

The entrance hall is a symbol for the earthly paradise and the choir represents heaven. Between these our pilgrimage develops the processional way.

The baptismal font is placed close to the entrance of the church to underline baptism as the birth of Christian life. The font (1912) is decorated with the great Commission in gothic letters.

The nave (the Latin word for ship, the church has been compared with such a vessel) is surrounded by wall lamps (1935) with sentences from the mass and the prayer book. The original vaultpaintings were reconstructed in 1987.

The pulpit with the Bible is placed in the middle of the church to remind us all of the importance the Word of God has or should have in our lives.

The triumphal crucifix (1935) tells us about how Jesus, through his death of the cross, opens the way to heaven for us. It was shaped and inspired from medieval goldsmith designs.

The reredos (1912) in oaktree has two decorated sides, both with motives from the Gospel of Easter. Its central piece depicts how Jesus leaves the tomb assisted by angels. On the reverse of the reredos you will find a painting of Jesus and Mary in the garden after the resurrection is found.

The stained glasses above the altar (1912) gives the image of Christ in glory, with St. Paul and St. Peter, the patrons of our diocese, on either side. The three windows in the southern transept are adorned with six scenes from the passion of Our Lord. All the stained glass windows in the church were made by Shrigley & Hunt, Lancaster.

The main organ at the west empor was made by Setterqvist & Son, Örebro (1913). It has been partly reconstructed and enlarged by the firm Mårtensson, Lund. It has 42 stops.

The choirorgan with 18 stops was built in 1974 by the firm Troels Krohn, Hilleröd, Denmark.

The tower, 53 meters high (160 feet), has four bells. The largest bell weights 1,2 tons.

The church has been restored twice. In the first restoration (1938) all the vaultpaintings were removed in favour of the pure lines of the architecture. In the second one (1987) a great deal of the original interior was recreated.

Olaus Petri is the parish church of the northern and western parts of the city of Örebro. It belongs to the diocese of Strängnäs in the Evangelical-Lutheran Church of Sweden. The parish has 21.500 inhabitants and about 15.000 members.

The church is open tuesday - friday 10 a.m. to 3 p.m. In the weekends during time of service. The parish office is situated south of the church, Olaus Petri kyrkogata 4, tel. 019 - 15 46 61.

*One thing have I desired of the Lord, that will I seek after; that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord, and to enquire in his temple.*  
*Ps 27:4*

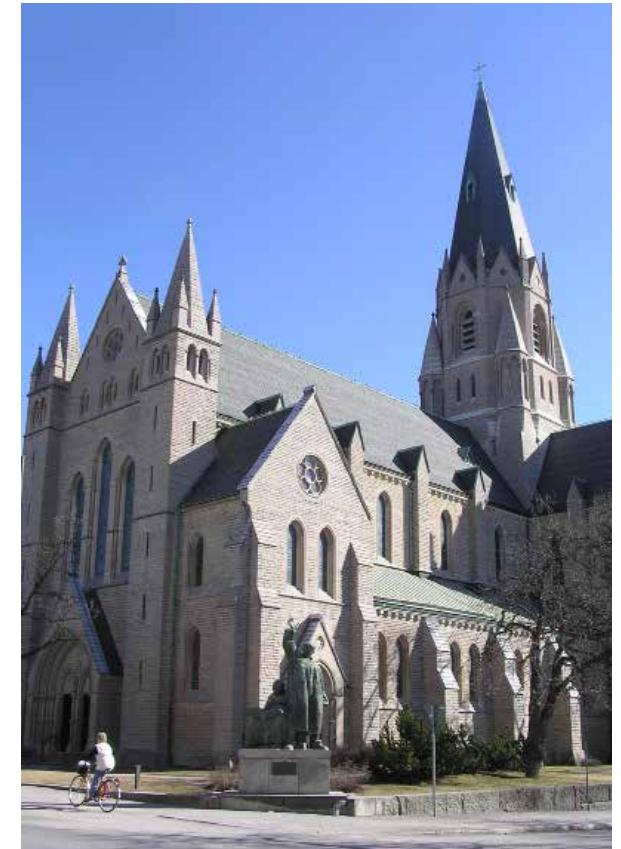
Olaus Petri församling. Olaus Petri kyrkogata 4, 703 64 Örebro.  
Tel vx: 019-15 45 00. E-post: [olauspetri.forsamling@svenskakyrkan.se](mailto:olauspetri.forsamling@svenskakyrkan.se)  
[www.svenskakyrkan.se/olauspetri](http://www.svenskakyrkan.se/olauspetri)

