

THE TRANSFIGURATION FINE ART WORKS

THE EPISCOPAL CHURCH OF THE TRANSFIGURATION DALLAS, TEXAS

THE PARISH

Welcome to Transfiguration. Founded in 1956, today ours is a bustling congregation of over 1,900 baptized members with a Parish Episcopal School of over 650 students and teachers in classes from three years of age through ninth grade. The school is currently expanding through 12th grade and, when the expansion is completed, will be one of the largest parish-based Episcopal schools in the nation.

The church building, opened in June of 1970, provides the physical and spiritual focus for this community of prayer, praise and ministry. It was designed by the late Ed Beran of Beran and Shelnire architectural firm of Dallas. It is cruciform in shape, being designed on the tau cross which is echoed in the parish logo, the Tau Cross and Crown designed by the rector, The Rev'd Terence C. Roper in 1978. The corbelled brickwork and hard-surfaced floors contribute to the magnificent acoustic and enhance our music-making, an integral part of worship at Transfiguration. This attribute of the building has led musical organizations such as the Dallas Chamber Orchestra, the Turtle Creek Chorale, the Women's Chorus of Dallas, the Dallas Guitar Society, the Texas Baroque Ensemble and the Texas Boys Choir to offer concerts in the church.

The church building is joined by the Roper Parish Life Center, a multi-use facility dedicated in February of 1997. The most recent building added to our campus, it incorporates a large Gathering Space which includes an indoor Labyrinth, Parlor, Great Hall (named Roper Hall in honor of Transfiguration's second rector), Meditation Garden, Nurseries and Pre-school classrooms. It was designed by Bryce Wiegand and Don Kubala of the architectural firm Good Fullton and Farrell.

The bell tower was erected by AT&T Communications and Southwestern Bell Telephone to house cellular telephone communications equipment. In this marvelous example of church and industry working together for the good of the community, Transfiguration was able to provide a home for its first peal of nine bells, forged by the John Taylor Bellfounders of Loughborough, England. There is space for twenty-seven bells in the tower.

Topping the tower is a weathervane executed by William and Charlotte Hallett, artists of the triptych, altar, font and one of our processional crosses. It consists of a shaft, spire, ball and cardinal points supporting the principal sculpture. The sculpture is of a whale bearing atop its back an ark, a sun image and the rays of the rainbow.

Throughout history, people of faith have sought to express the depths of their experience of God through art and music. That fact is no less true in contemporary society. Transfiguration Parish has employed the artistry of local and regional artists as well as sought the work of artists of national renown. Religious artistry is designed to do more than beautify a place of worship. It is designed also to inspire. Great religious art and music conspire to lift our hearts above earthly things and unite us with things heavenly. They speak to us of the things of the spirit that are really beyond the power of words to communicate. As you view the artwork in this House of God, we hope that you will be led into greater holiness, inspired to deeper spirituality and brought nearer to God. And it is our prayer that in looking at us, God will see people transfigured into the likeness of Jesus with whom God is forever well-pleased.

THE LABYRINTH

Begin your journey of faith through the medium of liturgical art in the Gathering Space outside the nave of the church. Notice the design worked in the terrazzo floor. It is a reproduction of a labyrinth, the original of which is in the nave of the cathedral in Chartres, France. The labyrinth is the outward and visible form for an inward and spiritual exercise which may be experienced by people of all ages. Labyrinths have appeared in various parts of the world for over 4,000 years, and during the Middle Ages they were frequently placed in the cathedrals of Europe. Christians, unable to keep their baptismal vow of visit Jerusalem because of the dangers of travel, journeyed to these cathedrals and walked the labyrinth course as an embodied metaphor of their spiritual journeys with Christ. Our labyrinth provides a superb meditation aid for our people and those who come from far and wide to make this spiritual journey.

THE NARTHEX WINDOWS

Stand in the center of the labyrinth and face away from the entrance doors of the church. Here you will see the large, faceted-glass windows which frame a view of our campus. These windows were designed and executed by Anne Gomez and the Smith Stained Glass Studios of Fort Worth. The Baptism Window is on your right and the Transfiguration Window is on your left.

The Baptism Window: This window contains symbols associated with the sacrament of Holy Baptism, the sacrament by which we become members of the Body of Christ. These symbols include the dove, which represents the Holy Spirit; the scallop shell used in the administration of the sacrament; and three drops of water and three small, blue waves representing both the trinitarian formula of baptism and the outward sign of baptism. A circle is used to depict Christ and a descending radiance emanates from this circle to symbolize the Holy Spirit's effusion of the inward grace of baptism.

The Transfiguration Window: This window again uses the circle to symbolize Christ and, in so doing, reminds us of the intimate connection in scripture of Jesus' baptism and his transfiguration. The burning bush is used to represent Moses and the burning wheel to represent Elijah, both of whom were said to be seen with Jesus in the transfiguration event.

Both windows incorporate a pale tan background to coordinate with the faceted glass windows in the nave and transepts of the church. Each window also bears a small Tau Cross and Crown, the logo of Transfiguration Parish.

