

The History & Artwork

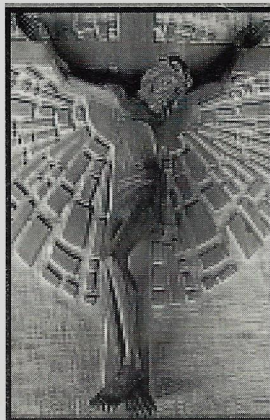


St. Paul the Apostle Chapel

Horseshoe Bay, Texas

Donation: \$5.00

**St. Paul the Apostle Parish Chapel
at
Horseshoe Bay**



Welcome

to St. Paul the Apostle Chapel at Horseshoe Bay. God has blessed Horseshoe Bay as a special place of His creation where His handiwork is visible to all.

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

The development of Horseshoe Bay began in 1971. In 1972, Father Walter Dalton, CSP, began Catholic services here for the convenience of residents and visitors. Mass was held in a number of places including for five years, Quail Point Lodge. The services were attended by people of many denominations.

In 1979, Wayne and Eileen Hurd, in thanksgiving for the progress of Horseshoe Bay, offered the Catholic Diocese of Austin property for a chapel, and a portion of the funds to build it. The Diocese accepted these, promising to raise the rest of the funds. The use of the Chapel by other religious communities for worship, baptisms, weddings, and other religious activities was encouraged. The whole area was named Thanksgiving Mountain. Ground-breaking was on August 28, 1981, and the Chapel was completed and dedicated on December 5, 1982.

Since that time many ecumenical services, as well as many weddings have been held at the Chapel in which ministers of different denominations have officiated. For over ten years, Protestant and Catholic communities shared the Chapel. Realizing that more room was needed than the Chapel offered, the Protestant Community built another Church not far away, and moved into their beautiful new quarters in December, 1993.

St. Paul the Apostle Parish is a very active parish of the Diocese of Austin with a growing congregation.

Enjoy your visit and feel the closeness of God as you pray here.



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.

THE WINDOWS

The leptat* glass windows at the baptistry are entitled "The New Creation," 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

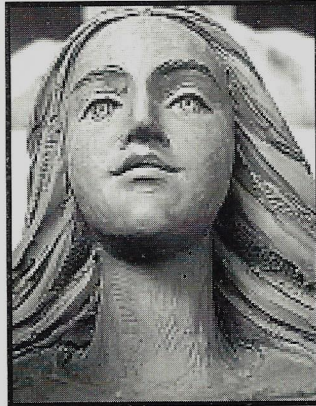
The large Paschal candle holder is distinctive for its bronze plate below the candle that pictures the scene at Pentecost, the 12 apostles and Mary gathered in the upper room. "Tongues as of fire appeared, which parted and came to rest on each of them. All were filled with the Holy Spirit." Acts 2:3-4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

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; 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.



THE EUCHARISTIC CHAPEL

THE WINDOW

The room in the east wing is a smaller chapel where the Blessed Sacrament is reserved. 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 drink without cost from the spring of life-giving water.” Rev. 21:6

THE TABERNACLE

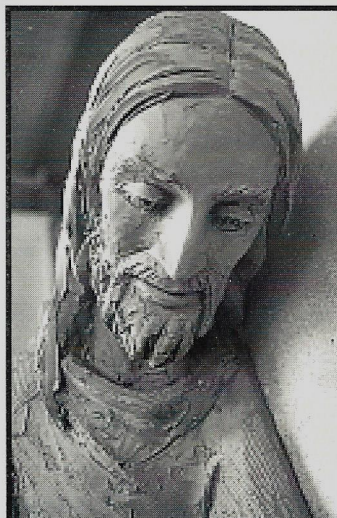
The tabernacle is a high-polished bronze vault in which the Blessed Sacrament is reserved. The door is an original design depicting a shaft of wheat surrounded by a sunburst, reminding us of the presence of God, especially as Jesus is made present to us under the form of bread in the sacrament. Jesus 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.

OUTSIDE THE LIBRARY

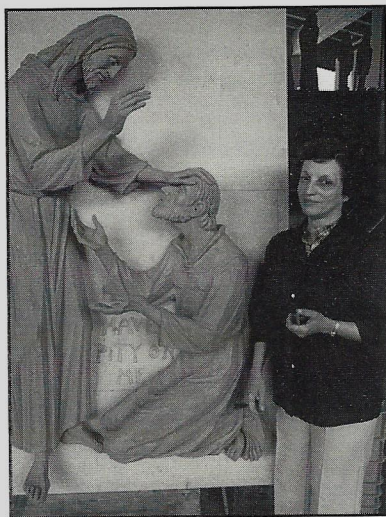
Jesus and the Blind Man - Mark 10:46-52

In the west vestibule is the bronze sculpture of "Jesus and the Blind Man." The blind beggar, Bartemaueus, 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 Bartemaueus, "Be on your way. Your faith has healed you."

