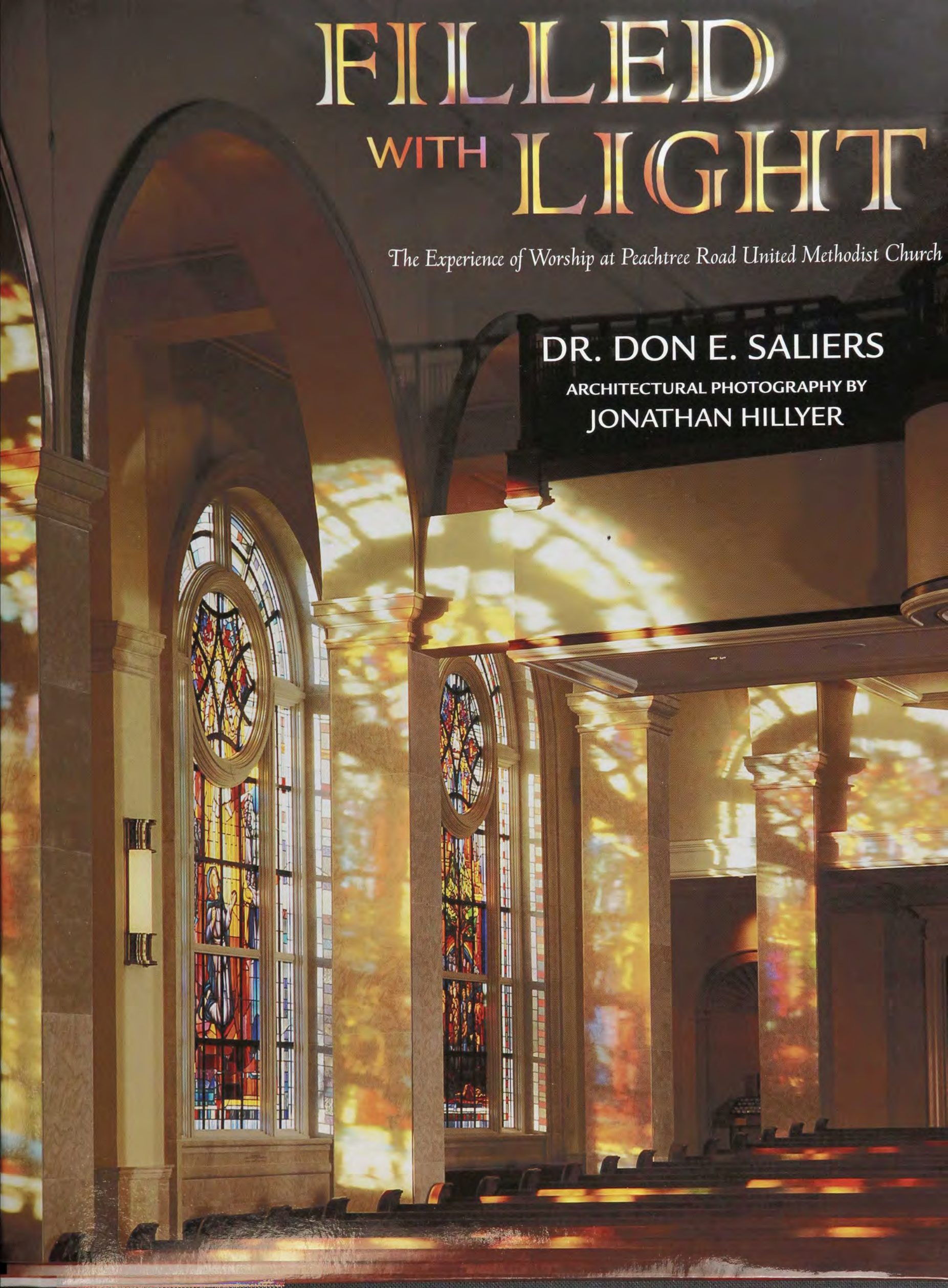


FILLED WITH LIGHT

The Experience of Worship at Peachtree Road United Methodist Church

DR. DON E. SALIERS

ARCHITECTURAL PHOTOGRAPHY BY
JONATHAN HILLYER





DR. DON E. SALIERS

is William R. Cannon Distinguished Professor of Theology and Worship, Emeritus, the Candler School of Theology. He was Director of Emory University's Master of Sacred Music Program. For 34 years he has served as Organist/Choirmaster at Emory's Cannon Chapel.

Dr. Saliers was principal advisor to Peachtree Road United Methodist Church's building committee on the sanctuary's window program and furnishings, working with the Willett stained glass studios.

In addition to *Filled With Light*, Dr. Saliers' publications include:

Music and Theology (2007)

A Song to Sing, a Life to Live (2004), coauthor

Karl Barth's Prayer (2002)

The Conversation Matters (1999), coauthor

Human Disability and the Service of God
(1998), coauthor

Worship Come To Its Senses (1996)

Worship As Theology (1994)

Christian Spirituality III (1989), coeditor

Handbook For the Christian Year (1986, 1992)

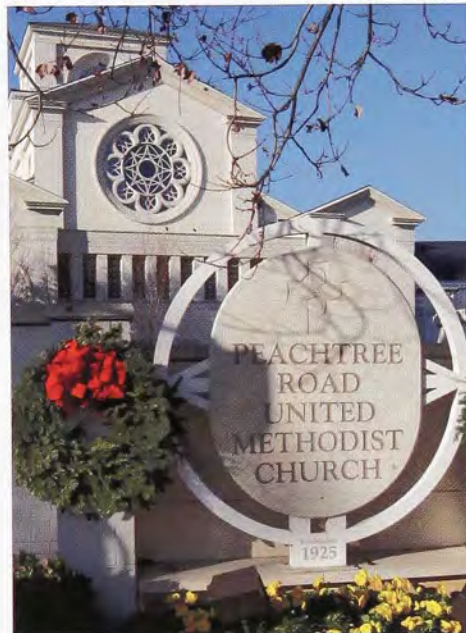
Worship and Spirituality (1984)

*Soul in Paraphrase: Prayer and Religious
Affections* (1980, 1991)


An ordained United Methodist elder, Dr. Saliers has served rural and inner city churches and has contributed to United Methodist worship for the past 40 years, including the United Methodist Hymnal and Book of Worship. An active composer and performing musician, he lectures widely in ecumenical circles, and leads hymn festivals and liturgy seminars across North America.



FILLED WITH LIGHT







FILLED WITH LIGHT

The Experience of Worship at Peachtree Road United Methodist Church

Dr. Don E. Saliers

*Professor Emeritus, Candler School of Theology
Emory University*

Foreword by
Rev. Dr. Bill Britt

Introduction by
Rev. Dr. Don Harp

Architectural Photography
Jonathan Hillyer



PEACHTREE
ROAD
UNITED METHODIST
CHURCH

ATLANTA

2008

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In Gratitude

*for twenty years of inspiring sermons,
visionary leadership, tireless effort, service, patience and love,*

the Administrative Board and Congregation of

Peachtree Road United Methodist Church

dedicate this book to the glory of God

and to

Don and Mary Ellen Harp

2008





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I was glad
when they said unto me,
“Let us go into
the house of the Lord.”





hen I think of worship at Peachtree Road United Methodist Church, two words come to mind: awe and intimacy. We come into this grand cathedral, and the beauty of its architecture causes us to lift up our eyes and sense the awe-inspiring presence of God. The music we hear is enough to take our breath away and together we are filled with a sense of reverence. This happens every time we gather to worship God in this place.

And yet, in this magnificent place, we also experience a closeness, an intimacy with God and one another that we do not find many other places. As we greet each other, join our voices together in song, as we read and reflect upon the Scriptures, and participate in the Sacraments, we find our place in a community of faith that reminds us of who we are and whose we are. For us, this is holy ground.

In describing the nature of God, theologian Emil Brunner wrote that there are two “movements” of divine holiness. The first is a movement of withdrawal. God is transcendent and separate from us. God is omnipotent and omniscient. The second movement is one of God drawing near to us. Brunner suggested that while this drawing near seems to contradict the first movement of being separate from us, it actually completes and fulfills it. According to Brunner, God is not content just to be holy. God also seeks to make holy. However, I would imagine that none of us needed Emil Brunner to tell us this. We already sensed it deep in our souls.

Whenever we baptize a child, we remember that the water in Baptism is something that we can see and touch. Yet it symbolizes something that we cannot see and cannot touch – the grace of God and love of God that already are at work in the child’s life. In a tangible way, we acknowledge that God

is with us and will go with us every step of the way in our lives. We again are reminded of that grace and love whenever we gather at the table to participate in the Sacrament of Holy Communion. God, who is great, loves us and is always with us.

We are grateful for the gifts of the stained-glass windows in our sanctuary. These windows, given in honor and memory of loved ones by members of our church, tell our faith story. They tell about the transcendent God who is holy, who created the heavens and the earth, but who was not content to remain distant from us. They tell us that God called out a chosen people to be a light to other nations, and they tell us how God became flesh in the person of Jesus Christ. They tell us of Christ’s ministry of preaching, teaching, and healing, how he died upon the cross, and how God raised him from the dead so that all who believe in him might be saved. They also remind us that we are Christ’s ambassadors, called to be a light to our world in our day and time. As you look through the pages of this book, may you be inspired to be the person Christ has called you to be.

When I was a teenager, my mother would often say as I was heading out the door, “Bill, remember who you are.” Well, she wasn’t afraid that I would suddenly forget my name or my address or my phone number. Rather, she was concerned that I would be out on a date or out with friends and engage in some behavior inconsistent with my faith and the values I had been taught. In a similar way, when we gather for worship at Peachtree Road United Methodist Church, we are encouraged to remember who we are and whose we are.

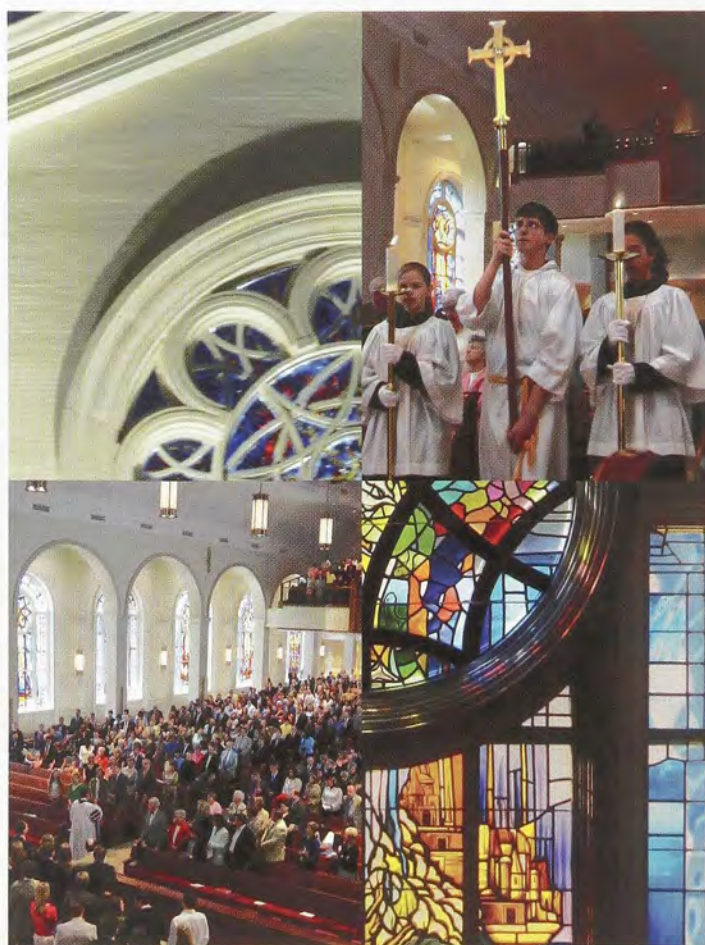
May God bless you and keep you in the days to come.

Bill Britt, *Senior Minister*



FILLED WITH LIGHT







WELCOME TO THE STORY of the windows of Peachtree Road United Methodist Church. The windows tell the story of our faith journey as Christians and the ministry of our beloved

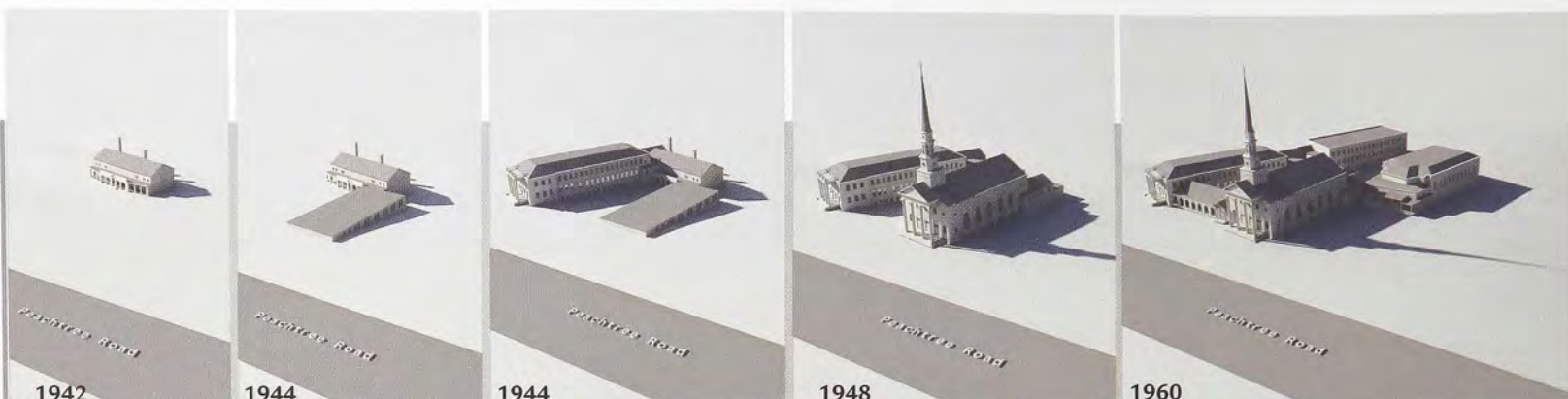
United Methodist Church. Matching the traditions of our church, the windows tell the traditional story of our faith from both the Old and New Testaments. In addition, showing our heritage from John Wesley to the Outreach ministry of the Peachtree Road Church, the windows tell in beautiful stained glass the essence of our faith. A full description of each window appears in this book and our hope is that the stories of each window come alive in your mind as you view them.

The windows were given by many members of our congregation and honor both family members as well as the many-unknown by name—who have given service to our faith through the Peachtree Road congregation. The names of our donors are important but more important are the stories each window tells of our history and our future ministry.

Dr. Don Saliers from the Candler School of Theology led our Building Committee in the selection and construction of each window. As you will discover, each has a great Biblical story to tell and will touch your soul as you are reminded in detail and clarity of these stories of faith. Our deep gratitude goes to Dr. Saliers for his wonderful gift to us with his vast knowledge and insights in making these stories come alive in living color.

The windows are among the most beautiful you will ever have the chance to view and our hope is that you will visit the Peachtree Road Church to experience the beauty the windows give to our sanctuary for worship. One of the great thrills of worship is to give glory to God and to Jesus Christ, aided by the beauty of the windows of Peachtree Road United Methodist Church.