THE TRANSFIGURATION SCULPTURE

Standing between the two windows is the Transfiguration Sculpture entitled, "Beloved Son." Designed by Dallas sculptor David Hart Holder, it depicts the two events in our Lord's life when his identity as the Son of God was mystically revealed. The lower section is the baptism of Jesus by John the Baptist and the upper section represents the transfiguration of Jesus. Of his work, Holder writes, "In the baptism, I tried to represent the humanity of Christ. John is kneeling out of reverence for Christ. The ripples of water radiating from Christ are the message of salvation that he brought to the world. In the transfiguration, I tried to show the power and love of God by using the thirteen rays of hope which represent Christ and his disciples. The robe of Christ is open to represent the opening of one's self to the will of God and the power of the Holy Spirit."

THE CHRISTUS REX

Facing the entrance doors to the nave, you will see the Christus rex hanging above them. This piece was worked by northern Italian woodcarvers and depicts the figure of Christ crowned as King of kings and Lord of lords.

THE FONT

Move now into the narthex the church. Through the glass entrance doors you will see the Font. Step closer to it and you will hear the sounds of moving, "living" water. The font was designed by Charlotte and William Hallett of Amesbury, Massachusetts, artists also of the Transfiguration Triptych and Altar.

The bowl of the font is egg-shaped, modeled and textured similarly to a mussel shell. It is filled with water which provides a gentle tumbling over bronze rocks into the pool itself. The image sought is that of living water, water that is active, and is reminiscent of the water of baptism, through which we are washed and reborn into the Body of Christ.

Inside the pool are bronze fish and shells, guaranteed to delight young and old alike. The fish appear to move because of the rippling effect of the moving water. At the hinge of the shell, toward one end, stands the archangel Raphael in swirling cope and vestments. Clasp in his hands is a staff with which he pierces the ground at his feet. The staff reminds us of Moses' staff with its serpent top, and its use reminds us of the striking of the rock event recorded in scripture when water poured forth to quench the thirst of God's fractious people.

The presence of the archangel Raphael is reminiscent of the healing of the lame man at the Pool of Bethesda. The pious legend was that an angel stirred up the waters of the pool on occasions. The first person to enter the pool after such an event received miraculous healing (*read John 5.*) It is this coupling of healing with baptism that teaches such a powerful lesson. Consider the relationship between healing and baptism. The action of God in baptism is to heal or absolve us of our sins, make us members of Christ's Body on earth, the Church, and heirs of the Kingdom of Heaven. There is healing here for the world's ills.

Water is often found in fonts and "stoops" at the doors of churches. It is provided for the faithful to touch with their fingers before making the sign of the cross. This action is a reminder of baptism, the Sacrament by which one enters or joins the church, and is very appropriate for Christians entering a house of worship.

THE ALTAR AND TRIPTYCH

When you enter the nave, your attention will be drawn to the altar and triptych. Late in 1985, the parish commissioned a triptych for the reredos or wall above the high altar. This artwork depicts the transfiguration event in our Lord's life. The central Christ figure is joined on either side by Moses and Elijah and on the doors by Peter and John. At Jesus' feet is found a sleepy James. When the doors are closed during the seasons of Advent and Lent the piece shows the figures of the archangels Gabriel and Michael and symbols for the four evangelists. In the predella there are three small pieces showing the Hebrew Scripture events, from left to right, of Elijah and the chariot of fire; the angelic visitors to Abraham and Sarah; and the giving of the Ten Commandments to Moses. This work took approximately two years to complete and was executed by artists Charlotte and William Hallett.

THE TRIPTYCH ICONOGRAPHY

By way of introduction to the triptych Charlotte Hallett writes, "The icon reflects our continuing research into the history of Christian symbolism and incorporates certain references to Byzantine and Medieval symbolism in aspects of composition. In this icon the color red is used to indicate the presence of deity and the color blue for humanity. Our work on this altarpiece has become for us an act of faith as well as an artistic privilege."

The Pediment and Archangel Doors: During the seasons of Advent and Lent each year, the triptych is closed to reveal the Archangel figures on the doors. This triptych is unusual in that the closed doors reveal artwork, unlike the unadorned closed doors found on many triptychs. Beginning at the top, just beneath the orb and cross, is a cloud-like configuration that identifies the presence of God the Creator. The cloud becomes the source of a descending radiance identified by the dove image of the Holy Spirit enclosed within a halo having a recurrent trinity motif in its border. To the left and right are the Alpha and Omega prefiguring what shall appear when the icon is opened. Beneath the letters, the closed doors display the figures of the four Evangelists in the small panels. The panels depict traditional figures for Matthew on the upper left and Mark on the upper right while the lower panels show Luke on the left and John on the right.

