1925. The school's logos represent an important part of the evolution of diaconal symbols; each time a name and logo changed it reflected shifting values from one era into another. These values, viewed in retrospect, bring insights from those eras into our 21st century context, and affected considerations for the 2011 DUCC pin.



The first students of the school designed a small gold coloured pin bearing the initials UCTS as their emblem. In that early era, monograms were popular on linens, rings, cufflinks and other school crests. This pin had a classic look, chosen to represent the refining of women for their formal work in the church. However, as the school changed its name in the 1960's the logo also changed.

Covenant College 1962-1969

In 1962, fourteen years after the first request to change the name of the United Church Training School, it became Covenant College. The "College" title was

344. Subsequently named Covenant College and then The Centre for Christian Studies.

recommended by 1958 Moderator James S. Thomson the year his daughter graduated, "so it would raise the standard and give more dignity to the status of women's work. [He felt t]he school should not be inferior to the theological colleges."³⁴⁵ The actual "Covenant" part of the name was weighted by an influential letter from George Fallis, Board Treasurer,³⁴⁶ who stated his reasoned preference over the name Thomas College (after Winnifred Thomas).³⁴⁷

Harriet Christie, Principal, wrote in the 1962 "Hallowed Hollows" School Newsletter that the new name "Covenant College" was selected to emphasize two primary meanings. A strong Christian and Biblical meaning – highlighting "particular relationships between God and His people . . . in Jesus Christ . . . in the service of Holy Communion, a new Covenant came into being."³⁴⁸ They also wanted a name with contemporary meaning. "Covenant," besides having the deep biblical connections to signs,³⁴⁹ was used in the establishment of the League of Nations,³⁵⁰ and in other areas of personal, social, and political life. It is the term which best expresses a pledge relationship of mutual trust and responsibility between persons, groups, or nations.³⁵¹ The covenant of shared identity and accountability became key issues during the design process for a new pin in 2011.

Harriet wisely encouraged her readers to understand that:

Any name takes time to grow into its full significance. . . [and] the name "Covenant College" will become increasingly significant and will represent the genuine desire of students, staff, and Board to do strong, creative work, rooted in

345. Griffith, 73.

346. Griffith, 74.

347. A brief biography of Winnifred Thomas is found in Gwyn Griffith. *Weaving a Changing Tapestry*, 319-320.

348. Harriet Christie, Principal of Covenant College. "Hallowed Hollars Newsletter", 1962. Email Mary Ellen Moore. January 26, 2014.

349. As laid out in the Literature review of Scriptural use of signs.

350. Later named the United Nations.

351. Harriet Christie, Principal of Covenant College, "Hallowed Hollars Newsletter" 1962. Email from Mary Ellen Moore. January 26, 2014.

responsible action in answer to God's promise; "I shall be your God and you shall be my people".³⁵²

With the name change, Covenant College took on a new logo (Figure 47) reminiscent of Rubin's Vase, a type of design popularized by Danish psychologist Rubin,³⁵³ allowing one to view two images, in this case a cup and two bells, juxtaposed in strong colours so that in switching back and forth between the two images, one can almost simultaneously



Figure 47: Covenant College Logo 1962 – 1969.

consider two thoughts. Students from that era have suggested that the logo represented the Communion Cup of the Covenant and bells ringing out the Covenant loud and clear through the education of women and men who become educators in the wider world.

Not everyone thought the logo was a successful design. Some named it as a rather unhelpful abstract symbol that was not easily defined. Clarity of symbols is a key aspect. In the end, the logo was to have a short life: a merger was just around the corner when both the name and the logo would undergo change.

352. Harriet Christie, Principal of Covenant College, "Hallowed Hollars Newsletter" 1962. Email from Mary Ellen Moore. January 26, 2014.

353. Pind, *Edgar Rubin: Psychology in Denmark. Figure and Ground*, (Switzerland: Springer.2014).

Centre for Christian Studies (1969) - A place to Grow

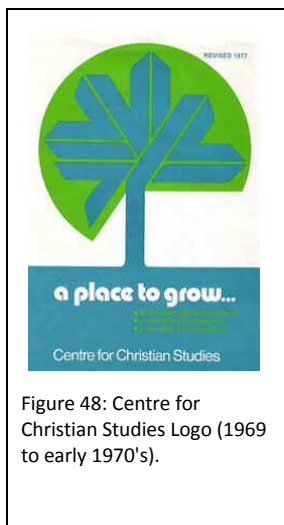
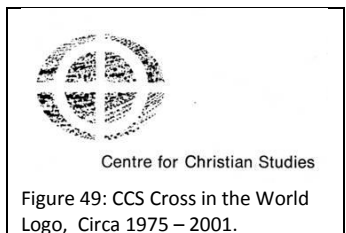


Figure 48: Centre for Christian Studies Logo (1969 to early 1970's).

In 1969, Covenant College and Anglican Woman's Training College merged to form The Centre for Christian Studies. The emphasis was on learning and growth, lived out in both the new church wide curriculum of the early 1960's and in partnership with the Anglicans, hoping to become *the* clear national church.³⁵⁴ The logo (Figure 48), formed with new symbols – a stylized tree with the expressed motto "A Place to Grow," placed particular focus upon "individual development and independent learning."³⁵⁵

The intentionality to grow became the rich contextual earth to plant seeds for the new pedagogy which birthed the spiral model of action/reflection in the early 1970's.

1975 Cross/Circle logo



"As awareness of the importance of interdependence and learning in community increased,"³⁵⁶ a new logo with a cross and circle, (Figure 49) representing greater involvement in the world, was developed at CCS. Looking closely at the design, I wondered if the background texture was intended to be a fingerprint symbol of those creating justice in the word; Kay Heuer, who agreed it would be a good concept to include, did not believe the fingerprint symbolism was considered.³⁵⁷ This cross and

354. Just as England had the Church of England, The United Church of Canada hoped to merge with most protestant denominations to become the primary denomination in Canada. The Anglican and United Churches did not merge.

355. Gwyn Griffith, 290.

356. Gwyn Griffith, 291.

357. Email Kay Heuer November 25, 2013.

circle logo - used on graduation certificates³⁵⁸ and letterheads,³⁵⁹ continued in use through the 1980's and 90's and is printed in the masthead of the CCS Newsletter – "Tapestry" in the Winter of 2001.³⁶⁰ As theologies of mission shifted away from 'taking the cross out into the world,' this logo gave way to a new logo based on diverse community and theologies of justice: the 1990's CCS Living a Theology of Justice logo. The logo and its evolutions are described in the second section of the thesis.

1970's- 80's Shifting Focus

In the early 1970's the Centre for Christian Studies was embracing critical thinking, and in 1974 began using Freire's 1970 action/reflection model in their new curriculum "using problem-posing, dialogue, conscientization, reflection, and action to seek social transformation in the Canadian context."³⁶¹ The symbol of the spiral emerged at this time and will be further detailed later in this thesis.

The national church was also discussing and acting upon a number of policy changes that would severely affect the identity of diaconal ministry in the United Church. Nancy Hardy's *Called to Serve: Diaconal Ministry in Canada*, recounts that in 1977, "the General Council passed a recommendation that commissioned ministers (as they were then known) be subject to the same personnel policies as ordained ministers regarding salaries, housing allowance, travel, pensions, study leave, etc."³⁶² Further, the 1977 *Task*

358. Linda Ervin's Graduation Certificate. Centre for Christian Studies. Toronto. 1973.

359. Cross/circle logo used on letterhead in letters to Norm Pettersson (1975), Copy received in post mail from Norm to Sharilynn Upsdell September 25, 2013.

360. "Tapestry", Centre for Christian Study Newsletter. Winter 2001. Sharilynn Upsdell, personal files.

361. Lori Stewart, "Once Upon a Spiral" (Doctoral Paper, University of Sheffield, 2011). 40.

362. Hardy, 35.

*Force on the Ministry Report*³⁶³ "saw no need for the continuation of commissioned ministry in the United Church . . . [and] . . . recommended that no new persons be admitted to the commissioned category."³⁶⁴ Those already considered as commissioned ministers would be offered Ordination. This was welcomed by some, and met with outrage by those who were concerned about losing the distinct diaconal identity.

In March 1980, there was a one-day consultation of Deaconesses, Certified Churchmen and Commissioned Ministers to consider the recommendations. It was "an anxious, divided, and painful experience for almost everyone."³⁶⁵ The "Project Ministry Report"³⁶⁶ to the August 1980 General Council, acknowledged the lack of prior consultation and the General Council decided to postpone a decision for Ordination for those in diaconal ministry,³⁶⁷ providing the Task Force on Commissioned Ministry,³⁶⁸ a further two years to "work with all the Deaconesses, certified churchmen and commissioned ministers across the country in preparation for a second consultation."³⁶⁹ For the interim, the council initiated a Task Force on Commissioned/Diaconal Ministry, chaired by Cheryl Kirk, newly commissioned, to function between the 1980 and 1982 General Councils.

The Task Force planned and facilitated a second Consultation that took place February 1982 at Cedar Glen. According to Nancy Hardy, this gathering "was a highlight experience for all the participants and included group decision making, caring, and community feeling. Group members found that they could work together and speak

363. Fourteen members on task force, only two were Deaconesses.

364. Hardy, 35.

365. Hardy, 38.

366. Project Ministry Report to August 1980 General Council. United Church of Canada.

367. Hardy, 36.

368. Hardy, 3. Cheryl had been part of the sub-committee on Diaconal Ministry which reported to the Candidature Committee of the Division of Ministry Personnel and Education and was part of those discussions about educational preparation, sacraments, transfer, and settlement.

369. Hardy, 38.

to the church, rather than just reacting to what the church had decided for them."³⁷⁰ A consensus model of decision making³⁷¹ moved the group to hear not just from those most vocal in attendance, but also, listening in care-filled ways to the quieter and dissenting voices. Facilitated by Cheryl Kirk and Barb Elliot, the group came to consensus on affirming a number of key policies to take back to General Council such as: two streams within one order of ministry, formal acceptance of the name Diaconal Minister, granting of license to administer sacraments, and conditions of Transfer and Settlement as for Ordained candidates.

Further, at this gathering, a small group was invited to be on a founding committee³⁷² for a new association of diaconal ministers, specifically within The United Church of Canada. Responding to these recommendations, the August 1982 General Council officially designated commissioned ministers, with the new title of Diaconal Ministers³⁷³ and appointed a half-time staff person to work with them through the Committee on Diaconal Ministry (CDM).³⁷⁴

Nancy Hardy recalls, "There was a great spirit of celebration and a sense of reclaiming our identity as well as creating structures which will foster the growth of diaconal ministry. We danced Sarah's circle as we celebrated the long history that has brought us to this point and as we visioned the future of diaconal ministry."³⁷⁵ Through the process of a consensus model of decision making,³⁷⁶ diakonia was co-creating a new

370. Hardy, 38.

371. This consensus practice has become the norm for diaconal decision making and was used throughout the design process for the 2011 DUCC pin, and was also used for 11 decisions at 2011 DUCC gathering.

372. Betty Marlin, Eric King, Ann Marie Allen, Kathy Toivanen, Mary Ellen Nettle and Barbara Vavasour. Email: Kathy Toivanen, January 18, 2014.

373. Accessed March 23, 2014, <http://www.united-church.ca/entering/diaconal>.

374. Committee on Diaconal Ministry. "What are Diaconal Ministers in The United Church of Canada?", Mid-1980's, March 23, 2014. <http://ducc.ca/wp-content/uploads/What-are-Diaconal-Ministers-in-the-UCC-threefold-brochure-circa-mid-1980s.pdf>

375. Hardy, 40.

376. "The (consensus) article was written (by Eric [Tusz] King) at the request of the Task Force on Commissioned Ministry. The purpose of writing the article was because the Task Force and those present at the consultation knew deeply that the positive

identity, strengthened by their ability to work together and advocate for each other and their shared ministries.

With energizing hope, a process was underway to create a new association for those in Diaconal Ministry in the United Church. They met for the foundational meeting in 1984 at Five Oaks, near Paris Ontario, coined the name Diakonia of the United Church of Canada (DUCC), and some soon began sporting new symbols of their association as is discussed in the next section.

Chapter Five: A New Era with New Symbols

Called the Diakonia of the United Church of Canada [DUCC], the new group was formed in June, 1984, at Five Oaks Centre, near Paris, Ontario. It differs from the ecumenical Association of Professional Church Workers (APCW)³⁷⁷ in that it sees itself as a group which provides not only support and understanding, but also works to formulate and recommend policy to the national church, act as an advocacy group to individual members of those in diaconal ministry and make recommendations for training and continuing education.³⁷⁸

At the Diaconal Consultation in 1982, a Committee was formed³⁷⁹ to plan and facilitate a gathering for the diaconal community in 1984. At that Gathering at Five Oaks Training Centre, it was decided by consensus, to officially found The Diakonia of the United Church of Canada. Open to all Diaconal Ministers within the UCC, the intent was "to have a close working relationship with both APCW and with the national Division of Ministry Personnel and Education, with a member of the Diakonia on the MP&E Diaconal Ministry Committee, and the MP&E staff person on the co-ordinating committee of the Diakonia."³⁸⁰ As the new association and a stronger sense of community was intentionally developed, new symbols also began to materialize to represent the association and its values. One was a playful image that had a sound to match the acronym of the newly titled group; the other arose organically from the images used in the educational process since the early 1970's.

377. Hardy, 28. Association of Professional Church Workers formed in 1970. The Presbyterian Methodist and United Church Deaconess Orders had Deaconess Associations. The United Church Association ended when APCW began.

378. Hardy, 39.

379. Kathy Toivanen reports founding members of DUCC were Betty Marlin, Eric King, Ann Marie Allen, Kathy Toivanen, Mary Ellen Nettle and Barbara Vavasour. Email. January 18, 2014.

380. Hardy, 39.

If it Walks like a Duck and Talks like a DUCK, it Might be a DUCC!



Figure 50: One of many DUCK memorabilia that signify the presence of the DUCC Community.

DUCC had the blessing of being a homophone,³⁸¹ sounding like another word, regardless of the actual spelling. And so, from its early days, creative members spontaneously adopted or fashioned playful duck mascots, images, and memorabilia (Figure 50) denoting this light-hearted connection. Explaining Diakonia of the United Church of Canada in an instant can be difficult,³⁸² but reflecting the desire that DUCC members have to be inviting, this memorable image is a quick, humorous, visual connection when preparing an advertised sign for a display, or group gathering –

telling people "Keep an eye open for the DUCKs/DUCCs!" or "Hello "Quackers."³⁸³

Members of the diaconal community have playfully attributed legendary meanings about 'duck' as an astute symbol for the organization. Noted comparisons to the aquatic birds include a complementary self-claim of DUCC members that they 'can appear very outwardly calm and serene, all the while paddling like mad under the surface just to stay afloat in tough situations'. From outside the organization, there have been references to a derogatory name-calling as 'a bunch of quacks,' referring to the colloquial 'quack' as a person who "talks[s] loudly or foolishly"³⁸⁴ or "an unqualified person who

381. Homophone - each of two or more words having the same pronunciation but different meanings, origins, or spelling. Oxford English Dictionary - <http://www.oxforddictionaries.com/definition/english/homophone?q=homophone>. Accessed February 21, 2014.

382. Ted Dodd, "Diaconal Ministry in The United Church of Canada: Function, Style and Perspective", (STM, U of Winnipeg, 2003), 1.

383. Email: Heather Sandilands, January 28, 2015.

384. Oxforddictionary, accessed November 2, 2014, <http://www.oxforddictionaries.com/definition/english/quack>.

claims to have knowledge or other skills,"³⁸⁵ referring to the ongoing assumption that diaconal ministers speak out dramatically on topics, but are not fully trained or skilled. This opinion remains, in some places, regardless of the fact that Diaconal Ministers have been formally recognized as an equal, but different stream of Ordered Ministry within the UCC.

Applying Gwyn Griffith's theory of labelling and naming,³⁸⁶ the "quack" label has been creatively and positively reframed, citing a commonality of diaconal "courageous risking" to make a harsh and prophetic noise which "speaks truth to power" and "proclaims prophetic hope."³⁸⁷ When confronting controversial issues, DUCCs often use atypical styles of working to accomplish transformation required for justice making.

We are reminded of Tillich's difference between signs and symbols:

Signs and symbols for Tillich are fundamentally different. "While a sign is not necessarily connected to that which it suggests, the symbol participates in the reality of that which it is a symbol of. A sign can be arbitrarily exchanged depending on what it is used for, but symbols cannot. Their validity is dependent on the interrelationship between that which they symbolize and the individuals who perceive the symbol."³⁸⁸

The "duck" image emerged incidentally as a sign of DUCC, based on the acronym, but is not core to shaping or defining diaconal identity, other than providing an easily pronounced shared name. The spiral symbol on the other hand, has particularly significant connections and meaning related to the action/reflection learning model, a central formative element to UCC diaconal education, that emerged in the 1970's and its interpretation continues to evolve.

385. Farlex, accessed February 14, 2014, Thefreedictionary. <http://www.thefreedictionary.com/quack>.

386. Gwyn Griffith. 285.

387. Three phrases "courageous risking", "speaks truth to power", and "proclaims prophetic hope" are used in the 2009 DUCC Statement of Vision.

388. Ekkehard Höver.

Spirals

Spirals began to appear in a wide variety of diaconal ministry settings in the United Church to articulate the educational model being used from the 1970's forward.³⁸⁹ The spiral became a significant shared symbol for students, mentors, teachers, and friends of CCS and St. Stephen's Western Field Based Program; they carried the symbol forward into their work on the Committee on Diaconal Ministry and the new association of DUCC in 1984. When members were reflecting on the business before them, they were often using the language of "spiral reflection," frequently wearing spiral images that represented their common bond. In the minds of many, the symbols of the Centre for Christian Studies, Committee on Diaconal Ministry, and Diakonia of the United Church of Canada, were considered synonymous. Unearthing who created particular logos creates a clearer understanding of our diaconal history as will be detailed below.

The spiral connection was not commonly recognized for the above meaning outside the diaconal community, but instead served to connect those who were within the community to a shared philosophy of action/reflection in their formation and practice of ministry and living.

Spirals were transforming the diaconal program at the Centre for Christian Studies. "Art of Diakonia," author, Deborah Schweyer, describes:

The spiral is itself an important symbol of diaconal ministry - representing a model of the way in which learning takes place. It is an ancient symbol of life which represents the movement of the seasons and the cycle of nature. The learning spiral, based on the Kolb theory of learning, is a model of the process of learning by which the learner begins with concrete experience: reflects on the elements involved, and the images, words, feelings that it evokes: examines connections with existing theory, theology and history: and suggests ways to identify present learnings and areas for further learning. At any place in the spiral,

389. Summarized below from the work of Lori Stewart.

there may be points of departure, discoveries that lead to other reflections on learning.³⁹⁰

Spiral Theory in UCC Diaconal Education

Diaconal Minister Lori Stewart did extensive research to detail the theory behind the "spiral model" used in diaconal training.³⁹¹ In the early 1970's the majority of education for diaconal ministry was available at the Centre for Christian Studies (CCS). Curriculum was designed with three components: Academic Courses, Field Placements, and Core Studies. In the Core Studies, two sessions a week were set for reflection on what students were learning.