—Don Harp, *Senior Minister Emeritus*



1942

1944

1944

1948

1960



APRIL 28, 1925
FIRST MEETING
SALTER HOME



JUNE 7, 1925 1ST
CHURCH PEACHTREE
& SARDIS WAY



FIRST 'GREAT HALL'
AT 3180 PEACHTREE



1944 CLASSROOMS



PRUMC CAMPUS
CIRCA 1962



1948 SANCTUARY



1960 YOUTH CENTER



REV. E. H. WOOD
1925



REV. T. H.
SHACKLEFORD
1927 - 1930



REV. NAT G. LONG
1933



REV. A. LEE HALE
1935 - 1938



REV. N. C.
MCIPHERSON
1940-1942



REV. CLAUD
HAYNES
1953-1958

REV. C. A. NORTON
1926



REV. R. J.
BROYLES
1931-1932



REV. T. Z. B.
EVERTON
1934



REV. W. GRAHAM
DAVIS, 1939



REV. NAT G. LONG
1942 - 1953



REV. FRANK E.
MOOREHEAD
1958-1965



1920

1930

1940

1950

1960



1976



1995



2002



1976 FELLOWSHIP
HALL ENCLOSED



1995 ROLLINS
ADMINISTRATION
BUILDING



MAIN SANCTUARY



1974 MARTHA WHITING
GARDEN DEDICATED



1996 EVELYN GORDY-
RANKIN CHILDRENS
BUILDING



FORMER SANCTUARY
BECOMES MOORE CHAPEL



REV. THOMAS A.
WHITING
1965-1976



REV. JOHN M.
MINTER
1984 - 1988



REV. DONALD A. HARP, JR.
1988 - 2008

REV. T. CECIL
MEYERS
1976 - 1984



BISHOP
MAC B. STOKES
1988



REV. BILL BRITT
2008-



1970

1980

1990

2000

THE DESIGN OF THE SANCTUARY AT PEACHTREE ROAD UNITED METHODIST CHURCH

For an architect, few commissions are as intriguing or challenging as the design of a church sanctuary. One approaches such a project recognizing that this building will be a link in a succession stretching back over two thousand years – even longer if the temples that were the antecedents of church design are included.

An architect can only approach church design with a certain humility. The task is complex: to capture eternal verities in brick and mortar; to respect ecclesiastical tradition, and yet to incorporate the characteristics of modern life necessary to creating a relevant building for the present and future.

Our association – partnership really – with Peachtree Road began over fifteen

years ago when we were invited to help the church address its space and growth problems. As a dynamic, fast growing urban church, PRUMC faced many of the challenges common to in-town churches in particular: how to accommodate growth and space needs within the constraints of a limited site with few, if any, opportunities to acquire additional contiguous land.

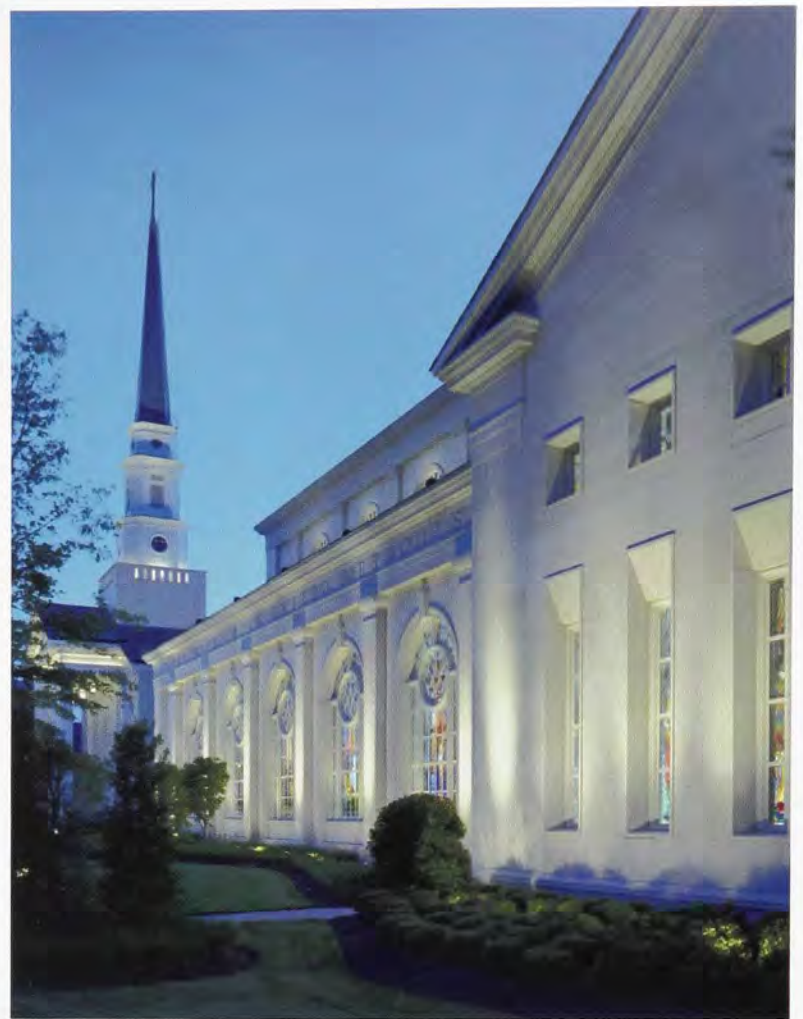
We began our assessment by going back to basics – always a good place to start. As architects we wanted to know what the existing problems were, how the congregation envisioned its future, what the immediate needs and the long term objectives were. There were many steps to be taken before design could begin. We wanted to learn what the functional needs

were so that we could design a building that works, doing it in a way that captures the esthetic and spiritual qualities to foster an emotional response. The primary responsibility of an architect is to create an environment that supports the activity that is to take place within the building. For Peachtree Road that means worship first of all plus education, community and fellowship.

A successful design project is a collaboration between the designer and the client. Each inspires the other. The first part of our work was to define the programmatic needs. We worked with a dedicated committee to define the space requirements for each department/mission of the church. This involved meetings, interviews, observation of activities in progress and a real effort to get to the story behind the requirements. We wanted to learn what makes Peachtree Road the place that it is – the history, the people, the spirit. We needed to know what it meant to be a member of this particular church or to be a staff member: what worked well and what didn't. How do I get to church on Sunday morning? What is the pre-school like? What is the path from the Sunday morning coffee bar to the Sunday School room to the Sanctuary?

Eventually, we developed a program statement that defined the current and projected needs for every department of





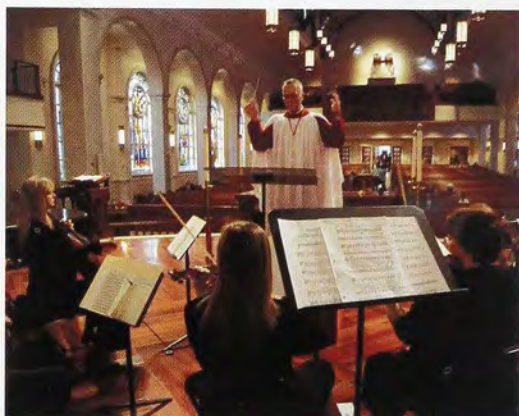
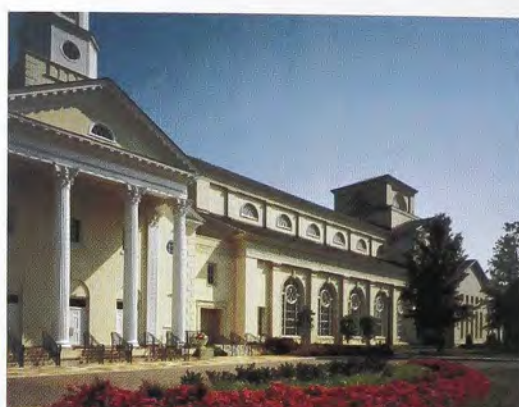
the church. The next questions were how do we accommodate many diverse needs on these few acres of land and what is the design character that we want to achieve?

Each step involved much give and take between the committee and the design team. One of our first efforts was a brainstorming session to explore master plan options. We generated a number of possible site plan alternatives that demonstrated how to provide space for education, worship, recreation, administration, and fellowship. Then, we met in an all day “charette” (architectural jargon for an intensive design session) with the committee. In the spirit of total involvement, everyone - architects and congregants alike - exchanged “what-ifs”. Together, we illustrated each and then evaluated the concepts to narrow the list to a few for further development – until ultimately we collectively agreed on a single direction and plan.



The master plan that was adopted anticipated a multi-phase development and we began to put the pieces together. The next big pre-design question was what should be the character of the design, what should it look like? We took the committee on a visual journey through the history of church architecture to gain a sense of what types of spaces appealed. What emerged was a respect for tradition and a recognition that the building should combine tradition with today’s needs. Christopher Wren’s churches are magnificent but they were not designed to address all the requirements of a modern church community. For example, Sir Christopher did not seem to have been overly concerned about handicap accessibility.

Another sentiment became very clear. Even though the proposed sanctuary was to be substantially larger than the existing, the committee wanted the existing



Each congregation, to some extent, approaches worship in its own way. The architecture of the sanctuary should respond to that distinction. Our task is to respect the great tradition of religious architecture and serve the needs of a particular community of worshippers.

Peachtree Road is, at heart, a traditional Methodist church committed to a formal liturgy. Music - glorious music - peals through the space; yet there is innovation and variety within the formal framework. So there is a sense among the congregants as they enter that they know what to expect and that they should occasionally anticipate some unexpected flourishes. There is freshness within the tradition.







Georgian steeple and entry to continue to be the front door of Peachtree Road. There is value in continuity and this was a feature to preserve. This mandate became the progenitor of one of the primary concepts for the building and led to one of its most distinctive design features – a true and positive blending of function and esthetics.

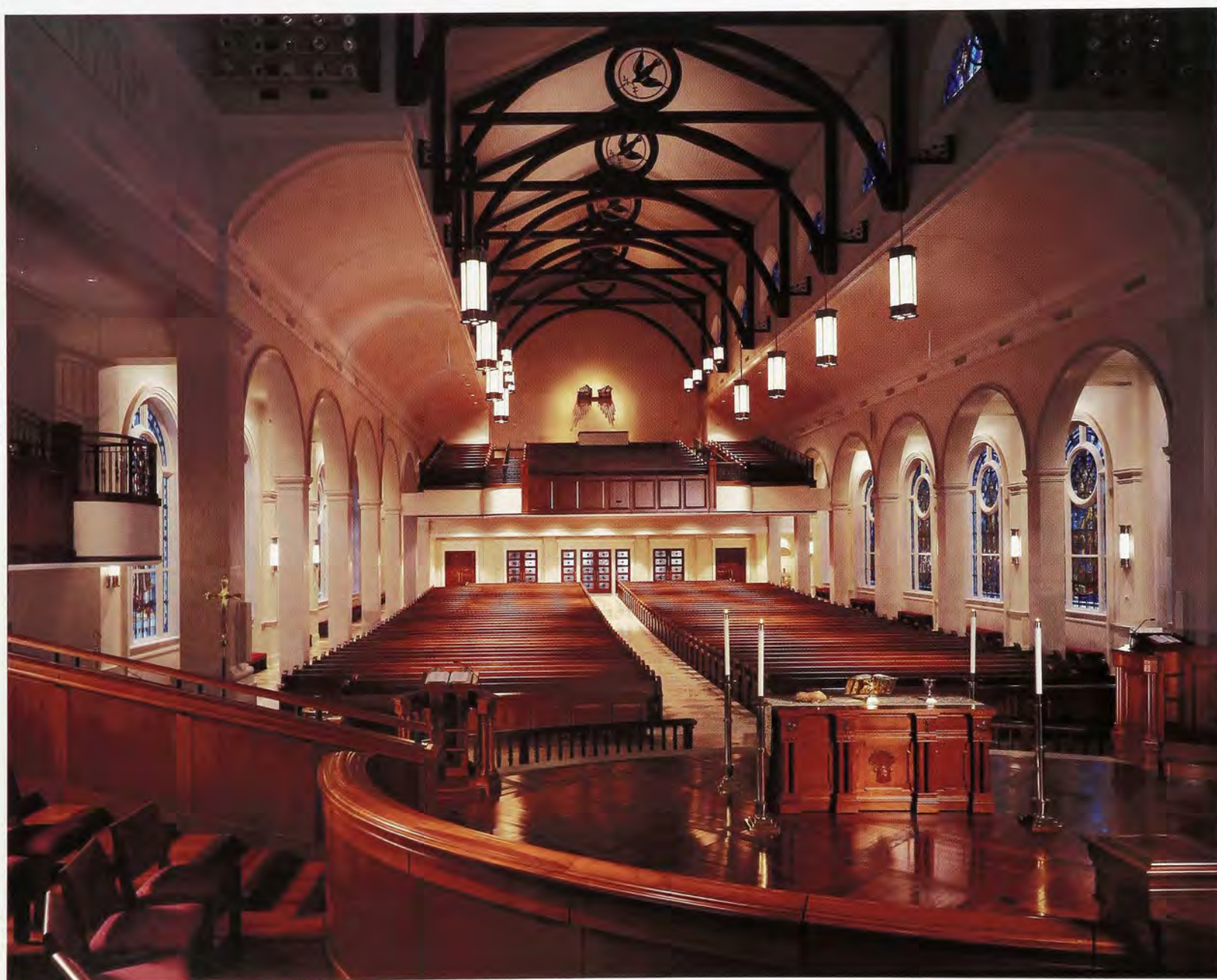
A primary goal for us as architects, and for the committee as well, was to provide a narthex– a gathering space– where people could come together as a community before they entered the worship space– the sanctuary. Peachtree Road United Methodist Church is a sprawling campus. People converge from

many directions for the 11:15 a.m. service; ideally, they would meld in the narthex as a transitional space with a mood and character that helped them make the transition from the everyday world to the sacred space of worship.

The concept of maintaining the existing entrance led to the idea of reducing the existing sanctuary into a 280 seat chapel, which could be restored and maintained as a permanent connection to PRUMC's past. The remaining part of the old church would be remodeled into a gracious narthex with a scale appropriate to the new 1600 seat sanctuary. The narthex would then serve as an appropriate foyer to both the sanctuary and the chapel.

To achieve a sense of progression and to meet the musical goals of the church, the design features a traditional basilica plan. The tall vertical nave draws the eye to the crossing and then to the chancel area, dominated by the massive organ and high rose window. Similarly, the arches that define the side aisles lead the eye forward as they reinforce the perspective. The size and proportions of the sanctuary combine to strike a balance between the spoken word and the musical offerings.

The spacious chancel accommodates a variety of musical venues in addition to providing space for a one hundred voice choir. The chancel area also seats a thirty-five piece orchestra to supplement the pipe



organ or serve as a platform for pageants and multi-choir programs.

The significant dimensions of the sanctuary necessarily establish a certain monumentality that is compelling. At the same time, we wanted each individual congregant to feel a sense of personal connection with the spirituality of the place. The sanctuary is humanized by the individual proportions of the elements within and the warmth of the natural materials employed: limestone, marble, and cherry. The space is also enhanced by the talents of the artists who created many significant elements that give distinction and are the subject of this book. The descending doves that embellish the trusses framing the ceiling, the cross above the altar, the individually handcrafted pulpit, lectern, baptismal font, and altar table, the needlepoint benches and, most importantly, the stained glass windows all combine to personalize and warm the sanctuary.

Beyond all else, the stained glass windows bring warmth and spirituality to the sanctuary. At most any time of day, the rich deep colors of the glass are projected across the room, dematerializing the space and creating oases for individual meditation. Like the other parts of the building, the conception of the stained glass ties past to present. Traditional, familiar images rendered in magnificent glass are set within a more modern translucent surround that allows natural light to penetrate the interior.

Here regular worship and major life cycle events are celebrated, continuing the great tradition established at Peachtree Road United Methodist Church more than eighty years ago.

—STANLEY L. DANIELS, FAIA



The design of the sanctuary strives to support and reinforce the idea of tradition and variety. There is richness and permanence in the warm cherry paneling, the elegant stone, the exquisite stained glass. The familiar basilica form of the room, essentially Georgian in concept with Gothic references, leads to an expansive chancel designed to accommodate the full range of liturgical forms from deeply

traditional to a range of contemporary worship experiences.

The narthex oval, defined by paired columns, captures the unity implied by a circle. The narthex provides a welcoming space while the placement of columns helps orient the visitor to the Moore chapel or to the sanctuary. The path to the sanctuary crosses a gallery and leads to the entry doors that open to the sanctuary.



STAINED GLASS WINDOWS

SCRIPTURAL GUIDE

The congregation of Peachtree Road United Methodist Church gathers in a space made holy by faithful worship, surrounded by beauty, and illuminated by images from the great narratives of the Bible. The strength and quality of the architecture uses materials both ancient and modern. Above all, the sanctuary is filled with light, opening hearts and minds to the God of Light. Week upon week, season after season, the worship of God shapes the life of this Christian community in faith and mission—in a way of being faithful in and for the world. All the arts combine to give a “foretaste of glory divine.”