The archangels Gabriel and Michael are seen in the larger panels. Associated with the Alpha, Gabriel represents the presence at the beginning of the Christ-event -- the angel of the annunciation. The vestments are the green of nature and growth worked in a brocade with a cross motif. Gabriel bears the lilies traditionally associated with the annunciation. To the right, the archangel Michael is pictured in a more tender pose than that of a warrior. Michael personifies the angel who is present at the end of earthly life and the beginning of the life of the spirit of God. Research revealed depiction of Michael as the angel who bears the tidings to Mary that she is to be reunited with her son. The lilies of the annunciation become, in the hands of Michael, a sheaf of stars, a portent of the perfection of heaven and the End. The archangel Michael is shown in a traditional pose, the motif on the vestments is a stylized palm and the boots are the traditional color associated with those of the Eastern Emperors. As first in the rank of archangels, Michael wears the red reserved in ages past for those who considered themselves God's lieutenants on earth.

In the framing, the twisted column motif recalls the ancient temple columns in Jerusalem and their replacement in the New Testament with a temple of the spirit.

The Predella: The predella is the base which supports the main case and doors of the triptych. It contains three works which depict scenes from the Old Testament. These have been traditionally interpreted as prefigurings of New Testament events. The left panel depicts the prophet Elijah's ascension into heaven in a chariot of fire as found in II Kings 9. Fire is here interpreted as a symbol of the power of God enveloping the chariot and horses. The moment depicted is when Elijah turns back, casts down his cloak to Elisha his successor, and is then borne upward in the whirl of flame. The garment worn by Elijah is the same flame-red as the fire.

The right panel depicts the giving of the Ten Commandments to Moses on Mount Sinai as recorded in Exodus 24:12, "The Lord said to Moses, 'Come up to the mountain and wait there; and I will give you the tables of stone...'" and from Exodus 14:15, "Now the appearance of the glory of the Lord was like a devouring fire on top of the mountain in the sight of the people of Israel." Again the cloud and fire indicate the presence of God although he yet wears the blue of humanity in contrast to Elijah who is being assumed bodily into the glory of God. This is made all the more significant when one remembers what is happening at this very moment in the camp of the Israelites at the foot of the mountain. There they have made a statue of a golden calf and are bowing down before their idol even as God gives Moses the tablets of the Law for them.

In the center panel we find the Old Testament prefiguring of the Trinity and the Eucharist. The three angelic visitors to Abraham and Sarah are shown at table. The Trinity is rarely depicted in iconography except symbolically and so the three angels have come to personify the presence of the Trinity. The figure at the center is most often Michael the Archangel. This story is found in Genesis 18:1-8.

The Transfiguration Event: The triptych with its opened doors is dominated by the centerpiece of the Christ figure in a mandorla of light. On the doors are the figures of Peter and John. James is shown sleeping at the feet of the Christ. The landscape is strong, with rocky crags and jagged planes suggesting early iconography associated with this subject. The figures of the apostles are in traditional positions and each is shown with the symbols attributed to his name from ancient times. Peter holds the keys of the Kingdom, James has a pilgrim's staff and a scallop shell and John is shown with the eagle and the scroll on which is written the opening words of his gospel. "In the beginning was the Word, and the Word was with God, and the Word was God."

In the central panels, flanking the figure of Christ, are Moses and Elijah. Moses, representing the Law, is portrayed as a figure of great age and dignity, and Elijah, representing the prophets, is shown accompanied by the ravens who cared for him when he was in the desert. They personify the Law and the Prophets subordinate to the new Law instituted by Christ, who holds in his hand the scroll of the new Law and gestures in blessing. In the two lowest panels of the doors are two narrative scenes describing on the left, the journey up the mountain of the transfiguration with the apostles Peter, James, and John, and on the right, the same figures descending the mountain with Jesus giving the apostles an admonition to keep silence about what they had seen.

The entire piece is drawn together by the ribbons flowing from the dove of the Holy Spirit upon which are written the words of God heard at the moment of Jesus' transfiguration, "This is my beloved Son, with whom I am well pleased. Listen to him!"

THE ALTAR

When the triptych was commissioned, the altar was conceived by the Halletts as a companion piece. The installation of the altar was completed and the first Holy Eucharist was celebrated at it on the First Sunday of Advent, 1994. As well as its magnificent iconography, the altar is notable in that it is built on rollers so that it can be raised and moved anywhere on the altar pace. In addition, there are drawers and shelves hidden behind the seraphim doors in which altar appointments can be stored and safely locked away.

THE ALTAR ICONOGRAPHY

The Front Left Panel: The Crucifixion. "Christ has died" The icon depicts the crucified Lord placed between the crosses of the two thieves. The "good" thief to the left of Christ is turned towards him; the other figure turns away. At the foot of Christ's cross stand the holy women: Mary, the mother of our Lord, and Mary Magdalene in the foreground. St. John the Evangelist, the beloved disciple, stands to the right with the Roman Soldiers, one of whom has pierced a sponge with his lance; another who has turned his head to the side, averting his eyes from the suffering Lord. The colors are traditional: Our Lady in somber mantle, Magdalene in red and St. John in blue and earth reds. The aspect is one of deep mourning. The weeping angels are positioned near the Lord's outstretched arms and halo, and one keeps his vigil at Christ's pierced side. Beneath the feet of Christ a skull can be seen with blood from the crucified falling upon it and away from it. Traditionally, the skull is that of Adam and alludes to the redemption of all humanity by the blood of Christ. Gold signifies paradise and kingship. Having no visual location in foreground or background, nor a specific reference to the movement of daylight, it presents

time as the eternity of heaven into which all time is gathered up. The halo of Christ, in addition to gold, carries the color blue (ultramarine) for humanity and red (vermilion) for divinity. The curving line of the body of Christ is referenced in the figures of the angels – a movement visually connected to the soaring of the spirit.

