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THE ARTWORK AT
HORSESHOE BAY

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December 5, 1982

Dear Family and Friends,

Welcome to the Chapel At Horseshoe Bay!

We are gathered here to ask God's blessing upon this beautiful Chapel, and upon all who will participate in its life.

God has blessed Horseshoe Bay as a special place of His creation. The developers have worked to make His handiwork more visible to all.

In the Chapel At Horseshoe Bay we now see a continued, dedicated effort to lift our eyes to see the beauty of God's work. Every gathering for worship on Thanksgiving Mountain will be a time of praise and thanksgiving.

We dedicate our efforts to St. Paul the Apostle, our patron, whose whole life was spent in uniting the brothers and sisters of all humanity.

The unity of all the elements in St. Paul the Apostle Interfaith Center are clearly reflected in our unique Baptistry. It signifies the extraordinary, common source of our spiritual life. It will be a fitting reminder of St. Paul's words, "Make every effort to preserve the unity which has the Spirit as its origin and peace as its binding force. There is but one body and one Spirit, just as there is but one hope given all of you by your call. There is one Lord, one faith, one baptism; one God and Father of all, who is over all, and works through all, and is in all." Ephesians 4:3-6

Walter J. Dalton, C.S.P.

ABOUT THE ARTIST

Sister Mary Peter Tremonte, O.P., is a sculptor and liturgical designer well-known in Texas for her years of service to the church through her art.

While she was teacher and chairman of the art department at Dominican College, Houston, she assisted many new and renovating churches to adopt the liturgical reforms that came from the Vatican Council II. In recent years, she has worked full time as artist, designer and consultant from her private studio in San Antonio. Having done art for more than 50 churches and cathedrals in Texas, she brings vast experience to her current work at Horseshoe Bay. Working directly with the director, Fr. Walter Dalton, the architect, Ron Bradshaw, and the developer, Wayne Hurd, Sister has conceived and produced all original artwork and appointments designed specifically for The Chapel.

ABOUT THE ARTWORK

THE BAPTISTRY AND THE MAIN SANCTUARY

The baptistry is made of red granite, the substance of the earth seen in the very hills around Horseshoe Bay. Water bubbles up from the center of the rock, fills a series of four shallow basins and spills over into the large pool below the ground. The pool design reflects the older Christian tradition of baptism by immersion in living, moving waters. The descent into the waters is symbolic of our descent into the tomb, the death of Christ, and coming out, rising to new life in Christ.

From the upper bowl of the font, worshippers take holy water to bless themselves as a remembrance and renewal of their own baptismal promises and commitment. The waters flowing from the midst of stone reminds us of Moses striking the rock to bring water to the people of Israel in the desert. Exodus 17:1-7

The free use of water, fresh, flowing and ample,
tells us of God's generosity in giving us his
life, full and overflowing.

WINDOWS

The leptat* glass windows at the baptistry are entitled "The New Crèation," referring to our new life through baptism. "If anyone is in Christ, he is a new creation." 2 Cor 5:17

The angels, traditional messengers of God and symbols of his power, are shown as the visible presence of God himself. One angel stirs the water, making it into "living water," the other hovers over a small

budding tree, nurturing it into new life. Images of the sun and moon, as well as the separation of water from dry land, are reminiscent of the scene in Genesis where God sets the first creation into being.

The windows depict the balance of opposites so essential to life: light and darkness, warmth and cool, wet and dry, air and earth, spirit and body. The four primordial elements, air, earth, fire and water are gathered here to point to the importance of baptism as the primary sacrament of initiation whereby the Christian is set in relation with God through Jesus and the Spirit, and a new life of growth begins.

PASCHAL CANDLE HOLDER

The large *Paschal candle holder* is distinctive for its bronze plate below the candle that pictures the scene at Pentecost, the 12 apostles and Mary gathered in the upper room. "Tongues as of fire appeared, which parted and came to rest on each of them. All were filled with the Holy Spirit." Acts 2:3-4

We are reminded that we all receive the Holy Spirit and his gifts at the time of our baptism. Each year at Easter a new Paschal candle is placed in the holder and lighted during the ceremony of lights. The candle itself stands for Jesus, the Light of the World. "I am the light of the world. No follower of mine shall ever walk in darkness; no he shall possess the light of life." Jn 8:12 The Paschal candle is placed near the main altar in the sanctuary during Easter time and at the baptismistry during the rest of the year and for baptisms.

ALTAR & AMBO

In the main sanctuary, the *altar and ambo* are specifically designed for the Chapel, as are the standing candlesticks and the processional cross. The *corpus* on the cross is a small copy in bronze of the figure in marble found in the Eucharistic chapel.