Beginning in 1974, guided by Helene Moussa, a member of the teaching staff, students and staff began to explore the educational theories of Freire and Kolb and Frye, and Solberg.³⁹² Each offered structure for reflection leading to transformative action. One piece of the reflection process suggested the creation of a symbol to represent various parts of their learning. At the end of the first year, students drew themselves within a circle to represent the action/reflection model they had been learning. The image lost strength when one participant raised the implication that ". . . going around and around in a circle seems like you're in a rut."³⁹³ The circle image was set aside and an open spiral was drawn, suggesting the process would not just go around and around, but would evolve and advance, each time starting from a newly informed perspective. Written details were added to explore experience, reflection, theological and social background. These were tested alongside theoretical knowledge, bringing about dynamic

390. Deborah Schweyer, "The Art of Diakonia", (MTS Thesis. Edmonton: St Stephen's College, 1999), 65.

391. Stewart, "Once Upon a Spiral" (Doctoral Paper, University of Sheffield, 2011).

392. Stewart, 37-48.

393. Stewart, 104.

action that led to changed hearts and minds, and subsequent choosing to enter new experiences with new behaviours that provide a transformative social action within the world. The gathered community was transforming their education process through their theological identity of working creativity in community,

The actual/reflection model and related theory was refined many times; ". . . the spiral imagery worked because it added a necessary dynamic flexibility to reflection. It also provided a name—instead of calling it a “model”, language to which there was resistance, it became simply “the spiral”.”³⁹⁴ Students and staff were excited about integrating the left-brained sensory, observing, problem solving theory from Kolb and Frye, with Solberg's right-brained symbolic or imaginative dynamics which gathered creativity as well. They talked about not just learning, but "doing" theological reflection in an active and dynamic way. Thanks to the passion and leadership of justice-minded students and staff, the education program shifted to include, not only a congregational ministry field placement, but also a social justice focus, where both educational and theological methods became helpful for grounding one's understanding of the world and the spirit as they inform each other. By 1977 the "spiral reflection," with its components of Concrete Experience, Reflective Observation, Abstract Conceptualization and Active Experimentation, became part of every session of learning-in-community. It honoured the value of using many different learning styles to reveal a deeper, richer wisdom that could not be reached by one style alone.³⁹⁵

394. Stewart, 104.

395. Stewart, 106.

The spiral became a prominent image, and with various revisions by staff and students,³⁹⁶ a powerful theological reflection tool for life-long learning - used weekly, and embraced by the whole community.³⁹⁷ The spiral is both prophetic and a symbol of prophetic calling out of a “promise of another time and situation toward which the community of faith may move. . .”³⁹⁸ as they enthusiastically embraced the spiral image of open and ongoing reflective learning. New thinking was encouraged, evoking creative new methods of faithful response relevant in the evolving situations they encountered; rather than creating a schism in the community, the creation of the spiral helped them to work "together to maintain relationships that are life-giving and sustaining of community to meet immediate needs and work to create a just and loving world . . .”³⁹⁹ Diaconal Ministry is a dynamic prophetic ministry that has been, and is still on the move.

There is no one way to represent or explore this image; even its use maintains an openness. Some used spiral symbols in their educational and pastoral work. Others embraced this symbol in a more personal way, creating tangible forms that would have both community and personal attachments. Fresh symbols and metaphors, are chosen to embody and articulate the evolution of identity. Sallie McFague says symbols “spark our imaginations” and yet, she continues, “it would be insufficient to rest in new images and to refuse to spell out conceptually their implications in as comprehensive a way as possible”.⁴⁰⁰ The community identity continued to be grounded in creativity as they unfolded implications throughout the coming years.

396. Stewart, Appendix 1-9 (1982 Kay Heuer – simple spiral Appendix 9)

397. Stewart, 110-113.

398. Walter Brueggemann, *Prophetic Imagination*. (Philadelphia: Fortress. 1978), 13.

399. Diakonia of the United Church of Canada. *Statement of Belief* adopted in 1992. (revised in 2009.) Original wording found in *Diaconal Ministry in The United Church of Canada*. 1993.

400. McFague, 32.

A Spiral Dance

Kay Heuer who joined the staff at CCS in 1982 uses the metaphorical image of the "spiral dance" in her 1999 thesis as an implicit challenge for the re-visioned church.⁴⁰¹ She encourages the church to dance in community; first moving inward, face-to-face, offering body and soul. Then passing one another face-to-face, being led to continually move deeper and deeper inward; sharing, learning, listening for God, and offering support, encouragement and empowerment to each dancer and to the life of the community. Kay suggests the spiral dance reaches the second phase, when a tight spot in the middle of community occurs. At that point, the spiral dancers turn outward taking on the mission of co-creating a world that is whole. The community challenges one another and holds each other accountable to the vision.

Because the needs of the world for healing, justice, and right relationship are never ending, so too, the spiral dance continues – inward, outward, inward, outward - supporting members of community so they may continue to be responsive to the needs of the world. The continuous image of spiral dancers includes the long line of the communion of saints who have gone before us, and reaching out to those who may in the future join the great spiral dance for the well-being of the church.⁴⁰² This image is for me the most powerful, dynamic description of the spiral I have heard. I can feel it in my body, for I have physically joined in this dance with my CCS and DUCC colleagues; but also metaphorically as I feel connected to them when we are separated, whether by distance or by eras of life and death.

401. Heuer, 49.

402. Heuer, 49-50.

For the diaconal community, the spiral dance embodies the dynamic movement of working together, deeply connected beyond the present time and place. As a community of faithful response, we hold hands in a dance of solidarity where we are supported and encouraged by the work of those who dared to dance boldly into issues with new strategies before we arrived on the scene. So too, we are deeply connected to, supporting and encouraging those who take up the dance after us, initially following our steps, and then creating bold new patterns as our own energies fade and are laid to rest. Through this continual mentoring and empowering we join in the ongoing embodied creativity of God who, through diakonia, will do "more than we can ask or imagine"⁴⁰³ long into the future.

Spiral Jewelry

Gwyn Griffith, records an Anglican CCS student, a jeweler and sculptor, Vickers Head⁴⁰⁴ creating silver spirals for those graduating with him, in 1977.⁴⁰⁵ None of these particular spirals have been located. However, this story indicates an early tangible example of the symbol of the spiral being intentionally incorporated into diaconal logos and jewelry within the community very shortly after the language began in the school.

403. Ephesians 3:20.

404. Vickers Head is remembered by student colleagues as somewhat older than most of the students of his era. Anglican records in the Maritime diocese do not indicate he was ordained as a deacon. We have no further information on his ministry or his life at this time.

405. Griffith, 291.

Committee on Diaconal Ministry – Spiral Logo 1993.

The Committee on Diaconal Ministry was created by the authority of the General Council in 1982⁴⁰⁶ and supported by a half-time staff person at the General Council level. In 1993, Diaconal Minister Teresa Jones, was the interim Staff Person on CDM at the Division of Ministry Personnel and Employment (MPE) in Toronto.⁴⁰⁷

... working with the Committee on Diaconal Committee to produce new brochures on Diaconal Ministry; they felt a new logo needed to be on the new brochures. A young woman⁴⁰⁸ from the Division of Communications met with them and designed this logo. They wanted a spiral logo since the spiral was used so much at CCS.⁴⁰⁹

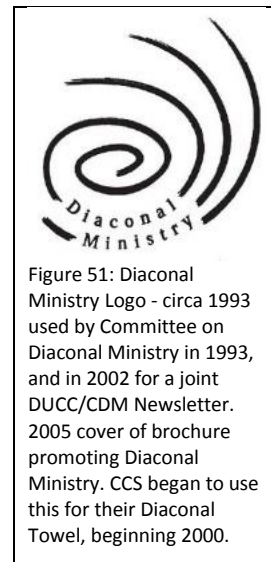


Figure 51: Diaconal Ministry Logo - circa 1993 used by Committee on Diaconal Ministry in 1993, and in 2002 for a joint DUCC/CDM Newsletter. 2005 cover of brochure promoting Diaconal Ministry. CCS began to use this for their Diaconal Towel, beginning 2000.

The Committee on Diaconal Ministry used this open-ended spiral logo

(Figure 52) incorporating the words "Diaconal Ministry" in



Figure 52: White CMD Spiral printed on coloured sweatshirts.

many ways, including printed in burgundy on the grey cover of a 1993 promotional brochure, on mugs, and in white on coloured sweatshirts (Figure 53).⁴¹⁰ The logo was also used by DUCC after 1984 as CDM and DUCC had interconnections and their

distinctions were not always noted.

406. Permanent Committee Ministry and Employment Policies (PC-MEPS) Report to General Council. June 7-8, 2013

407. Email Kay Heuer, November 4, 2013.

408. The name of this young woman was not recalled by Teresa Jones.

409. Email Kay Heuer, November 4, 2013.

410. These first sweatshirts printed in Toronto, were all using white ink on coloured sweatshirts.

A revised CDM - Diaconal Ministry brochure provides this explanation of the spiral:

Evolving, transforming, empowering” . . . the symbol . . . attempts to express something of the essence of diaconal ministry. Signifying a style and vision of ministry which at its core is grounded in community, the spiral moves out expressing openness to join with others, to risk and to be responsive. There is a dynamism, a synergistic energy coming from deep within ... the Spirit rushing forth, seeking to meet immediate needs and to work with others towards creating a more just and loving world.⁴¹¹

This description of Diaconal Ministry resonates with those looking to serve in transformational, empowering ministry, and the logo represents that ministry moving forward with energy and openness. Just as I moved into formal Discernment, the Diaconal Statement of Belief was created in 1992,⁴¹² reinforcing the power inherent in the image and its interpretation. Diaconal Ministry was not well known in my Conference or Presbytery, and so images and words like these helped to articulate a sense of call and yearning for diaconal training to enhance skills for passionate, energized, and responsive ministry.

In this era, the church was evolving its methods of offering diaconal education. Two First Nation theological centres,⁴¹³ both of which had diaconal programs, had been opened in the 1980's, and the Western Field Based Program for Diaconal Ministry (WFBP)⁴¹⁴ was developed. The aboriginal schools were using a medicine wheel in their teachings;⁴¹⁵ the WFB program was further engaging the spiral as a valuable symbol.

411. CDM Brochure – Diaconal Ministry in The United Church of Canada. 2005.

412. DUCC Statement of Belief. 1992. Published in 1993 CDM publication "*Diaconal Ministry in The United Church of Canada*"

413. 1984 Dr. Jessie Saulteaux Resource Centre, and 1987 Francis Sandy Theological Centre. In September 2011, these two centres amalgamated to become the Sandy-Saulteaux Spiritual Centre in Beausejour, MB.

414. Ken Delisle, "A Moment in Time: Western Field Based Diaconal Program," 2013, accessed March 30, 2014, <http://ducc.ca/wp-content/uploads/WFB-Program-History-by-Ken-Delisle-Feb-2013-A-Moment-In-Time.pdf>

415. The use of the spiral in Aboriginal teachings will be addressed during the development of the design of the 2011 DUCC pin.

A Clay Spiral – mid 1990's

The trial model of a Western Field Based Program for Diaconal Ministry, sponsored by St. Stephen's College, Edmonton, and facilitated by Diaconal Minister, Betty Marlin,⁴¹⁶ also used the spiral model of action/reflection education. There were two intakes: the first class was 1989 – 1994, and the second 1991-1996. Fired clay symbols, about 1-3/4" in diameter (Figure 54) were created by Edmonton, Alberta potter Kathleen Woods, and were presented by the Diaconal Community to those being commissioned in Alberta North West Conferences.⁴¹⁷ Some of the second class of Western Field Based students, seeing the clay pins, promptly ordered pins for themselves around 1995,⁴¹⁸ continuing to wear them into the present era, recalling their action-reflection imperative.



Figure 53: Clay Spiral pin. Created for members of the second (1991-1996) Western Field Based Diaconal Ministry Program.

Fired clay symbols, about 1-3/4" in diameter (Figure 54) were created by Edmonton, Alberta potter Kathleen Woods, and were presented to those being commissioned in Alberta North West Conference.⁴¹⁹ Some of the second class of Western Field Based students, seeing the clay pins, promptly ordered pins for themselves around 1995,⁴²⁰ continuing to wear them into the present era, recalling their action-reflection imperative.

416. Yvonne Stewart became a co-ordinator for the second intake group.

417. Email: Dorothy Naylor, June 1, 2015.

418. Emails: Anne Duncan & Irene Rainey, January 08, 2014.

419. Email: Dorothy Naylor, June 1, 2015.

420. Emails: Anne Duncan & Irene Rainey, January 08, 2014.



Figure 54: Spiral
Necklace,

Variety of memorabilia

Spirals continued to emerge creatively within the diaconal community as earrings, necklaces, t-shirts, quilted designs⁴²¹ and other symbolic memorabilia (Figure 55). The spiral became an essential reminder⁴²² of an ongoing connection to the intentional community "called with all God's people to be responsible agents of creative transformation . . . seeking to be faithful to the gospel . . . flexible and responsive to the needs of the Church and the world, wherever that may lead."⁴²³ Creating, wearing, and displaying spiral designs were ways to share this call with the community, and the world.



Figure 55: CDM logo,
homemade pin,
received at 2002
DOTAC event in
Winnipeg.

Various promotional documents and memorabilia (Figure 56) were stored and distributed from the Centre of Christian Studies in Toronto. When the school relocated to Winnipeg, in July 1998, the Committee on Diaconal Ministry stock was moved alongside that belonging to the school. It was not always clear which stock originated from where. The CDM spiral symbol was not the official school logo, but since CCS had developed and refined the spiral model, staff and students often adopted the CDM logo as well.

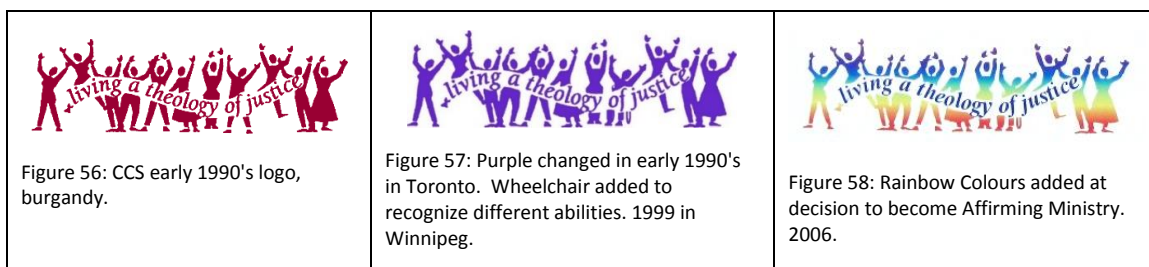
421. Debra Schweyer, "Art of Diakonia."

422. Email: Russell Mitchell-Walker, November 18, 2010.

423. 1992 Statement of Belief, Diaconal Ministry in The United Church of Canada.

Living a Theology of Justice – early 1990's

The Committee of Diaconal Ministry worked with CCS, constantly striving for relevant education based on increasing social awareness. The theological concepts of openness, action/reflection, and living in right-relationship nudged changes in the logo for the Centre for Christian Studies too. In the early 1990's, actively claiming a responsibility to educate for justice, they changed their logo from a previous "cross in the world" design, to the first rendition of the burgundy dancing figures "living a theology of justice".



Over the next 20 years this symbol evolved: shifting the early 1990's burgundy logo (Figure 56) to a 1999 version (Figure 57) in a more vibrant purple, a colour of feminism and risk, along with illustrating differently-abled people with the addition of a wheelchair; and in 2006 (Figure 59) - using rainbow colours representative of their decision to become an Affirming Ministry, including all people. These changes were visual expressions of the shifting theologies of justice and inclusiveness being lived out in both church and society. The purple colour associated with CCS, was a factor in the development of the 2011 DUCC logo.

Rainbow Spirals of Inclusive Justice

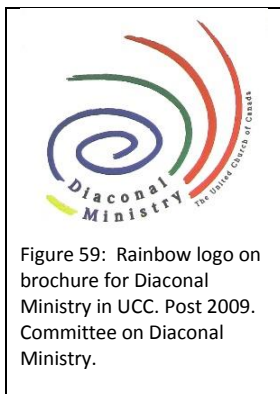


Figure 59: Rainbow logo on brochure for Diaconal Ministry in UCC. Post 2009. Committee on Diaconal Ministry.

Diaconal action-reflection and transformative response is incarnated in "maintaining relationships that are life giving . . . [and working] to create a just and loving world."⁴²⁴ These values, based in a theology of inclusiveness, often named during the 2011 pin design process, were previously depicted by the addition of rainbow colours into the CDM spiral logo (Figure 60). Gilbert

Baker's rainbow flag⁴²⁵ emerged in 1978 as a symbol of gay pride.⁴²⁶

Theologically, the rainbow has its roots in promising God's abiding and inclusive love for all.⁴²⁷ The Affirm United⁴²⁸ Logo (Figure 61), designed by Joyce Cosby, was a key inspiration to engage her as the graphic artist to design the 2011 DUCC pin because she understood UCC justice issues. An inclusive rainbow colour scheme was considered briefly, in the creation of the colour version of the 2011 DUCC logo.

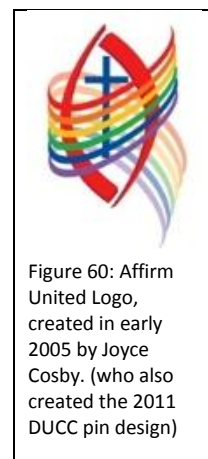


Figure 60: Affirm United Logo, created in early 2005 by Joyce Cosby. (who also created the 2011 DUCC pin design)

As the Centre for Christian Studies educates for diakonia engaging the inward and outward spiral reflection, the effect is being lived out in ministry in the world as the diaconal community becomes increasingly welcoming and inclusive. The DUCC Association reviewed the requirements for membership,⁴²⁹ and opened their own doors

424. 1992 Statement of Belief, Diaconal Ministry in The United Church of Canada.

425. Accessed November 5, 2014,

http://www.gilbertbaker.com/GILBERT_BAKER_ORIGINAL_COLORS/RAINBOW_FLAG.html.

426. His rainbow colours represent: red/life, orange/healing, yellow/sunlight, green/nature, blue/art and violet/human spirit

427. Genesis 9:13 New International Version (NIV) I have set my rainbow in the clouds, and it will be the sign of the covenant between me and the earth.

428. AFFIRM United Website, accessed March 31, 2014, <http://affirmunited.ause.ca/history/#>.

429. 1997.

wider⁴³⁰ to include those who considered their ministry to be diaconal, regardless of whether they have received formal recognition of the church (i.e. Commissioned as Diaconal Ministers) or not. People can voluntarily choose to belong to DUCC, by taking part in a sliding scale of membership fees.⁴³¹ Further to that, a travel pool is set up for every gathering, where all contribute, and those who need assistance are reimbursed a portion of their costs. With the ongoing "intentional commitment to stand and to be with others on the periphery,"⁴³² the grounded theology and practice of the community could spiral out to engage others.

Spirals "Engraved in Stone"

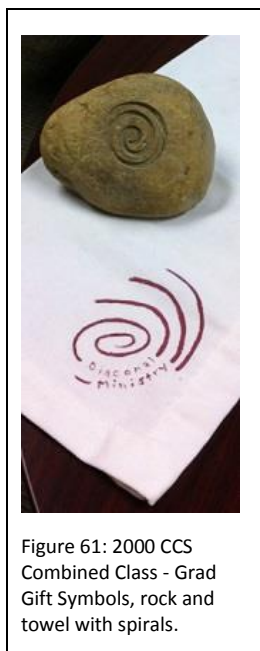


Figure 61: 2000 CCS
Combined Class - Grad
Gift Symbols, rock and
towel with spirals.

After the Centre for Christian Studies moved from Toronto to Winnipeg, fist-sized stones engraved with spirals (Figure 62), were gifted to students. The stones, gathered near Dr. Jessie Saulteaux Resource Centre, one of First Nation's educational centres,⁴³³ remind me of the grounded earthiness of the early first people's theology. The rock⁴³⁴ became a strong reminder for me to enter ministry respectfully, especially with my settlement charge amongst the Tsimshian Nation who had been deeply hurt by the colonization that undervalued their innate spirituality. This symbol

of chaos spiraling into the new creation sat on my desk reminding me of theological

430. 1999.

431. This sliding scale membership fee is one more justice-focused initiative to include people on their own determination of ability to pay.

432. 1992 DUCC Statement of Belief.

433. now known as Sandy Saulteaux Spiritual Centre

434. Email: Caryn Douglas, November 17, 2012. The stones were engraved by a sandblasting company in Winnipeg.

imperative to overturn abuse of power as I stood with the local people and encouraged their reintroduction of native drumming into the church, over a hundred and twenty-five years after the missionaries had banned it. The spiral further reminds me of the medicine wheel spirituality I learned about in Native Consortium Courses at Vancouver School of Theology.⁴³⁵ In these courses people were relearning their ancient customs; their spirituality was spiraling into life-giving options again. The medicine wheel entered the DUCC community discussion for our new pin.

Diaconal Towels with Spirals

Centre for Christian Studies graduates from 2000 onward received a small 'towel' (Figure 612) incorporating the spiral logo used on the 1993 CDM brochure to remind them of biblical roots of diakonia as one who serves.⁴³⁶ The early editions had hand-painted burgundy spirals on cotton serviettes. From 2002 a professional was hired to machine embroider cotton towels with burgundy thread.⁴³⁷

I recall a beautiful dramatization of the use of a towel to create a tangible image of diakonia as life-giving servant ministry. A year or two prior to my 2003 graduation, Gerry Wolfram, one of the Program Leadership Team at CCS, stood before the students wearing a long liturgical gown and piece of cloth draped about her, much like we see in old paintings of Jesus. She was telling John's story of Jesus speaking to his disciples about carrying on his ministry.⁴³⁸ Gerry took off the outer robe, and tied the long cloth

435. Two courses taken at VST's Native Consortium. Connecting the Circles of Hope: Pastoral Care in Church & Community (Martin Brokenleg) & The Circle of Life Healing (Janet Longboat) - July 1993.