In a tradition stretching back a thousand years, the sanctuary windows of Peachtree Road United Methodist Church present a visual theology. Since early medieval times, stained glass windows have been the Bible made visible for the Christian community gathered for worship. Such windows both inspire and teach; they inspire us by the artful craft, and they teach by the portrayal of powerful stories and images from Scripture and tradition.



THE DAY WINDOW
Psalm 113:3
page 21



ENTRANCE
Psalm 122:1
page 70



JOHN WESLEY
page 42



ISAIAH
Isaiah 11:1–9
page 38



MOSES
Exodus 14:1–15:18
page 34



ABRAHAM
AND SARAH
Genesis 18:1–15
page 30



NOAH
Genesis 7:1–22
page 26



ADAM AND EVE
Genesis 1–3
page 22

THE ROSE WINDOW

The framing of the eight petal shapes and the triangular borders carry out the motive of God's creating and sustaining energy. Each of these outer elements differs slightly from one another, showing something of the infinite variety of the creation. Reds, blues and golds are the dominant colors. These details capture the eye in a continuing rhythm, moving outward, and yet continually drawn back to the central point of origin. The Rose Window is eighteen feet in diameter and contains over 7,000 individual pieces of stained glass. The combination of support structure and the glass design creates a dynamic movement that creates a continually deepening image of the Divine Light.





THE ROSE WINDOW
page 16



The windows are presented here in the relationship
the viewer would find them upon entering the sanctuary
from the narthex, facing the altar.



THE NIGHT WINDOW
Psalm 113:3
page 21

Surrounding the worshiping assembly in this sanctuary is a procession of windows that lead to and from the heart of the Church at worship in Word, Sacrament, prayer and song. These windows are constant reminders of the one great story that interprets our lives and our world over time—the story of God’s creating, redeeming and consummating love in Jesus Christ. Beauty and holiness are here, and so is the mission of the Church to serve the world with prophetic vision and

hope. In this congregation of the United Methodist Church, Christian worship moves those who assemble toward “wonder, love, and praise,” as Charles Wesley’s hymn sings.

Welcome to Peachtree Road United Methodist Church and to what sight, sound and movement may continue to reveal biblical and theological truth. These pages explore the sacred art of the sanctuary so that, in entering for worship you may be prepared for the pilgrimage into the grace and wonder of Christian worship. May this sanctuary and its glorious pattern of windows shape the faith of many generations yet to come. Thanks be to God!



RESURRECTION
Matthew 28:1–10
Mark 16:1–8
Luke 24:1–12
John 20:1–18
page 66



CRUCIFIXION
Matthew 27:32–56
Mark 15:21–41
Luke 23:26–49
John 19:16–37
page 62



JESUS TEACHING
Mark 3:7–12
Matthew 5
Luke 6:20–45
page 58



NATIVITY
Matthew 1:18–2:12
Luke 2:1–20
page 54



ANNUNCIATION
Luke 1:26–30
page 50



NEW JERUSALEM
Revelation 4:3
Revelation 21:1–4 &
11–12
Revelation 22:1–5
page 46



LEAVE-TAKING
LUKE 2:29
page 70



GIVEN IN MEMORY OF
LAWTON MACDONALD NEASE IV
BY MR. & MRS. LAWTON MACDONALD NEASE III
AND BO & SHANNON WILKINS

THE ROSE WINDOW

UPON ENTERING THE SANCTUARY our eyes are drawn to the brilliant circular Rose Window above the chancel and choir area. Many of the great cathedrals of Europe are graced with such windows. Circular or “wheel” windows were part of church architecture as early as the 9th century, and gradually developed during the medieval period, reaching the height of development in the French Gothic, found especially at Chartres. The term “rose window” did not appear until the 17th century, but is now a commonly used term. Often the subject of historic rose windows is either of the Last Judgment, if in the west end of the cathedral, or, if in the transept (east) end, is often dedicated to the Virgin Mary. Here in Peachtree Road United Methodist Church this central window’s subject matter is the glory of God’s act of creation and the wondrous promise of the new creation.

Looking more closely at the window’s geometrical design reveals many layers of meaning. It is a circle symbolizing unity and perfection, yet contains within itself a dynamic complexity provided by the dazzling color patterns within the elliptical rhythms of the mullions and tracery. The burst of color at the center radiates through the eight points and circles and outer triangles, evoking the octave of days that is both the seven days of creation and the day of resurrection, the “Eighth Day” at once in time and beyond time. Unlike many of the French Gothic rose windows, biblical images are not included in outer circular forms. Rather, here the contemporary yet timeless design of the window radiates with great energy the glory of God, its rich palette of colors moving outward from above the cross to animate all the windows throughout the sanctuary.

Just as the spectrum of light includes ranges of color we cannot see, so it is that this particular rose window stretches to make the invisible divine creativity visible to human sight. But as the seasons change, the rhythms of morning and evening – sunlight and darkness– give the congregation ever changing senses of color and form. The window’s visual theology is best understood by recalling the opening chapter of Genesis: in the beginning God said, “Let there be light,” and God saw that it was good. At the end of the ages, all will be light and joy. The Divine Light shines as our beginning and our ending, the Source and the Summit of all life.



ROSE WINDOW (continued)

In these details we see how this window differs from historic rose windows. In contrast to Gothic and neo-Gothic designs, here the outer elements are not full circles with images, but rather are filled with brilliant abstract bursts of color. The center of the window has the appearance of a dramatic irruption of force. Though constrained by the structures of the intersecting elliptical forms and the intersecting pointed star forms that circumscribe the inner circle, the energy of the colors flames out with fiery reds. This brings to mind the incomprehensible energies of the whole cosmos. The deep blues that move outward from the center are punctuated with reds, golds and yellows, suggesting the whole spectrum of light.



DAY AND NIGHT

“**I**N THE BEGINNING God created the heavens and the earth. And God said, ‘Let there be light’; and there was light. And God saw that the light was good; and God separated the light from the darkness. God called the light Day, and the darkness he called Night. And there was evening and there was morning” (Genesis 1:1,3-5)

On either side of the dome in the high transepts are windows depicting night and day, representing the daily rhythms of light and dark, daybreak and nightfall. “From the rising of the sun unto its setting, blessed be the name of the Lord!” (Psalm 113:3) is inscribed on the walls below these windows. As the psalmist exclaims, the praise of God is unceasing through all the hours of the day, the week, and the year.

Located on either side of the source of clear light emanating from the circular dome window directly above the “crossing,” each transept window continues the framework design of the great creation window though on a smaller scale. The intersecting ellipses and four-sided stars move around a central circle. Facing the chancel area, to the right (the south) is the day window and to the left (the north) is the night window.

As we face the altar, pulpit, font, choir and cross beneath the rose window and the night and day windows, the procession of the Old Testament images is on our left, and the procession of New Testament images on our right. These great story-windows invite us in worship and prayer to contemplate the mystery of God’s love for the world – from creation to new creation– and the human journey of faith.



DAY At the center of this window we see the predominant gold and red of the sun. This reminds us that each day's dawning reflects the resurrection light of the risen Son of God. Each noonday reflects the zenith of God's love for all creation, and the afternoon light illumines all human work. Again we see the creative energies of God shining from the azure blue of the heavens.

As seasons come and go, the outside light of the sun changes the intensity of these colors to the human eye. The Day Window thus moves us day-by-day through time, and our worship learns the biblical saying, "In thy light we see light" (Psalm 36:9).



GIVEN IN HONOR OF
THE HAROLD HARRISON FAMILY AND
THE RAYMOND H. REYNOLDS, SR. FAMILY

NIGHT The Night Window's colors and pattern differ from those of the Day Window. The varied colored blues, streaked with white, but filling the whole design, speak of nightfall and even the light of moon and stars. "Even the darkness is not dark to Thee," sings the Psalmist (Psalm 139:12).

At the center of this window is a star-like form that reminds us of the chorus of stars that inscribe the heavens, and of the wonders of the night sky. As the Christian assembly worships in this place, this window bears the message that both night and day belong to the Creator.

As the light filters through the seasons of the year, we join the whole people of God in pondering "When I look at your heavens, the work of your fingers, the moon and the stars which you have established, who are we that you are mindful of us?" (Psalm 8:3-4 paraphrased)



GIVEN IN HONOR OF REV. DON HARP
BY CHARLIE AND SUSAN TARVER



PRAISES TO GOD
CHARLES AND GLORIA LANDRETH

ADAM AND EVE IN THE GARDEN

IN THE SECOND AND THIRD CHAPTERS OF GENESIS we read of the second creation story placing Adam and Eve in the lush garden, along with all the living creatures, both plants and animals. "And the Lord God planted a garden in Eden, in the east; and there he put the man whom he had formed. And out of the ground the Lord God made to grow every tree that is pleasant to the sight and good for food, the tree of life also in the midst of the garden, and the tree of the knowledge of good and evil" (Genesis 2:8-9). The first man and woman were placed in this Eden, supplied with all of God's good gifts, our humankind as the crown of creation.

In this window we see an echo of the peaceable Kingdom that God desires to provide for humankind. The lion and the lamb are there with the turtle, a crocodile, along with the artist's pet dog in the lower right corner. Night and day appear on either side of the main panels with the brilliant sun shining upon the woman and the man. The white and blues of the softer moon join with the newly created world alive with color and growing things. Traces of the waters of chaos remain in the dark shadings above and to the left of the figures. Adam and Eve are shown moving with wonder and yet with some hesitancy in the garden with its deep greens of vegetation. Eve's hesitancy is perhaps related to the presence of the serpent in red. To the right of Eve we see the desirable tree of life in the garden. Even in Eden there are signs reminding us of human responsibility and the power of choices for good and evil yet to come, especially as narrated in Genesis, chapter 3: "And they heard the sound of the Lord God walking in the garden in the cool of the day ..." (Genesis 3:8).

Here, as in all the windows to follow, the design itself cannot be contained within the central window frame, like deep truths that are always beyond human understanding. Thus the colors and some detail continue outside the principal inner frame. Around the outside of the window, a lively rhythm is created by the flow of multi-colored squares, varying from window to window. In the Adam and Eve Window, all the colors in the rose window come to play here in the created world of nature. The six-days creation in all its teeming detail is, in the eyes of God, very good. "And God saw everything that he had made, and behold, it was very good" (Genesis 1:31).





THE HAND OF GOD

At the top of the window we see the creating hand of God, lavishing care upon creation and focusing attention on Adam and Eve. Could this also be the hand that searches and puts the question, "Adam, where art thou?" This rondel contains, as do all of the others in the twelve great windows, a primary image or symbol that helps interpret the whole window's subject matter.

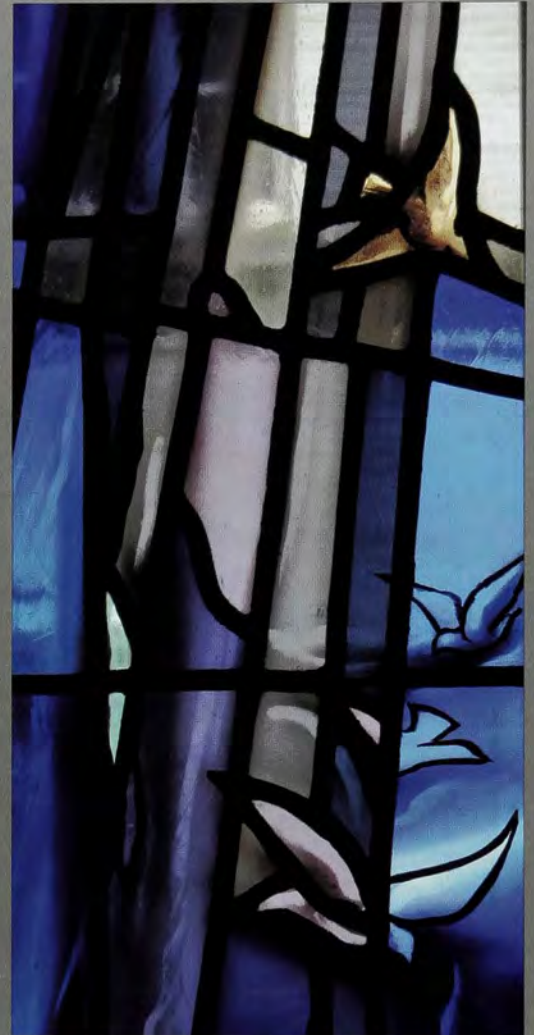
ADAM AND EVE

holding hands in partnership blessed by God, are placed between the green vegetation and the sunlight, with Eve giving a sidelong glance toward the beautiful and fateful tree of life in the garden



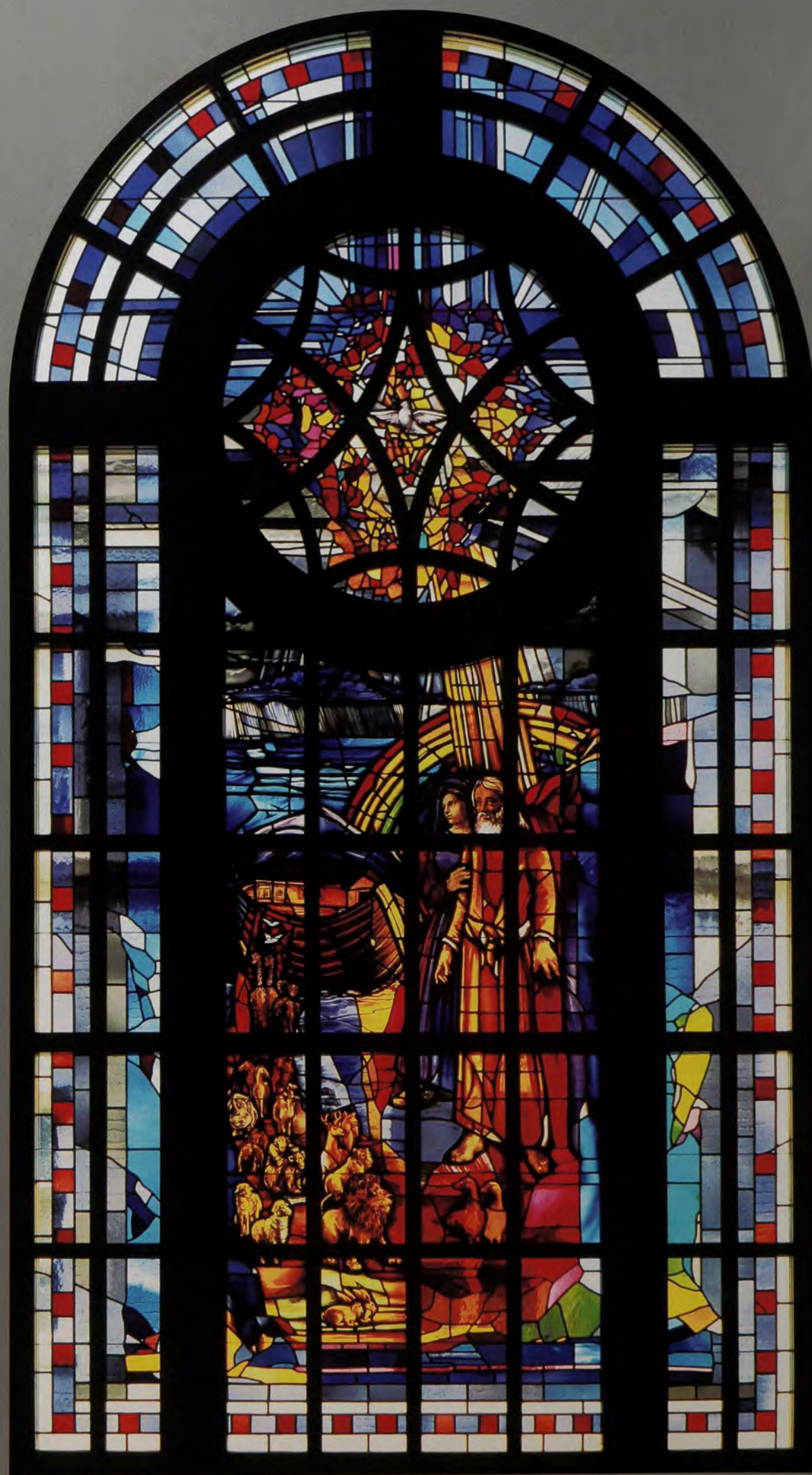


Surrounding Adam and Eve are representations of some of the animals from Genesis 1: 24-25: And God said, "Let the earth bring forth living creatures according to their kinds: cattle and creeping things and beasts of the earth according to their kinds... And God saw that it was good."