ABOUT THE ARTWORK

OUTSIDE THE EUCHARISTIC CHAPEL

OUR LADY OF THE LAKE

In the east vestibule hangs the bronze sculpture called "Madonna del'Lago," or "*Our Lady of the Lake*". Mary is depicted as a young mother carrying the child Jesus;

*"Leptat" glass is a Hungarian technique of acid etching which is characterized by an unusual amount of texturing. Unlike other acid-etching methods that produce a two-dimensional "frosted" look, the leptat glass process permits a variety of textures, including several kinds of stipple feathering, stars and other forms, in addition to the lines of design which are hand-cut from the "resist" substance which is spread on the glass before subjecting it to the acid. Sr. Mary Peter's leptat glass designs were executed in Milwaukee, Wi., by the Conrad Schmitt Studios, who have the exclusive U.S. patent on the Leptat glass process.

perhaps they are on their way down to the lakeside to play at the water's edge. Mary's hair and cloak are windblown, her whole being manifests her song of praise: "My being proclaims the greatness of the Lord, my spirit finds joy in God my savior." Lk 1:46-47 Jesus carries his little toy sailboat, a symbol of what was to become known in early Christian circles as the "bark of Peter," a name for the Church. Altogether, the sculpture gives an image of Jesus and Mary as ones who are happy to be among us, sharing our lives on a day to day basis.

ABOUT THE ARTWORK

THE EUCHARISTIC CHAPEL

THE WINDOW

The room in the east wing is a smaller chapel where the Blessed Sacrament is reserved and where Mass will be celebrated each day during the week.

The "Fountain of Grace" window is a prominent feature of the chapel. In the glass is etched a stylized configuration of streams of water (grace) that gush up behind the tabernacle, arching back toward earth, and flowing across the horizon at the bottom of the glass.

This rising and falling action of the line symbolizes the cycle of prayer and grace whereby we are raised up to God and He and his grace come down to us. "I am the Alpha and the Omega, the Beginning and the End. To anyone who thirsts I will give to drink without cost from the spring of life-giving water." Rev. 21:6

THE TABERNACLE

The tabernacle is a high-polished bronze vault in which the Blessed Sacrament is reserved. The door is

an original design depicting a shaft of wheat surrounded by a sunburst, reminding us of the presence of God, especially as Jesus is made present to us under the form of bread in the sacrament.

Jesus spoke to the disciples before his death, and he speaks to us: "Unless the grain of wheat falls to the earth and dies, it remains just a grain of wheat.

But if it dies, it will produce much fruit." John 12:24

THE STATIONS

The *stations of the cross* are the narrative of the passion of Jesus from the time of his condemnation by Pilate to his death on the cross and his burial. Each scene shows a stop along the road from Jerusalem to

Calvary, the hill of death outside the city.

"He was cut off from the land of the living

and smitten for the sin of his people.” Isaiah 53:8
The sculptures are cast in marble and are set
into the walls, creating the illusion that they
have been carved out of the wall itself.

THE CRUCIFIX

The *crucifix* is also of original design, showing Jesus in repose after his death on the cross. The background is an oval halo suggesting the glory of the resurrection and the dispersal of grace to all mankind as a result of his death on the cross. “And I—once I am lifted up from the earth—will draw all men to myself.” John 13:32
The suffering and the glory are bound together in a single image, a model for our own lives; we couple whatever suffering we must endure with the hope of the future glory we have been promised in Christ Jesus.

THE SANCTUARY LAMP

The crystal *sanctuary lamp* is kept lighted near the tabernacle as a reminder of the perpetual presence of the Lord in our midst.

ABOUT THE ARTWORK

OUTSIDE THE COUNSELING ROOM/ RECONCILIATION CHAPEL

JESUS AND THE BLIND MAN Mark 10:46-52

In the west vestibule is the bronze sculpture of “Jesus and the Blind Man.” The blind beggar, Bartemaues, kneels before Jesus and asks for his sight. His words of faith, “Son of David, have pity on me,” ascribe to Jesus the messianic title and imply his reason in asking for a cure: not only to see, but to see Jesus, the Messiah. Jesus reaches out in a compassionate gesture of healing. This image of the healing power of Jesus has universal application to the need all of us have for healing.

We too respond to Jesus’ question, “What do you want me to do for you?” with the reply, “I want to see.” Each person needs his eyes opened to spiritual truths, to be freed from our blindness whether spiritual, mental or physical. Jesus speaks to us, as he did to Bartemaues, “Be on your way. Your faith has healed you.”

ABOUT THE ARTWORK

INSIDE THE COUNSELING ROOM/ RECONCILIATION CHAPEL

JESUS AND ZACCHAEUS Luke 19:1-10

The room in the west wing is used variously as a study-library, counseling room, and reconciliation chapel. The leptat glass window in this room features

the scene of Jesus' encounter with Zacchaeus, the tax collector. Jesus, with some of the disciples and townspeople outside Jericho, catches sight of Zacchaeus, small of stature, who had climbed into a sycamore fig tree to get a glimpse of Jesus over the heads of the crowd. Jesus invites Zacchaeus to come down and be his companion; Jesus wants to come into his home for a visit, in spite of the crowd's accusation, "He has gone to a sinner's house as a guest."

The universal application here is the desire Jesus has to become part of our lives, especially because we are sinners. "The Son of Man has come to search out and save what was lost." Our response is the same eagerness as Zacchaeus had in welcoming Jesus into our daily lives.

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Notes by Sr. JoAnn Niehaus, O.P.