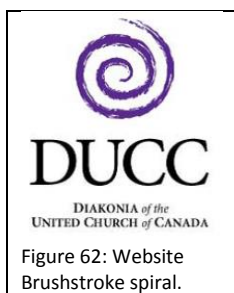
436. In 2000, towels were made from white cotton napkins with a hand-painted burgundy spiral; from 2002 forward they were a small natural coloured cotton towel with burgundy machine embroidery⁴³⁶ incorporating the logo used on the 1993 CDM brochure.

437. These later towels were embroidered at the Carellan Sewing Centre, in Winnipeg, Manitoba. Cathie Clement, Email: September 18, 2013.

438. John 13: 3-20.

around her waist and bent down to wash the feet of someone in the group, drying them with the cloth from around her waist. She then encouraged that person to go and do the same with the others in the group, enacting Luke 22:27, "I am among you as one who serves."

It was a touching connection of the symbol of the towel to the ministry of diakonia; becoming a servant leader, willing to work with, not above others, often touching the raw, worn, and battered places of people's lives in ways that offer healing and re-establishment of relationships. Diaconal service "means a conscious choice to embrace a ministry which leaves itself open to the pain and needs of others, rather than an act of servitude, subservience or self-denial."⁴³⁹ This image became even more poignant, when I received one of the small towels for my graduation.⁴⁴⁰ It was a reminder that transformation was possible, if my ministry of service continually engaged reflection along with my actions. In the creative process with the new pin, these images were explored.



Brush-stroke Spiral

The DUCC web-minder used this simple purple brushstroke spiral (Figure 623) for bullet markers on the website, and it subsequently was replicated in DUCC newsletters and other media.

439. Committee on Diaconal Ministry brochure. *Diaconal Ministry in The United Church of Canada*. Toronto. 2003.

440. Sharilynn Upsdell received embroidered towel with CDM spiral at 2003 CCS Graduation.

CCS Spiral Companion Pins

The spiral was not initially part of an official logo of the Centre for Christian Studies. However, in 2002, the increasingly significant spiral image was incorporated along with the previous symbols of the dancing people "living a theology of justice" creating a pin (Figure 57-59) to honour Companions of the Centre (Figure 64).⁴⁴¹ Spiritual evolution was at work again, "... transcending and including the aspects of a system that serve life . . ."⁴⁴² A pin was intentionally chosen to reconnect with the Methodist, Presbyterian, and then United Church Deaconess history, integrating a new pin into an old tradition.

CCS Spiral Graduation and Friends Pins

In 2004, spiral graduation pins were given to students with the word "Graduate" (Figure 65) and the dancing figures embossed. The next year, the pins were changed to simply say "Grad". (Figure 66). In 2005, a similar pin with the initials "CCS" was produced for sale to anyone interested in supporting or being a "friend" of the school (Figure 67). This was a tangible way to extend the visibility of the CCS community beyond actual alumni.



Figure 63: CCS Companion Pin 2002.
Photo: Caryn Douglas,
Used with permission.



Figure 64: CCS Graduate Pin 2004.
Photo. Laura Hunter,
Used with permission.



Figure 65: CCS Grad pin,
2005 onward. Photo
Sharilynn Upsdell.



Figure 66: CCS Friends Pin,
Photo Sharilynn Upsdell.

441. "The "Companion of the Centre" award was established in 2001 by the Central Council of the Centre to be presented annually to particular graduates, members of the CCS Community, or individuals in the wider community who have brought distinction and honour, made a significant contribution or whose life and work epitomizes the ideals of CCS." CCS website. Accessed March 17, 2014, <http://ccsonline.ca/about-ccs/companions-of-the-centre/>.

442. Bruce Sanguin, *Darwin, Divinity, and the Dance of the Cosmos*, 32.

One student who received the first year's Graduate pin, provided some personal analysis on the initial choice of wording. Although the Graduation Pin was a gift from the school recognizing her completion of the diploma program, she later bought a CCS Friends pin for both herself and a classmate who had taken only one year of the program. She wanted to express the theological value of equality which is found in the power of naming for oneself.⁴⁴³ The CCS pins demonstrate that naming can be done in two ways. One is corporately, when grads are given their pin, which is powerful for the giver and receiver, but is controlled. The other is organically, when pins are chosen individually, which can be equally as powerful for the group and the individual, but has a quality of freedom to it. This analysis had some implications when we began to consider who could or couldn't wear the new DUCC pin.

Each of these four pins is sterling silver, and as I pulled two from my jewelry box, I observed they had tarnished from lack of use and attention, yet they polished up quickly. This brought to mind another good metaphor for diaconal ministry – Diaconal ministry will tarnish, or fall into an unacceptable visibility without constant care, use, and re-polishing of its image. The implications of material for the new non-tarnishing pewter DUCC pin will be discussed later.

I graduated from the Centre for Christian Studies just before these first pins were being developed, and later purchased my own Grad and CCS pins to wear in a variety of United Church settings to promote the school where I received my diaconal formation. I recognized however important to my formation, my connections to diaconal community were larger than simply the school that educated me. I began to attend international events and was exposed to symbols from other diaconal communities. It was this

443. Gwyn Griffith, 285.

exposure that prompted my own yearning for a symbol to represent the larger community with whom I continue to find kinship - Diakonia of the United Church of Canada.

Many Members of Diakonia – Many Symbols

Attending international ecumenical gatherings of Diakonia of the Americas and the Caribbean (DOTAC) and World Diakonia Federation, a number of people wearing symbols to represent their member groups, piqued my interest to imagine the possibility of a symbol to represent DUCC. I highlight three briefly.

Lutheran Deaconess Association (LDA) Pin

The American Lutheran Deaconess Association⁴⁴⁴ (LDA) pin is prominent in size,⁴⁴⁵ with striking symbolism of a cross, shepherd's crook, table, and basin (Figure 68). The ones who wear it make regular reference to their intentional servant ministry of community foot-washing activities. The basin symbol shown on their pin is a visual reminder of Jesus washing the feet of his disciples and how through the LDA ministry "they reach out to those at the margins of society, providing hospitality, hope, and care for physical and spiritual needs."⁴⁴⁶ This bold symbol, given at consecration, bonds their large group together, and provides a powerful witness in their wide spread ministries.



Figure 67: Lutheran Deaconess Association, USA.

444. Lutheran Deaconess Website, accessed January 10, 2015, <http://www.thelda.org>.

445. 2.75"x1.25" with an outer cross, inner chi/rho – cross & shepherd's crook, table and basin, various versions have been used since 1972. LDA website, accessed March 15, 2015, <http://www.thelda.org/about/symbols.php>.

446. Lutheran Deaconess Website, accessed November 19, 2013, <http://www.thelda.org/about/symbols.php>.

Evangelical Lutheran Church in America - Diaconal Ministry Cross

The Evangelical Lutheran Church in America (ELCA)

Diaconal Ministry logo, distinguishes Diaconal Ministers from the other two lay rosters of Deaconesses and Associates in Ministry. The image is a fresh rendition of the cross and Mobius strip;⁴⁴⁷ a couple of antique symbols that offer both a sense of history and eternal relevancy. Moving in one intentionally smooth line, it represents diaconal ministry gracefully moving in and out, across the boundaries between church and world.⁴⁴⁸ Used on brochures and materials for their first formation event in 1995, this logo became popular and was unofficially adopted as people began commissioning jewelers to create personalized pins and pendants (Figure 69).

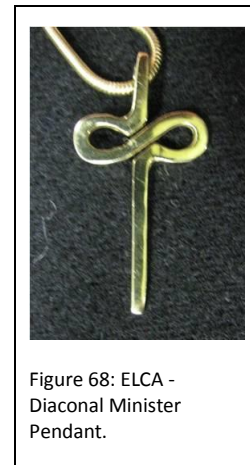


Figure 68: ELCA - Diaconal Minister Pendant.



Figure 69: ELCA Candidate Pin.

ELCA Deaconess Community Pins

The formal antiquity of the older symbols of Deaconess Community in the ELCA are in contrast to the fluid symbol above. An investiture pin (Figure 70) is given when a woman first joins the community and is initially asked to live into the name "Sister"; the formal cross (Figure 71) received from the Order at her Consecration evolved from merging symbols of its three ancestral Lutheran Deaconess groups. For an Order originating in 1894, and rarely attracting new members, the traditional symbolism seems appropriate.



Figure 70: ELCA Deaconess Community Pin.

447. Möbius strip is a one-sided surface that can be constructed by affixing the ends of a rectangular strip after first having given one of the ends a one-half twist. The properties of the strip were discovered independently and almost simultaneously by two German mathematicians, August Ferdinand Möbius and Johann Benedict Listing, in 1858, accessed: February 18, 2014, <http://www.britannica.com/EBchecked/topic/386825/Mobius-strip>.

448. Email Madelyn Busse, November 19, 2013.

For me, the symbol, harkening to an era with a central Trinitarian and sacrificial atonement theology, limits my understanding of God and ministry. However, this pin caught my attention, inspiring me to appreciate the history of the strength, tenacity, and courage of the women of a previous era.

Reflecting on each of these Lutheran pins⁴⁴⁹, and on the historic UCC Deaconess pin, I realized that Diakonia of the United Church of Canada did not have a unique symbol to express our identity in the modern context. I wondered what might be an appropriate new symbol for DUCC. Would DUCC be interested in carrying forward historic symbols? Would old symbols be rejected, or transformed in new ways? Would entirely new symbols be suggested with fresh meaning for the DUCC Community?

The next section of my thesis unfolds the journey beyond awareness of other group's inspirational symbols, and into eventual leadership of a unique community discernment process that resulted in a significant new symbol and pin for Diakonia of the United Church of Canada.

449. It was interesting to note in hindsight, that each of the pins I first noticed were from Lutheran diaconal communities, further highlighting the longevity of these denominational groups and our own historical connections to the Lutheran Reformation movement.

Chapter Six: The New Pin Design Process

"Deep in the experience itself is the source of new imaging."
 ~ Nellie Morton. *The Journey is Home*⁴⁵⁰

Pondering our DUCC Identity

A record number of seventy-five participants⁴⁵¹ attended the 2007 Gathering of Diakonia of the United Church (DUCC)⁴⁵² in St. Albert, Alberta. The theme "Shift Work" captured excitement as we addressed the nature of diaconal ministry - beliefs, structures, visibility, and education about diaconal ministry within the UCC. Previous publicity brochures were deemed outdated, a process to revise the DUCC Statement of Belief was initiated, and we acknowledged fundamental shifts within the church and wider culture. Throughout the gathering, I engaged my right-brain by doodling symbols and then complementing them with words to embody DUCC values. It was into this milieu that I posed an informal question, "Are we interested in moving towards a process of designing and obtaining a new pin?" The response was positive, although there was no time within the agenda to pursue the matter formally. However, it was agreed that we could set up a brainstorm wall to begin to name, illustrate, and share ideas towards a possible design.

Brainstorming

Brainstorming's basic theory was articulated by mid-20th century advertising executive Alex Osborn as he compared the difference between convergent thinking,

450. Nellie Morton, *The Journey is Home* (Boston: Beacon Press, 1985), 127.

451. Typical number of participants is 35-45.

452. Approximately 30 % of all Diaconal Ministers attended this biannual meeting of Diakonia of the United Church of Canada.

which creates a path for only one right answer, and divergent thinking, which opens up many more possible options from which to choose.⁴⁵³ While in the brainstorming stage, judgment is deferred as free-wheeling thoughts are cheered and combinations and improvements through collaboration are encouraged. Working collaboratively, constantly looking over one another's shoulders - asking questions, making suggestions, offering alternatives to co-create a meaningful design, are also named as key principles of identity design theorists Chermayeff and Geismar.⁴⁵⁴ In the action-reflection spiral model of learning, engaging the creative mind that visualizes, foresees, and generates new ideas is key; brainstorming is welcomed along with rational-mind activity which analyzes, compares, and chooses quickly.⁴⁵⁵

The diaconal community values accessible processes such as brainstorming where creativity incarnates by remaining open and appreciative of all input. Just as God worked collaboratively at creation,⁴⁵⁶ slowing down the decision making - allowing many reflective voices to be heard, appreciated, and influential, the diaconal community, through a theology of co-creativity, "seeks mutual empowerment"⁴⁵⁷ that opens creative options for transformation.

I offered my doodles on the brainstorm wall and encouraged people to add their own sketches, words, questions, and even partial concepts to the process. Drawing, painting, and the use of colour "offers a most appealing avenue for authentic expressions

453. Alex F. Osborn. *Applied Imagination: Principles and Procedures of Creative Thinking* (Amherst Mass: Creative Education Foundation, 2009), 3.

454. Tom Geismar, Sagi Haviv, Ivan Chermayeff. *Basic Principles of Identity Design in the Iconic Trademarks of Chermayeff & Geismar* (New York: Print Publishing, 2011), xii.

455. Molly Rose Teuke, "Applied Imagination," *CreativeLiving*, (Autumn 2006).12-14, accessed March 9, 2014, <http://www.appliedimagination.org/creativeliving.pdf>.

456. "Let us make humankind in our image, according to our likeness." Genesis 1:26, NRSV

457. DUCC Statement of Vision, 2009, accessed March 6, 2015. <http://ducc.ca/>.

of the soul," notes Judith Rubin in her book *Introduction to Art Therapy*.⁴⁵⁸ It was an authentic expression of the soul of diaconal ministry that we yearned to symbolize. As participants shared and viewed symbols, increasing energy was palpable. In his book, *Ariadne's Clue: A Guide to the Symbols of Humankind*, Anthony Stevens encourages his readers to not be concerned first with meanings his book attributes to a symbol, but rather:

you are strongly advised to reflect for a few minutes on what the symbols mean to you. What ideas, feelings, and memories does it bring up for you, and where do you stand in relation to them? If you do this . . . then the work of conscious and unconscious integration can proceed in a way that is intrinsically more satisfying and psychologically more productive.⁴⁵⁹

The brainstorm wall was available throughout the week, allowing for additional personal reflection and meaning-making prior to a process to hear from others or make any decisions. Near the end of the week, I photographed my own designs for my records. Kay Dean, our DUCC secretary/treasurer at the time, gathered all the brainstorm pages for future reference.

Stevens reminds us, ". . . a symbol is an image or a thing which acquires its symbolic value through the meanings and emotions it evokes in us."⁴⁶⁰ One written question, "what is a symbol for justice?" nagged at me. I wondered aloud before I left the group - how could our whole pin become an active demonstration of justice: choosing environmentally safe materials, supporting Canadian economy, employing locally-hired

458. Judith A. Rubin. *Introductory to Art Therapy: Sources and Resource* (New York: Routledge. 2009), 114.

459. Anthony Stevens, xii.

460. Anthony Stevens, 13.

and fairly-paid artisans? Could we embody our theology into a medium that expressed wide relationships of justice beyond the visual symbols?⁴⁶¹

Martin Buber's I/Thou understanding of right-relationship is formative to diaconal theology. Right-relationships are based on the divinity in each part of the relationship; "in each we address the eternal Thou,"⁴⁶² rather than considering the other as an 'it' or a thing to fulfill one's pleasure. Pamela Cooper-White's justice work insists, "God stirs us all to love and justice precisely in the matrix of the We – a loving web of connections that both includes us and reaches beyond us as far as the limits of the universe."⁴⁶³ To integrate diaconal values of justice, the creation of a pin needed to be, not simply an image of ideals - a partial "thing among things."⁴⁶⁴ Rather, each part of the creation – hiring artists, image design, decision-making, materials, and production - need to express our "deep faith in the sacredness of all living beings"⁴⁶⁵ as part of the community, where "all real living is meeting."⁴⁶⁶ Incorporating justice in every decision along the way was fundamental.

Ecumenical Reflection & Invitation

At the end of our DUCC gathering, our ecumenical guest, LDA Deaconess Louise Williams⁴⁶⁷ provided an ecumenical reflection of our gathering and implored us to:

“Wear your pin and remind the church about the work we share together. Together we do

461. "We are called with all God's people to be responsible agents of creative transformation, support and caring, liberation and reconciliation, justice and mercy, inviting all into a pilgrimage of dignity and well-being, and a ministry of accompaniment." DUCC Statement of Belief. 1992.

462. Martin Buber, *I and Thou* (Edinburgh: T&T Clark, 1958), 6.

463. Pamela Cooper-White, *The Cry of Tamar: Violence Against Women and the Church's Response* (Minneapolis: Fortress Press, 1995), 17.

464. Martin Buber, 11.

465. Pamela Cooper-White, 17.

466. Martin Buber, 6.

467. Member of the Lutheran Deaconess Association, past Chair of DOTAC and President of World Diakonia Federation.

what we cannot do alone.”⁴⁶⁸ We had NO pin! Nor a process in mind, yet enthusiasm for a new symbol to embody our diaconal identity was palpable. In my own reflection on scriptural images, I thought about when there is no “vision,” people wander a long time going nowhere; DUCC, seemed to have a heartfelt desire to move beyond wandering in a metaphoric desert for forty years,⁴⁶⁹ and, instead, embrace the ability to realize the promise of a new identifiable symbol that could be both meaningful to the community and others who witnessed it. The spirit was nudging me to leadership!

A Spiral Path forward

The concrete experience of the St. Albert meeting was the starting point for me on the spiral model of action/reflection that characterizes diaconal ministry. Reflection on that whole experience opened me to a greater understanding of contextual realities, such as the spiritual longing amongst the community. Over the two years between our National DUCC Gatherings⁴⁷⁰ I found myself working primarily on the theoretical aspect of spiral reflection, that of gathering information and discerning best practices for leading the community into the final steps of actively experimenting with a design. The spiral process is not linear, but dips back and forth between stages, yet there is a direction of momentum. If the symbols in the design were to have integrity, the process needed to be rooted theologically in this method that the community would recognize as a faithful response.

468. Minutes of Diakonia of the United Church of Canada 2007 National Gathering, St. Albert, Alberta, April 24 – 27, 2007.

469. Exodus 16:35; Deut 8: 2 Remember the long way that the Lord your God has led you these forty years in the wilderness, in order to humble you, testing you to know what was in your heart, whether or not you would keep his commandments.

470. 2007-2009.

Figure 712) and Brazilian Evangelical Lutheran pendant. (Figure 73). She affirmed the flexibility of a combination pin/pendant and expressed hope purple might be included to reflect DUCC's connections with the Centre for Christian Studies.⁴⁷¹ My own thoughts about CCS resonated with Kay's until I reflected on how the diaconal community, despite its consciousness about inclusivity, fell into assumptions about normality. While CCS is the largest school, there is a history of multiple paths of preparation for diaconal ministry in the UCC: Emmanuel College, the Western Field Based Program, Dr. Jessie Saulteaux Resource Centre,⁴⁷² and Francis Sandy Theological Centre.⁴⁷³ New questions arose: Can we honour a large element of our collective history without alienating others? And, how do we check biases and assumptions as the process moves along?



Figure 71: LDA Pin.



Figure 72: Brazilian ELCIB pendant.

Kay agreed to research east coast pewter artisans, engaging the wisdom of diaconal colleague Laura Hunter who had professional experience with Seagull Pewter. Laura explained pewter was a suitable soft metal⁴⁷⁴ and expressed satisfaction with Seagull's ethics of production practices, although they were no longer Canadian owned. As I hoped our criteria of justice would include commissioning a company with local ownership, I did not pursue further information from the off-shore company. Suggesting we explore two other Maritime pewter companies who were still

471. Email: Kay Dean, November 25, 2008.

472. Opened 1984, Beausejour, Manitoba.

473. Opened 1987, Paris, Ontario.

474. Pewter is made from made from a typical blend of tin, antimony and copper.

locally owned,⁴⁷⁵ Laura also informed us of three other maritime jewelry artists⁴⁷⁶ and committed to bring samples and prices to the upcoming gathering to broaden the options.

In their basic principles of identity design, Chermayeff, Haviv, and Geismar⁴⁷⁷ indicate graphic artists need background details from the group to be able to create a design efficiently: what it stands for, any past logos and symbols, what symbols were important to keep and what to let go; as well as to view any concrete ideas, sketches, words that help to express what the group have already been able to articulate about what they want or especially do not want carried forward into new designs.