The deepest blue in these panes expresses the primal waters. In succeeding frames are water birds and sea creatures from Genesis 1:20-21: "And God said, 'Let the waters bring forth swarms of living creatures, and let birds fly above the earth across the firmament of the heavens'...And God saw that it was good."

In the sea dwells the octopus; while on land dwell creatures, wild and domestic, including the artist's dog.



IN HONOR OF
KATHERINE LAMAR PLUNKETT AND CLARKE SEWELL PLUNKETT
BY SUSAN DUNCAN PLUNKETT AND LAMAR RICHARD PLUNKETT

NOAH, THE FLOOD AND THE RAINBOW

The story of Noah and the great flood is told in Genesis, chapters 6-8. God determines to end the evil on earth by destroying it. Yet, God also establishes a covenant through Noah whom God commands to build the ark. "...and you shall come into the ark, you, your sons, your wife and your sons' wives with you. And of every living thing of all flesh, you shall bring two of every sort into the ark, to keep them alive with you..." (Genesis 6:18-19). In illuminating the story, the artist has created something similar to an icon which collapses time and space into one surface. In this window we encounter Noah, his wife, and the great ark. The dark blue floodwaters cover the whole earth, but have receded. The animals, two by two, have ventured both to and from the ark as a splendid rainbow arches over the scene. A close look reveals something of the divine sense of humor in this covenant with Noah: a pair of rabbits, the monkeys apparently grooming one another, the elephants, lions and the tall giraffes. There is both whimsy and a serious theological point in this window's art. The reds link Noah and his wife with the earth and the parade of animals. Ultimately this story tells us that God loves and desires to save the whole of creation—"all creatures great and small." Yet God chooses to redeem the world through the responses of human beings to the commanding word of God.

All living things are part of this covenant with Noah whose head is framed by the many-splendored rainbow. The rainbow sign also reminds us that God has promised never again to destroy the world. Once more, the scene moves beyond the frame with its alterations in the outer colored squares that contain the scene.





The circled dove and olive branch are also found in the series of ceiling rondel forms high above the sanctuary.

THE BRANCH-BEARING DOVE

In the rondel high above the figures of Noah and his wife and the ark we see the dove bearing the olive branch. This image has become, ever after the Noah story, a symbol of peace which, along with the rainbow in the heavens, tells of God's promise never again to destroy the beloved creation.



NOAH AND HIS WIFE

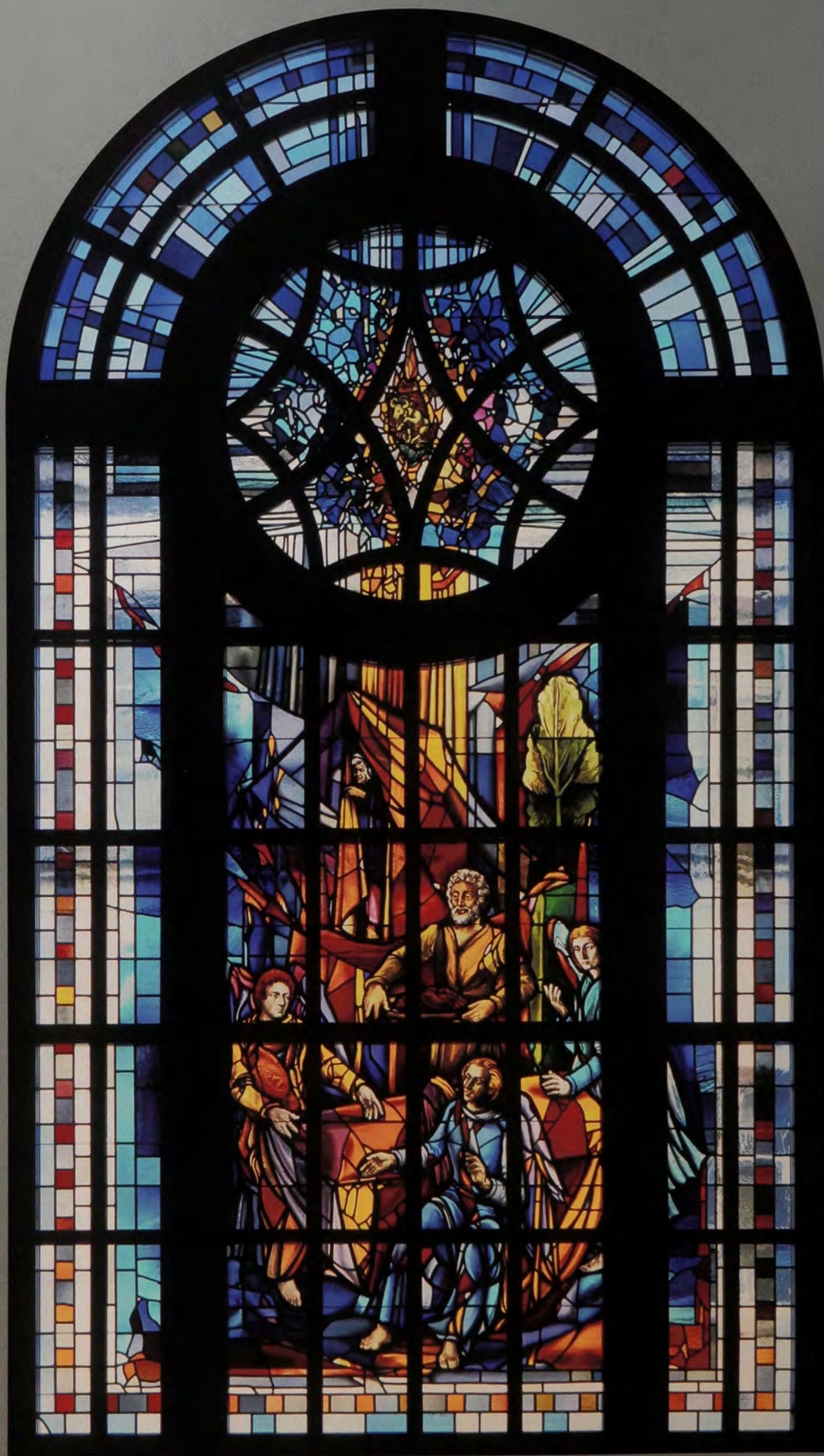
With the rainbow arching behind the sun's rays, we see Noah and his wife standing in awe before the living creatures processing from the ark that saved them from the flood. The strong reds add to Noah's prominence, while at his feet is a pair of birds.



THE ARK AND PARADE OF ANIMALS

Emerging from the strong brown form of the ark we see a marvelous parade of animals, from birds to giraffes to a whimsical pair of rabbits in the foreground. Even the eccentric armadillo appears below.





IN MEMORY OF ANNA AND FRANK COOPER
AND IN HONOR OF JOSEPHINE AND WALTON SIMMONS
BY CLAIRE AND BILL SIMMONS

ABRAHAM, SARAH AND THE THREE VISITORS



NE OF THE MOST REMARKABLE STORIES in the Hebrew Scriptures occurs in Genesis, chapter 18 - the visitors to Abraham and Sarah. This window depicts old Abraham, the patriarch of Judaism, Christianity and Islam, and his wife Sarah, receiving the three angels (messengers) under the oaks at Mamre. The oak is clearly visible in the upper right beside the tent. The angel visitors have come to announce God's astonishing promise to Sarah and Abraham. In her old age she is to bear a son, and Abraham is to become the father of many nations. Thus is continued the unfolding covenant with Abraham.

"And the Lord appeared to Abraham by the oaks of Mamre, as he sat at the door of his tent in the heat of the day. He lifted up his eyes and looked, and behold, three men stood in front of him... and Abraham hastened into the tent to Sarah, and said, 'Make ready quickly three measures of fine meal, knead it, and make cakes.'... Then he took curds, and milk, and the calf which he had prepared, and set it before them; and he stood by them under the tree while they ate" (Genesis 18:1-2, 6, 8).

Many details reveal this complex story. Sarah laughs behind the entrance to the tent, and we recall that "Isaac," the child of their old age and God's promise, means "laughter." The meal that Sarah has prepared is brought by Abraham to the three visitors who gladly receive the hospitality of their table. The very form of the three lower figures resembles a cup or chalice. They are clearly interrelated by gaze and gesture. Some Orthodox icons interpret this story as a manifestation of the three persons of the Holy Trinity. In this window we are reminded of the power of hospitality, the surprise of God's promises, and the way in which Old Testament narratives open up many layers of meaning.

The rondel above shows a primary symbol of the Abrahamic story— a ram caught in the thicket. This calls to mind God's gift to save Isaac's life from being sacrificed at Abraham's obedient hand, the difficult story told in Genesis, chapter 22. We see how that image of God's saving act pours light upon the figures below. The striking golds and reds are framed by the blues that push outward toward the edges of the window. Here the border pattern of colored squares has a distinctive set of gold at the bottom, and varied blues over the semi-circular top of the whole design. We notice, too, how the garment of the figure of the visitor on the right flows outside the inner frame of the window. Details in the upper left and right panels also move out of the inner window frame.





ABRAHAM SERVING THE THREE VISITORS This beautiful scene shows the three angel visitors at Abraham and Sarah's table, with Abraham serving the meal both he and Sarah have prepared. We notice the graceful circular movement created by the figures and their garments. We are brought into their relationships. The hands gesture toward one another, as the figure in the foreground appears to be speaking the promise.



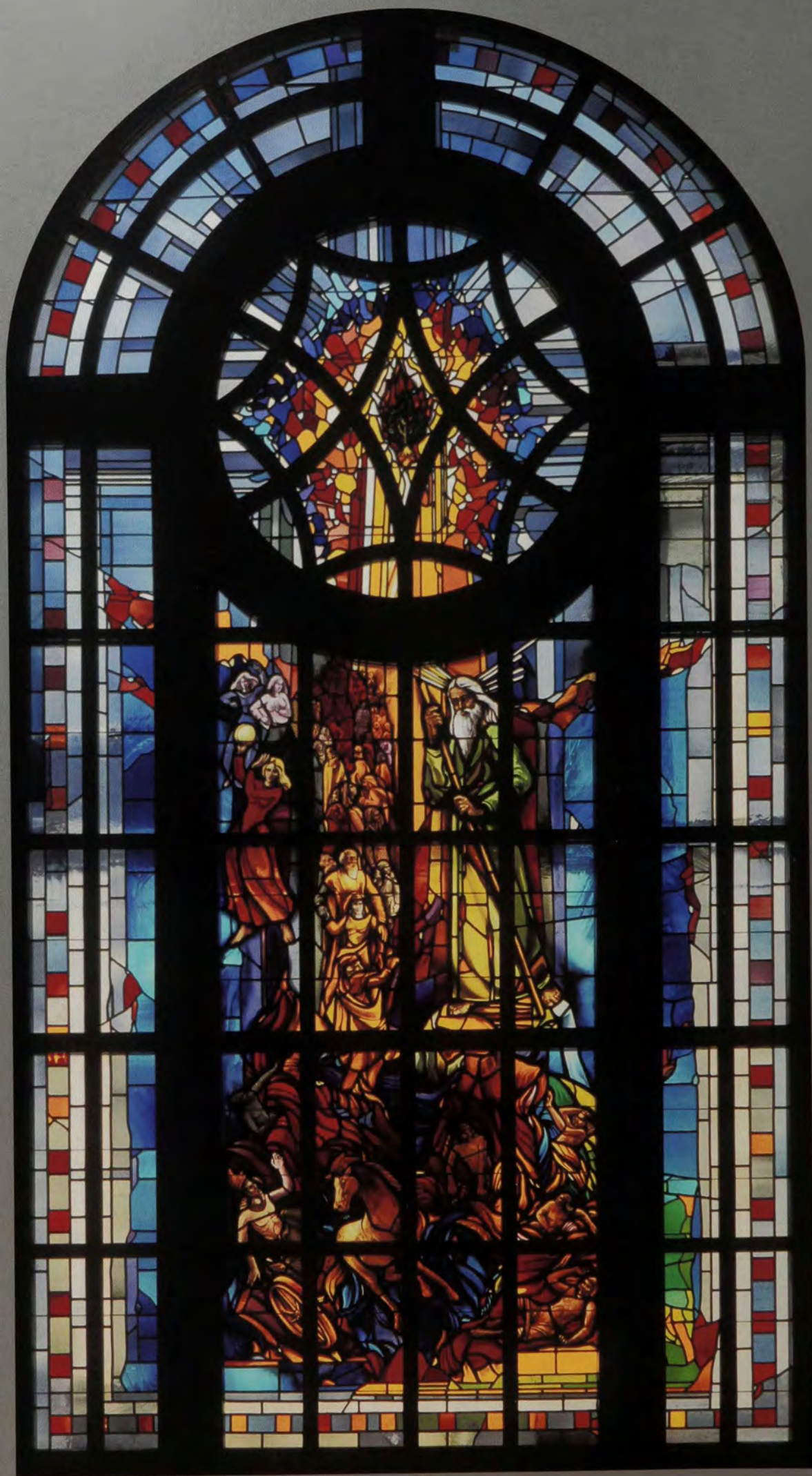
THE RAM CAUGHT IN THE THICKET

The details of the story of the sacrifice of Isaac are figured in the ram, the thicket, and the flame above. God tests and honors the faithful obedience of Abraham, and saves Isaac from the knife. This haunting event in the Abrahamic covenant story remains one of the most powerful images in Scripture. In this window it is made especially strong by the disturbance of blues and greys and the lines that project outward, as well as the rays that illuminate the central images below.



SARAH'S LAUGHTER

The artist has caught the figure of Sarah hiding behind the entrance to the tent, perhaps in the very moment of her laughter upon hearing the amazing promise the strangers announce. "The Lord said, 'I will surely return to you in the spring, and Sarah your wife shall have a son.' And Sarah was listening at the tent door behind him...So Sarah laughed to herself..." (Genesis 18:10-15) The name of the son to be born, Isaac, means "laughter" in Hebrew.



IN MEMORY OF
MARY AND ERNEST P. ROGERS, SR.
AND E. PAUL ROGERS, JR.

MOSES, MIRIAM AND THE CROSSING OF THE RED SEA

The Exodus window shows a scene of powerful turmoil in brilliant color and line. The commanding figure of Moses parts the sea by God's power as the multitude of the children of Israel escape Pharaoh's military might. The whole lower section of the window is a chaos of horses, armor, and warriors. The swirling forms are darkened at the center, while the red seems to signify their death. At the same time we see the awe, surprise and wonder on the faces of the Israelites as they are delivered safely through the walls of water. In the left panel, Miriam and her band of timbrel players dance in joyful praise of God, exalting in the victory of the forces of oppression and death.

The great staff Moses holds that symbolizes God's power to lead and to save heightens his towering form. This window brings alive the story told in Exodus, chapters 14 and 15. "Then Moses stretched out his hand over the sea; and the Lord drove the sea back by a strong east wind all night, and made the sea dry land, and the waters were divided. And the people of Israel went into the midst of the sea on dry ground, the waters being a wall to them on their right hand and on their left" (Exodus 14:21-22). This great story of liberation from slavery has been, for so many oppressed peoples, a central theme of salvation from bondage. This dramatic crossing over from death to life has also provided images for the meaning of Christian baptism. As the Jewish Passover Seder uses the crossing of the sea as an image of salvation, so Christian baptism speaks of going into the waters of chaos and death and rising up from the waters to new life in Christ.

Above the scene the rondel shows the burning bush encountered by Moses as told in Exodus, chapter 3. The bush aflame was not consumed. Here it radiates in all directions, especially throwing its light upon the children of Israel. To Moses the bush was a "theophany"—an encounter with the mysterious sign of God's presence. There Moses knew that he stood on "holy ground." This signified the awe-inspiring presence of the God of Abraham and Isaac who was to save the children of Israel. The story of Moses and deliverance of his people anticipates the saving power of Christ in the Christian faith tradition.





