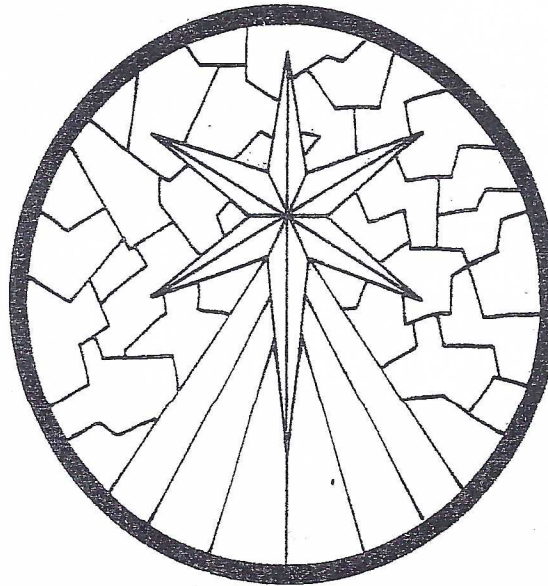

BRADLEY HILLS PRESBYTERIAN CHURCH

STAINED GLASS WINDOWS

*Arise, shine, for the light is come, and the glory of the Lord is
risen upon us.* [Isaiah 60:1]

*Jesus said, "I am the light of the world. All those who believe
in me have passed from darkness into light, from death into life."
[John 12:46]*



6601 Bradley Boulevard
Bethesda, Maryland

THE TRANSEPT WINDOWS

Through the movement of color and light, the transept windows engage the viewer in the power of the Holy Spirit giving birth to the presence of God in our everyday lives. The Pentecost window (Acts 2:1-17) represents the downward sweep of wind and fire that moved among the believers and inspired them to go forth into the world as the resurrected Body of Christ. The Resurrection window (I Corinthians 15:50-57) invites worshippers to follow God's Spirit up toward the promise and power of eternal life.

THE ARTIST'S VISION

by

Richard Avidon

It is sometimes said that a great work of art conveys deep emotions, or some comparable claim. Without an audience however, works of art don't convey emotions. Alone, they are just collections of colors, shapes, symbols, or notes joined in some kind of harmony, waiting to entice a viewer or listener to take notice. Emotion results from the interaction through the work between the beholder and the maker. The work of art has spirit only to the degree that the seeker participates in it with the artist.

Although they differ in outward appearance, all stained glass windows are fundamentally screens of glass which transmit light, transforming it into an expressive atmosphere. Often, rich color draws attention to this phenomenon. Sometimes, powerful forms are introduced to enhance the perception.

Each of these arrangements in light has its own inspiration. The placement of shapes and colors is a reflection of the biblical descriptions of Pentecost and Resurrection. The wind and flame of Pentecost resulted in a restless abstraction in constant motion. And the image of death's sadness evolving into Resurrection in Heaven suggested an upward moving pathway culminating in the perfection of a circle.

The blazing hues in the Pentecost window symbolize tongues of flame, and the cool greens turbulent windows. They complement the quieter elegance of Resurrection's blues and purples. These colors harmonize with, but do not copy the earlier work in the Church.

Both compositions are built of clusters of narrow bands of color, tumbling in descent in Pentecost, and thrusting upward in Resurrection. The forms are arranged against a series of rectangles of negative space which contrast with and emphasize the color. These two visual themes, positive and negative, manifest their powerful movement against quiet, shimmering background fields of small glass fragments.

These compositions are just two of an infinite number of ways of focusing attention on the light that passes through them. They are designed to energize, to stimulate, and so to reveal the Source of that light. The windows do not sit in repose. They are meant to excite curiosity, for it is only with each individual's unique response that the windows, are, for a brief moment, completed.

They have titles, but it might be argued that the fundamental subject of these windows is light. Indeed, each piece of glass has been chosen to glorify Light, the radiance and attribute of God. That is why there is no picture here to tell you what to feel; only materials, forms, and colors which mark off, in a symbolic way, the transition from the natural world outside to the spiritual one within.

THE DONORS' VISION
THE RESURRECTION WINDOW

South Transept

WHAT WILL YOU SEE?

by
Elder Susan Bowis

"...the third day he rose again from the dead; he ascended into heaven, and sitteth on the right hand of God the Father Almighty.....

The familiar words of the Apostles' Creed, memorized in childhood, recited repeatedly, complacently, mindlessly, trip easily off my tongue; taken for granted words in a sun filled life.

Then rain fell upon the earth forty days and forty nights.

"I believe in God the Father Almighty
Maker of heaven and earth.....

Did I? Do I?

"What do you want the window to say?" the artist asked before he began his design. God! instantly. Hallelujah immediately. Power! Promise! Victory! Truth! Love! Light! Life! — like fireworks! — unceasing, overwhelming GOD! Hallelujah, Hallelujah, Hallelujah!

"And what do you want to see?" Show me God's Light first. I want to see my faith in the clarity of God's Love. I don't want to be complacent or overcast again. I believe; forgive my unbelief.