While others were gathering production possibilities, I collected samples of United Church diaconal-associated logos and symbols to discern possible themes and styles from previous artists which could inform our choices of design and designer. A strong theme of spirals was evident, but I could not determine any particular artistic "style" running through them, nor the artists⁴⁷⁸ of any particular design.

A Graphic Artist – Joyce Cosby

Martin Buber writes about "an eternal source of art . . . which desires to be made known [through creativity]... then the effective power streams out, and the work arises."⁴⁷⁹ For the diaconal commitment to justice-making to be realized in this project, the chosen artist had to be able to integrate our vision authentically. This would fulfill my vision of a piece that would not only express, but also empower the ministry of

475. Amos Pewter and Aitkens Pewter.

476. When seen, the first set were hand crafted, and difficult to reproduce widely, the second rather fragile, and the third using enamels that concerned us for their toxic processes.

477. Geismar, Haviv, and Chermayeff, 13.

478. Later research revealed who created and first employed various spirals. (see history section for this information)

479. Martin Buber, 9.

DUCC. The right artist would work, as Catherine Hyland Moon describes, "with the attentiveness of our artists' eyes and ears and hearts, attempting to hear the core of poetic truth being revealed."⁴⁸⁰

I had noted a number of fresh new United Church-based logos with a strong, consistent feel. I wondered who designed them. Interestingly, logo artists remain anonymous, yet their creativity is a powerful influence in shaping culture. Just as God's imprint is visible in creation, an artist's style is evident in their work. A contact with the UCC General Council led the Resource Department to ask *me*: What is the current DUCC logo? Clearly we had a visibility issue.

I learned Joyce Cosby⁴⁸¹ created most of the designs I assembled, as well as a few other UCC logos.⁴⁸² These familiar and appealing social-justice logos provided assurance of her skill and confidence she understood some justice issues and ethos already on the hearts and minds of DUCC members. Our initial e-mail conversation was animated and productive, bolstering my resolve to facilitate the whole process through the use of email. Joyce, eager to learn more that would inform any future design work, provided cost estimates to cover design of preliminary rough concepts, development of the selected design, proofs, and final art files. I was excited as I looked forward to remembering and re-visualizing our identity, such good news of "resurrection" for the DUCC community heading into the Easter week and the gathering just beyond! Sharing Joyce's experience and all the information I had gathered was going to be a solid step towards co-creating a very meaningful symbol for DUCC.

480. Catherine Hyland Moon, *Studio Art Therapy: Cultivating the Artist Identity in the Art Therapist*, (Philadelphia: Jessica Kingsley, 2002), 112.

481. Email: Christopher Dumas, April 08, 2009.

482. Affirm United, Emerging Spirit, Called to Serve, Ethnic Ministries, Peace Fund, and Challenging Empire.

If the creative process went well, the theological understanding of ‘God within us,’ core to a belief that we can be co-creators with God, would find expression through every aspect: the quality of the metal, the heart of the artist, the practices of the manufacturer, and the collective wisdom of the community. My passion for this project was compelling me to share my enthusiastic eagerness.

A Pewter Craftsman – Robert Hall

With a power-point presentation to share some background, I travelled to the Ontario DUCC Gathering. Serendipitously I was introduced to Robert Hall Originals, a pewter-works company, in the nearby St. George community. Impressed with their hand-crafted artwork, their ethic of local, hands-on business practice, and proximity to our meeting, I saw an opportunity to involve others. The aspect of community involvement was key to my understanding of diakonia. I did not want this to be "my" project, but rather, this was an important opportunity to manifest a theological commitment to teaming learned in our diaconal formation. There were others in the community with a deep wisdom about our history and about artistic design; their observations and reflective questions would help the community discern if this artist's style and methods resonated with DUCC values. Confirming Bob's availability for a tour during our DUCC Gathering, I included the prospect of Robert Hall as a production artist in my presentation. With a vision forming, I trusted God's spirit would nudge the process enthusiastically into decisive next steps.

*It may be that when we no longer know what to do we have come to our real work
and that when we no longer know which way to go we have begun our real journey.*

~ Wendell Berry⁴⁸³

2009 DUCC Gathering, April 14-17, 2009

At the DUCC Gathering in April 2009, others were keen to explore the Pewter studio possibilities. On the tour, we were delighted by the unpretentiously hospitable craftsman, Bob Hall, appreciating his locally-owned, creative, socially-responsible and renowned business, his attention to detail, and pride in every step of his craft.⁴⁸⁴

Excitement spread as the tour group shared their experience and displayed some of their newly-acquired pieces of his attractive artwork, invoking visions of a design in this beautiful non-tarnishing material.

My leadership offer to facilitate a consultative community process to work with a logo designer and production artist toward a new pin design was affirmed. A budget was approved by consensus, names of people interested in participating in the process recorded, along with a few symbol ideas⁴⁸⁵ and consultation strategies suggested. I was reminded to include the two Aboriginal Diaconal education Centres⁴⁸⁶ in the process as well. The community expressed its desire to embark on this journey towards a new symbol to represent our distinct identity and faithfully created initial strategies and

483. Wendell Berry, "Poetry and Marriage: The Use of Old Forms," 1982, from *Standing by Words: Essays*, (Berkeley, CA: Group West, 1983), 92.

484. Robert Hall Originals is a Canadian owned company, often commissioned to provide Canadian gifts to government dignitaries. He uses lead free materials, hand carves his molds, and hires local, fairly paid staff.

485. UCC Crest, spiral, and pitcher and basin.

486. Dr. Jessie Saulteaux Resource Centre and Francis Sandy Theological Centre are two places where aboriginal students can receive culturally appropriate training and formation for diaconal ministry. These two centres have since amalgamated on September 30th, 2011.

provided some essential tools for the journey. There was lots of positive energy in the air!

Our theme for the Gathering was "Called to Order" in response to recent radical changes in support and policies affecting the identity and connections of the Diaconal Ministers in The United Church of Canada. We had struggled with issues and strategies in what Osborn names as "the judicial mind which analyzes, compares and chooses . . ." ⁴⁸⁷ In considering a new symbol, we were engaging "a creative mind which visualizes, foresees, and generates ideas. . ." Osborn proposes "These two minds work best together. Judgment keeps imagination on the track. Imagination not only opens ways to action, but also can enlighten judgment." ⁴⁸⁸ The contagious creative energy of the group empowered me to move forward; creating a community process to imagine a new symbol would provide us with new insights that would assist in articulating our identity and strategies for the future.

I prepared a background package for our graphic artist, including copies of the brainstormed images, photocopies of spiral logos ⁴⁸⁹ used in the UCC diaconal community, some DOTAC member group symbols, the current CCS logo, along with a copy of the previous Deaconess pin. I noted that although the FJS - "For Jesus Sake" monogram was prominent on the old pin, there was no request from DUCC members to carry forward the FJS to a new pin. DUCC's feminist theological perspective of right-relationships and empowerment is cautious of sacrificial language such as doing something "for Jesus' sake," as it has often been abusively co-opted to support power-over, rather than shared-power.

487. Alex Osborn, 3.

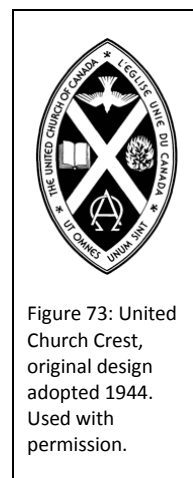
488. Alex Osborn, 3.

489. CDM spiral, DUCC paintbrush website spirals, CCS Dancing people.

I emailed similar information to those identified at the DUCC gathering requesting each one to provide "a description of what type of symbols are most meaningful to you for our new pin... and why?"

Initial Responses - Lots to Ponder

One eager response indicated, "the symbol of the fish [outline of the UCC Crest] (Figure 73) is most significant to me, as I move away from the "violent" theology of the cross ... The fish is more universal than a spiral, but I guess not as universal as the cross as seen in the pins in DOTAC. I like how the fish was the first real Christian symbol, before the acceptance of the cross."⁴⁹⁰ Stevens, in his guidebook, argues that symbols acquire "symbolic value through the meanings and emotions [they evoke] in us."⁴⁹¹ He urges us to pay attention, not only to the positive meanings and emotions we want to embrace and carry forward, but also to be cognisant of symbols that evoke negative emotions that we may choose to intentionally release. This responder clearly named both the positive and negative aspects of the symbols she indicated.



For those embracing a liberation theology of justice from the underside, the cross of crucifixion is a difficult image of torture and death. One option is to replace it with more life-giving images. The oval fish shape was common to persecuted Christians, representing the Greek word IXOYE, an acrostic for Jesus Christ, Son of God, Saviour. Borrowing a tradition from 5th century BCE Pythagorean culture, one Christian would sweep an arc (or half a fish) in the sand with their toe and another of like-mind would

490. Participant email, DUCC Minutes September, 18, 2014, Appendix – 130603 Emails compiled detailing pin design process.
491. Anthony Stevens, 13.

make the other half, indicating recognition and creating shared safety and alliance.

Further, the same mandorla or vesica pisces⁴⁹² shape (Figure 745) surrounded early

images of Jesus or saints of the church, represented the vessel or

womb that bring new birth, as well as the intersection of two

(divine and earthly, or church and secular) worlds.⁴⁹³ Richard

Rohr, speaks of this space-between as the "liminal" space, in which

we are called to remain faithfully on the threshold, in the place

where all transformation takes place.⁴⁹⁴ I particularly appreciated the intersection of two

worlds as an appropriate image of diakonia, working amid marginalization seeking places

to create faithful safe community. I looked forward to the ongoing reflection that will be

summarized later in the narrative.

During this period, I was weary from multiple losses. The extended grieving provided profound theological insights of how being in liminal times can be filled with exhaustion from chaos and grief from endings. Yet, resolution to walk with companions on an Emmaus Road journey,⁴⁹⁵ reflecting on all that has been, open to greet opportunities, can provide good news and energy to be re-activated and affirmed in new expressions of life.

Significantly, I began to pull together strands of energy on Thanksgiving Monday 2010. Grateful for the opportunity to nurture creative energy after so many life-changing endings, I was reminded of a quote by Harold Thurman, influential American author, philosopher, theologian, educator and civil rights leader who said, "Don't ask yourself

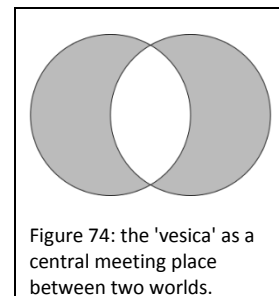


Figure 74: the 'vesica' as a central meeting place between two worlds.

492. Mandorla – meaning 'almond' in Italian, and vesica pisces means literally 'bladder of a fish', accessed February 1, 2015. www.kyrie.com.

493. Jennifer Emick, *Vesica Pisces* (Ichthys, Jesus Fish, Mandorla) accessed January 6, 2014) <http://symboldictionary.net>.

494. Accessed February 1, 2015. <http://www.kyrie.com/symbols/mandorla.htm>.

495. Luke 24:13-35

what the world needs. Ask yourself what makes you come alive and then go do that. Because what the world needs is people who have come alive."⁴⁹⁶ This was a very tangible form of diaconal ministry that allowed me to once again fulfill a sense of call, practicing theology creatively, and remaining intrinsically connected to the community that was key to my treasured diaconal formation. I yearned to put my energy toward something creative with long-lasting significance.

The core of my being tapped into the earliest image we have of God co-creating life from the chaos.⁴⁹⁷ The nudge to facilitate a process for a new pin design returned with a vital alignment of desire, time, energy, ability, and passion! The DUCC community, in the process of updating their Statement of Belief and Structures, were enthusiastic to have a distinct symbol. I was motivated by a nine month gestational period still available to have a new pin ready to offer to the 2011 DUCC Gathering and to wear proudly to the World Diakonia Assembly meeting in Atlanta, the same summer. I prepared to launch this project whole-heartedly.

I proceeded by formally engaging Joyce Cosby as the designer for the DUCC pin.⁴⁹⁸ To my delight, after more than three years of actively contemplating a new pin with my colleagues, I felt a "milk and honey" moment⁴⁹⁹ when Joyce indicated the first rough design concepts she recommended to get discussion rolling would be ready within a week. It had been over twenty-five years since DUCC had formed and were without a formal logo, and now, these steps brought us within vision of a very tangible possibility.

I had goose-bumps of anticipation!

496. http://en.wikipedia.org/wiki/Howard_Thurman. Accessed November 22, 2013. The only place in print this quotation occurs is in Gil Bailie's *Violence Unveiled: Humanity at the Crossroads*, xv, where he attributes the quotation to a conversation he had with Thurman.],(Crossroad Publishing Company. 1996).

497. Creation story... Genesis 1:1- 31.

498. and development of future colour options.

499. Exodus 33: 3 "Go to a land flowing with milk and honey."

International Enthusiasm

While Joyce worked on the designs, I represented DUCC at the 2010 DOTAC Central Committee Meeting⁵⁰⁰ in Oklahoma as we prepared for the 2011 DOTAC Conference.⁵⁰¹ I was excited to share that having been inspired by the other member group pins, DUCC was moving forward with our own formal process to have a new symbol designed. They were excited to hear more about the process we would use and eagerly awaited the unveiling of the new design. The widespread international diaconal community also renewed my faith in the possibility of being deeply connected while planning over large distances. The evolution of widespread decision making by email was still an unproven method within the DUCC community; yet it circumvented the need for synchronized meeting and travel schedules; creative analysis could be shared as it occurred and engaged when others were available to respond regardless of time zones. Circulation and widening the circle of information was inordinately easy with the ability to forward designs and comments while replying to the whole group. I was convinced that with strong, creative leadership, and strategic gathering, recording, and sharing of information, as a community we could respectfully hear many voices, while being time-effective.

500. Oct 25-29, 2010 DOTAC Central Committee Meeting at Canyon Camp, Oklahoma

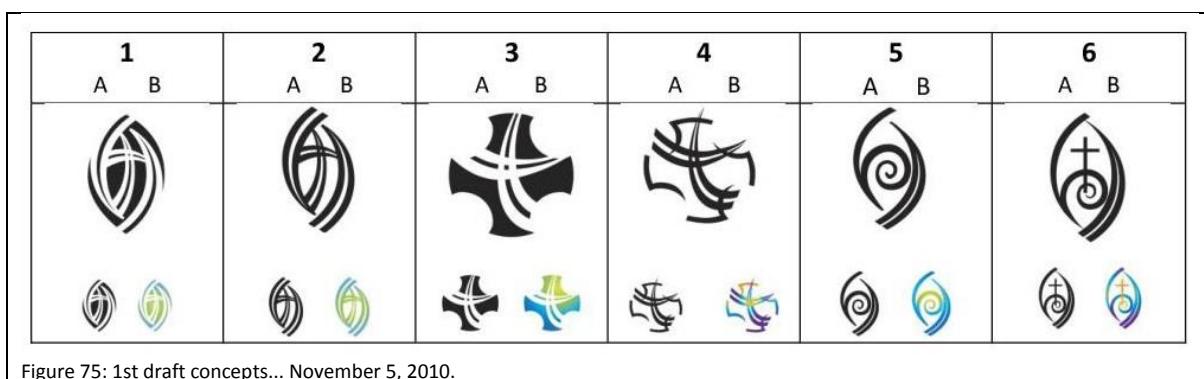
501. July 2011, DOTAC Conference. "Chairs at the feet of God". Oklahoma City, Oklahoma.

Consensus

The stated intention to use the common DUCC practice of a consensus model of shared decision-making⁵⁰² began with the proposal to create the new pin. Using group e-mails, space was created for suggestions, questions, viewing draft options, discussion, requesting further information, and proposing changes; paying particular attention to elicit responses from all participants. Design refinements were made based on responses, and issues raised were respectfully engaged until all could support a final common choice. There are two stages of building consensus: one to get a model to present to the group, and the other that happens during the final decision making process in the circle.

1st Design Concepts

In November, 2010 our graphic designer, Joyce sent six rough concepts (Figure 76) with black/white and colour samples, noting four designs contained the UCC crest shape, and two, a draped-cross. She asked us to consider what we preferred in a background shape or lettering.



502. Consensus model of decision-making had been introduced and refined in a 1982 diaconal consultation.

Intuitively, as facilitator, I kept my initial preferences to myself so I could really listen for the opinions of others. Methodologist Husserl suggests a researcher 'epoche' (or bracket) to set aside their own experience to “take a fresh perspective toward the phenomenon under examination.”⁵⁰³ I wanted to encourage others to express preferences without prejudicing the process with mine in the early stages. Gwyn Griffith, in her history of The Centre for Christian Studies, encountered a similar situation as she wrote about the institution for which she had worked, saying, “We go to every activity with a bias, and it is important to recognize and name one’s bias.”⁵⁰⁴ I was drawn to the "energy" in concepts #3 and #4, but had a desire for a uniquely bold symbol, rather than one with small details or reminiscent of another denomination.⁵⁰⁵ Our quest was similar to the purpose stated earlier by Anat Rafaeli in his article on Symbols in Organizational Culture. We endeavoured to create a unique symbol with the capacity to help us name, communicate, and support our shared values to further strengthen our identity and empower our ongoing ministries, but the community, not just I, had to determine which symbol achieved that goal.

Circulation of Design Concepts

Circulating the designs to those designated and others who had expressed interest, I asked for reactions, preferences, and answers to Joyce's questions, indicating responses would inform how I might shape the next steps in the process. Initial responses named favoured designs, but with few comments. However, an unexpected phenomenon began to unfold. In a theology of extending community to whomever was "missing from the

503. Creswell, 59.

504. Griffith, 2.

505. The draped cross reminded me of the symbol for NAAD (North American Anglican Deacons).

table,” participants spontaneously began e-sharing the designs with others in the wider DUCC community. I too, then, broadened the circle and offered the samples through email lists and open invitations throughout the DUCC Communication networks. As Joyce predicted, the visual concepts inspired more engagement than discussions alone. Within forty-eight hours, the consultation spread and I received over twenty-five responses. Two weeks later eighty-eight people were included in an extensive e-consultation process with forty-five actively responding, sharing greater wisdom, energy, and creativity. This was a remarkably high response on a topic that had sat dormant for years without tangible designs to consider.

Email was an excellent medium to share information quickly, allowing quick response for extraverts and pondering time for introverts. Through using the "reply-all" feature, people built on the opinions of others to articulate the most meaningful elements. To preserve results, I carefully charted preferences and quotes, quickly returning them to the expanded community and the artist for further reflection. I also sent Joyce a logo from Whole People of God Sunday School Curriculum (Figure 767) that contained some of the emerging preferences of a spiral combined with movement, with the hopes that it might further spark her own creativity. The influence of its interconnections and flow become evident in the second design drafts.

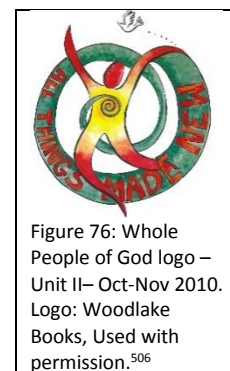


Figure 76: Whole People of God logo – Unit II– Oct-Nov 2010. Logo: Woodlake Books, Used with permission.⁵⁰⁶

506. Copyright © The Whole People of God, an imprint of Wood Lake Publishing Inc., Kelowna, BC. Used with permission.

Emerging Themes

Following the first round of concept drafts there were five emerging themes, prioritized by the amount of energetic discussion they produced: The United Church of Canada Crest outline, Spiral, Cross, Co-Creativity, and the Role of Words.

UCC Crest – Together in Ministry

The designs with the UCC background shape were always selected as the favourites. Some articulated their preference for the ancient fish symbol instead of a cross, others were willing to have a cross if we could create a clear, visible connection to a denominational ethos that embodies justice-making and liberation theology, rather than to be mistaken as focusing on a sacrificial atonement theology of the cross. One person, aware of relationships torn apart in the wider church as well as in the diaconal community itself,⁵⁰⁷ named a preference to include the outside shape she called "the broken fish." By including the broken crest shape, those wearing this symbol could be reminded to constantly work to heal, rather than simply dismiss the tensions with the church and within the diaconal community itself. The symbol could serve to call us to a desired identity as a community that strengthens and empowers companionship, rather than one that severs opportunities for healthy relationships.⁵⁰⁸

507. Participant email, DUCC Minutes September, 18, 2014, Appendix – 130603 Emails compiled detailing pin design process.

508. Reminds me of the "Lost Opportunities" caused by church policy, but the actual diaconal community has been known to create its own lost opportunities by refusing to heal relationships within its own body. (e.g. CCS move to Winnipeg continues to harbour deep wounds that cause some incredibly experienced people to remain estranged, to the loss of all.