PASSING THROUGH THE WATERS

The amazed children of Israel are shown passing between the walls of water, represented by the blues on either side of the central frame. A great multitude is suggested by the figures fading into the background, while the shock of redemption is seen on the lower figure who beholds the destruction of the pursuing Egyptians pictured below him.

THE EGYPTIANS OVERWHELMED

The tumble of chariots, horses and the pursuing Egyptians are shown in the foreground. The dark blue waters engulf them. "The Egyptians pursued, and went in after them into the midst of the sea, all Pharaoh's horses, his chariots, and his horsemen.

...Then the Lord said to Moses, 'Stretch out your hand over the sea, that the water may come back upon the Egyptians'...and the sea returned to its normal flow when the morning appeared; and the Egyptians fled into it, and the Lord routed the Egyptians in the midst of the sea" (Exodus 14: 23, 26-27). The darkened swirl of forms contrasts greatly with Moses, Miriam, and the redeemed of Israel.



THE BURNING BUSH

The Lord appeared to Moses in the form of a bush that, though blazing brightly, was not consumed. This miraculous sight drew his attention; yet once he realized its divine origin: "Moses hid his face, for he was afraid to look at God" (Exodus 3:6).



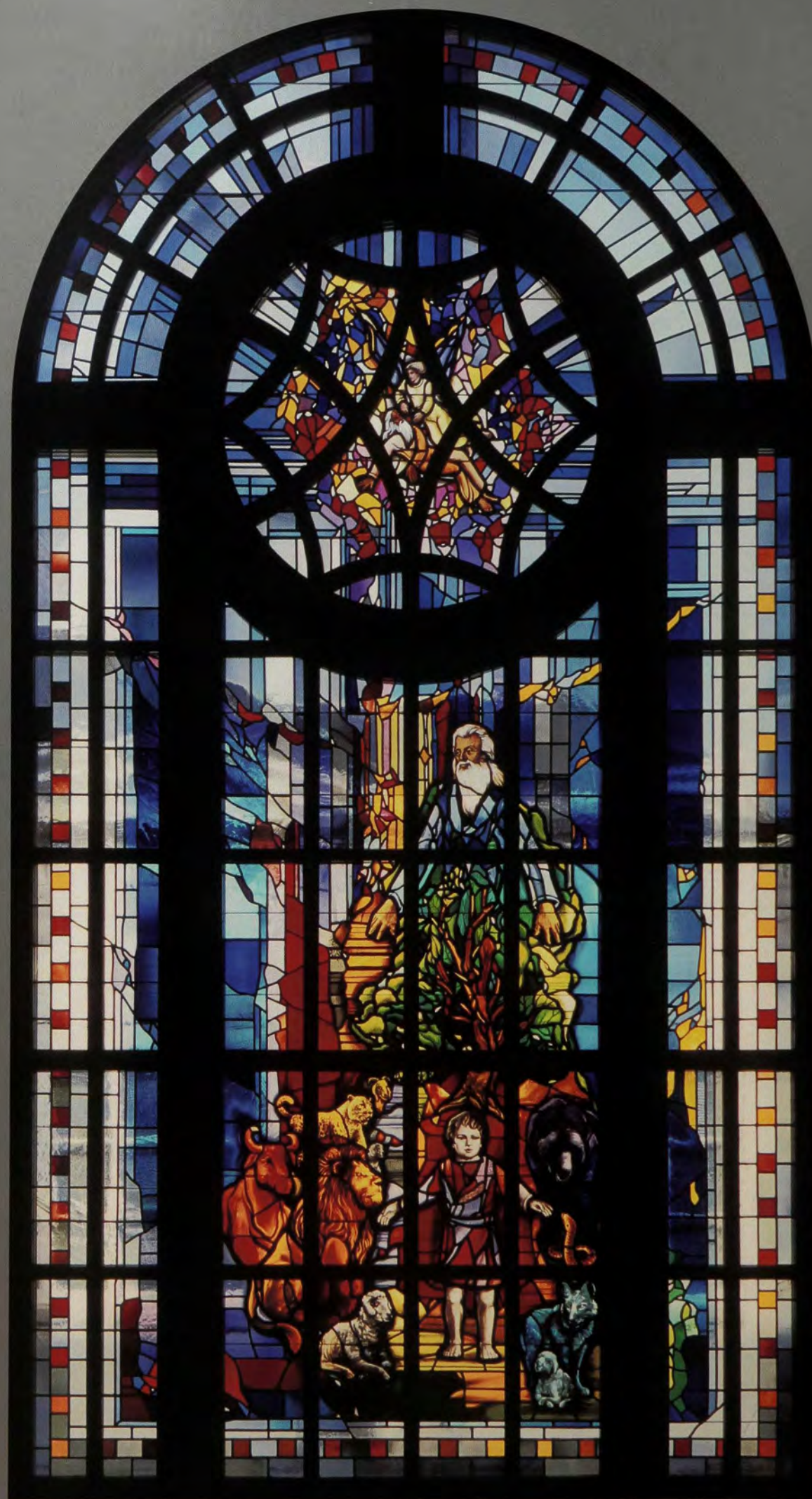
MIRIAM AND THE DANCERS SING THE PRAISES OF GOD

Miriam's dancing figure in bright red is seen playing the tambourine and singing alongside the other women rejoicing in the deliverance from the Egyptians. "And Miriam sang to them: 'Sing to the Lord, for he has triumphed gloriously; the horse and his rider he has thrown into the sea'" (Exodus 15:21).



MOSES AND THE PEOPLE COMING THROUGH THE WATERS

The dominant figure of Moses is seen, holding the staff that God has commanded him to stretch out above the sea. "Tell the people of Israel to go forward. Lift up your rod, and stretch out your hand over the sea and divide it, that the people of Israel may go on dry ground through the sea."



IN HONOR OF ALL WHO SERVE
BY MARSHALL AND RHONDA WINGO

ISAIAH'S PROPHECY OF PEACE

IN ISAIAH, CHAPTER 11 we read Isaiah's prophecy of a time when a messianic king will rule, and the peace will come at last to the earth. Isaiah foretells of a time when the earth will be full of the knowledge of God. The unforgettable images are here: "The wolf shall dwell with the lamb, and the leopard shall lie down with the kid, and the calf and the lion ... together, and a little child shall lead them" (Isaiah 11:6). This is the "peaceable kingdom" that many artists have painted through the years. The artistry of this window features a stunningly beautiful tree of life, blooming in the desert. We note the lamb's smile and the wolf's curious look, side by side the lion and the bear. Again the artist has rendered distinctive animal faces, reminding us that peace involves the whole created order. But in the center foreground a little child, at once vulnerable yet strong, leads the way to God's Shalom. Christian tradition has found in this a prophecy of Jesus, born a child called the "Prince of Peace."

In this window the figure of Isaiah the prophet speaks God's word of peace in the vision of a world freed of violence, where, flourishing like the tree of life, both nature and human being will be reconciled. One can even think of this window as a form of God's ecology for the world. We see also, in the contrast of strong colors in the animals, reflected in the garment of the child, the diversity of God's creative order.

The rondel depicts the call of God to the young prophet, just as Samuel heard from the old man Eli. Here reds, symbolizing the prophetic fire, fill the outer sections of the pointed panels. The angel—God's messenger—still calls us to hear the ancient prophecy of peace, and to behold the vision of a peaceable world.





THE CALLING OF THE PROPHET

The rondel depicts Isaiah's vision in the temple, when God called him to prophesy. Here a seraph touches his mouth with a coal, to cleanse and empower him, so that when God asks "Whom shall I send?" Isaiah is able to reply, "Here I am; send me!" (Isaiah 6:6-8)

THE CHILD AND THE ANIMALS

"...a little child shall lead them" (Isaiah 11:6).





ISAIAH AND THE TREE BLOOMING IN THE DESERT
“...the desert shall rejoice and blossom...” (Isaiah 11:6).



IN HONOR OF BURT AND MARY NEWELL BRIDGES
BY MEMBERS OF PEACHTREE ROAD UNITED METHODIST CHURCH

JOHN WESLEY

APPROPRIATELY FOLLOWING IN THE LINE OF THE PROPHETS this window shows the founder of the Methodist movement preaching the saving Word of grace, calling the Church in England and in America to scriptural and social holiness. This preaching is at the heart of a mission embracing all peoples and all conditions of humanity. Wesley claimed “the world is my parish.” From John Wesley’s preaching, and from Charles Wesley’s great treasury of hymns, we receive a legacy of both “knowledge and vital piety,” of healing and a remarkable social vision.

The details in this window depict the ship that brought him to Georgia, Fort Fredericka, and the great tree under which Wesley is said to have preached on St. Simon’s Island. Musical notes signify the centrality of singing in the Wesleyan movement. All who were drawn to the Wesleyan way established schools and hospitals as indicated with the images both to the right and to the left of the central figure. The strength of John Wesley’s faith and character is clearly made prominent with the blue surrounded by the red of the Holy Spirit. His raised right hand is at once a blessing and a gesture to the power of God.

The circuit rider on horseback in the rondel reminds us of the great work of the early Methodist preachers. The border is of a more modest darker set of squares befitting the humility of Wesley before his Creator, and the blue that marks parts of the border echoes the blue in Wesley’s robe and the blue background of the circuit rider above. It is fitting that this window looks across the nave to the “new creation” window. “Finish, then, Thy new creation” sings the final stanza of the great Wesleyan hymn, *The Church’s One Foundation*.



RONDEL: THE CIRCUIT RIDER

The faithful discipline and lonely dedication of the early circuit riding preachers in America is captured in the figure, surrounded by blue and the more somber reds and purples that outline the horse and rider.



DETAILS OF ST. SIMON'S AND WESLEY IN GEORGIA

Above the figure of Wesley we see the eighteenth century ship that made the voyage to Georgia's shores, a portion of Fort Fredericka, Christ Church and the great tree under which Wesley preached on St. Simon's Island. These are images especially dear to Georgia's Methodists.





HEALING OF THE SICK

The Wesleyan movement established many hospitals in America and across the globe. Wesley himself was concerned about matters of health and healing.

THE JOHN WESLEY FIGURE

John Wesley preached thousands of sermons. Here, bearing the Bible, he proclaims with uplifted hand, the love of God and the grace of Christ to all who would heed the Gospel. It is fitting that the strong red of prophecy and Pentecost should outline his figure.



REACHING TO THE LAITY

Wesley is credited with widening the ministry to all social classes, taking a message of hope, love and forgiveness to millions who had previously been excluded from churches.

THE NEW JERUSALEM

THE BOOK OF REVELATION offers a vision of the city of God coming to earth. "And I saw the holy city, the new Jerusalem, coming down out of heaven from God, ... having the glory of God, its radiance like a most rare jewel, like a jasper, clear as crystal. It had a great, high wall, with twelve gates..." (Revelation 21:2, 11-12). This window features this glorious image of a city descending filled with light from the victorious Christ. In the center of this window is the tree of life whose leaves are for the healing of the nations.

"Then he (the angel) showed me the river of the water of life, bright as crystal, flowing from the throne of God and of the Lamb through the middle of the street of the city; also...the tree of life with its twelve kinds of fruit, yielding its fruit each month; and the leaves of the tree were for the healing of the nations" (Revelation 22:1-2). Under this tree is the rainbow of promise arching over a multitude of persons from all cultures and walks of life.

This is a uniquely designed window, not found in any other church. Here the New Jerusalem sheds light on the city of Atlanta pictured below. While the cityscape may change in years to come, this window brings home the relevance of all the various ministries of Peachtree Road United Methodist Church. Christian faith speaks and works for a reconciled and renewed humanity. "Behold, the dwelling of God is with human beings...and they shall be God's people" (Revelation 21:3).

The work of God to make all things new is at the heart of worship and mission. We can see the great diversity of faces that God calls us to serve. The details of the real city, including Habitat for Humanity houses built by Peachtree Road United Methodist Church members, and other recognizable buildings of Atlanta, call us to God's promises for all people. This window may be viewed as the last window on the whole sequence, following the resurrection. Yet it also comes before the five New Testament windows, reminding us that the promises of God to redeem creation and humanity permeate and bind both Testaments of Holy Scripture together.





NEW JERUSALEM
IN LOVING MEMORY OF MADDOX REED GARLINGTON
BY JANE SMITH TURNER AND HER FAMILY



THE RAINBOW AND THE ASSEMBLY

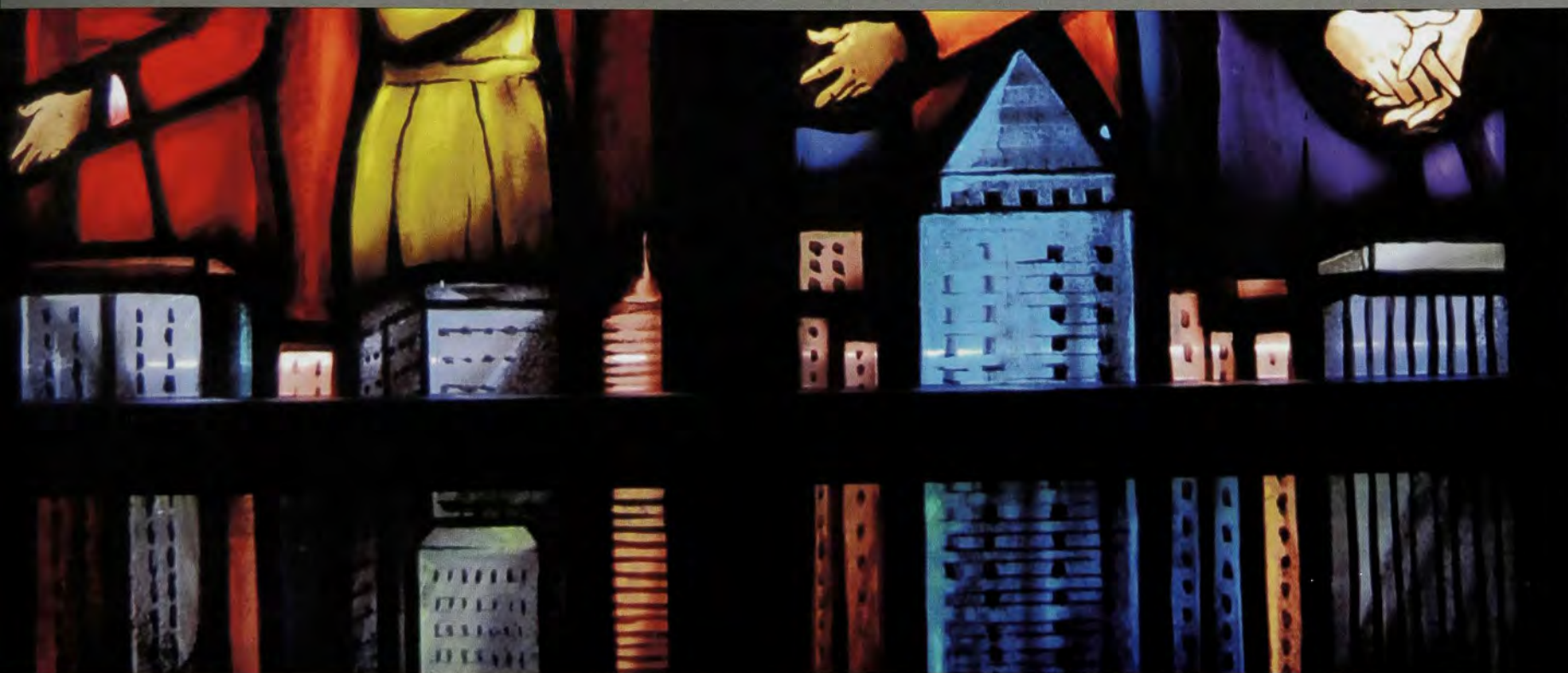
The sign that God will never give up on creation becomes the arch under which God now dwells with God's people. "God will dwell with them, and they shall be his people, and God himself will be with them...." (Revelation 21:3)

THE TREE OF LIFE

The great central tree found in the Book of Revelation is part of a great chain of images stretching from the tree in the garden of Eden through the peaceable kingdom of Isaiah, and the very tree upon which Christ was crucified. Here it finds its completion in the new creation, signifying the life and healing that God promises and bestows upon the world.