The Front Center Panel: The Resurrection. “Christ is risen” The risen Lord has broken the bonds of death and of hell. The broken panels beneath his feet are the gates of hell. Two groups of figures flank him: to the left are the kings David and Solomon and John the Baptist; to the right St. Peter and St. Paul are joined by other New Testament figures. They witness to and participate in the event. The resurrected Christ lifts up Adam and Eve and in so doing lifts up all people and gathers them to himself. As is traditional, after the resurrection the garments of our Lord are delineated in gold, which is a symbol of victory and the raiment of the heavenly kingdom.

The Front Right Panel: Christ in Glory. “Christ will come again” Our Lord is present, enthroned and surrounded by the four living creatures described in Revelation. The throne bears the inscription: “Sanctus, sanctus, sanctus,” and the mantle of Christ: “Blessed art thou, O Lord....” He holds the Holy Scriptures with the left hand; the right hand is upraised in blessing. The position of the fingers describe the symbols for “He who exists.” Elaborate in raised gilding, his cope recalls our Lord as High Priest. Beneath his feet is an open diadem. It represents all earthly kingdoms put under the dominion of Christ. The crown upon his head is closed – indicating sovereignty above all others. In this panel as well as in the Resurrection panel, the stigmata are visible on our Lord’s hands.

The Left End Panel: Hebrew Figures. “So great a cloud of witnesses” Heroes and heroines of the Old Testament are represented in a group with their identities described by their clothing and attributes. The child in front is a young King Solomon. Just behind him, dressed in the rough garments of a desert prophet, is Amos; King David plays his harp; Daniel is accompanied by his lion; the three women in the middle are Orpah (who is turning away) and Ruth and Naomi; above are Queen Esther, Joseph in the dress of Egypt, and the general, Joshua. The figures are shown in gestures of tenderness, serenity, invitation and adoration.

The Right End Panel: Christian Saints and Martyrs. “So great a cloud of witnesses” The group of children who lead the procession represent the Holy Innocents. They are portrayed not in ancient dress but in garments that reflect their kinship with all children who have suffered and undergone martyrdom. Behind them is St. Lawrence, the patron of the poor, vested as a deacon. The knight personifies St. George as a warrior. Two related figures, clothed in the habit of the Carmelite Order, are St. Teresa of Avila and St. John of the Cross – the great Spanish Mystics. St. Margaret of Scotland is clad in the regal garments of a queen. In front of her is the figure of St. Thomas of Canterbury. St. Francis of Assisi, in gray habit, is accompanied by the wolf of Gubbio. The kneeling figure in black from whom a gilded scroll unwinds, is Julian of Norwich, who clasps the cross. The scroll bears the inscription “all shall be well,” her beautiful and timeless benediction.

The Back Panels. The middle panel of the back of the altar bears the figure of a seraph, one of first choir of the first rank of angels who stand above the throne of God. They are shown in the red of divine love and appear as in Isaiah’s vision, having six wings. The flanking panels also depict seraphim, but only the figure in the central panel holds the sacred monogram IHS. The folded wings that cover the figure of the angels indicate the hidden mysteries of God. A tradition identifies the leader of the seraphim as Uriel – “The Flame of God.”

THE ALTAR TOP

The altar top is done in marquetry. The artist was the late Hans Tomanek of Dallas, who used woods obtained during his lifetime of travel throughout the world. You are welcome to ascend the altar steps to view this fine artwork.

THE ALTAR LIGHTS AND APPOINTMENTS

The two Eucharistic Lights on the High Altar, along with the six floor-standing Office Lights, the Sanctuary Lamp, Paschal Candle Stand and Altar Missal Stand are worked in bronze to complement the gold case work of the triptych and altar. These appointments were modeled on the evidence of ancient Byzantine clay molds which were unearthed earlier in this century.

THE TABERNACLE

The Tabernacle was commissioned from the J. Theodore Cuthbertson Company in 1982, and is fashioned of bronze bark with a bronze Tau Cross and Crown overlaid on its doors.

THE SANCTUS BELL

The Sanctus Bell was cast at the Taylor Foundry, Loughborough, England, the same foundry which cast the tower bells. It is tuned to A above middle C. The bell is suspended over a cherrywood base which was designed and crafted by Wash Adams, a member of the parish.

THE PROCESSIONAL CROSSES and GOSPEL BOOK

THE SERAPHIM CROSS. This cross is used to lead processions at the parish Eucharists. It was designed by the same artists who executed the triptych, altar, font and tower weathervane. The cross is a rendering in visual form of the intonation of the seraphim around the throne of God – the Trisagion or thrice holy. A richly ornamented cross, depictions of seraphim radiate from the four quarters of a trefoil cross. The trinitarian motif is carried out in the trefoil vine scroll which decorates the sides of the cross.

