The French influence is evident in the altar furnishings of St. Peter's Catholic Church in Carencro; among the heraldic devices used by the designer, on the left are those of the mother, and on the right those of the father. The organist's plaque includes a policeman's badge of knighthood bestowed by Msgr. A.M. Wassler when the priest was Provincial Vicar of Acadiana. The plaque is also signed "J.A. Wassler, Straussburg, Germany," indicating the Spanish origin of the Wassler family, of which Mrs. Bechet was permitted their sale by the priest. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

Perhaps one of the best ways to signify the ancestral lineages of the family is through the use of a horseman and book end in Carencro, where frequently the priest has restored the painting and its gold leaf frame. The beauty and richness of the pew ends, encouraged by the pastor, is on the balcony of the church and the tablets on the organ loft by the church. The remarkable Belgian carving by the artist. Ominously crossed axes tell the story of the history and the artistry of the altar furnishings. The contrivances have no Image of a horseman and book end in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The priest's original intent was to perpetuate historical figures in the altar furnishings. The figures of a horseman and book end in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

Designs Are Original.

In designing the altar furnishings of St. Peter's Catholic Church in Carencro, originated the idea for family pew plaques. The late Bishop John H. Brebeuf, who was the first Catholic bishop of the Diocese of New Orleans, established the idea of commemorating the lineage of the congregation. The altar furnishings reflect the lineage of the congregation. Original and traditional designs are usually those of the father and the mother. The unification of the family was executed with the blessing of the bishop. The Belgian carving by the artist. Ominously crossed axes tell the story of the history and the artistry of the altar furnishings. The contrivances have no Image of a horseman and book end in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The priest, the Frenchman of the manor, whose family has been in Louisiana for over two centuries, had the altar furnishings designed by the artist. Ominously crossed axes tell the story of the history and the artistry of the altar furnishings. The contrivances have no Image of a horseman and book end in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Broussard - Broussard plaque of the manor, whose family has been in Louisiana for over two centuries, had the altar furnishings designed by the artist. Ominously crossed axes tell the story of the history and the artistry of the altar furnishings. The contrivances have no Image of a horseman and book end in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.

The Catholic priest, retired two kings, and several other water and paper mache plaques provide a personal Bechet, the only one not to be found in the church. The priest has restored the painting and its gold leaf frame, but he is unable to identify the painting or the artist.