THE VICTORIOUS LAMB OF GOD

In the rondel we see the victorious Lamb of God whose banner is above and over all. This has been a primary symbol of salvation for the Christian traditions from ancient times. The many fragments of color permeating the rondel are also in the window, suggesting the eternal radiance of a creation renewed. The crystal river flows from the Lamb through the heavenly city to the tree of life below.



THE CITYSCAPE OF ATLANTA

Unique to this sanctuary is the depiction of Atlanta's cityscape, including the church building of Peachtree Road United Methodist, alongside the city's buildings and commerce, and on the left of the city Habitat for Humanity housing built by Peachtree Road United Methodist Church members. Thus the mission of this congregation is always present in the sanctuary.



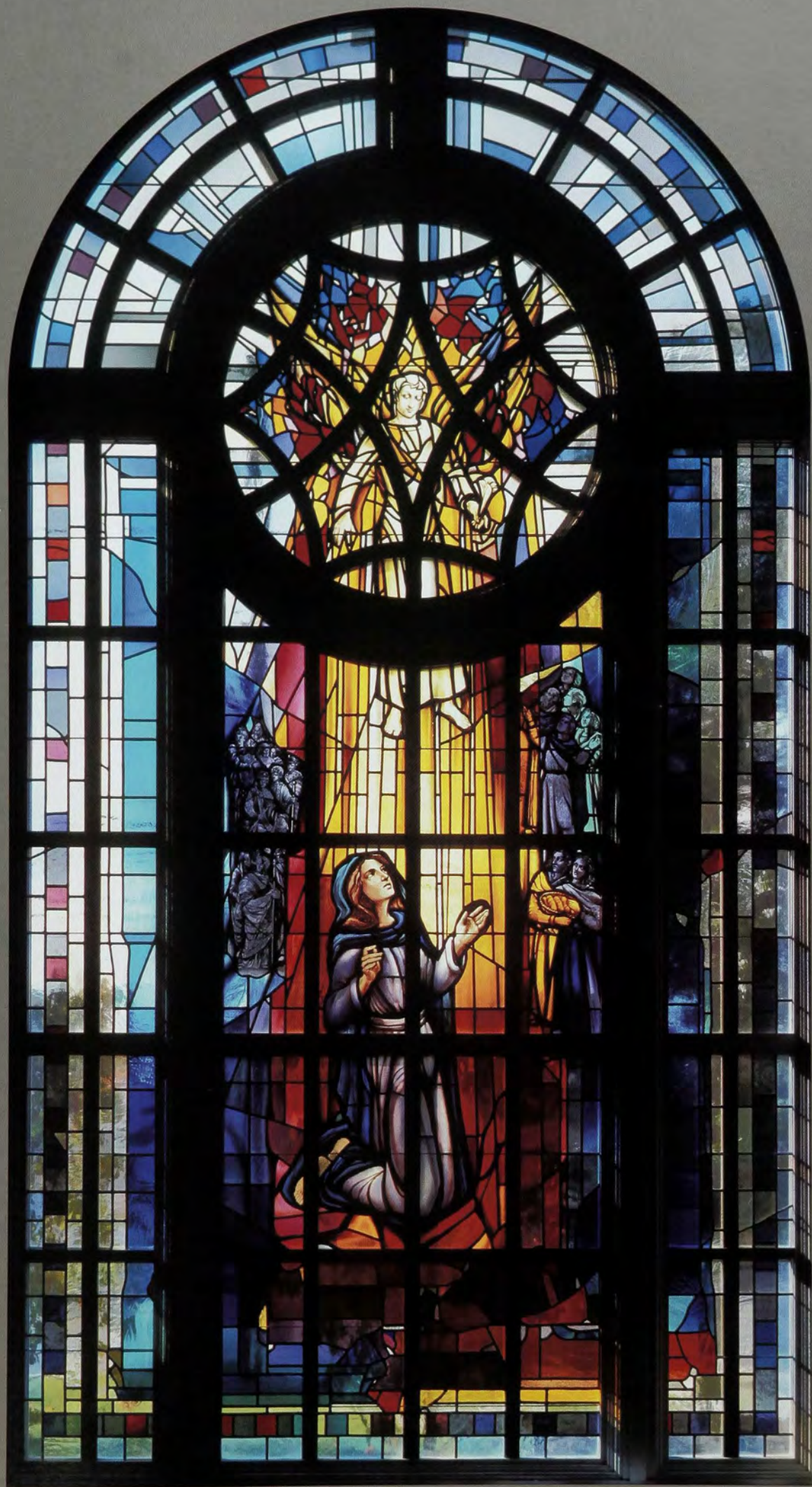
THE ANNUNCIATION

THIS WINDOW is the only one in which the image in the rondel breaks out of its containing frame. Here we see the resplendent figure of the angel Gabriel who dominates the upper portion of the scene, causing the whole window to shine with gold. He appears before Mary who kneels in awe and wonder, garbed in her traditional blue and white. Gabriel's words of greeting and his message of promise stream as illuminating light upon her. To each side of these figures we see images from Mary's great prophetic song, the Magnificat, recorded in Luke 2:47-55: "My soul magnifies the Lord, and my spirit rejoices in God my Savior..."

The window also portrays the realism of the circumstances in which Mary is to give birth to the Savior. On the left God scatters the proud political powers of Herod, the worldly ruler to whom the Magi come with news of another King. On the right God fills the hungry with good things and many rejoice. Mary's "Yes" to God's Word heralds the Incarnation, and her prophetic song sounds through the centuries, and is sung in this sanctuary as well. Perhaps this window will encourage those who are Protestant to deepen our regard for Mary who is both mother and prophet, obedient "handmaid of the Lord" and wisdom figure, the one who bore a son who is our Way, our Truth and our Life.

The outer border shows yet another variation, this time reflecting the light of the gold on the upper left and across the top, with more shadowed squares on the right and half of the bottom line.





IN MEMORY OF ANNE M. AND VANCE OLNEY RANKIN, JR.
BY NANCY R. AND BEN J. TARBUTTON, JR.

GABRIEL

The figure of Gabriel is both startling and serene. Careful attention reveals his wings, while his arms embrace the glory that surrounds him. 'Around' him in the rondel we see clusters of flame and lines radiating in all directions. But it is the descending lines of gold, white and red that draw our eye to the kneeling, strong figure of

MARY

With arms outstretched to receive the message of promise to her and to the whole world, Mary says "Yes" to God.



MARY'S SONG: THE MAGNIFICAT

On either side of Mary are panels in darker shading that picture her prophetic song called the Magnificat. "My soul magnifies the Lord, and my spirit rejoices in God my Savior.... God has scattered the proud in the imagination of their hearts, ...put down the mighty from their thrones, exalted those of low degree; ...has filled the hungry with good things, and the rich he has sent empty away." (Luke 1:47-55, selected) These words have been sung in Christian worship from earliest times, and have and will be sung many times in this sanctuary.



THE NATIVITY

HERE WE SEE THE GUIDING STAR shedding its glory on the whole scene below. The Magi and the shepherds adore the child. The heavenly host, represented in the figures of the two angels, sing "Glory to God in the highest, and peace to God's people on earth" (Luke 2:14), a song that echoes in worship in this sanctuary, especially during the Christmas season. The vast tenderness of God is found in this scene. Though the creator of all things, God became one of us, as vulnerable as a child. This babe in a manger is the one whom the prophets foretold. Both human beings and creatures come to worship this child called the Prince of Peace.

The central figures are of the holy family—Mary and Joseph and the babe lying in a manger. Mary gestures in tender care, while Joseph leans on the staff that will also accompany them in their journey to Egypt. In this window the surprised and adoring lambs and animals of the stall draw near to worship the child. On the right is the procession of both shepherds and Magi. Above the central scene on both sides of the Nativity star's shining rays are two angels, conjoining with the heavenly host who announced the birth to the shepherds and who sing to the glory of God.

The central scene is bordered by strong blues that give it strong focus. The whole window casts its multi-color light that evokes the words of the great Christmas carol: "O come all ye faithful...O come let us adore him." The outer frame of multi-color squares itself creates a rhythm of joy.





IN HONOR OF LYNN SMITH AND JANET CECCARELLI
BY CAROLYN AND MARVIN BRUCE

THE STAR

The star that led the wise men to Jesus radiates its light in all directions, while shining on the holy family. Stars have always been used for navigation, and the star in this window has 4 main points like the compass, reflecting the Savior's words "I am the way, and the truth and the life..." (John 14:6).

THE TWO ANGELS

Angels are mentioned at highlights during Christ's earthly sojourn notably at birth, at the end of his temptation in the wilderness, in the tomb at Golgotha, and at the Ascension.





THE HOLY FAMILY

One of the most universal images in art and stained glass; variations abound. In PRUMC's window, the Holy Family is presented with great simplicity. Mary's characteristic celestial blue shawl appears, and the Christ Child is bathed in the same golden light that shines from the star above. The lamb has left the attending shepherds and joins the holy family, foreshadowing Christ's sacrifice and redemption.

THE MAGI

These are not the usual bejeweled figures, but much more humble gift-bearers in subdued colors, taking their places with the shepherds.



THE PREACHING OF JESUS

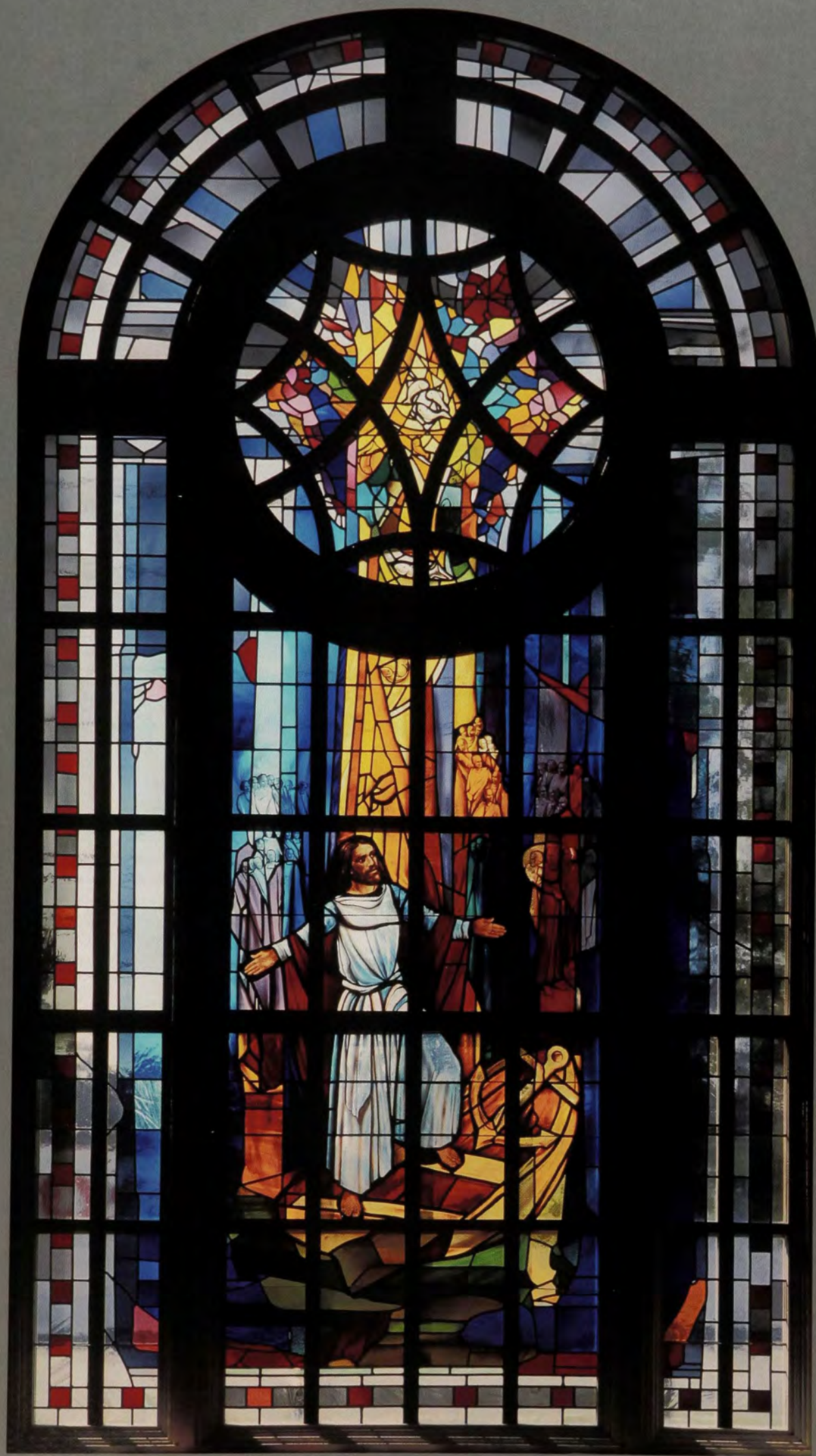
THE NEW TESTAMENT TELLS of the many times and places that Jesus taught the disciples and preached to the multitudes. In all four of the gospels we hear him proclaiming the Kingdom of God. His words were always strong, compassionate and merciful. In this window the commanding figure of Christ preaches from a boat with arms outstretched in welcome. This scene is based on the account in Luke, chapter 5. We see in the boat a large anchor that was one of the earliest Christian symbols for the Church. This enables us to understand one of the great missions of the Church, to proclaim and live the Word of God that has been entrusted to the community of faith, in every time and place.

The crowds are drawn to him. Once again we see the variety of faces in those who come to listen. So in this sanctuary we gather together to hear a liberating word of life from God.

This window invites us to consider Jesus Christ himself as the living Word of God, and to consider how the Church's proclamation of the Gospel comes in, with and through him. As the beginning of John's gospel states, "In the beginning was the Word, and the Word was with God" (John 1:1).

The rondel shows fish caught in the net reminding us that Jesus called his disciples to be "fishers of men and women" – to bring them into the Rule and Reign of God. The light from that image streams down upon the figure of Christ. The outline of a fish was also a prominent early Christian symbol, and was often used by Christians to identify themselves to one another.





RITA ANNE ROLLINS
9-1-53 TO 7-26-70
BY THE ROLLINS FAMILY



THE FIGURE OF JESUS

The strong figure of Jesus is standing with arms outstretched to all. In the boat we see the large anchor—another ancient primary symbol of the Church. So the Word goes forth from the Church to all the world.



RONDEL

The fish caught in the net are surrounded by many fragments of color circling around them, suggesting a large multitude of those who are called by the Gospel. The fish motif is repeated at least 7 times in this window. Can you find them all?

THE MULTITUDES

The New Testament describes many occasions for Jesus' teaching and preaching. These figures represent the multitudes which come to hear him. Many of these became his followers. One can think of the red as the fire of the Holy Spirit empowering many who heard and experienced God's Word in him.



THE CRUCIFIXION

ALL FOUR GOSPELS IN THE NEW TESTAMENT tell of the Passion of Christ. This phrase refers to the whole series of events that bring his life and mission to its fulfillment—his suffering and death on a cross. These events are the foundation of Holy Week, leading from Palm/Passion Sunday to Easter morning. Christian art contains thousands of attempts to capture something of the depth of this story. This window gives us a new perspective even as it uses many of the images we are accustomed to see. Here is the wondrous mystery of dying love, of deep human suffering yet a serenity of acceptance in the figure of the Christ on the cross. This image evokes in the viewer the well-known hymn, “What Wondrous Love Is This, O My Soul?”

Here we find John, the beloved disciple, and Jesus’ mother Mary, both at the foot of the cross. Traditional representations of John and Mary depict them on either side of the central figure. Here they are together, recalling that among Jesus’ final words was his declaration that they should now be mother and son. “Woman, behold, your son!” and to John, “Behold, your mother!” And from that hour the disciple took her to his own home” (John 19:26-27). On the right and the left are the two thieves who were crucified with him, the forgiven one in a shaft of light, the other in darkness.