THE ICON CROSS. This cross is also used to lead processions at the parish Eucharists. It is a Byzantine-style Cross in trefoil shape with a circle of gold radiance at its center. The cross has iconography on its front and back. The central figure is of the crucified Christ and there are representations of the four evangelists, Matthew, Mark, Luke, and John in the buds at the four extremities of the cross.

THE CROSS AND CROWN. This processional cross was designed by Potter Art Metal Studios of Dallas and incorporates semi-precious jewels given by members of the parish. The cross of silver and brass plate was commissioned in 2003.

THE GOSPEL BOOK. The Gospel Book is fashioned in antiqued brass relief. The cover depicts the traditional symbols for the four evangelists: Matthew, Mark, Luke and John, and the central figure of the ascended Christ reigning from the throne of glory.

THE HOLY FAMILY SHRINE

As you face the altar you will note the bronze sculpture on the pillar to your left. The sculpture, affixed to the wall above the votive candle stand, was conceived as a focus for meditation as worshippers offer their personal intercessions and light a candle as a sign of those prayers. The work was commissioned from Barvo Walker, a Dallas sculptor, and was dedicated in ceremonies in the fall of 1993.

The central figures are of the Holy Family - Mary, Joseph, and Jesus - and serve to remind us that we are all one family in God. In the pediment above the Holy Family are the cherubic faces of children, modeled after the faces of children in our Sunday Church School and Parish Day School. In the upper portion of the frame is the Transfiguration logo and fruit and flowers fashioned after the style of Luca Della Robbia. In the base, between the Alpha and Omega, there is depicted a contemporary family. The cross, the central figure of the Christian faith, provided the strength of structure which supports the whole. Notice that the framework of the sculpture echoes that of the Transfiguration Altar and Triptych.

THE MARY SHRINE

On the pillar to the right of the altar hangs an icon of the Virgin of Vladimir. This icon was obtained from a Russian Icon dealer in Sitka, Alaska. It is a 19th century antique icon of the Vladimirskaya Mother of God, covered with a riza. It is constructed in the traditional manner with egg tempera on gesso over wood. The riza is base metal with heavy silver plate and gold plated overall, deeply sculpted with three dimensional sunburst habes. The icon is certified by the U.S.S.R. Ministry of Culture as being over 100 years old as of December 21, 1972. Notice the loving and nurturing countenance the figure of Mary has for her son, Jesus.

THE VOTIVE CANDLES

Beneath both the Holy Family Sculpture and the Virgin of Vladimir Icon Votive Candle Stands offers the worshipper opportunity to light a candle as a sign of our ministry of constant prayer for the needs of the Church and the world. They have been constructed of a base executed in bronze bark by the same designer who fashioned the Tabernacle on the retable above the High Altar. The blue color of the candles at the Mary Shrine is the color associated with the Blessed Virgin Mary.

STATIONS OF THE CROSS

The Stations of the Cross which adorn the perimeter of the nave and transepts are the work of Port Angeles, Washington artist Donna Standerwick. She has suggested the action of each Station in contemporary figures, hand-carved into a pink-beige soapstone cameo which has been applied to native Texas pine crosses. The design and coloration of the soapstone was chosen so as not to be visually distracting from the major focus of the church, the altar and altar triptych, but yet to allow the devout the opportunity to walk the way of the cross in a pilgrimage of prayer that begins on the far side of the south (left) transept, continues around the nave and through the north (right) transept and leads finally to the steps of the altar around which the community of the faithful gather to celebrate the resurrected Christ.

THE BAPTISMAL BASIN

The Baptismal Basin is on a rolling stand located in the far corner of the south transept. It is placed in the middle of the central aisle for the Sacrament of Baptism so that maximum visual contact with the action of baptism is afforded all worshippers.

THE GALLERY

As you stand at the altar you have an excellent view of the organ in the rear gallery. This 13-stop, two-manual and pedal instrument was designed by Robert L. Sipe, then vice-president of the

Aeolian-Skinner Organ Company of Boston. One of the instruments featured in the national American Guild of Organists Convention in 1972, it was cited as a fine example of a small instrument built to make use of the building's acoustic to its advantage. It was designed to be used in a chapel, but with the understanding that it would be used in the church until an instrument of appropriate resources could be built for the church. When the larger instrument is given to the church, this organ will be moved to a chapel, the building of which is part of the long-range building plan of the parish.

The gallery also houses our harpsichord built in 1985 by Willard Martin of Bethlehem, Pennsylvania, his Opus 201. It is a Flemish style, single manual instrument patterned after the 1640 harpsichord of Andreas Ruckers. Its lid is inscribed with words from the *Ars Poetica* of Horace. A translation reads, "If you wish to draw tears from me, you must first feel pain yourself;" an admonition for any who may expect to perform music well and yet not be prepared to do the practicing! The parish Fine Arts Guild raised funds to purchase the instrument in 1986 from the estate of its original owner, Sue Stidham

THE TRANSEPT WINDOWS

Move now to the top of the altar steps. On your right and left you will see the windows at the back of the north and south transepts. The windows were designed by Integrated Arts of Dallas and were constructed in the Flos Studios in Holland. These two large transept windows are of traditional lead and stained glass.