"...and in Jesus Christ his only Son our Lord....
who suffered under Pontius Pilate.....

"What will you see?" My God, my God, why have you forsaken me? There will have to be some darkness implied in the window. The light shines brightest in the darkness. But I will have to look through my own darkness for the light. I will want to see Hope to lift my heart and raise my eyes and Promise to move me through my maze of shadows and wrong turns before I reach the Light. Then I shall sing Halleluia!

**"...was crucified, dead, and buried;
he descended into hell....."**

"What will you learn?" Darkness fell over the whole land. There will be times I won't want to see the window. It must search for me. Then the Love will have to descend, roll back my stone, embrace me in its Mystery and bring me gently to the Light. And I will know that nothing can separate me from the love of God in Jesus Christ. Alleluia!

"...I believe in the Holy Ghost; the holy catholic church; the communion of saints the forgiveness of sins; the resurrection of the body; and the life everlasting. Amen."

The **RESURRECTION WINDOW**
is given to the glory of God
and in memory of all the saints that have been, are now, and shall be
a reflection of God's light in the life of this church by
the family of Frederick Hans Bowis

(I Corinthians 15:50-57)

THE PENTECOST WINDOW

North Transept

by

Elder Thomas G. Ward

If anyone is allowed his favorite Sunday in the church calendar mine would be Pentecost! As a small boy—in the wisdom of innocence—I could never ponder enough why the Holy Spirit should come down to earth to live and be among us to help humans spread the love of God and interpret the life of Christ as the Savior of humankind.

As a child I always thought of the Holy Spirit as a 'nice guy' who left his heaven's beautiful home with fruit trees and a small brook where one could dangle his feet in the cool water on a hot summer day. When the 'grown ups' seemed to see a little boy who continued to pester with questions, I would often be patted on the head and told to "run along and play."

But as years turned to teen ager and 'other' things occupied my wonder, I still returned, with increasing episodes of pondering, to the Holy Spirit who loved me so much that he hung around to be helpful—and was.

As I've moved into the latter years of an old man, I now know why I'm enthralled and captivated at the prospect of paying tribute to one of my favorites of Heaven in the form of the Holy Spirit who came at Pentecost.

I hope I can gaze upon our window with the awe and questing alertness of a small boy!

The PENTECOST WINDOW

is given by

Thomas G. Ward

and

Opal Doss Ward

in celebration of the power of the Holy Spirit in our everyday lives
and for the enjoyment of all who worship in this place.

(Acts 2:1-17)

THE FABRICATOR'S VISION

by
Dieter Goldkuhle

The Pentecost and Resurrection windows are "Dalle de Verre" windows, fabricated from inch-thick slabs of glass which are cut with a diamond-bladed saw (the larger pieces) or with a hammer on an anvil (the smaller background pieces). The glass in each panel is cast in an epoxy matrix in two pourings, permitting differently colored aggregate to be added on the interior and exterior surfaces as the epoxy hardened.

Once the designs had been approved, both the artist and fabricator visited the church with a selection of slabs of glass of various colors and depths of color, so that a determination of the best color values could be made on site. Measurements of the window openings were also taken. The measurements provided the basis for full-size layouts to be made for each of the window openings, and for the new window frames.

Based on his designs and glass samples, the artist chose glass to be ordered from Heritage Glass, Logan, Utah. The remaining glass was personally selected by artist and fabricator at Blenko Glass, Milton, West Virginia. The artist provided a full-size cartoon (drawing) of the designs to the fabricator. The cartoon was used to lay out a work drawing and to make paper patterns for each piece of glass in the window.

The artist came to the Reston studio to work directly with the fabricator. A clear glass table was set up on which the work drawing and pieces of glass for a row of three panels could be set out. A mirror set under the table at an angle allowed the artist to see the glass with sunlight passing through it. The artist made color choices with fabricator cutting the pieces of glass as they were selected. Once all the glass in an entire row was cut, the artist chose pieces to be shelled on their surface. This technique added variations in the color values and sparkle to the larger pieces of glass.

The fabricator then cast all of the panels of glass in epoxy, and installed the windows in the church in new metal frames that were designed and custom-made for each window.

THE DOME WINDOWS

All the nave and narthex windows in the sanctuary were designed and fabricated by the Willet Studio when the sanctuary was built in 1965. The particular themes and sequence of images reflect the theological conviction of the Rev. Lloyd Brown, the first pastor of Bradley Hills. Portrayed in the stained glass dome above the crossing is the flow of the Bible message from Creation through the Resurrection of Christ. The four sections depict four major division:

- 1] the Old Testament
- 2] the Birth of Christ
- 3] the Life of Christ on earth; and
- 4] his Resurrection and heavenly existence

Standing in the nave before the table, one sees to the right the Old Testament sector. Most of the upper part shows the creation of the world—the hand of God extending in benediction. Rays extend down to two small figures, Adam and Eve. At the apex of the window is the sun, representing the separation of darkness and light. Clustered around swinging lines are stars, moon, trees, birds, fish, dry land and sea. In the lower left, floats beneath the rainbow, symbol of God's promise never again to destroy all the flesh of the earth. In the lower right, Abraham is prevented by God's angel from sacrificing his beloved son, Isaac.