The rondel contains the symbol of Peter’s denial of Jesus—the crowing rooster. Fierce reds seem to flood down upon the figure, and from the figure to the ground below. One is reminded of a phrase from Isaac Watts’ Holy Week hymn, *When I Survey the Wondrous Cross*: “...sorrow and love flow mingled down. Did e’er such love and sorrow meet, or thorns compose so rich a crown?”

In the Holy Communion that is celebrated in this sanctuary we are to “remember his death until he comes in final victory.” Even in this death we sense power to redeem, if here only in the rich golds mingled with the reds that radiate from above.





GRACE CRUM ROLLINS
9-22-1910
BY THE ROLLINS FAMILY



THE RONDEL ROOSTER

When the rooster crowed, Peter is reminded of his denial of Jesus. The striking colors show the intensity of his experience of denial. But, the rooster, which even in biblical times heralded the dawning of each new day, becomes a powerful symbol of forgiveness, renewal and redemption.



THE TWO THIEVES

Jesus was crucified with two thieves. One was defiant and derided Jesus. But the other was repentant and humbly asked “remember me when you come into your Kingdom.” To the repentant thief Jesus responds, “...today you will be with me in Paradise” (Luke 23:43).



JOHN AND MARY

These figures at the foot of the cross become joined together in a new family when Christ speaks to them: “When Jesus saw his mother, and the disciple whom he loved standing near, he said to his mother, ‘Woman, behold, your son!’” Then he said to the disciple, ‘Behold, your mother!’” (John 19:26)

THE RESURRECTION

HOW CAN WE EVER GRASP the “event” of the resurrection of the Lord Jesus Christ? Artists have envisioned this in so many ways over the centuries. This concluding window of the New Testament series is reminiscent of the powerful painting of the resurrection by Caravaggio (1571-1610). Christ steps forth in triumph from the open tomb, prepared to stride out of the frame into history. The grave is trampled. Without the resurrection the crucifixion would simply have been a tragic death. This window confronts us with the risen, living Christ in the world, even while the soldiers guarding the tomb sleep on their watch, seen on the right side of the frame. Christ holds the banner of victory, showing now that the cross is not simply an instrument of death, but the way to resurrected life.

The ancient symbol of the phoenix that rises from the ashes is seen in the rondel. The phoenix became one of the major symbols of the resurrection in Christian history. From the rondel flows down power from above—the divine vindication of Christ’s triumph of sin and death. The strong lines of gold and red illuminate his rising. His dying and rising is for the whole world, for every place and person bound by the Fall of Adam to sin and death. This is why the window itself seems to sing out : “Christ the Lord is risen today, Alleluia!” We hasten toward the risen One wherever and whenever he appears. Thus the final great window gathers unto itself all that has gone before and all that is yet to fulfill God’s promise. “I am the Alpha and the Omega, the first and the last, the beginning and the end” (Revelation 22:13).





O. WAYNE ROLLINS
5-5-12 TO 10-11-91
BY THE ROLLINS FAMILY

THE PHOENIX IN THE RONDEL

The image of the phoenix has long symbolized arising from the ashes and destruction, hence also a Christian sign of the resurrection.



THE SLEEPING GUARDS

Their sleep in the grey shadows symbolizes the world that is unaware of the victorious act of God and of the power of the resurrection in the world.



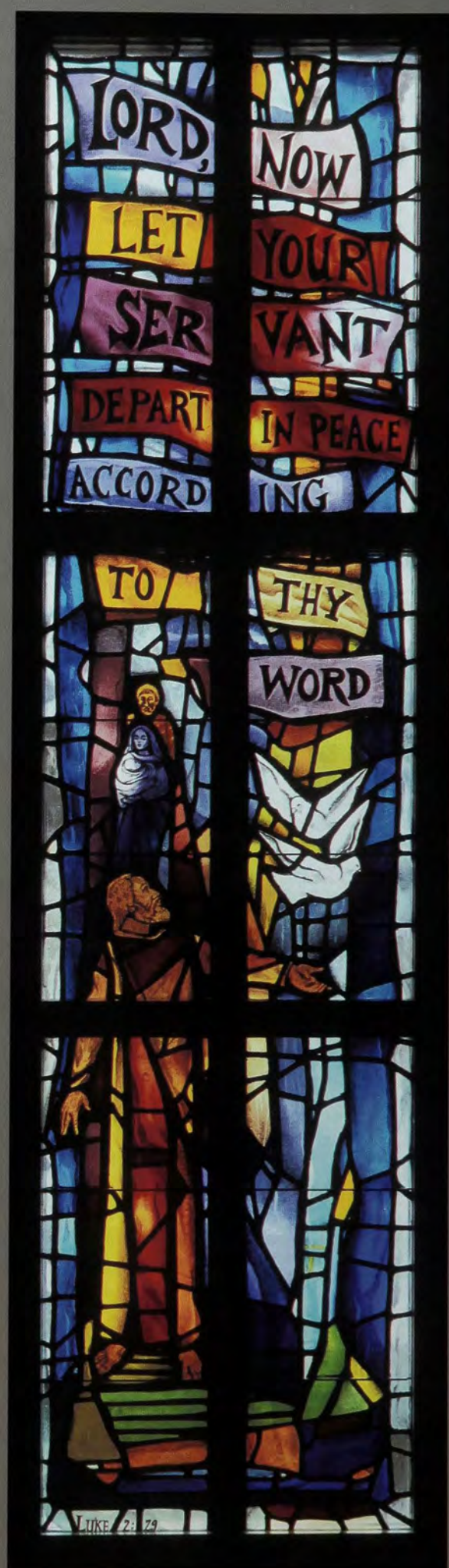
THE RISEN CHRIST

The resurrection is the single most important event in Christianity. In this window, Christ is standing, still wearing the burial garment in which his disciples left him after the crucifixion. In rising from the dead, Christ defeats death for all who follow him. He carries a white victory banner with a crimson cross emblazoned on it. This particular shape banner has a long tradition in Christian iconography; appearing in many images from the crusades and the Reformation, and is central in traditional heraldry.

Below Christ in this image is an image of the open tomb (below right) in which he was laid. The tomb's stone lid is broken and cast aside below the figure of Christ to the left, its jagged edge protruding below the flag. Rays of light stream down from above, illuminating the open chasm of the grave, symbolizing the victory over death and affirming God's promise of life eternal. The hand that grasps the staff has its index finger pointing upward, a sign in many Christian works of art interpreted to mean "He Is Risen."



ENTERING PSALM 122:1
IN MEMORY OF
DR. AND MRS. FREEMAN DANIEL SALTER
AND JOHN ALLEN BARKSDALE
BY CORDELIA SALTER BARKSDALE
AND M. THOMSON SALTER



LEAVE-TAKING LUKE 2:29
IN MEMORY OF
DR. AND MRS. METHVIN THOMSON SALTER
BY CORDELIA SALTER BARKSDALE
AND M. THOMSON SALTER

ENTERING AND LEAVE-TAKING

THE SMALLER WINDOWS on both sides of the entrance to the sanctuary depict images from the traditional “entrance Psalm” (Psalm 122:1) on the right side, and the *Nunc Dimittis* (Luke 2:29) on the left side. The entrance to worship is the only window that requires back-lighting due to its placement. It expresses the joy of coming to join the assembly in worship: “I was glad when they said unto me, Let us go into the house of the Lord,” a traditional entrance psalm found in early Christian liturgies. The design of this window prepares the viewer visually for the ten Psalm windows on either side under the transept galleries in the front of the sanctuary.

The *Nunc Dimittis*, or Song of Simeon, repeats the dove as symbol of peace. The lines are from Luke 2:29-30 in which Simeon beholds the baby Jesus with Mary and Joseph and breaks into praise of God: “Lord, now let your servant depart in peace, for mine eyes have seen thy salvation...” This text is traditionally sung at the conclusion of Evening Prayer in Christian tradition. The window is thus a leave-taking from worship, prompting the worshipping assembly to depart in peace, having had the joy and the privilege of worshipping here.





PSALM 51

"CREATE IN ME A
CLEAN HEART, O GOD"

This psalm is sometimes known as the "classical penitential psalm." From the beginning it cries out for mercy because of human sinfulness. Here the images move from the kneeling penitent, broken-hearted with palms raised upward, to the call of God for truthfulness in the inner being. God's tender heart in the upper right figure is veiled yet very present. A Lenten psalm, it also has become a deeply prayed psalm in personal devotions across all Christian traditions, and has inspired many choral settings.



PSALM 72

"BLESSED BE THE LORD
GOD OF ISRAEL"

This psalm, with its image of Kings bringing gifts to a new king and judge, takes its place in Epiphany, but also in Advent and elsewhere in the year's cycle. It is a song of great praise and honor. The Christian tradition interpreted this to refer to the rule and reign of Christ. The three kings bearing gifts are surrounded by the gifts of creation from the hand of God. Its imagery and language also remind us of the song of Zechariah in Luke 2:68-79.



IN HONOR OF OUR SONS DAMERON AND JIM
AND IN MEMORY OF OUR SON EMORY
BY JANE AND DAMERON BLACK

IN MEMORY OF GLADYS LEE CLONINGER
FEBRUARY 1, 1909 - OCTOBER 25, 2002
AND FRED MAXIE CLONINGER, JR.
JULY 18, 1911 - APRIL 14, 1998



PSALM 84
 "HOW LOVELY IS
 THY DWELLING PLACE"

The window features the temple where even birds make nests and find a home. It is a psalm dedicated to the place of faithful worship of God. The psalmist longs to be in the "courts of the Lord" imaged in the foreground. The columns and steps of the temple are there. The artist has clearly evoked the architecture of this very church in the third panel. The movement of the window is continually upward from the temple forms, made strong by the reds giving way to the upper blues. This is a place where God comes to dwell and to give us true sanctuary. The psalm is used especially on the feast of the Presentation of the Lord in the Temple.



GIVEN IN HONOR OF
 DON AND MARY ELLEN HARP
 BY TIM, TONI AND JOHN MORRISON



PSALM 98
 "SING TO THE LORD
 A NEW SONG"

This joyous psalm of praise combines instruments and voices that join with the angels. It is sung especially at Easter and Christmas, sounding the central Christian theme of a "new song" of salvation. "All the ends of the earth have seen the victory of our God."

Every generation and every culture is invited to join this song in new musical accents.



FOR GOD'S GLORY
 BY CHARLES AND GLORIA LANDRETH



PSALM 103

"BLESS THE LORD,
O YOU HIS ANGELS"

This great psalm that begins with the phrase, "Bless the Lord, O my soul; and all that is within me, bless God's holy name!" occurs several times in the appointed readings, but especially at the feast of the Epiphany. The window shows the rising figures in ecstatic praise of God. Again we note the appearance of the angels that sing eternally before the presence of all the hosts of heaven.



PSALM 121

"I WILL LIFT MY EYES
UNTO THE HILLS"

This psalm offers great comfort and strength for those in need. It is used especially during Lent, but its images express the truth that our help "comes from the Lord, who made heaven and earth" (Psalm 121:2). The central figure stands looking up—and above the mountains we see the sun and moon, neither of which will harm the suppliant by day or by night.



IN HONOR OF OUR PARENTS
ROBERT AND NOVELLA TATUM AND
HARRY & EVA KAUFFMAN
BY JOHN & BRENDA KAUFFMAN

IN HONOR OF ELIZABETH LACEY TUCK AND
BROOKS LACEY PETERS
BY SALLY B. AND SAMUEL G. LACEY, III



PSALM 130
 "OUT OF THE DEPTHS
 I CRY TO THEE"

One of the great psalms of lament, this also occurs in Lent, but it also has a long established place in funeral rites. The cry is from great sorrow and even despair. But here the images move from the depths to hope. The soul is waiting for the Lord's rescue, "more than watchmen for the morning." The great yearning is expressed in the color combinations and the rising forms.



PSALM 150
 "LET EVERYTHING
 THAT BREATHES,
 PRAISE THE LORD"

This psalm concludes the whole Book of Psalms, and is literally breathless with praise to God. All of the instruments named in the psalm are present here: trumpet, lute and harp, dancers, strings and pipes, and the loud clashing cymbals. Psalm 150 occurs especially at Easter and during the Easter season, but it is suitable at any time for the fullness of doxological expression of faith.



TO THE GLORY OF GOD AND IN CELEBRATION
 OF OUR 50TH WEDDING ANNIVERSARY
 AUGUST 22, 2003
 HELEN AND TED FRENCH

HONORING THE LIVES OF
 CECILE AND HERMAN THOMPSON
 BY NANCY AND RALPH TOON

CLERESTORY WINDOWS

HIGH ABOVE ON EITHER SIDE of the sanctuary are a series of clerestory windows. In medieval church architecture these were the windows high on the upper walls of the sanctuary designed to allow light to enter. They are often clear, though some contain specific images. In this sanctuary the clerestory windows appear as half-circles with a distinctive framing pattern. In the center of each is a distinctive cluster of colored glass fragments. Close examination reveals that each window has its own unique center design and differing border of squares. Those on the south side are generally lighter in textures and hues, due in large measure to the amount of daylight filtering through. At the same time both sides show subtle gradations of brightness moving from the front to the rear of the sanctuary. They are designed to complement the larger biblical windows below, but also to allow distinctively colored light to permeate the room from its highest points along the length of the sanctuary. Notice how the clerestory windows form a rhythm in the external facade design of the building's architecture, above the great windows below.





In the clerestory window above we observe the subtle use of purples and blues around the central flame-like design combining oranges, reds and lighter blues. In the clerestory window below are purples and blues, which are bordered

with a lighter pattern of grays and whites, with a rhythm of wine colored squares. The center is more subdued than its counterpart across the sanctuary with its whites and blues, with a single fleck of red and orange.



THE CROSS AND REREDOS

THROUGH THE CENTURIES the most important symbol of Christianity has been the cross. As the central focal point in the chancel area we see what appears from a distance to be a large wooden cross against a white marble “reredos” (a carved or painted screen placed behind the altar or communion table). It divides the choir space and stands above the altar. Inset into the Reredos are four polished bars; at their center is a polished bronze circle—a sign of the infinity of God’s love.

The true uniqueness of this cross is revealed when one is closest to it. In the texture of the cross form itself are found words that the cross proclaims to the world. Various verses are intertwined to form a vine. This makes present the cross as a “tree of life”—a symbolic image we have seen in several of the sanctuary windows. The verses are drawn from the gospels’ witness—especially from John—to the “seven last words of Christ,” and from the Lord’s Prayer and the Apostles’ Creed. In this manner the cross speaks in several ancient tongues the language of salvation to all who would draw near. On the cross bar are the great “I am” sayings of Jesus from John’s Gospel:

“I am the Bread of Life” (JOHN 6:35)

“I am the Resurrection and the Life” (JOHN 11:25)

“I am the Way, the Truth and the Life” (JOHN 14:6)

“I am the Vine, you are the branches” (JOHN 15:5)

We also find there the seven last words of Christ from the cross. These have formed the Good Friday liturgies for several centuries, and have been the basis of several oratorios and music compositions.

“Father, forgive them, for they know not what they do” (LUKE 23:34)

“Today you will be with me in paradise” (LUKE 23:43)

“Woman, behold your son” (JOHN 19:26)

“I thirst” (JOHN 19:28)

“My God, My God, why have you forsaken me?” (MATTHEW 27:46)

“Into your hands I commit my spirit” (LUKE 23:46)

“It is finished!” (JOHN 19:30)



Three different bronzes were used to create the cross: silicon bronze in the main body of the cross, with its rich, warm color; high polished manganese bronze in the four inserts; and the brilliant nickel bronze of the “infinity circle” polished to reflect the ambient light and colors of the sanctuary.

The horizontal arms of the cross display in English the great “I am” sayings Jesus’s last words. The vertical section of the cross carries excerpts from the Apostles’ Creed in Latin, and the Lord’s Prayer in Koine Greek, Gaelic, and Ogham (an ancient writing system of early Christians in Ireland and Scotland).