Spiral

A bias for the spiral symbol was unabashedly claimed by over thirty people.⁵⁰⁹ The symbol and the ministry have had a reciprocal effect upon each other's identity; the action/reflection process both exemplifies and co-creates diaconal identity. There were important questions raised about the spiral. Would a spiral be representative of alumni from schools other than CCS where the symbol is integrated into the pedagogy?⁵¹⁰ Would it be understood outside the circles of DUCC? One thoughtful person posed, "when others around the world look at a spiral, it might not be easily understood, yet it would surely spark some conversation."⁵¹¹ For those in diaconal ministries committed to ongoing education, a question about their diaconal pin could be embraced as a wonderful "teaching moment" to reflect together on diakonia as the church's call and ministry, and the leadership role of diaconal ministers in that work. One said the spiral was a 'Canadian' diaconal symbol⁵¹² but this is not the case. It is not a symbol in other denominations in Canada that have a diaconate. Neither do the Presbyterian, Lutheran, and Anglican Deacons and Diaconal Ministers in Canada have a particular reference to a spiral model of action/reflection as central to their formation.⁵¹³ The spiral is a unique identifier for those in DUCC. Some participants in our DUCC consultation were clear that the *only* symbol for which they felt affinity was the spiral; others wanted it incorporated along with a globally recognizable Christian cross, and a few named the inclusion of a cross would be quite troublesome as will be discussed next.

509. A few commented that the spiral on its own with the UCC background, looked negatively like an ever-watching eye or a battle-shield.

510. Later discussion, revealed in the section on the history for the spiral pins, proves that the method was not unique to CCS, as the St. Stephen's Field based program used the spiral reflection model as well. The other schools such as Emmanuel, Dr Jessie Saulteaux Resource Centre, and Francis Sandy Theological Centre did not use the spiral action/reflection model of learning.

511. Participant email, DUCC Minutes September, 18, 2014, Appendix – 130603 Emails compiled detailing pin design process.

512. Participant email.

513. The exception to this is those Anglicans carrying out a diaconal ministry who were educated at CCS.

Cross – Christian Recognition

The symbolism of the cross evoked a lot of discussion. Some were adamant about eliminating the cross completely because of its association with a violent, death-dealing atonement-based theology. Others expressed concerns about how the cross is a sign of imperialistic superiority. One Aboriginal person did not want the cross "in the middle."⁵¹⁴ Some were more ambivalent about the presence of a cross, or open to being influenced either way. One was particularly against having a cross that appeared to be stuck in the middle of a whirlpool as she perceived sample # 6. Another indicated, if used, "I do need to reinterpret the cross as something that needs to be part of our lives of love and justice and not something somebody did for us."⁵¹⁵ For some, the style of a formal cross seemed staid or stark, and they appreciated those that represented movement and energy, emphasizing a diaconally embraced theology of resurrection and renewal, leading to creative faithful response.

Many wondered how we would be recognized outside our own community without a cross indicating our connection to the Christian Church. One observed, ". . . the cross is widely understood as symbolizing a 'follower of Christ,' and the spiral without the cross suggests we diaconal folks are mainly talking to each other."⁵¹⁶ This was echoed by one pondering "what the pin is for, who it's for etc. If it's a "Commissioning Pin," and therefore for other people [outside the community] to recognize (like a nun's cross or veil), then having a cross somewhere in the design would be good."⁵¹⁷ These were early questions, not yet answered at this stage in our process.

514. Participant email.

515. Participant email.

516. Participant email.

517. Participant email.

It is interesting to note that some felt that a cross was essential to be recognized as Christian, and that all other denominations have crosses. However, unbeknownst to those concerned, the early 1900's Canadian Methodist Deaconess Order design (Figure 78) did not include a cross at all. Many Lutheran Kaiserswerth deaconesses today wear a pendant with the Dove with Olive Branch symbol (Figure 79). Other international deaconess communities have symbols of a lamp (Figure 80), a winding labyrinth spiral with a central stone (Figure 81), two fish and a net (Figure 82), a woman at the well (figure 83), and the burning bush motif (Figure 84). As the pictures illustrate, none have prominent Roman crosses.



Figure 77: Early Canadian Methodist design, no cross (documented 1916-1921)



Figure 78: Kaiserswerth Dove pendant, modern era.

<p>Figure 79; Diakonia Sisterhood Korea Pendant, Korean Traditional Lamp within moving (circle) cross, backing of small crosses</p>	<p>Figure 80:: Schwester Brigitte Heumann-Braun Germany</p>	<p>Figure 81: This was seen at Berlin World Assembly, but I have not yet been able to identify the home group for this design.</p>	<p>Figure 82: "Diakonissenhaus Bern" (Switzerland), (info from Elizabeth Maier – not of this community.</p>	<p>Figure 83: 1914 Irish Presbyterian Deaconess Pin.</p>

Figure 84: A variety of World Diakonia Symbols - without dominant cross images. Good fodder for another research project. Korean Photo: Sandy Boyce, used with permission. All other photos: Sharilynn Upsdell.

Ironically, *not* including a traditional upright Roman cross could be a way to link to the historic and ecumenical expressions of diaconal ministry; those in which new symbols are created and old ones reinterpreted.

Co-creativity

Throughout the discussion an element that received significant notation was movement, flow, and energy, frequently related to a spiritual quickening and transformation cherished in a ministry of diakonia. One person responded by saying, "I really like the energy, especially in the images that 'dance'."⁵¹⁸ Then co-creation emerged at a new level as Kimiko Karpoff shared rough sketches of her contemporary design ideas (Figures 86, 87, & 88). She didn't see the crest shape as broken, rather "something about being enclosed bothers me" and she talked about opening up "the shield."⁵¹⁹ Putting the same elements together in a more abstract manner evoked a wider interpretation of images, including a basin and towel,⁵²⁰ a splash of water, baptism, a cup, a hint of the UCC crest, a cross, a dove, and a tree of life. Significantly almost one quarter of those who responded said this was among their favourite designs to date, even though Kimiko noted that even for her, "This isn't quite it . . ." However, this image was transformative in prompting people to imagine a more contemporary and fluidly interpretative design. Some who had previously been silent, now joined the conversation saying, "Now that is more like it!"



Figure 85: #1
Kimiko Karpoff.



Figure 86: #2
Kimiko Karpoff.



Figure 87: #3
Kimiko Karpoff.

518. Participant email.

519. Participant email.

520. Basin and towel refers back to ancient diaconal ministry of service at table and of the marginalized. A tradition the UCC adopted in Toronto, A symbolic towel is presented to Centre for Christian Studies students at their graduation.

Diaconal ministry has been a constantly responsive and evolving ministry. Remembering Stevens' theory of symbols that acquire their "symbolic value through the meanings and emotions it evokes in us"⁵²¹ it seemed Kimiko's sketches hit an emotional nerve resonating in deep harmony for many. Some named previous designs as too classic and staid, and the diaconal community named wanting something atypical, fresh and dynamic, to describe the understanding of a wide varieties of call. Stevens goes on to explain that from Jung's theory of adaptive evolution:

. . . a symbol is not something that can be invented or specified by convention (like a mathematical, algebraic, or even chemical symbol) but something which comes into existence spontaneously as . . . 'the best possible formulation of a relatively unknown thing, which cannot for that reason be more clearly or characteristically represented.'⁵²²

Steven's says, Jung argues that symbols can point to what rational verbal language misses, because they reveal the unknown aspect; "something more than conscious can know."⁵²³ Kimiko was guided by a diaconally embraced theological imperative of God-incarnate, co-creating with others for the sake of the whole. Trusting the community's acceptance of leadership around the circle, she risked offering her rudimentary design, in order to capture the imaginations of the community in a way that the previous designs had not. It was a pivotal moment in the process. The discussions tapped into emotional connections, deepened the level of commitment to the process of group decision-making. The variety of interpretations offered in Kimiko's quick sketch embodied the inclusive adaptive-ness that allowed each to consider the design and their diaconal ministry ". . . wherever the Spirit may lead."⁵²⁴

521. Anthony Stevens, 13.

522. Anthony Stevens, 13.

523. Anthony Stevens, 13.

524. 2009 DUCC Statement of Vision.

The Role of Words:

Our graphic artist Joyce asked if we wanted to include words in our design. In this initial stage, people were uncertain, expressing a wide variety of options. Some indicated a preference for the phrase Diaconal Minister, including some who were not commissioned, but were members of DUCC. Others said they didn't want, or didn't need words, reminding me of a pop-culture saying, often credited to St. Francis of Assisi, "Wherever you go, preach the gospel, and if necessary, use words."⁵²⁵ Voices spoke for the power within a strong, simple symbol that becomes memorable by what it evokes in heart and minds, rather than by words attached. One person commented: "When people ask what the pin/pendant represents it will be a teachable moment,"⁵²⁶ affirming the diaconal call to education.

Second Draft Designs

The second draft of design concepts (Figure 89) arrived from the graphic designer in mid-January 2011.

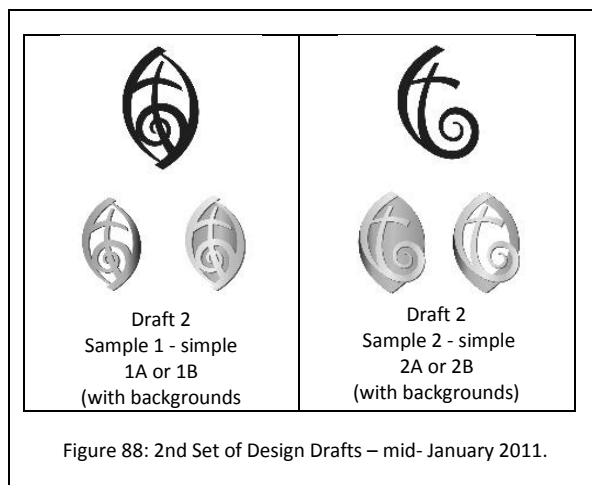


Figure 88: 2nd Set of Design Drafts – mid- January 2011.

Joyce heard and incorporated the three most discussed elements – the spiral, the cross (with more energy), and the shape of the United Church crest - into two grey-scale revised concepts, with options for modifications for open or closed back construction.

525. http://en.wikiquote.org/wiki/Francis_of_Assisi (often attributed after 1990's, but no proof).

<http://www.christianitytoday.com/edstetzer/2012/june/preach-gospel-and-since-its-necessary-use-words.html?paging=off> accessed January 26, 2015. <http://www.bloggingtheologically.com/2009/07/27/everyday-theology-preach-the-gospel-always-if-necessary-use-words/>.

526. Participant email.

The new concepts were simple, dynamic, powerful. I forwarded them by email to all those who had been contacted previously and any others who subsequently asked to be included, with the comment, "I notice as you turn the pin various ways, you can see the spiral evolving from the cross, the basin with a large swirl/splash of water, a boat, ... and what else... The imagination abounds!" I reminded everyone that the pewter artisan had indicated a final design could be produced with a combination pin and a loop for versatility and reiterated that he used local labour, fairly paid, and eco-friendly, lead-free pewter. Repetition would keep these previously stated justice-based values before the community in what marketing terms "The Rule of Seven". Developed by the 1930's movie industry, studio bosses discovered that a certain amount of advertising and promotion was required to compel someone to see one of their movies.⁵²⁷ A similar theological tactic is used in R.C. Sproule's commentary⁵²⁸ on Isaiah's use of "Holy, Holy, Holy"⁵²⁹ when referring to God, creating an added emphasis, that this is really, really, really important! Repeating the concept of embodying justice, rather than just symbolizing it, was one way to maintain the emphasis originally named. My closing request barely contained my excitement and eager anticipation. "So let's hear the comments and see if we are very close to a new pin/pendant design!"⁵³⁰

Our graphic artist, listening well, had pulled together what was said, drawn, and shared from previous designs, and what was only hinted at, to create a uniquely fitting symbol. Etymological roots of the greek noun 'symbolon' indicate a symbol represents

527. "The Marketing Rule of 7 states that a prospect needs to hear the advertiser's message at least 7 times before they'll take action to buy that product or service." Kathi Kruse, Kruse Control, Inc. *Social Media Results*, accessed December 13, 2014, <http://www.krusecontrolinc.com/how-social-media-beats-other-forms-of-marketing-rule-of-7/>.

528. Sproul, R.C. "The Holiness of God" YouTube video. Beginning at time 20:30. R.C. describes the reasons for the Trinitarian holiness of God, emphasizing his holiness three times. Sproul, R. C. *The Holiness of God*. 2011. Accessed August 15, 2015. <https://www.youtube.com/watch?v=1Mdo0n5QYvM>.

529. Isaiah 6: 3.

530. Participant email, DUCC Minutes September, 18, 2014, Appendix – 130603 Emails compiled detailing pin design process.

ideas 'thrown together'.⁵³¹ Jung's theory is that a symbol comes into being when what is known or conscious, comes together with what is unconscious. Multiple ideas bridged by the psyche, in a transcendent way, creating a symbol that signifies "something more and other than itself; when that which eludes our present knowledge is what endows it with fascination and power."⁵³² When this happens, Stephens says, "it is as if creative energy flows between them, realising a sudden perception of meaning or flash of insight: 'Aha!'"⁵³³

Amazing Community Response – A Good Fit!

The response to Draft 2 of the designs was absolutely amazing. Within twenty-four hours I received thirty-five responses. It became an "Aha!" moment. The diaconal community connected strongly with these images, as if the pieces were falling into place, connecting symbols in ways to authentically and powerfully align with our beliefs and valued ministries.

Within five days, forty-six people responded, eight of whom had not offered their comments on the first draft designs, indicating something resonated for them in these samples. I quickly charted the responses and offered them back to the community so that they could see the similar and divergent opinions of others. Consensus was forming quickly. Most preferred Concept 2, while there were five people who stated their preference for Design Concept 1, naming specifically their choice was because the United Church Crest was included. As part of the consensus process, it was pointed out that Concept 2a or 2b also included the full UCC crest shape. With this new insight,

531. sym-together; ballein = to throw

532. Anthony Stevens, 13.

533. Anthony Stevens, 13.

Concept 2B then became their preferred or suitable choice. It became clear in this exchange however, that for some who think in a more concrete way, tangible images (such as the full UCC Crest) are more easily perceived than more ambiguous, partially formed symbols. It was noted that, if some taking part in the community discussion could not see the UCC crest in the open-sided design, it was likely others outside our community would also have difficulty recognizing the connection. With that clarity, creating a strong UCC crest representation was met with concurrence across the community.

Decisions and into Production

There was an initial flurry of emails, in response to the second set of designs,⁵³⁴ before emails began to trickle. By the end of February, there were no further email comments regarding the pin designs; our graphic artist Joyce was eager for further information and to move forward to finalize the design details. I charted the newly received data, noting the consensus of opinion for Design 2B, and shared it back to the community, the artist, and the DUCC Coordinating Cluster. Providing the Coordinating Cluster with an accounting of design⁵³⁵ and production costs, I requested budget to order our first set of pins. The Coordinating Cluster approved payments for costs to date, officially requesting the finished Design 2B, to be produced and made available for the upcoming June 2011 DUCC Gathering. Joyce finalized the art work for pewter production, and the order for fifty pins was placed. My creative juices were swirling. I

534. Second set of designs circulated January 20, 2011.

535. Graphic Art Design costs had been approved at the 2009 DUCC meeting. Production costs had not yet been considered, but the DUCC Coordinating Committee had jurisdiction to make those decisions based on available funds and their understanding of the will of the DUCC community.

was very eager to see the final product of our labours! Even as I write this four years later, I tremble with emotion of creativity realized in very tangible form of our shared identity.

Themes of Identity

We are United Church of Canada

The strongest comments were for including the full shape of the United Church crest. When the design choice was sent to the DUCC Coordinating Cluster to procure a budget for placing an actual pin order, they reiterated that it was "[e]xtremely important that the crest shape of the UCC be visible."⁵³⁶ Regardless of whether people saw their ministries inside or outside the church, the preference was for diakonia to be visibly connected to The United Church of Canada, where each had received their diaconal formation and grounding. There was a sense of pride to be connected with a denomination which proclaims a priority on living “with respect in Creation, to love and serve others, to seek justice and resist evil. . .”⁵³⁷ Participants indicated they wanted their allegiance clear to nurture supportive connections within the church.

Ministry on the Edges

A couple of new notions were raised by the second draft designs. One person noted their preference for Concept #2 since it went "outside the lines"⁵³⁸ and was not

536. Email: Coordinating Cluster, March 21, 2011. Affirming the design and process.

537. A New Creed. <http://www.united-church.ca/beliefs/creed> accessed. January 10, 2015.

538. Participant email.

restricting them “within the bounds of the UCC crest.”⁵³⁹ The association with the United Church was vital, but the spiral going beyond the edge, indicated a proclivity of diakonia to continue to courageously risk and move beyond static expectations or any death-dealing theology or polity into creative critical thinking and effective response.

Spiraling Around – knowing where we stand.

The spiral again became a focus of discussion. This time, the direction of the spiral was the issue; clockwise or sun-wise, which is more common amongst First Nations people? Checking in with one who was the Keeper of the Circle at one of the Aboriginal Schools, she too:

looked at the spiral and thought about which way it was turning. For most Aboriginal people, it would be more important to go in a sunwise direction (clockwise). [but] As a woman who has Mohawk roots, we would go in the opposite direction. And then I thought to myself,... well, as Diaconal people we often move 'against the grain' of society in our ministry and life.... so then I thought.... ok, maybe that is the direction it should be! So, there you go! But yes, for most Aboriginal people, our teachers would have us go sunwise . . !⁵⁴⁰

I could no longer assume that all First Nations would prefer one stereotypical method of symbolically moving, always in the direction of the sun, any more than believing the whole world sees the sun pivot always from North through East to South to West.⁵⁴¹ The direction of a spiral is really based depending on where you stand, and what you believe is the centre. We acknowledge the earth revolves around the sun, but we sometimes imagine we are the centre of the universe. Diaconal ministry teaches us to be mindful of where we name our position and how that affects our bias for so many issues. My own

539. Participant email.

540. Participant email.

541. This direction is only visible in the Northern Hemisphere. It is the opposite in the south.

perspective with "the spiral is that really it spins both ways... from the centre of an experience, out into the world, and then back in again for another experience."⁵⁴²

A Program Staff-member at CCS had these reflections on the direction of the spiral:

Is it possible that we are making assumptions about the direction of the spiral? Usually one views the spiral starting in the centre and moving outward --going broader as it were; arriving in a new place. This could also be interpreted as going from the centre to the margins. Yet, it could be analyzed as a repeat of the colonial pattern -- from the centre of power to the outer regions. I think it is possible to view the starting point as the outside and going inward -- going deeper as it were. This direction could be interpreted as going from the margins to the centre. It could be analyzed as a challenge to the usual colonial pattern -- from the outer regions to the centre where we speak truth to power. (Of course, this direction could be interpreted as moving from the broader perspective into a more insular position -- which none of us would applaud!) I would just caution that symbols are open for multi-faceted possibilities.⁵⁴³

One of our elders had another substantial reflection on the spiral.

In terms of the spiral, in my mind it starts with the person - that is at the beginning point of the spiral and moves outward, ending in the cross, because if we are to do the work of justice, which I believe we are called to do, it means the risk of facing death or at least possible destruction in this empire world of ours. So for me the cross is going sun wise!⁵⁴⁴

What is particularly interesting, is that NO ONE actually articulated they wanted the spiral because it represented the specific action-reflection model of learning that, according to Lori Stewart's thesis, the spiral symbol was adopted to represent. I believe this is because although people have come to learn and use that model of reflection represented by a spiral, the spiral is used in many other ways in the UCC ongoing diaconal formation. Those in the diaconal community have come to appreciate it as a way

542. Participant email.

543. Participant email.

544. Participant email.

of explaining their faithful way of being diaconal in the world; going deep into issues, beginning at various places and circling round to appreciate various viewpoints, wisdom and experience, following a dynamic path of faithful living and serving. The creation of the pin is taking abstract ideas of diaconal ministry to make them visible.

A well-chosen symbol becomes a touchstone for abstract reflection. I was reminded of the song "Simple Gifts" written by Elder Joseph while he was at the Shaker community:

'Tis the gift to be simple, 'tis the gift to be free
'Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend we shan't be ashamed,
To turn, turn will be our delight,
Till by turning, turning we come 'round right.⁵⁴⁵

With the spiral, the community is implored to keep moving, turning over the options and strategies, until right-relations is created in any particular situation.