The second sector is best seen facing towards the narthex from the communion table. Here the birth of Christ is depicted, with symbols pointing to his fulfillment of the Law of the Prophets. Under the Star of Bethlehem, Mary and Joseph hover protectingly over the Holy Child. Below and to the left, Isaiah, holding the saw which is his symbol, points to them in prophesy. In the upper right, Moses, framed by flashing and lightening, receives the Tablets of the Law.

The third sector over the north transept, portrays the life of Christ on earth. At the top left, John baptized Christ in the River Jordan under the dove of the Holy Spirit. On the right hand, a stylized mountain peak is topped with CHI RHO (XP), a monogram for Christ, symbolizing the Sermon on the Mount. Below is the scene of the Transfiguration; Christ appears in glory flanked by

Moses and Elijah. Far to the left, he makes his triumphal entry into Jerusalem upon a donkey. In the center are loaves and fishes combined with grapes and wheat, to represent the communion. Following the Last Supper, Christ went into the Garden of Gethsemane to pray. Here, at the lower right he kneels and holds the cup of suffering saying, *"O my Father, if it be possible, let this cup pass from me; nevertheless not as I will, but as Thou wilt."*

The fourth sector, directly over the choir focussing on the Resurrection and Christ's heavenly existence, is seen as one stands in the nave before the table. Here is depicted the culmination of Christ's earthly life as he appears before Pilate and hangs upon the cross. In the center, he rises from the empty tomb, bearing aloft the banner of victory of life over death. His feet disappear into a cloud, symbolizing the Ascension. The Christ of the Book of Revelation, seated on the throne wearing a crown, holds the Book of Seven Seals. His nimbus is triangular, recalling the Trinity. On the far right, dove of the Holy Spirit descends upon the ship with cross-topped mast, symbol of the ecumenical church. The peacock, an ancient symbol of immortality, recalls the Christian hope of eternal life through Christ.

Around the sanctuary walls are narrow windows in abstract patterns. These patterns of colored glass have been designed to provide a worshipful atmosphere without distraction. The color and abstract forms of these windows provide a mood of quiet transition between the rush of the outside world and the tone of worship in the church.

THE NARTHEX WINDOW

Either entering or leaving the nave, the worshipper sees in all its color and glory the facade window depicting the Great Commission. Christ is the dominant figure and focal point. After his Resurrection, he appeared to his apostles and commissioned them saying, *"Go, therefore, and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all that I have commanded you; and lo, I am with you always, to the close of the age."* (Matthew 28:18-20). Christ is seated on the globe of the world in reference to the world-wide nature of his Commission. Upon this is superimposed the scalloped shell of baptism with three drops of water representing the triune blessing. Behind Christ is a large open book representing the Gospel, and above him is the descending dove of the Holy Spirit. Moving outward are the disciples, some with books and staves and some embarking in a boat. Those in the lower corners are wearing contemporary clothing, illustrating our link with the past and our duty to continue the spread of Christianity.

It is only as the congregation leaves its worship that its faith becomes active and relevant. As the congregation leaves the sanctuary it passes beneath the window of the Great Commission, joining the fellowship of those who through the ages have given their lives to serve Christ. As one leaves the holiness of worship, the words of Christ remain with the worshipper, *"Go, therefore, and make disciples of all nations."*

The stained glass of the dome and the facade, when illuminated at night, assure their messages will be conveyed to all who pass by this house of worship designed to glorify in Jesus Christ.

OTHER WINDOWS

The Rose Window in Memorial Hall and the two windows in the corridor of the Education Wing came from the Washington Heights Presbyterian Church in Northwest Washington D.C.—the predecessor congregation to Bradley Hills. As a dwindling group in the early fifties, the members of Washington Heights joined with residents of Bethesda to continue the legacy of the older church in a new location.

The corridor windows were memorial gifts. As you face the windows, the one on the left—depicting Jesus knocking on the door—was given in memory of the Rev. John C. Palmer, who served as pastor of Washington Heights from 1912-1944. The window on the right quotes from the "Worthy Woman" passage in Proverbs 31 and includes a lovely image of a woman playing the lute. It was given in memory of active church member Elizabeth Evans. These windows were installed by Elders Barbara and Richard DeLouise in memory of Dick's mother Margaret Alfieri DeLouise. Another small Washington Heights window is found above the entrance outside the door of Memorial Hall, leading downstairs to the Church School. This image tells the story of Jesus finding the lost lamb.

Finally, along the corridor leading toward the Choir Room (outside the sanctuary), there are three small glass panels designed and made by Elder Lois Bowker in 1975. They are the gift of Elder Elizabeth Hansen in memory of her husband Elder Julius Thomas Hansen. The images reflect the integration of faith and science, which was at the heart of Tom's life as both a believer and a pioneering physiologist.

The rich history of Bradley Hills Presbyterian Church is woven through all these windows bringing God's colorful grace into our midst. In all the corners of our holy space, we have been richly blessed.