The windows represent the Tree of Life (on your left - south transept) which was denied to humankind by God and the Vine of Many Branches (on your right - north transept) which is symbolic of fulfillment of the promise of everlasting life. In the Tree of Life we see only the promise of salvation through the Messiah, while in the Vine of Many Branches is symbolic of God nourishing the people of God. Here salvation is a reality through Christ.

THE NAVE WINDOWS

The smaller windows uniting the transepts via the nave are symbolic of events in the life of our Lord through whom we attain salvation and eternal life. These windows are also the work of the Flos Studios and are executed in large chunks of faceted glass, giving an effect not possible with the traditional leaded glass. The proper sequence for viewing these windows leads from the south transept window, down the south nave aisle, up the north nave aisle and into the north transept.

In each of the small windows there is a stream of colored glass representing humankind and a circle of white glass representing the pure and complete life of Jesus. The theme depicted in each window reaches beyond the circle and flows into the colored glass representing the power of God to reach out and touch our lives.

The first window in the south transept is the Annunciation Window. In it we see Mary represented by the dove holding the "M" (Mary) and we see Christ represented by the P/X or Chi Rho. We also see the Holy Spirit represented by the rays of light. "The Holy Spirit will come upon you and the power of the most high will overshadow you."

As you move around the corner into the south nave aisle, the next window depicts the nativity with the crèche centered under the star with its rays of light reaching into the world beyond. The next window represents Jesus teaching in the temple with the authority of the Old Testament

represented by the markers of the book, and the teachings of the Gospels represented by the writing quill. The next window shows the Baptism of Jesus wherein God indicates that Jesus is the chosen one. This is also the beginning of his ministry on earth and we see the foretelling of its end in the cross in the background. The following window is the first of three which depict miracles of Jesus. This window is the first miracle at the wedding in Cana of Galilee –the changing of water into wine.

Move now to the north nave aisle. The Miracle Windows continue at the end of the aisle with the feeding of the multitudes with the one loaf of bread represented by the large wafer and the many loaves shown as the smaller wafers. We see the fish beneath the basket. The second window of the north nave wall symbolizes the healing of the sick. We see the hand of the sick reaching out to Christ as represented by the cross. The next window shows the Last Supper in terms of the cup of wine and wafer. These, of course, represent the Body and Blood of Jesus. The next window is of the crucifixion and shows the wooden cross, the crown of thorns, and the drops of blood which represent the wounds of Christ.

The last two windows are in the north transept. The first is of the resurrection. We see the crosses in the distance with the open tomb in the foreground. From the tomb rise the rays representing the risen Christ with the banner of the Alpha and Omega. It is fitting that this resurrection window is beside the Columbarium which is situated in the Meditation Garden, just outside the church wall.

The last of the small windows shows the descent of the Holy Spirit to the Church Militant as represented by the descending tongues of fire.

THE NEEDLEPOINT

THE BLUE KNEELERS. The blue altar rail kneelers echo the faceted glass windows. They are like a great jigsaw puzzle and when laid side by side in the prescribed order they replicate the images from the windows. They are the design of Lou Gartner of Palm Beach, Florida. Many different stitches are employed in the work. The colored “stones” are done in various rough stitches chosen for their ability to interpret the chunks of glass in the windows. The gray background utilizes the basic tent stitch, executed in the basket-weave manner. The front blue box edge is a ground diagonal mosaic which is pointed toward the center of the church. The back of each kneeler carries the name of the person honored by the gift, the name of the parish, the cushion number and initials of the needleworker. All material and labor was donated by members of the parish. Over 50 families and individuals were involved in this project which took 22 months and 65,000 stitches to complete. It is estimated that the forty-four kneelers, at an average of 380 hours each, required 16,720 hours to complete.

THE SEDILIA CUSHIONS AND KNEELERS. Step back into the sanctuary to see the cushions in the left and right sedilia, or ministers’ seating. These cushions depict the power of good over evil as portrayed in sacred myth. St. Michael is in combat with a purple dragon and St. George is depicted slaying a green dragon. Notice in the flames from the dragons mouths there are the letters WOC for the Women of the Church which supported this project. The cushions required over 187,000 stitches each and approximately 4,000 hours to complete. Note also, the complementary needlepoint kneelers in the sedilia. Their design is taken from kneelers in Canterbury Cathedral.

The total number of hours in the altar rail kneeler and sedilia cushion needlework project was 23,720.

THE GREEN KNEELERS. A pale-green set of altar rail kneelers was also worked by parishioners and was the first set of kneelers fashioned for the new church building in 1970. This set of kneelers is used during the season of Lent. Outside that season, they may be viewed in the louvered cabinets in the ambulatory, or hallway, behind the altar. They depict symbols of the Eucharist along with various historic forms of the cross and other symbols. The kneelers were designed by Alice Virginia Walden of Fort Worth and are worked in the Continental and Basketweave stitches. Approximately 30 members of the parish worked on this project under the sponsorship of the Altar Guild.