THE ORGANS

PEACHTREE ROAD IS BLESSED with not one but four magnificent organs. The first, a Mohler, was purchased in 1949 for the first sanctuary. The second, in the Chapel, is a Schantz instrument of 71 ranks, which was installed in 1991. The Great Organ in the main sanctuary is a Mander instrument, and had its inaugural concert in 2002. The Mander enhances the beauty of the sanctuary visually and musically. Beneath and to either side of the Rose Window rise the pipes encased in their exquisitely crafted towers rising to a height of nearly 40 feet. The two cases of the organ contain over 5,000 pipes. A 42-rank gallery organ, located in the rear balcony, completes this magnificent instrument. Designed and built by the Mander Organ Company of England, it is a mechanical action instrument, the largest of its kind ever made by a British organ builder. The two organs together provide music for the praise of God and support for congregational singing for generations yet unborn.

The Great Organ with the choir and instrumental musicians is the heart of the extensive music ministry of Peachtree Road United Methodist Church. At the center of music making for worship and the musical life of Atlanta, the architectural integration of organ, choir, and musicians in the chancel witnesses to the light of God's creative and redemptive work in the world.





FROM THE RESIN
UNTO ITS



Along both sides of the sanctuary at the foot of the great windows are benches that serve as overflow seating when the pews are filled, and also as a place for a moment's contemplation when the sanctuary is otherwise not in use. These benches are upholstered with needlepoint cushions created by the Needlepoint Guild of Peachtree Road United Methodist Church. Each canvas features the grid design of stained glass windows, and reflects the brilliant color palette found in the windows. The two distinctive designs show either dogwood blossoms or crosses on both sides of the center medallions.

The pattern was designed by architect Henri Jova. More than forty women worked for three years creating nearly 394,000 stitches in each of the 12 canvases.







The paraments are tapestries for the altar. They feature symbols and colors that change with the feasts and seasons of the liturgical year. The descending dove of the Holy Spirit is used at pentecost, at ordinations and other festivals of the Spirit. The victorious lamb symbolizes Christ's triumph over sin and death.



The place of proclamation or the pulpit is a six-sided design, featuring eight support columns and distinctive place for the Bible.



The waters of baptism are poured into the large brass bowl designed into the four-sided font. Carved into the panels underneath the bowl are descending doves, representing the descent of the Holy Spirit at the baptism of Jesus in the Jordan. (Matthew 3:13-17, Mark 1:9-11, Luke 3:21-22, John 1:29-34)



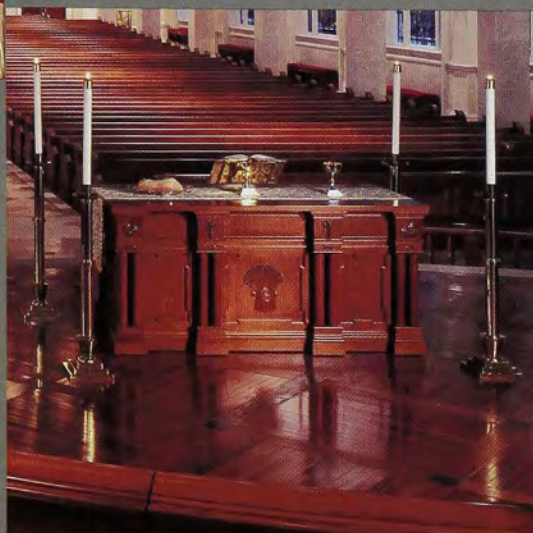
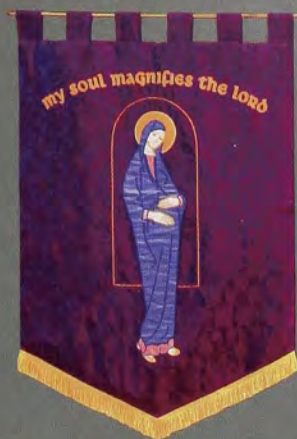
The ancient Greek letters for alpha and omega form a golden emblem for Christ.



The Lectern (lectorium) has its traditional place opposite the pulpit. Smaller than the pulpit, it serves as a reading-desk for reading aloud the assigned Bible texts (lectionary readings) for the day. The congregation hears the word of God and responds with the prayers of the church.



At the heart of Christian worship are the Book, the Font and the Table. The Word and the Sacraments express the fullness of Jesus Christ in worship. In the cherry wood and marble oval-shaped chancel area we see four liturgical focal points: the pulpit, the altar, the lectern, and the baptismal font.



The altar table stands at a central place in the chancel. This is the Lord's Table where the Great Thanksgiving over the communion elements is prayed. From this table the Holy Communion is administered to the congregation at the altar rail surrounding the chancel area.



At the foot of the cross and behind the organ console stands the altar, in some traditions called the "high altar." Here flowers and other suitable plants are placed, alongside larger candles, marking Sundays and seasons of the liturgical year. This high altar links the two sides of the choir area and provides a focal point for the cross and the Rose Window above.



The Chancel is a place where we humble ourselves before God; where our solemn vows and most heartfelt prayers are offered. Each furnishing is itself a strong work of art dedicated to the glory of God, and each is marked with specific Christian symbolism.



"I am the Alpha and the Omega, the first and the last, the beginning and the end."
(Revelations 22:13)





THE CUPOLA WINDOWS GIVEN IN MEMORY OF
MR AND MRS ROBERT HENRY BEAR
BY JIM AND VICTORIA CHRISTIAN

FILLED WITH LIGHT

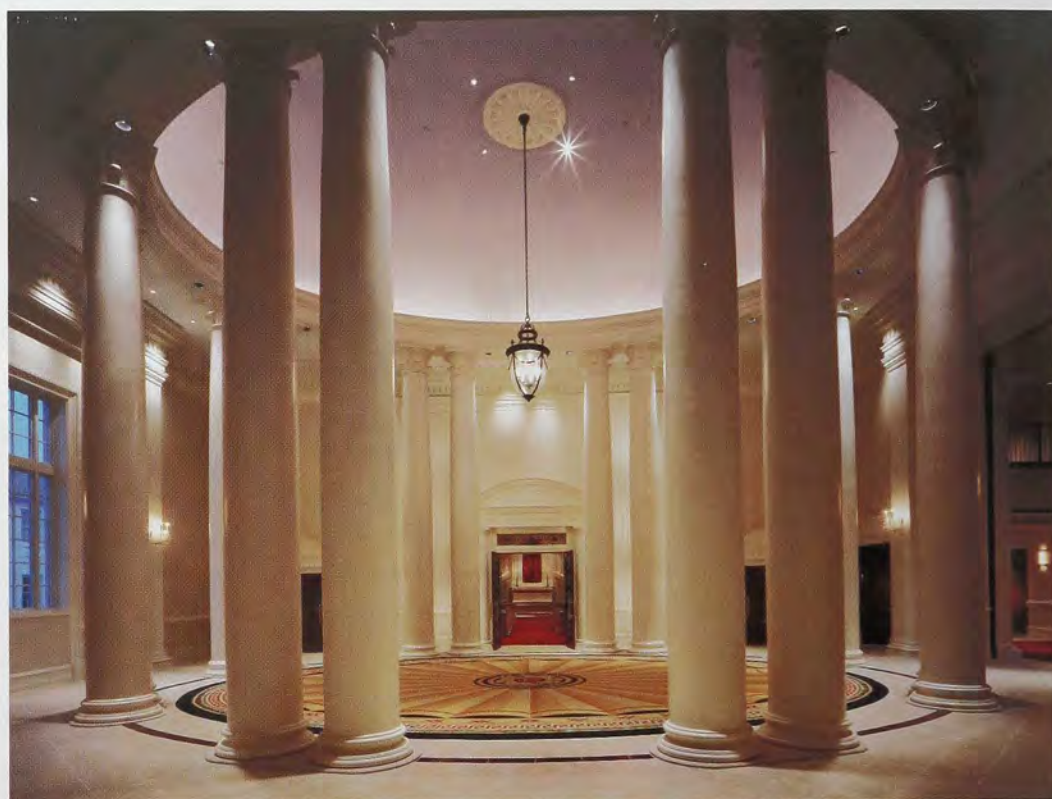
Above all of the themed stained glass windows, some ninety feet above the floor, and at the apex of the transept crossing appears the Cupola—a circular opening shedding natural light on the chancel area. It is lit by four clear windows facing north, east, south and west—an arrangement called a Lantern—which diffuse the sunlight and provide a pool of light that focuses the center of the worship space. Beneath this cupola the material and the transcendent combine, suggesting a portal to heaven and illuminating the central actions that take place around pulpit, font, and altar. The wondrously round form is echoed down the ceiling rondels, each containing the heavenly peace-bearing dove.



“For where two or three are gathered
in my name, I am there among them.”

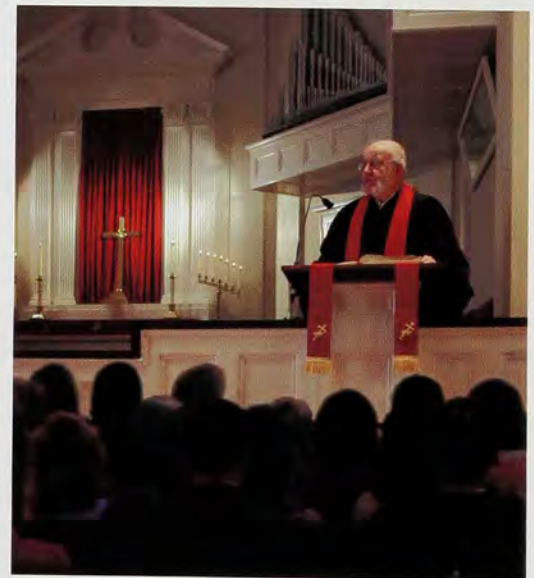
The narthex creates a distinctive and beautiful space leading to both the sanctuary and to the chapel. Eight pairs of stately, graceful columns form an inner circle. The marble flooring is covered with a specially designed carpet with colors and lines leading to a central point featuring a floral design around a red circle in which are found the Greek letters, Alpha and Omega—the same letters carved on the front of the pulpit in the sanctuary.

A table with large floral arrangements is often located over this center point of the rotunda. The carpet bears many of the colors seen in the sanctuary windows, thus anticipating our entrance into the main sanctuary.





The great hall (above, left) was formed by putting floor and skylit roof on the area between three campus buildings in 1976. It serves as a gathering place for luncheons, large meetings and mission work such as the Great Day of Service. The expansion of Peachtree Road UMC—both the structure and the congregation—has been a result of a sustained growth in ministry, education, mission and discipleship.



REFLECTION AND REMEMBRANCE

Part of what makes Christian worship powerful is the connection, to people and to past generations, a continuous chain of believers stretching all the way back to biblical times.

Martha Whiting was the wife of Dr. Thomas A. Whiting, Senior Minister at Peachtree Road UMC from 1965 to 1976. Her untimely passing provided the impetus for a memorial

garden. The back wall of the garden is actually the front of the 1926 great hall—the first church building on the site—and the arched area now covered with ivy is

visible in the first photographs. As the church expanded, it surrounded this space, eventually enclosing it on all four sides by 1960. The garden now connects the great

hall with pastoral counseling and provides an oasis at the center of the busy complex. The fountain, added in 1996 adds the sound of water to the contemplative space.

A garden statue of Francis of Assisi shows him preaching to the birds which according to legend were tamed by his gentle voice. Francis preached that it is natural for all creatures to praise God (a common theme



in the Psalms) and the duty of humans to protect and enjoy nature as both the stewards of God's creation and as creatures ourselves.

The memory of many Christians whose love and teaching touched us personally is dear, and the church provides many ways to commemorate their contributions to the living faith.



The Remembrance Courtyard and Columbarium, completed in 2002, bring together the past and present of Peachtree Road. The use of a columbarium with recesses for cinerary urns, as opposed to a crypt or cemetery, dates back to the early days of the Roman Empire. The Romans that Paul addressed in his Letters could well have been inurned in columbaria. Here, the niches, benches and paving bricks in the courtyard tell the story of many of the faithful members and their families who have helped to make it possible for others to worship on this site today.

Water has always been, for Christian people, a symbol of eternal life, and the sound of living water can be heard throughout the courtyard. At the south end of this place of rest is a fountain; immediately in front of the fountain are inscribed the names of the 89 charter members of the church, and followed by the names of the Senior Ministers and the Chairs of the Administrative Board who served with them. The benches and other bricks tell of church organizations and Sunday School classes, of families and individuals. The beginning of the story of Peachtree Road United Methodist Church is written here.





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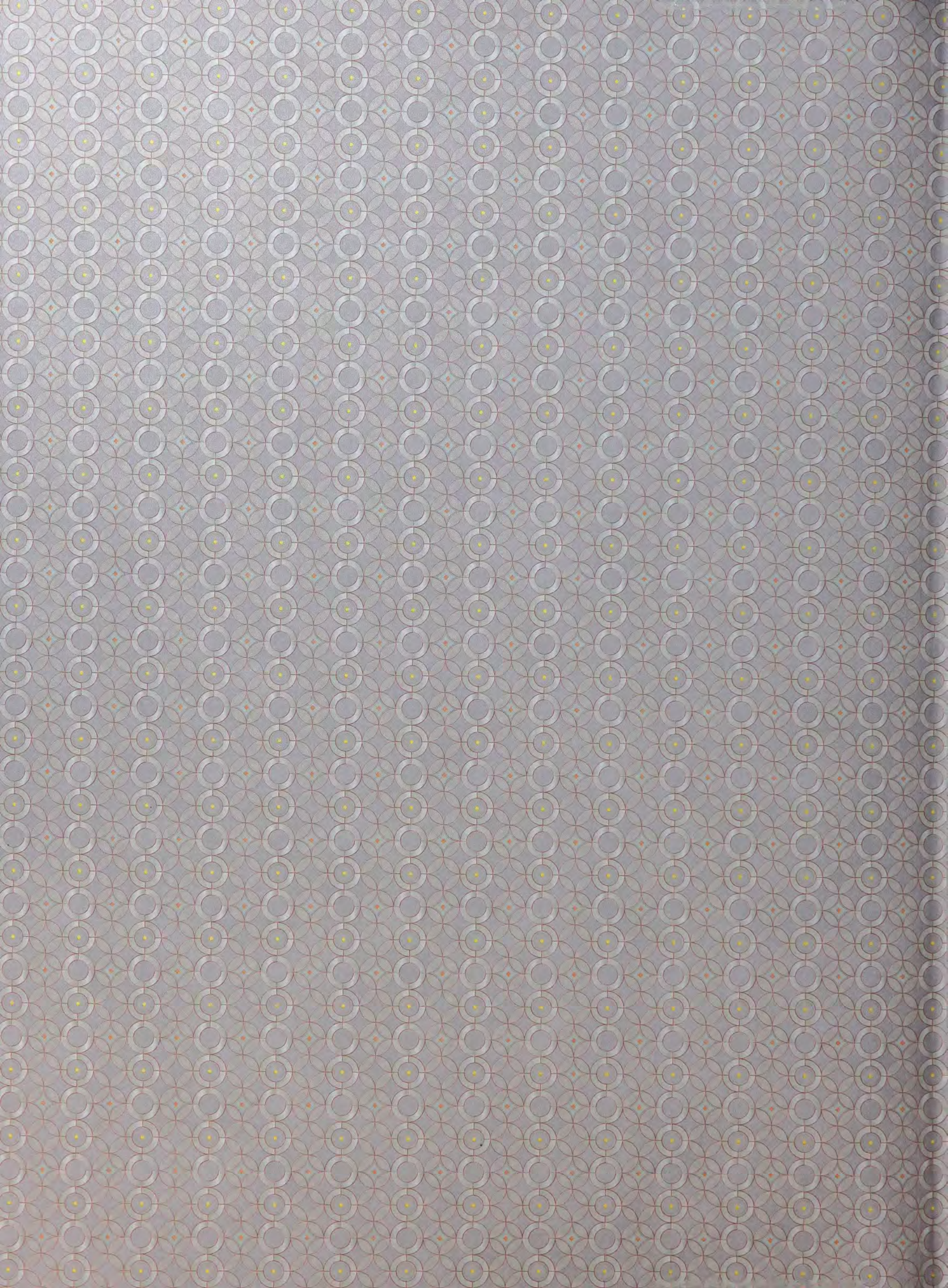
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