Embodying justice

DUCC members brought a number of important justice issues to be embodied in the process and/or the pin itself. Pamela Cooper-White indicates, our ". . . construction of connection -- how we go about achieving relations -- is learned from our social context"⁵⁴⁶ and, ". . . our style of relating is passed on through our social systems."⁵⁴⁷

Our diaconal formation had taught much about the justice of local consumption, fair-

545. John M. Anderson, "Force and Form: The Shaker Intuition of Simplicity". *The Journal of Religion* (The University of Chicago Press: October 1950) 30.no 44: 256–260, accessed January 26, 2015, http://en.wikipedia.org/wiki/Simple_Gifts.

546. Pamela Cooper-White, 19.

547. Sharilynn Upsdell Mayuk. "I and Thou – Original Blessing" (LIC Assignment, Centre for Christian Studies. Winnipeg. February 2000).

wages, and care of the environment. It was important to have these significant values of justice embodied in our pin as we could continue "living a theology of justice."⁵⁴⁸

Openness & Size

An "open" design was regularly requested to portray the diaconal-valued openness and transparency. The Spirit had led us beyond an initial small committee, to be as inclusive as possible. This transparent, communal discussion had resulted in what one participant noted as "an open and creative process."⁵⁴⁹ Working in this way bonded us more tightly in a shared community.

Favoured sizes varied. Some indicated they preferred a large pin for clear visibility; others were partial to something smaller, closer to one inch, and one request for a 1/2" lapel pin. Pewter artist Robert Hall, confirmed an open-backed pin would need to be at least 1.25 inches, with a closed back required for anything smaller. Once budget was provided from the Coordinating Cluster, the pins were ordered with the 1.25" size that best accommodated the declared preference for openness.

548. Participant email.

549. Participant email.

Into Production Stage – Exciting!

Colour Emerging

Along with the final design for pewter, Joyce offered possible colour layouts for other purposes. Initially she presented three versions with the front part of the design, the cross and spiral in purple, and with three different background options: one green, one orange and one grey. (Figure 106) I decided to bring the new pins to the DUCC meeting in June 2011, and then present the colour options as the next step in the process of developing our symbol of identity.

Joyce initially made the colour renditions in an easy two colour format (Figure 90). I expressed my personal opinion to Joyce that I felt a more exciting engagement from the movement and activity created in some original-draft coloured designs (Figure 91) that transitioned from one to another in the colour gradient.⁵⁵⁰

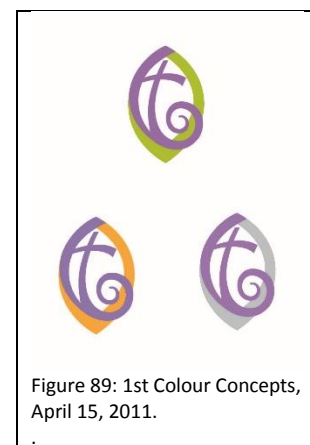
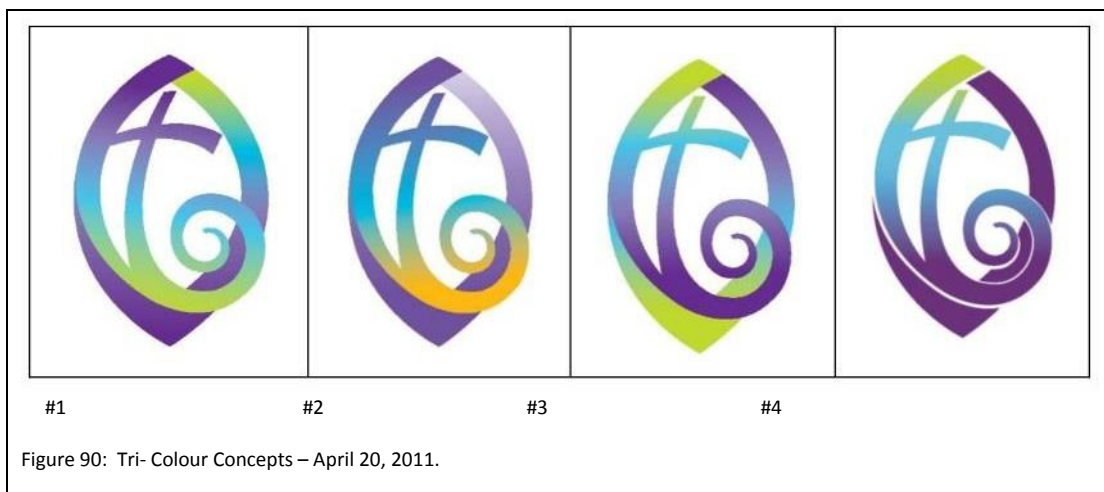


Figure 89: 1st Colour Concepts, April 15, 2011.

550. Participant email.



Joyce submitted four new tri-colour logo samples (Figure 90), commenting, "As you can see, there are many ways of looking at a colour rendition of the symbol, and I hope that I've not made this confusing with too many choices!" I confirmed that I liked these designs, and planned to show all of the colour options to the group when we met in Winnipeg in June.

Joyce's quick response, unfolding like the Holy Week account in Mark's gospel, was an important factor in the success of the process. In a church environment, movement is frequently slow, with process, meetings, approval, more changes, back to committees, and then can stop entirely with 'back to the drawing table.' This cycle forms the basis for many chapters in DUCC's story. But here, the community provided the gift of trust in leadership, and I was empowered to guide strategically with the positive energy.

First Pin Request

I was not the only one enthusiastic about getting my eyes and hands on this new pin! Kimiko Karpoff, who had been very involved in the discussions and offering artistic suggestions throughout the winter was being commissioned in May, and her Aunties wanted to commemorate the occasion with something she would cherish. Kimiko was eager to have the new pin be that special gift! I was confident reporting that pins would be available at the upcoming DUCC meeting, and for those not in attendance, a post-meeting distribution process would be arranged.

Preparation for Unveiling

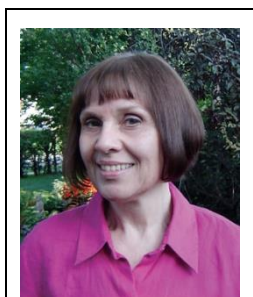


Figure 91: 1: Joyce Cosby
- Graphic Design Artist,
Ontario.
Used with permission.

Preparing to present the new pin at the June DUCC Gathering, I created a brief power point presentation to bring a personal connection and obvious credit to the artists involved, as an extended part of our community. Meeting and e-dialoguing with them provided the chance to



Figure 92: Robert Hall,
Master Pewter Artist,
St George, ON.

build relationships, reminding me of two stories, one from modern culture and another from Christian scripture. The first is related by Steven Covey, author of *The 8th Habit: From Effectiveness to Greatness*⁵⁵¹ where a professor gives his students a pop quiz, asking as the final question, "What is the first name of the woman who cleans the school?" When queried if this question would count on the test, the professor replied,

551. Steven Covey. *The 8th Habit: From Effectiveness to Greatness*, (New York: Free Press. 2004), 81.

"Absolutely, in your career you will meet many people. All are significant. They deserve your attention and care . . ."

The second story, of Jesus meeting the Samaritan woman at the well,⁵⁵² conveys the theological imperative that people are not simply to be used for the services they render and ignored but to be known, welcomed, and included as we acknowledge Martin Buber's theology of the holy 'thou' incarnate within each person, and by extension to other people we may not have the chance to meet. Knowing and recommending artists and artisans to others provides a visibility for their otherwise anonymous work.

Advertising Begins!

The excitement was really contagious! I wrote up a short summary of the process, naming when and where the pins would be first shared. It was distributed by email from the DUCC Communications Cluster.

Official "Permission"

The pins arrived in time. They were beautiful! I was thrilled. As I prepared to take them to the DUCC Gathering for distribution, I remembered the United Church's General Secretary, Nora Sanders had specified that if we used the official signature of the UCC crest in our design we would need her permission. We had not done that, but here was a strategic opportunity to have the design recognized by someone in such a prominent position in the wider church structure. Nora responded immediately saying, "That is fine and I give my permission." Further, she provided information from a task

552. John 4.

group working on colour and wording changes to the United Church Crest background, "to recognize more appropriately the contributions of aboriginal persons in the church."⁵⁵³ This was helpful information to consider as we pondered what our own colour choices would be for our print and digital logo.

Unveiling the New Pin

I was enthusiastic to share the new DUCC pin (Figure 94), and model its versatility. I purchased a chain, and began to wear my new "pin" as a pendant from day one of the meeting. Thursday, June 23rd, 2011, the Diaconal Pin formally came onto the agenda. After a very brief presentation of the process and the naming artists involved, one pin was passed around for everyone to view. The facilitator asked each person around the circle if they were in agreement that this be our new pin. All agreed, and



Figure 93: DUCC 2011 Pin (first edition)
Photo: Sharilynn Upsdell

consensus was declared.⁵⁵⁴ The pins were priced to cover the production of each one as well as the initial designing, carving the model and creating the mold to cast them.⁵⁵⁵

Future orders of pins would be sold at the same price, providing a bit of a profit to support ongoing DUCC ministry expenses. I had been authorized to order fifty pins and there were forty six people in attendance. It was decided that everyone had opportunity to purchase one pin, and then to place names on a list for the second order of pins. It was a sell-out.

553. Email: Nora Saunders, General Secretary UCC, June 8th, 2011. DUCC Minutes September, 18, 2014, Appendix – 130603 Emails compiled detailing pin design process.

554. 2011 DUCC minutes, 9.

555. \$25 each.

Upon return from the Gathering, I was in touch again with Joyce Cosby our graphic artist, sharing the enthusiasm of the group and sending her a photograph of the new pewter DUCC Pin. She noticed small adjustments made in the production process. Upon my own close examination of the pin, I observed the original design clearly represented the spiral going beyond the edge of the UCC crest, whereas the new pins did not feature that. When placing the second order for pins, this was noted to the pewter artisan and he re-carved the mould, with this slight modification, to ensure this would be the standard for all future pins. A pin comparison can be seen in Figure 95.

I agreed to continue to administer the ordering, sales, and shipping of pin orders⁵⁵⁶ until the next Gathering. As of the spring of 2015, I am still doing this. A total of one hundred and twenty-five pins sold prior to the second DUCC Gathering in 2013. To date



Figure 94: 1st & 2nd Edition DUCC pins with slight variations. #2 has spiral extending beyond the edge as planned.

approximately one hundred and forty pins have been sold, almost three times as many as the number of people who attend any given DUCC Gathering. Initially the pins were purchased by those most actively involved in DUCC. Some have been gifted to those graduating or being commissioned, or those who have long-time connections with diakonia in the United Church, the majority have been purchased by those who would wear them. In the last two years, I received requests from folks unfamiliar to me, usually students within the diaconal education program at CCS. Two pins have been purchased by the staff of the Sandy Saulteaux Spiritual Centre for recent aboriginal graduates.

556. Pins ordered by mail would require a \$2 shipping fee on top of the \$25 price for the pin.

As facilitator of the process, it has been a blessing to receive the many comments passed along when people received their new pins. One sums up the sentiments of many. "The pin is fabulous. Spent the past 25+ years talking about them . . . and here it is."⁵⁵⁷ Many stories have been shared informally about initial experiences with new pins, many stories will continue to evolve.

The Colour Logo:

The question of colour emerged when the community started to look beyond the pin to the logo. Connections were made to the purple CCS logo from the 1990s,⁵⁵⁸ (Figure 58) with its silhouettes of energizing people "living a theology of justice." Despite the rainbow re-colouring of the logo in 2006 when CCS became an Affirming Organization, purple continues to be significant in the diaconal community for its feminist connections and was used regularly in various logos, lettering and website components. One person proposed the purple colour represented the courageous and outrageous spirit highlighted in Jenny Joseph's 1961 poem, "When I am an old woman, I shall wear Purple..."⁵⁵⁹ Diaconal ministers claim a similar spirit, requiring courage and the ability to stand against societal expectations. The roots of purple in feminist circles have deeper origins. In the early 1900's, the Women's Social and Political Union a suffragette advocate in England, used purple (along with white and gold) as a signature colour. Their honorary treasurer, Mrs. Pethick Lawrence, who chose the colours recorded: "Purple...is the royal colour... It stands for the royal blood that flows in the

557. Participant email.

558. Participant email, DUCC Minutes September, 18, 2014, Appendix – 130603 Emails compiled detailing pin design process.

559. Elizabeth Lucas has published her calligraphic version of the poem nationally since 1984. Red Hat Society was formed after Sue Ellen Cooper presented this poem to a friend in 1997, accessed September 28, 2013, <http://www.hildavid.com/AlbertaRedHats.html>.

veins of every suffragette, the instinct of freedom and dignity..."⁵⁶⁰ In Alice Walker's novel *The Colour Purple*,⁵⁶¹ significantly standing up against marginalized injustice, likewise embodies the diaconal values "to work for liberation and justice, to act as advocates of creative transformation."⁵⁶²

I brought Joyce's colour options to the Gathering for further discernment and with an already full agenda, the Co-chairs of the Coordinating Committee suggested I meet with two others who were respected artists in the group, to review the options and make a colour selection on the group's behalf. There was brief consideration of using an Affirming Ministries rainbow theme as CCS was currently using, or the four colours of a first nation's medicine wheel as was being presented that year for a change in the UCC Crest colour scheme. In the end, the small group chose a three-tone design with green, blue and purple as a unique identifier for DUCC (Figure 956). The prominent purple spiral was a nod to the historical purple feminist associations; blue and green suggested our connections to creation. The blue, although far lighter in tone and brighter in hue, linked the historical use of blue on the old Deaconess pin, yet fresher, brighter, more contemporary for 2011. This small consultation group shared the colour choice with others who were gathering over refreshments on the last evening of our event. It was met with excitement and thanksgiving.



560. Elizabeth Bryan, "Wearing the Colours: Rediscovering Suffragette Jewelry". *Scotland: The Workers' Education Association*. 2010, accessed December 15, 2014, http://www.educationscotland.gov.uk/Images/WearingtheColours_tcm4-672114.pdf.

561. Alice Walker, *The Colour Purple* (New York: Harcourt Brace Jovanovich. 1982).

562. DUCC Statement of Vision. 2009.

Chapter Seven: Summary

Topic and approach

I began my research with the overall question: “How do the symbols of diakonia reveal and shape the ongoing identity of the UCC diaconal community?” It was a broad question intended to research and create a chronological narrative of the historic and contemporary symbols of diakonia and their symbiotic impacts using mixed methodologies. My theological foci were on that of creativity incarnate, identity/community, and faithful response. More than once I refined my parameters of research to create an achievable project. Initially I intended three key sections: First, the history of uniforms, pins, and other related logos; second, the narration of the design process of the 2011 DUCC pin; and third, exploring the phenomena of the experience of the new pin for those who wore or witnessed it. Early on, I realized the last section was beyond the time and energy available, and so that particular section of work has been left for a future researcher, along with other suggested topics that will be outlined in a later section of this thesis.

I also considered limiting my research to pins alone, without the scope of uniforms and other logos. However, once I discovered early parts of the story regarding uniforms, I was fascinated and wanted to learn more, and share this information in an accessible form with my diaconal community, outweighing the extra work involved in my research. This thesis comprises the narration of historic stories of uniforms, logos, and pins that became an important prologue to understanding the background context and many of the meanings that arose and evolved in the process of designing the 2011 pin.

The second section, the narrative of the 2011 design process, reveals in turn, symbols that continue to shape the identity of the community and its individual members.

Review of Historical Research

I attempted to keep my historical research limited to the most direct ancestral lines and their contemporaries, creating a somewhat chronological narrative that led up to Diakonia of the United Church of Canada. This laid the foundation of a loose family tree of uniforms and symbols from diakonia in Europe to Great Britain, into the United States and to Canada – eventually merging the Canadian Methodist and Presbyterian Deaconess Orders into The United Church of Canada Deaconess Order and incorporating significant symbols that emerged in combination within union.

These uniform, logos, and pin narratives inform the modern DUCC Community of their diaconal ancestors' values in their ministries - within and opposed to their cultures, and how each became tools to reveal and perpetuate allegiance and/or disassociation with denominational basis, theological perspectives, values, and ministries within their organizations and wider communities. From early times, the decision making for dress was patriarchal, often perpetuating an expectation of matriarchal garb to perpetuate styles of women's ministry based on poverty, obedience, and servitude. With the Reformation, specific diaconal clothing and symbols revealed the choices to move away from Roman identifiers such as Black garb and cross symbols, using instead the colour blue in Germany, and a dove symbolizing healing renewal. Revealed are the variety of colours used for deaconess garb in Great Britain, mirroring military

connections, along with the symbols of faith reserved for their pins and how those came to be important in the United States, and forward into Canada.

In Great Britain and Canada, we have a long tradition of uniforms and pins being presented by the church at a Deaconess' designation, and requested for return when married or otherwise leaving deaconess positions. An overturning of that ethos began with the decline in use of uniforms, and continued in the 1950's with women no longer being required to return pins at marriage or otherwise leaving paid employment.

The historic research also indicates, that although most of the early Deaconess structures were managed by men, women continued to have creative and often subversive influence on the designs and wearing of these symbols. The fund-raising campaign in the late 1800's, to assist those in ministry "For Jesus Sake" revealed the theology of the times, and informed the ministry well into the 1960's. Through many decades, women in the United Church wore uniforms and pins not so much as under a directive, but clearly when and only if, they personally felt it would be beneficial in advancing their ministries. As critical thinking was encouraged, women, and in later times men, co-created new diaconal pedagogies, theologies, and symbols such as the spiral model of learning to reveal their shifting theological understanding and claim a sense of mission that was open, dynamic, and life-giving. The DUCC community decision of the 21st century passes on the prerogative to the individual to choose to wear a pin at their own discretion, claiming their call to diakonia over a lifetime, rather than limited to church designation or paid employment.

Summary of New Pin Process research

The design process for the 2011 DUCC pin, unveils perspectives of the current context. Naming values for continuing significance and those long outdated and let go, the process brings forward dynamic new symbols for understanding this ever-relevant and contextualized ministry.

The process of creating a new pin design unfolded organically. Historic samples and initial brainstorming were shared, along with proposed quotes, artist options, and leadership provided. With a widespread national community, the value of open email conversations proved to be a positive use of modern technology, with less time constraints, and including more people than face-to-face meetings. Working consultatively, rather than by committee, we were able to maintain the inclusiveness and accessibility valued within the diaconal community, demonstrated in the fundamental UCC diaconal spiral model of learning. With data gathered, charted, and quickly shared back to the community, each participant and the graphic artist could easily track opinions, ask questions, or clarify sentiments easily, knowing they were being heard and input recorded.

The value of reflection within this public forum was appreciated and often noted. Some offered theological food for thought. The participant group was diverse and larger than have attended most national DUCC gatherings. Involved were men and women, students, new grads, experienced ministers, and lay people working in diaconal style; some of our retired elders entered the discussion, offering comments, analysis, thanksgiving, and their blessing as we worked on a design for a new era.

The consensus mode of decision-making created, taught and shared from the beginning of DUCC's founding, served us well again. Almost every time the model is used at meetings, variations and refinements are introduced for the context. That was true with this email variation as well. Memories and reflections were shared, creativity was offered, minority voices were encouraged, heard, and shared broadly; issues of concern were raised and discussed, and the differences, which were minimal, were held respectfully. Clarity was sought, and various symbols were discussed until a common shared symbol was agreed upon. The open transparency of the process was highly valued. Many affirmed the ethos of consensus in comments like: "No matter which design the majority choose, I will be happy (and proud) to wear it." Quite a few expressed they were really looking forward to that final pin that would "be a gift" they would "wear with pride." There was one person, who although liked the particular design created, wished for a very small lapel pin; yet in true consensus style, they approved the selection of the design and, the making of the new pin as named, without blocking the process or without obligation to purchase and wear this particular pewter pin themselves.