MINISTERIAL CHAIRS. The backs and seat cushions for the six sanctuary chairs plus the Bishop's chair were designed by parishioner Sally Killeshek and worked by members of St. Clare's Guild. Six of the chairs are permanently placed, three on either side of the altar. The seventh is the Bishop's Chair and is moved into the sanctuary only when the bishop is present to preside. Six of the chair backs bear the Tau Cross and Crown of the parish logo. The seventh, the Bishop's Chair, bears the Seal of the Diocese of Dallas. The seat cushions have artistic representations of the two great sacraments and five sacramental rites: Baptism, Eucharist, Confirmation, Unction, Reconciliation of a Penitent, Matrimony, and Ordination.

ACOLYTE CHAIRS. The red cushions and backs of the 10 acolyte chairs were designed by the Rev'd Terence C. Roper and completed by 25 men and women of the parish in 1979. They were the impetus for the two later projects described above. These cushions depict typical scenes in the life of an acolyte. One of the cushions shows an acolyte sleeping on the job and another demonstrates the childish prank of pouring hot candle wax down another acolyte's neck!

OTHER NEEDLEWORK

ALTAR FRONTAL. Transfiguration has what we believe to be one of the few needlepoint full altar frontals in existence. The Festival Frontal is used during the seasons of Easter and Christmas and on other occasions. It was worked completely by hand by parishioners and friends of the parish who, unthwarted by the loss of more than five hundred hours of work on the project, rose like the phoenix from the ashes to redo their original work and complete the whole, marvelous altar vesture. The frontal was designed by Joan Gantt and Madelyn Grant and was completed in two years. Twenty-five women, men and children committed over 7,000 hours to this work. The end panels, which complete the frontal, display the phoenix rising from the ashes. The larger portion of this frontal is stored in a cabinet in the north transept narthex. A member of the Altar Guild or Clergy would be happy to assist you in viewing this needlework.

HARDANGER FAIR LINEN. On top of the frontal, when it is on the altar, you will see a lovely piece of hardanger lace, an 800 hour project by Madelyn Grant under whose inspiration and supervision a major portion of the Transfiguration needlepoint has been worked.

WEDDING KNEELER. The foundation needlepoint for this kneeler is off-white. The design incorporates the interlocked wedding bands overlaid with a budded cross and festooned with blue and white ribbons and flowers.

ORGANIST'S KNEELER. This kneeler, situated near the organ in the gallery, depicts a musical keyboard with black and white keys, overlaid with a red rose and the Latin phrase which J.S. Bach inscribed on each of his works, *Soli deo Gloria* "To God alone be the Glory."

ORGAN BENCH BACK-REST. The opening words of the hymn *Come, Holy Ghost, our souls inspire* provide the text, in Latin, for the back-rest of the organ bench. The Latin text and the early plainsong notation are from the *Liber Usualis*.

TRANSFIGURATION BANNER. The Transfiguration Banner is the design of Lou Gartner of Palm Beach, Florida, who designed the blue altar rail kneelers. The banner holds the central figure of the transfigured Christ, flanked by shields with symbols for Moses and Elijah who were seen to join our Lord at the moment of Transfiguration, and shields with symbols for the attending apostles, Peter, James, and John.

FRAMED NEEDLEWORK. In the entrance atrium to the Roper Parish Life Center there hangs a framed piece of needlework. It depicts a medieval lady at prayer and was designed by Karen Eichorn. Black work, pulled thread, shadow work and white work are used on 32 count linen.

In the parlor, you will find another framed piece of needlework. This piece was completed by several members of the parish needlework guild in honor of LucyAnn Gant who had begun work on the piece prior to her death in 1996. It reproduces the ceiling of the great central tower lantern at Westminster Abbey in London, England.

THE VESTMENTS

THE SARUM BLUE SET. The 1979 Prayer Book restores the theme of expectation to the season of Advent and brings greater focus to the role of Mary, Mother of Jesus, in the Incarnation event. In keeping with this emphasis, the Sarum Rite (i.e., the traditions associated with Salisbury Cathedral, England) adopted the use of a dusty-blue color for Advent, rather than the violet which is associated with the season's former penitential nature. Our Sarum Blue set is traditional in style. It has the Tudor Rose brocade as its base fabric and is adorned by Y-cross orphrey bandings. The set was designed by the Rev'd Jerry D. Godwin and executed by the C. M. Almy Company.

THE FESTIVAL GOLD SET. This set of vestments is used for the festival seasons of Easter and Christmas and may be used any time that white is the liturgical color. It is a full, liturgical set which includes chasuble, dalmatic, tunicle, cope and stoles. The base fabric is gold Larino damask. The chasuble and dalmatic have traditional orphrey bandings, while the tunicle departs from tradition by moving the orphrey bands to the sleeves. The decoration of the cope echoes that of the chasuble as these are, in fact, descendants of the same outer-wear garment and can be used interchangeably in contemporary worship. The designer was Manuel Alvarez of the Holy Rood Guild.