INSIDE THE LIBRARY

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.



The Artist

Sister Mary Peter Tremonte was born and reared in Port Arthur, TX. After graduating from St. Mary's High School, she joined the Houston Dominicans in 1949 and soon began teaching grammar school in the area. Her career as an artist began in 1959 as teacher of art and founder of Holy Rosary Studio in San Bernardino, CA.

In 1965, after completing a Masters degree in art with the Adrian Dominicans at Siena Heights, Michigan, she became chair of the art department of Dominican College, Houston. In the years following Vatican Council II, Sister established the liturgical Art Center at the college, during which time she designed and executed art and furnishings for both new and renovating churches, following the guidelines set by the Bishops' Committee on the Liturgy.

In 1970 she founded and directed the Dominican Institute of Fine art in Florence, Italy, a program giving gifted students opportunity to study art under Florentine teachers.

After the close of the college in 1974, Sister began producing art from her private studio, first for a short time in Austin and, for the past 20 years, at Studio Fra Angelico in San Antonio.

In 1981 Sister began the art for Horseshoe Bay. Working closely with founding pastor, Fr. Walter Dalton, C.S.P., architect Ron Bradshaw and developer Wayne Hurd, Sister conceived and produced original artwork and appointments for St. Paul the Apostle Chapel.

By the time of her death, March 4, 1997, her art could be found in more than 60 churches and religious institutions in 15 Diocese. A rough count reveals more than 22 life- or larger than life size bronze sculptures, 12 large bas-reliefs in bronze or marble, 3 sculpted Tabernacle towers, 4 sets of original Stations, 9 life-size Crucifixes, 4 original Baptistry pools, numerous designs for stained and etched glass, Coats of Arms for 8 Bishops and 3 new Diocese, plus small works too numerous to count.

The volume of work Sister Mary Peter has produced in her nearly 40 years as an artist speaks of her Dominican mission: to spread the Word of God through her life and work, using religious and liturgical art as an expression of God's Truth and Beauty.

Sister Mary Peter's works can be seen at other sites including:

Holy Spirit Church, San Antonio, TX
2 Chapels at Incarnate Word Retirement Center, San Antonio TX
Christ the Good Shepherd Church, Spring, TX
Cemetery at Villa de Matel, Houston, TX
Catholic Chancery, Victoria, TX
Children's Chapel at St. Theresa's Church, Austin, TX
St. Mary of the Plains Hospital, Lubbock, TX
Holy Family Church, Abilene, TX
Christ the King Retreat Center, San Angelo, TX
Holy Angels Church, San Angelo, TX
Mother Frances Hospital, Tyler, TX
Sister of St. Joseph Motherhouse, Orange CA
Gallery at Studio Fra Angelico, San Antonio, TX

•"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.

Acknowledgments

Rev. Walter J. Dalton, C.S.P., Founder

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David George and Ron Bradshaw, The Architects Partnership, Dallas

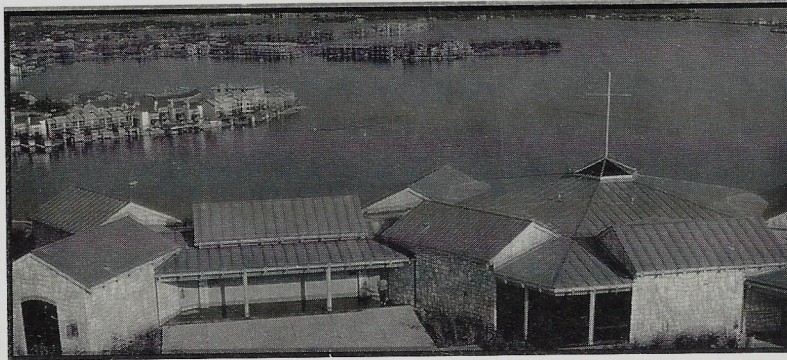
Sister Mary Peter Tremonte, O.P., Liturgical Artist, San Antonio

Herschel James and John Weaver, Herschel James Constructor, Inc., Horseshoe Bay

Mark Hansen, Landscape Architect, Marble Falls

G. James Creighton, Chautauqua Hardware, Jamestown, N.Y.

Notes by Sr. JoAnn Niehaus O.P.



**This brochure was made possible by the generous contribution of
Sheila and Frank Thompson
of Horseshoe Bay
and is dedicated to the memory of
Sister Mary Peter Tremonte , O.P.
who died March 4, 1997.**

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