Encouragement and Blessing of Elders

When one symbol is replaced by another, I often wonder about the reaction of those who had a personal attachment to the older symbol. We are reminded "[w]hen Jesus taught that we cannot put new wine into old wineskins, he was expressing an implicit evolutionary consciousness. God is never finished with creation. There will always be new wine. Creation is an ongoing dynamic. It happens through all of us, each

moment of our lives."⁵⁶³ Those who have a long experience of creative ministry, live this out intuitively and explicitly. Without being asked directly, two of our diaconal elders⁵⁶⁴ expressed gratitude for being included in the consultation process and encouraged the younger members to define the symbols for ministry within their current context "wherever the Spirit may lead".⁵⁶⁵

Diaconal ministry in The United Church of Canada "encourages a growing faith." It is a blessing to witness our elders as "advocates of creative transformation"⁵⁶⁶ even within the discussions of the life and symbols of the community. Matthew Fox's theology of *Original Blessing*, describes how the creative energy, or word of God is active, constantly creating, and inviting others to participate, continuously creating without end, as do blessing and blessings. Fox says:

blessing is the word behind the word, the desire behind the creation. For God the Creator, like any artist is not indifferent or neutral to his/her work of art. Like a parent, God loves her creation and that love which is an unconditional sending forth into existence is Blessing. . . [and] Blessing involves relationship: one does not bless without investing something of oneself into the receiver of one's blessing. And one does not receive blessing oblivious of its gracious giver. A blessing spirituality is a relating spirituality.⁵⁶⁷

These elders remain intricately involved in and appreciated by the diaconal community; they are a blessing as they continue to mentor new members into the elements of critical and contextual thinking that have given strength and vitality to their ministries in changing times. The same skills inform the choice of symbols that shape dynamic understandings within and beyond the community, and continue to be a future blessing.

563. Bruce Sanguin, *Darwin, Divinity and the Dance of the Cosmos: An Ecological Theology*. 2007.37.

564. Participant email, DUCC Minutes September, 18, 2014, Appendix – 130603 Emails compiled detailing pin design process.

565. DUCC Statement of Vision, 2009.

566. DUCC Statement of Vision, 2009.

567. Matthew Fox, *Original Blessing: A Primer in Creation Spirituality* (Santa Fe NM: Bear & Co. 1983), 42.

Reflecting on the Evolution of the Symbol Design Process



Figure 96: 2011
DUCC Pin, Photo:
Sharilynn Upsdell.

The new DUCC pin (Figure 97) and logo (Figure 98) incorporates the qualities and values of the present day DUCC community that have evolved over time. Simple, yet profound, the distinct design was created using an invitational, accessible process of consensus decision-making. Looking back at the various images offered, I notice the consistent desire for three

particular images throughout the many years of the active process. The powerful synergy of the spiral, interacting with a dynamic cross, backed by a United Church foundation. Rather than focusing on a solitary symbol or aspect of diaconal ministry, the combination speaks to the complexity and richness in the diaconal identity.



Figure 97: 2011
DUCC Colour Logo.

Essential Diaconal Trinity-- UCC Shape, Dynamic Cross and Spiral.

The background United Church of Canada crest shape honours the transformational justice-based perspective encouraged in United Church diaconal formation training. This shape brings the strength of various nuances – the desired solidarity of safe community,⁵⁶⁸ the vessel to hold and birth the on-going work of the saints,⁵⁶⁹ and the liminal space⁵⁷⁰ on the threshold of transformation. By intentionally claiming the "broken fish" shape,⁵⁷¹ those wearing this symbol are reminded to constantly work to heal, rather than simply dismiss, the tension in connection with the church and

568. Where one Christian would draw a line in the sand and another would complete the drawing of a fish to indicate their camaraderie.

569. Effigies of saints were held in the vesica shape.

570. Richard Rohr, "Days Without Answers in a Narrow Space." *National Catholic Reporter*, (February, 2002).

571. The "broken fish" was named by one of the participants in the design process.

within the diaconal community itself. Ours is a collaborative ministry that strengthens companionship, rather than disassociating from those with whom we differ.

The cross recognizes our Christian heritage, grounded in endings and transformative beginnings. This cross posed in a dynamic style, is not stilted or stuck in the past, but it is constantly on the move, bringing about an eschatological renewal. Catherine Keller, speaks of the transformation to new ways of living into the eschaton as the "edgiest Christian doctrine [where] the boundaries of life take on the charge of an ultimate encounter, a kind of discourse that takes place and takes time at the edge of wherever we as people are."⁵⁷² In diaconal ministry there is clear recognition of many ways that people have been, and continue to be, oppressed and crucified. Keller reiterates Jurgen Moltman's classic argument that Christian eschatology is not a matter of *end* but of *hope*.⁵⁷³

With the inclusion of the prominent spiral, the cross is not an ending place. In the context of the spiral action-reflection model, diaconal ministers are continually prompted to delve deeply, risking the ability to move beyond the edges of previously binding theology, into understandings and practices that bring new life. With the spiral, we choose to move "out expressing openness . . . with dynamism, a synergistic energy coming from deep within... the spirit rushing forth... towards creating a more just and loving world."⁵⁷⁴

572. Catherine Keller. *Reconstructing Christian Theology*. (Minneapolis: Fortress Press. 1994). 326-345328.

573. Catherine Keller. 341.

574. CDM logo description from 1993 brochure.

Other Characteristics of Diaconal Identity in the Pin

Besides the three interwoven symbols, the new pin reveals other characteristics of the community it represents. Diversity is valued and honoured by diakonia, presented in the pin/pendant option, encouraging expressive variety and demonstrative of various preferences and needs. One member of the wider diaconal community without sight, was especially appreciative of the tactile shape that she could discern with her fingertips. The deliberate choice of material was not a costly gold or an easily-tarnished silver, as our ancestors chose, but rather an inexpensive, environmentally-friendly, lead-free pewter. Pewter presents a gentle non-tarnishing sheen that can be easily revitalized, as the community revitalizes us.

The pin is a symbol of solidarity with the diaconal imperative of community, rather than a top-down presented mark of authority. Available to all who choose solidarity with the DUCC community, regardless of employment status, this pin is accessibly priced with the initial costs of setup shared by the whole community. The artistic designer and the master pewter artist, with carefully selected small Canadian-based businesses, have been fairly paid for their work and are acknowledged with the delivery of every new pin purchased.⁵⁷⁵ The pin is not created as a priority by a governing body to benefit the visibility of church, but rather as a tool created from within the diaconal community to assist in supporting, connecting, and articulating the ongoing diaconal call and ministry. With this beautiful, fresh new design, no longer should diaconal ministers be considered "dowdywomen."⁵⁷⁶ While I am sure the DUCC community will continue to choose to be playfully and affectionately referred to as

575. A small note is attached to each pin mailed out, naming the graphic and pewter artist.

576. Donna Sinclair, 30.

"ducks," this new professional symbol emanates competence, sophistication and responsibility.

This pin can be acquired without probation, or commitment of years of service, as in bygone history. It is not a symbol of being "set apart" or paid employment; nor does it ensure privilege that earns half-fare travel bonuses, as did the uniforms and pins of early UCC deaconesses. Instead the pin is for those who claim a call whose perspective on diaconal ministry is formed in a United Church context which involves intentional on-going learning, reflection, growth, advocacy, and transformation within supportive community and unto the edges of society. Wearing this pin is not a spectacle for others, or a rule to be obeyed; but a choice to display a symbol of the covenantal relationship we have in community as we live out our diaconal ministry. Incarnating a spirit of creativity we strive to bring about transformation wherever we find or intentionally place ourselves. As Kathy Toivanen shared in her Lenten practice, this pin also provides the opportunity to be bound together in solidarity, a similar intention to the hopes of Methodist Lucy Rider Meyer and Scotland's Presbyterian Moderator, Dr. Charteris. In our diaconal ministry, we are linked in continuity to those who have served before us, those in our own era (whether we've met or not), and those in the future who follow a similar call, regardless of the form of ministry. At future interdenominational and international gatherings, wearing this pin underscores a common DUCC membership; at the same time noticing those bearing other insignia presents opportunity for enriching conversation about the wide variety of ways we approach diaconal ministry.⁵⁷⁷

577. Joseph and Alex. 726.

Personal implications - Gratitude for Sustainable ministry

I was deeply aware throughout the process of facilitating the 2011 pin design process, how support from the community continually grounded my sense of call and commitment to this extensive project. It was a long journey from 2002 when I first wondered if a new pin was possible, to the finished product. I am reminded of the DUCC Statement of Vision which states, ". . . this vocation is a journey involving Spirit-filled enrichment and learning, requiring humble offering of self, demanding prayerful discernment and courageous risking, exercising visionary and communal leadership, promising joy and meaning."⁵⁷⁸ Discerning this "call" was not only an internal or God-given experience, but was confirmed by the wider community as a call to leadership.⁵⁷⁹ Without paid employment within the church, my sense of call had, at times, come into question. Yet my call to this project was persistently affirmed through "mutual empowerment [and] life-giving community"⁵⁸⁰ in such a way that sustained. Through this process, I have come to appreciate the DUCC community more than ever, as a community who takes seriously its vision "to offer compassion and accompaniment . . . wherever the Spirit may lead." ⁵⁸¹

One Lament . . .

The one lament I have in my research is that I have not been able to find a sharp, clear photograph or actual sample of the Canadian Methodist Deaconess Badge/Pin, nor

578. DUCC Statement of Vision, 2009.

579. Division of Ministry Personnel and Education. *Discerning the Call*. Toronto: United Church of Canada. 2002. 6.

580. DUCC Statement of Vision, 2009.

581. DUCC Statement of Vision, 2009.

the original badge created amongst the Methodist Deaconesses in Chicago. I have advertised for the former through all of the UCC archives, and Conference offices, and placed an ad in the United Church *Observer*; all without results. I am still hopeful, that one day, if this topic gets more church-wide attention, someone might bring forth a sample that they find in their great-grandmother's attic, or from a local thrift or antique shop. Then my curiosity would be satisfied! Regardless of whether or not that badge is found, the search and discovery of valuable contextual information has enriched me, as I pray it will be a resource for the DUCC community and wider church.

Chapter Eight: Future Work

With the process of designing and producing the new pin and logo finished, clearly there is more work to do. Faithful in our response, DUCC will continue in the spiral reflection of concrete experience, reflective observation, abstract conceptualizing into future active experimentation. Theories and early practices will guide our theology of an ongoing faithful response with regard to this new symbol.

A Logo Must be Recognizable & Used

In designing symbols for group identity, Chermayeff, Haviv, and Geismar reflect on "how memorable can the design be while remaining simple? How distinctive can we make the mark while keeping it focused? You can sometimes tell that the right balance has been struck when, after a brief time of looking at a mark, you can easily draw it from memory."⁵⁸² The quick and solid support of the final draft design became evidence the

582. Geismar, Haviv, Chermayeff, Xii.

right balance had been discovered. This new symbol is simple, distinct, and memorable enough to be drawn from memory. As these specialists suggest, this DUCC logo becomes a vessel that can hold the associations relevant to the organization rather than actually illustrate them.

Graphic designer Jacob Cass, explains brand identity entails more than simply creating or having a logo that distinguishes the identity of a group. "It is also important to note that only after a logo becomes familiar, does it function the way it is intended to do much alike how we must learn people's names to identify them."⁵⁸³ The new diaconal pin and logos were created with much thought; they need to be used regularly and consistently in the public forum, where meanings can be shared, or they will remain identifiers simply within the diaconal community, and not distinguishing marks in the wider social realm. Sallie McFague reminds us how symbols "spark our imaginations" and yet, she continues, "it would be insufficient to rest in new images and to refuse to spell out conceptually their implications in as comprehensive a way as possible".⁵⁸⁴

Next Uses and Parameters

One of the implications of a new pin and logo is to ensure that the symbols are reproduced accurately within specific parameters each time they are used. Our graphic artist, Joyce Cosby, has provided detailed proofs for production of the pewter pin. Robert Hall Originals is committed to providing these pins for us, keeping the design consistent, and selling them exclusively to DUCC. Joyce has provided detailed black/white and full

583. Jacob Cass, Graphic Designer, accessed January 8, 2014, <http://justcreative.com/2010/04/06/branding-identity-logo-design-explained/>.

584. McFague, 32.

colour layout parameters and proofs for printed media along with the technical pantone colour numbers for accurate reproduction of the DUCC logo in print or digital media.⁵⁸⁵ This was particularly helpful when the DUCC website⁵⁸⁶ was redesigned to highlight the new logo in the headline banner, with colours used strategically throughout the site; this colour scheme has also been applied to recent DUCC e-newsletters.

The logo has begun to be used occasionally on impromptu letterhead, and with signatures for DUCC email correspondence. One unresolved issue is that of a unified typeface, and so, a wide variance is beginning to be displayed. The DUCC community, or at least the Co-ordinating and Communication Committees, will need to decide if a uniform text style is important to be used with the logo, or if variety at the ease of each publisher is desirable.

DUCC's future attention will also determine where and how the design is best used. There have been many options posed including earrings and other jewelry which could weaken the original intent. Others who are not DUCC members have inquired about obtaining these symbols for their own personal enjoyment. This raises questions regarding accountability for those who use this design.

A Design of this Context

The colours used in the logo, although attributed with particular meaning, are a trendy combination that will quickly "date" the logo to the second decade of the 21st century. This can become either a roadblock or a freedom to relevancy. By noting this early, and expecting it, the DUCC Community could intentionally revisit the colour

585. These proofs and pantone #'s are replicated in the appendices for future reference.

586. www.ducc.ca, redesigned in spring of 2012, by Caryn Douglas.

scheme every few years to consider a fresh overhaul of colour with renewed meanings. To quote a website that deals regularly in choosing colours and designs, "We wish to create iconic, timeless and narrative design[s] that [are] testament to a time when we finally acknowledged that the only endless resource is our creativity."⁵⁸⁷ A time will come, when the entire design will no longer speak to a generation that follows us, and they, like we have done, will re-create something that provides an opportunity for diakonia to be articulated and represented afresh.

Implications: Future Exposure of Pin and Logo

Reminding us of principles in identity design, Chermayeff and Geismar indicate the design work is the beginning, not the end. "It is only after a mark is officially adopted the public will embrace it and, with time, come to associate it with their feelings about [who and what] it represents. Like a good red wine, a trademark needs to mature."⁵⁸⁸ Now that the new wine has been poured into a new wine skin, future maturing of the DUCC pin and logo will rely upon those most invested, the DUCC community and its supporters. The individual commitment will be to respond to the 2007 request by Louise Williams to: "'Wear your pin" and remind the church about the work we share together."⁵⁸⁹

Becoming a "Habit," All Over Again. . .

587. Fashion Trendsetter Website, Accessed February 7, 2015, http://www.fashiontrendsetter.com/content/color_trends/2013/Lenzing-Color-Trends-Autumn-Winter-2014-2015.html#ixzz3R80DZfxR

588. Geismar, Haviv, Chermayeff, xii.

589. Minutes of Diakonia United Church of Canada, 2007 National Gathering, Star of the North Retreat Centre in St. Albert, Alberta, April 24 – 27, 2007.

As a colleague put it to me recently...

When I wear my Diaconal pin, and someone comments 'nice pin', I often say 'It's the pin of the diaconal community in the U.C. It's sort of like a nun's habit - it reminds me of who I am and helps other people to know'. . . . in the hospitals, care homes and locally & wider church events. Sometimes in the care homes I'll say "it's my deaconess pin" and that sometimes gets 'I knew a deaconess once . . . ' and we engage in deeper conversations about the ministry then and now.⁵⁹⁰

Visibility in the Church

One of the next steps of visibility will be making this logo available to various structures within the United Church so it can be used widely as the church itself refers to diaconal ministry. Specifically, the detailed logo and colour specifications need to be given to the United Church Resource Production and Distribution Department as well as to the Graphics and print department. Working with these departments, parameters for use could be developed and those, along with the logo itself, could be made available for downloading on both The United Church of Canada website and the DUCC website. We could also ask this department to assist in creating for DUCC a consistent format for professional lettering for letterheads and email signatures, rather than irregular styles being used informally by some DUCC members now.

To ensure the logo becomes visible throughout the church, DUCC could request the General Council, Permanent Committee on Ministry, Employment and Services fund the creation of new brochures, posters, and banners, about Diaconal Ministry,⁵⁹¹ featuring this new logo. These could then be distributed to Congregations, Presbyteries, and Conferences for use in Resource Displays, Discernment events, Conference Interview settings, Celebrations of Ministry Events where Diaconal Ministers are being

590. Participant email.

591. With input from members of DUCC, and the 2015 DUCC staff person, Eric Tusz-King.

Commissioned, and diaconal ministry sites. This logo could be used prominently in an upcoming United Church Calendar, in some Minute for Mission Sunday Church bulletins as The United Church of Canada Crest is now, and on some Minutes for Mission leaflets with stories highlighting a wide variety of Diaconal Ministries. DUCC could also request a nationally instituted annual Diaconal Ministry Sunday. Another substantial exposure opportunity would be an article in *The United Church Observer*. The magazine has a mandate to tell stories about the United Church, and this is a good story.

Connection with other diaconal member groups in DOTAC and Diakonia World Federation have shown the advantage of having budget available to print the logo of the member group on small useful items to give out to prospective candidates for diaconal ministry, and to share when attending events to educate about diaconal ministry – locally, ecumenically, and internationally. The challenge is to find a way to do that that embodies our values of being attentive to environmental issues and ensures items are useful and needed.

Living Out the Vision

When the United Church Training School was renamed Covenant College, Harriet Christie expressed confidence that the changes made "represent the genuine desire . . . to do strong, creative work, rooted in responsible action."⁵⁹² Once again changes lead us to take responsible action. The opportunity to follow through on Kay Heuer's prophetic "spiral dance" challenge⁵⁹³ comes now. As the Diakonia of the United Church of Canada we have faced each other, moved deeper into relationship - sharing,

592. Harriet Christie, "Hallowed Hollars Newsletter," 1962.

593. Heuer, 49.

learning, and listening to each other interpreting the values of diaconal ministry. With our identity more clearly articulated and symbolized, we have the opportunity to turn outward from our reflection, challenging and holding each other accountable to the vision of an inclusive, faithful, dynamic community as symbolized. As we raise our own consciousness of the important use of symbols, we are given the opportunity to symbolically and tangibly, re-establish the continuity with our past-colleagues whose ministry was undervalued.

In 2006, The United Church of Canada officially apologized to the women affected by disjoining at the time of marriage, in response to a petition that called on the church to repent for the evil of sexism.⁵⁹⁴ The symbol of their disconnection was removal and return of their pins. Awareness of the depth of injustice and hurt that has caused them, and the church in perpetuity, is still widely unknown.⁵⁹⁵ Now, all across Canada there are new generations of women and men articulating the call to inclusive diaconal community, not rooted in marital status or employment. It would be one act of justice to have each and every woman who was affected by the disjoining presented with a new DUCC pin to re-member her within the diaconal community. Conferences could be specifically urged to comply with the General Council Directive and asked to provide funds for new DUCC pins for these women. Including both present and past diaconal people in the process of planning and implementing the project would provide the strongest hopes for reconnections and apologies lived out.⁵⁹⁶

594. Meeting of the Executive of the General Council. Minutes 28-31 October 2006, accessed May 11, 2011, <http://uccdoc.united-church.ca/weblink7/Browse.aspx>,

595. In her 2009 doctorate work, Caryn offered the church a formal process to reaffirm the ministries that were negated, a way to apologize with integrity and to reinstate women thus affected.

596. Caryn Douglas has provided background resources for these apologies. Accessed February 12, 2015, <http://uccdeaconesshistory.ca/disjoining-2/disjoining-resources/>.

Chapter Nine: Future Research

There is plenty of future research to be done to build understanding of the use of this symbol within the United Church community and amidst ecumenical and international diaconal communities.

What Will Wearing a Pin *Mean* for DUCC Members?

A large group of people have embraced the opportunity to *experience* owning and, wearing, or sharing a new DUCC pin. Some reflection has happened already, but it could become the entry for the focus of a new research project. This phenomenological approach of interviews and/or focus groups was originally outlined in my thesis proposal, but was pared down in process of creating a feasible sized project.

International Research - DOTAC & World Diakonia Symbols

A second project of gathering images of the pins and pendants, and their meanings, for all the member groups of Diakonia of the Americas and Caribbean could be undertaken. I did some work on this as background to this thesis. Placing this information onto the DOTAC website could stimulate further discussion of how we interpret, articulate, and portray diakonia for ourselves and for others. An even more extensive project would be to expand this to all the member groups of the World Diakonia Federation.

Diaconal Archives Accessibility

Many scholarly projects on the United Church diaconate have been written in the last few decades, but much remains to be explored. Archival research is difficult however, as few records are accessible electronically and the network of United Church archives is far flung. Another valuable project for someone to undertake would be the digitization of primary documents related to diaconal ministry. I name a challenge for DUCC to advocate for creative opportunities to make archive collections more accessible through a variety of options such as funding for research projects, assistants, file organization, digitalizing and online integration.