THE LENTEN ARRAY. This set of vestments, used throughout the season of Lent, calls to mind the sackcloth and ashes of the biblical penitent. The light brown color of the foundation fabric reminds us of the rough sackcloth fabric worn by penitents in biblical times, the orphrey bandings recall our Lord's blood shed for our salvation, and the black crosses remind us starkly of the crosses of Good Friday. The designer was Manuel Alvarez of the Holy Rood Guild.

THE HOLY WEEK SET. These vestments adopt the blood-red of the Lenten Array bandings as their base color. They are very plain, allowing the bold, but somber color of the season to dominate. Simple bands of black remind us of the darkness of Good Friday while subtle gold veins on a field of red hint of the glory that is to be revealed on the Day of Resurrection. The set was designed by the Rev'd Jerry D. Godwin and executed by the C. M. Almy Company.

THE WHITE SETS. The parish has three sets of vestments for use on festivals of our Lord, or white seasons. White is the color associated with purity. The first set was designed for use at the altar of the new church in 1970 and is of white brocade with red orphrey bandings. It is notable for the Agnus dei, or Lamb of God, figures executed in fine needlework. These adorn the altar frontal and the backs of the chasuble and cope. The other set is made of off-white wool and is adorned by bands of Coronation Red Tapestry, the tapestry designed for the coronation of Elizabeth II.

These coordinate with a full set of wool copes and one cope made fully of Coronation Red Tapestry. The Coronation Vestments are the work of the C. M. Almy Company.

THE WHITE BROCADE SET: A *New York Times* article on dress designer turned vestment designer, Patrick Broyan, was the impetus for the parish's commissioning him to design a full set of white brocade vestments for altar and Sacred Ministers in 2002. The commission included a festival gold cope given the third rector in honor of his 30th anniversary of ordination to the priesthood.

THE GREEN SETS. Two of our sets of green vestments are the design of Manuel Alvarez of the Holy Rood Guild. One set is of dark green wool, adorned with gold galloon bands. The other set is a wool-polyester blend and is our most contemporary set. Its base fabric is a much brighter green and is adorned by broad, angular bands of red and black. These vestments are used for the Sundays of Ordinary Time or those Sundays after the Epiphany and the Day of Pentecost. The theme of these Sundays is growth, symbolized by the color green.

A third green set was added to our collection in 1999. This set, designed by the Rev'd J.D. Godwin and worked by the C. M. Almy Company, features a background fabric of green bemberg Tudor Rose with orphrey bandings of green Verona tapestry outlined with dark green velvet.

OTHER VESTMENTS. The Nativity Set. The Nativity Set was designed and constructed for the Rev'd Terence C. Roper by the Sewing Grandmothers of the Diocese of Dallas. The nativity symbols are set on a background fabric of light blue polyester. The set is used for the Children's Christmas Eucharist. *The Vacation Church School Set.* This set is distinguished by multiple figures of children with full, round, happy faces. It was designed for use at Vacation Church School in the early 1980's but had, at that time, only faces of white, Anglo-Saxon children. During the summer of 1992, parishioner Glenda McKinney heeded the request of the clergy and amended the children's faces to include children of color, children with eyeglasses and braces on their teeth, and children more discernibly female and male. This was done to bring the vestments into keeping with our parish mission statement to be inclusive of *all* the children of God. *The Clergy Stoles.* The members of the clergy staff have a number of exquisite stoles made for them by parishioners and friends. As they are the personal vesture of the priests, they may not always be available to display. Please ask a member of the Altar Guild or one of the priests who will be happy to show you the stoles.

THE COMMUNION VESSELS

The first chalice was given to the Church of the Transfiguration in 1957 as an act of thanksgiving by the newly formed mission's first vestry. It is worked in gold-plate and is inscribed with the names of the eight members of the mission vestry.

The first of the four sterling silver chalices used for the principal Sunday Eucharists was designed and executed in Madrid, Spain, for the parish by the C. M. Almy Company. Since our original commission, the design has come into the Almy line under the name "Durham." The set also has a matching ciborium. Other vessels include a reservation ciborium, two ceramic chalices used in the Children's Chapel and two Austrian crystal chalices used when communion is administered at standing stations. The parish also owns two fine crystal cruets which are used for Reservation: one by Stueben and the other by Orrefors.

ASPERGILUM

The aspergilum and bucket is used for asperges, or the Sprinkling of the People, at the Renewal of Baptism Vows at Easter, on the four other baptismal Sundays and other festival occasions and blessings.

THURIBLES

The parish has two thuribles, used for burning incense at festival services. The origins of the older thurible is not known. An additional thurible was obtained via an internet auction late in 1999. Known as the "Angel Thurible," it is adorned with three brass angels having folded-back wings around its perimeter and its cover is embossed with what appear to be representations of the Rose of Sharon. We are told that it came from the Convent of the sisters of the Most Holy Rosary (RC) at Sinsinawa Mound, Wisconsin.

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The Rev'd Jerry D. Godwin
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