**Svenska kyrkan**   
ÖREBRO  
OLAUS PETRI FÖRSAMLING

# Olaus Petri church

Storgatan 40, Örebro

English



**Svenska kyrkan**   
ÖREBRO  
OLAUS PETRI FÖRSAMLING

## Olaus Petri church

The Olaus Petri church in Örebro was named after the Swedish reformer Olaus Petri (Olov Pettersson), born in this town 1493. A monument of the two brothers, Olaus and Laurentius Petri, is placed outside the church at the Southwest entrance. They were both disciples of Martin Luther. Olaus Petri introduced the celebration of mass in the Swedish language instead of in Latin. Laurentius Petri translated the Bible and became the first archbishop of the reformed or lutheran Church of Sweden.

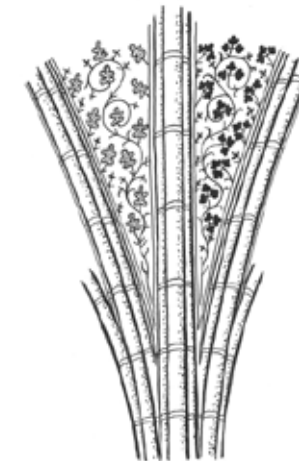
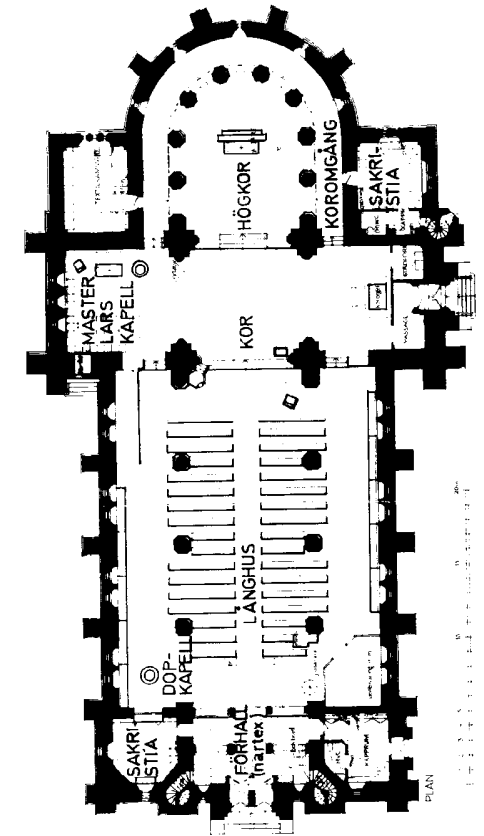
It took 30 years of planning before the building of the church actually was completed 1912. Behind the idea of locating a Church in the northern parts of Örebro stood a learned teacher, Adolf Kjellström (1834-1932). His portrait can be seen in the sacristy.

The church appears to be much older than it actually is. The model is the Basilica from the 4th century: high Nave with lower aisles on each side and a raised Choir with a rounded apse. The style of the building mirrors ideals from the 13th century. It has Romanesque walls and pillars while details such as vaults and windows are in early English gothic. Inspiration was gained from the Churches created by the Order of Cistercians.

Besides Adolf Kjellström other skilled people worked on the design of the church: Axel Herman Haig, a Swede, architect and painter, who mostly worked in England and Edwin Dodgshun, an English architect. The stained glass and the walldecorations in the Choir are works of Carl Almqvist, chief designer for the firm Shrigley & Hunt in Lancaster, England.



Interior of the church



Triumphal crucifix, chalice, vaultpaintings and the baptismal font. Drawings by Lars Eklund from 1987.