Chapter Ten: Conclusion

I am grateful for the opportunity to have been part of the discussions that articulated my community's perspectives and vision, and to see professional artists bring our early ideas into a beautiful artistic form. The work of this thesis has been very fulfilling. I have learned a lot about the history of diakonia from the international context leading into and through the United Church context. I became more deeply aware of the Reformation tensions that directed many of these decisions. I appreciate that blue is a colour passed down from some of the earliest Deaconesses into our own context and purple symbolises feminist gumption. I've appreciated other deaconess groups adopting faith based symbols, more prominently than a cross. I have delighted in learning how the uniting denominations each brought gifts of symbol and colour from their context to the early UCC Deaconess uniforms and symbols. I was thrilled to learn the backstory for the FJS initials on early UCC Deaconess pins, and was surprised in the discovery of its short-lived removal from the deaconess pins before they disappeared entirely.

Given my increased knowledge of the deep transformation of culture, theology, and church structures, I have deeper respect for the years of change and discernment that became fertile ground in which new symbols were being tested and explored. I recognize that the opportunity for leadership towards a new symbol came at an opportune time, when the yearning was strong, but also while identity was being more clearly articulated in scholastic work and within the community.

As Ekkehard Höver, commenting on Kaiserswerth's one hundred and sixty year old logo writes:

Religious symbols can also die! Simply printing [a symbol] on publications, or raising it as a flag at celebrations, or wearing it as a brooch or a sticker, - all of

this does not keep the symbol alive. [A symbol will only be meaningful] . . . if its symbolism touches people closely again and again and is made comprehensible to them. If people can feel that this symbol communicates the experience of sacredness - through its involvement in sacredness, then the power of faith can also be experienced.⁵⁹⁷

It is the witness of those who wear it who know the sacredness it already carries as it " . . . functions as a concrete, tangible, visible symbol of an internal reality."⁵⁹⁸

Kathy Toivanen wore her pin as a daily Lenten practice. Reflecting afterwards with her congregation she shared, "I was surprised by the sense of strength that I received from wearing the pin because it reminded me of my membership in a larger community; it reminded me that I was not alone."⁵⁹⁹ And following the death of a colleague, she indicates, "I only had to touch it or to glance at it to feel assured that I was not as alone as I felt and that the prayers of others and the presence of the Spirit of Christ would somehow sustain me and those who were grieving." Such is the power of a symbol of identity that speaks true to one's call as part of a community choosing to offer faithful service in the world.

One final story reminds me of the opening story of the lost pin. I watched a mentor gift a diaconal student with a DUCC Pin following a time of shared reflection, and both their eyes became moist with the sacred moment. A few days later, that student called me in in panic with horror in her voice, "I lost my pin... my new DUCC pin . . . I can't believe it. It means so much already . . . I just have to find it!"

This is a significant symbol.

597. Ekkehard Höver.

598. Ann Ball.

599. Kathy Toivanen.
















This 2011 pin has been designed for this current time and context. Although the pewter pin has a rather classic, timeless look, with what we might imagine as an indefinite appeal, that notion is an illusion. In fact, the historic changes that have been presented here provide the encouragement and mandate to continue the tradition of critical thinking, creativity, and strategizing needed for new models of community. The symbols to best define the distinct identity of diaconal ministry in future contexts will emerge. Given the evolutionary creativity we incarnate we do not need to be concerned. The United Church of Canada Crest, originally created in 1944, has had no less than three different modifications, each with a goal to be more inclusive of evolving understandings of right-relationships, as have the historic Deaconess pins. It is reasonable to imagine the DUCC symbols may continue to undergo various changes.
















As one with a lot of personal emotional investment in this current pin, I would hope the history presented in this thesis imparts a sense of blessing to release this model when its time has passed, to make room for new ones. I pray that this project will be held as a valued glimpse into the early 21st century context of Diakonia of the United Church of Canada.





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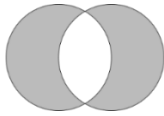










(with Photo Thumbnails, Credits, and Permission)














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 <p>Figure 56 (Page 120) CDM Spiral pin. 2002. Photo: Sharilynn Upsdell.</p>	 <p>Figure 57 (Page 121) Early 1990's CCS Logo. Used with Permission.</p>	 <p>Figure 58 (Page 121) 1999 CCS Logo. Used with Permission.</p>	 <p>Figure 59 (Page 121) 2006 CCS Logo. Used with Permission.</p>	 <p>Figure 60 (Page 122) CDM Rainbow Spiral Logo. Brochure. (2010) http://ducc.ca/wp-content/uploads/2010-DUCC-brochure.pdf.</p>
 <p>Figure 61 (Page 122) Affirm United logo. Created by Joyce Cosby. (2005).</p>	 <p>Figure 62 (Page 123) Spiral Rock and Towel. (2000). Photo: Deborah Vitt. Used with Permission.</p>	 <p>Figure 63 (Page 125) DUCC Brushstroke Spiral Photo: DUCC website. Used with permission.</p>	 <p>Figure 64 (Page 126) CCS Companion Pin. (2002) Photo: CCS. Used with Permission.</p>	 <p>Figure 65 (Page 126) CCS Graduate Pin (2004). Photo: Laura Hunter. Used with Permission.</p>

 <p>Figure 66 (Page 126) CSS Grad pin. (2005). Photo: Sharilynn Upsdell.</p>	 <p>Figure 67 (Page 126) CCS Friends Pin. (2005). Photo: CCS. Used with permission.</p>	 <p>Figure 68 (Page 128) Lutheran Deaconess Association Pin. Photo: Sharilynn Upsdell.</p>	 <p>Figure 69 (Page 129): ELCA Diaconal Minister Cross. Pendant. Photo: Sharilynn Upsdell</p>	 <p>Figure 70 (Page 129) ELCA Deaconess Community, Candidate Pin. Photo: Sharilynn Upsdell.</p>
 <p>Figure 71 (Page 129) ELCA Deaconess Cross. Photo: Sharilynn Upsdell.</p>	 <p>Figure 72 (Page 136) Lutheran Deaconess Association Pin. Photo: Sharilynn Upsdell.</p>	 <p>Figure 73 (Page 136) Evangelical Lutheran Confession of Brazil, Deaconess Pendant. Photo: Sharilynn Upsdell.</p>	 <p>Figure 74 (Page 142) United Church of Canada Crest. Used with permission.</p>	 <p>Figure 75 (Page 143) 'Vesica' as a central meeting.</p>
 <p>Figure 76 (Page 152) 1st Draft Designs Joyce Cosby. Used with Permission.</p>	 <p>Figure 77 (page 148): Whole People of God, Logo. (Nov 2010). Used with Permission.</p>	 <p>Figure 78 (Page 152): FJS Methodist Badge. 1916-21) Methodist Journal of Proceedings.</p>	 <p>Figure 79 (Page 152) Kaiserswerth Deaconess pendant. (Contemporary) Photo: Sharilynn Upsdell</p>	 <p>Figure 80 (Page 152) Korean Deaconess Pendant. Photo: Sandy Boyce. Used with Permission.</p>
 <p>Figure 81 (Page 152) Labyrinth pendant. Schwester Brigitte Heumann-Braun. Photo: Sharilynn Upsdell.</p>	 <p>Figure 82 (Page 152) Two fish and Net Deaconess Pin. Berlin. (2013). Photo: Sharilynn Upsdell.</p>	 <p>Figure 83 (Page 152): Diakonissenhaus Pin. Bern, Switzerland. Photo: Sharilynn Upsdell.</p>	 <p>Figure 84 (Page 152) Irish Presbyterian Deaconess Pin. Used with Permission.</p>	 <p>Figure 85 (Page 152) Wide variety of World Diakonia Symbols. Photo: Sharilynn Upsdell.</p>

 <p>Figure 86 (Page 153) #1 Design. – Kimiko Karpoff. Used with permission.</p>	 <p>Figure 87 (Page 153) #2 Design. – Kimiko Karpoff. Used with permission.</p>	 <p>Figure 88 (Page 153) #3 Design. – Kimiko Karpoff. Used with permission.</p>	 <p>Draft 2 Sample 1 - simple 1A or 1B (with backgrounds)</p> <p>Draft 2 Sample 2 - simple 2A or 2B (with backgrounds)</p>	
<p>Figure 889 (Page 155) 2nd set of DUCC Design Drafts . Joyce Cosby. (Mid- January 2011). Used with Permission.</p>				
 <p>Figure 90 (Page 164) 2-Colour Concepts. Joyce Cosby. (April 15, 2011). Used with Permission.</p>	 <p>Figure 91 (Page 165) Multi-Colour Concepts. Joyce Cosby. (April 20, 2011). Used with permission.</p>	 <p>Figure 92 (Page 166) Joyce Cosby, Graphic Designer, Ontario. Used with Permission.</p>	 <p>Figure 93 (Page 166) Robert Hall, Pewter Artisan, Ontario. Used with permission.</p>	 <p>Figure 94 (Page 168) First Edition, DUCC pin. (2011). Photo: Sharilynn Upsdell.</p>
 <p>Figure 95 (Page 169) 1st & 2nd edition DUCC pins, with slight variation. (2011). Photo: Sharilynn Upsdell.</p>	 <p>Figure 96 (Page 170) Final Colour DUCC Logo. Used with Permission.</p>	 <p>Figure 97 (Page 178): DUCC pin. (2011). Photo: Sharilynn Upsdell.</p>	 <p>Figure 98 (Page 178) Final Colour DUCC Logo. Used with Permission.</p>	

Appendix A Diakonia of the United Church of Canada

Statement of Vision

*God calls us to diaconal ministry.
 The gospel of Jesus invites all to this ministry:
 to offer compassion and accompaniment,
 to work for liberation and justice,
 to act as advocates of creative transformation.
 Diaconal ministry, as a recognized order, is rooted
 within our faith tradition and history,
 and it is continued and embodied
 in an ecumenical, world-wide community.
 This vocation is a journey
 involving Spirit-filled enrichment and learning,
 requiring humble offering of self,
 demanding prayerful discernment and courageous risking,
 exercising visionary and communal leadership,
 promising joy and meaning,
 and daring to imagine God's abundance
 in a world of love and respect.
 Through education, service, social justice, and pastoral care,
 diaconal ministry in The United Church of Canada,
 encourages a growing faith,
 speaks truth to power,
 seeks mutual empowerment,
 proclaims prophetic hope,
 nurtures life-giving community,
 fosters peaceful, right relationship,
 within the church and the whole of creation
 wherever the Spirit may lead.*

Adopted at DUCC National Gathering, April 2009.

<http://ducc.ca/> (accessed November 2, 2014)

Appendix B Active Participants

in the 2011 DUCC Pin Email Design Process.

- | | |
|---------------------------|-----------------------------|
| 1. Allison Piercey | 31. Gail Clarkson |
| 2. Annika Sangster | 32. Heather Robbins |
| 3. Arleen Simmonds | 33. Heather Sandilands |
| 4. Audrey Mitchell | 34. Joan Golden |
| 5. Bari Castle | 35. Joan Tuchlinsky |
| 6. Bea Arnill | 36. Jung Hee Park |
| 7. Beatrix Schirner | 37. Kathy Toivanen |
| 8. Betty Anne Dempsey | 38. Kay Dean |
| 9. Betty Marlin | 39. Keith Simmonds |
| 10. Brenda Miller | 40. Ken Delisle |
| 11. Brenda Ottawa | 41. Kimiko Karpoff |
| 12. Carolyn Nicholson | 42. Laura Hunter |
| 13. Carolyn Wilson Wynne | 43. Leanne Benoit |
| 14. Carolynne Bouey Shank | 44. Linda Clark |
| 15. Caryn Douglas | 45. Linda Ervin |
| 16. Cathie Clement | 46. Liz Bowyer |
| 17. Charlotte Caron | 47. Lori Stewart |
| 18. Cheryl Kirk | 48. Marilyn Shaw |
| 19. Christina Paradela | 49. Melody McKellar |
| 20. Christine Dudley | 50. Micheline Montreuil |
| 21. David Hewitt | 51. Nancy Wetselaar |
| 22. Deb Deavu | 52. Rolly McLean |
| 23. Deborah Laforet | 53. Russell Mitchell Walker |
| 24. Deborah Vitt | 54. Sharilynn Upsdell |
| 25. Debra Kigar | 55. Susanne Taylor |
| 26. Denise Davis-Taylor | 56. Ted Dodd |
| 27. Donna Krucik | 57. Terrie Chedore |
| 28. Dorothy Naylor | 58. Tracy Fairfield |
| 29. Elaine Kellogg | |
| 30. Eric Tusz-King | |

The above are names of those who chose to ACTIVELY respond in the email conversation with at least one comment or opinion in regard to the draft symbols distributed for discussion. Their comments are not attributed individually in thesis, but rather noted as "Participant Email."

Appendix C

1st Draft Designs – Joyce Cosby

1	2	3	4	5	6
A B	A B	A B	A B	A B	A B

1st Draft Designs – Joyce Cosby – November 5, 2010.

Appendix D

Participant Input



#1 Kimiko Karpoff.



#2 Kimiko Karpoff.

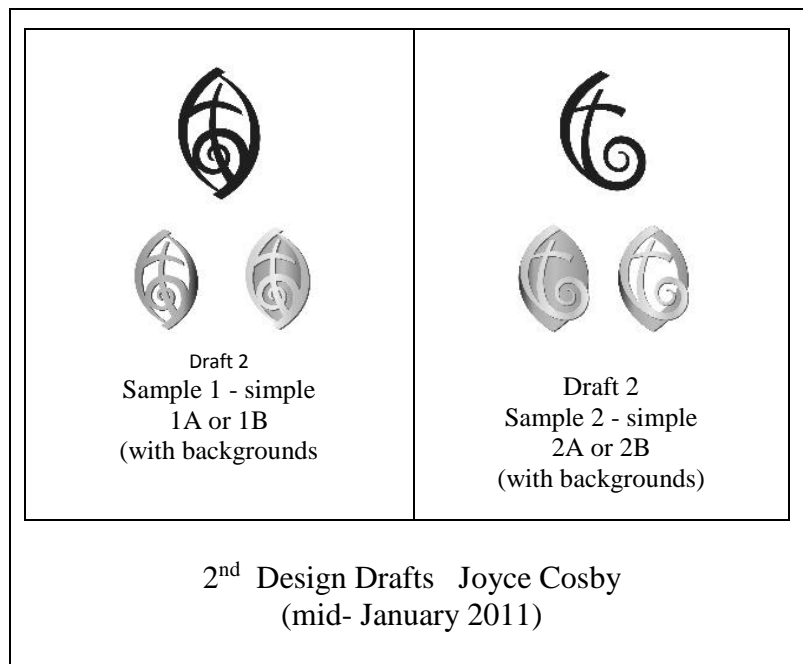


#3 Kimiko Karpoff.
Nov 18-19, 2010



Whole People of God
logo – Unit II– Oct-
Nov 2010. Logo:
Woodlake Books,
Used with permission

Appendix E 2nd Draft Designs – Joyce Cosby



Appendix E.1 Design 2 - reversed



Appendix F Selected DUCC Design



Appendix G DUCC pin (1st/2nd Editions)

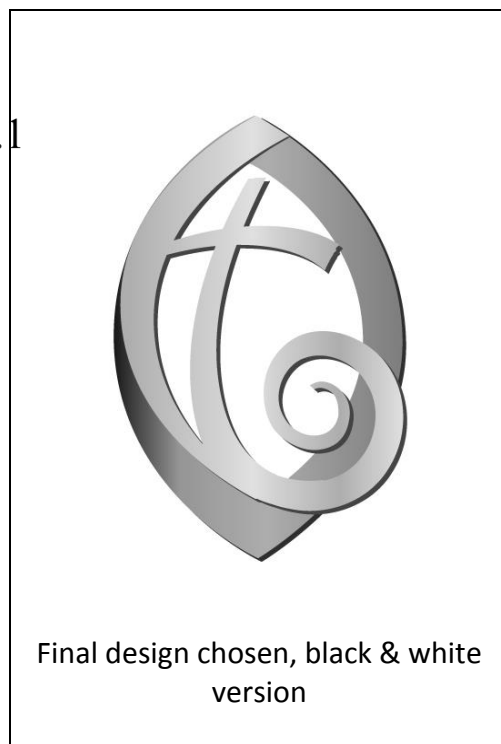


Appendix H Final DUCC Pin



Appendix I Final Design – Black and White Version

Appendix I.1



Appendix I.1 Black and White layering proofs to develop pin mould

The two shapes which form the DUCC pin design



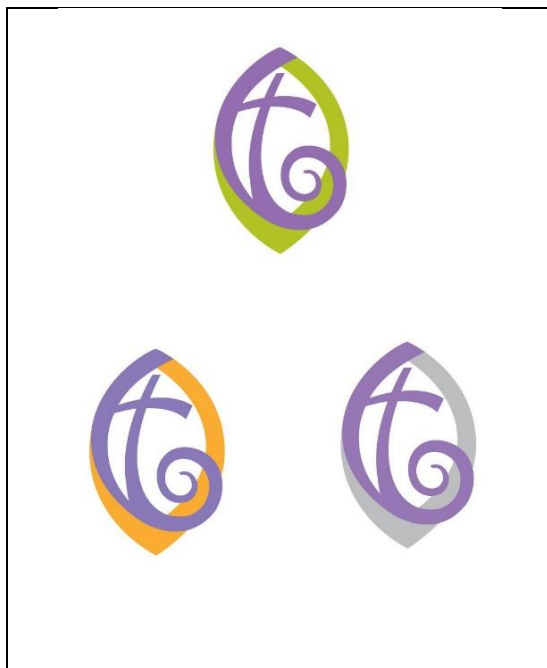
DUCC Pin design— shapes combined *(in two shades of gray to illustrate overlap only)*



JAC Design&Illustration—15/04/11

Appendix J Colour Options

Appendix J.1 Bi-colour Versions



Appendix J.2 Varigated Colour Versions



Appendix K Final Colour Version



Appendix K.1

Appendix K.1 "Official" Pantone Colour Number's.

There were slight variations from the CMYK mix in [Joyce's] original Illustrator eps file as compared to the RGB version in the jpeg file. Listed below are the Pantone numbers or mix numbers she's taken from these. (customized 2 of the Pantone colours from the original gradient mix).

MYK (eps file)

Lime Green:	Pantone 382 C	C29	M0	Y100	K0
Turquoise:	Pantone 306 C-2	C64	M0	Y5	K0
Purple:	Pantone 265 C-2	C53	M56	Y0	K0
Deep Purple	Mix	C64	M87	Y0	K0

RGB (jpeg)

Lime Green:	R 193	G 215	B 45
Turquoise:	R 75	G 197	B 221
Purple:	R 128	G 108	B 177
Deep Purple:	R 119	G 69	B 156

Appendix L Applications of Design

Appendix L.1 DUCC Banner

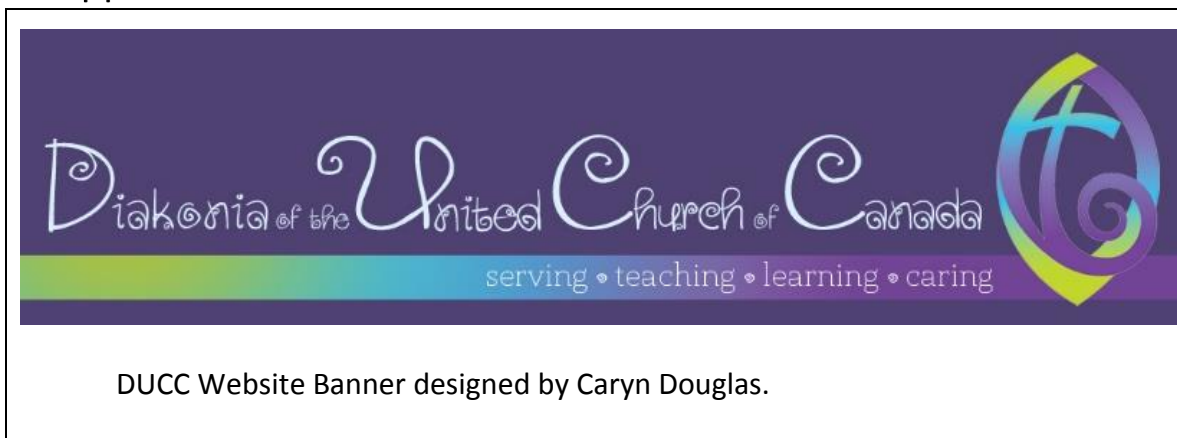


DUCC Banner -first displayed at DOTAC Conference, Oklahoma City. July 2011 – with DUCC representatives Linda Ervin & Shari Lynn Upsdell

Appendix L.2 Signature Block



Appendix L.3 DUCC Website Banner.



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