

CHURCH OF ST. THOMAS MORE
Interior Design Team Meeting
Discussion on Meeting in Los Angeles and Team Discussion with Artist Lynn Kircher
May 8, 2012

Present: Rev. Michael Ratajczak, Pastor; Robert Habiger, Lynn Kircher, Phil Goscienski, Pat Goscienski, Diana Diaz, Ann Eriksson, Kathy Arciero, Mary Castle, Chris Smith, Douglas Lynn, Charlene Buhler, Lorraine Doering

Absent: Kathleen Quinn, Sondra Parks, Mario Diaz

The meeting opened at 7:05pm with the Prayer of Dedication.

- **Discussion on Meeting in Los Angeles**

The team discussed the progress from the meeting earlier in the day in Los Angeles with Renzo Zecchetto, Robert Habiger, Rev. Michael Ratajczak, Phil Goscienski, Pat Goscienski, and the artists Lynn Kircher, Stephen Hirt, Claire Wing, and Elizabeth Devereaux. Team members at the meeting were impressed by the seasoned artists who all know each other and are able to work together as a team. It was clear that all the artists are people of faith. The artists also were impressed with Renzo and the design of the church. Everyone at the LA meeting was excited and creative ideas were being shared since the details are still in the idea stage and not in stone.

In LA, Renzo described and showed 3D pictures of the interior at different rotating angles. He also described the Marian shrine area and the location of the Stations of the Cross. The idea of having the crucifix scene in the Stations of the Cross was also brought up. The interior artwork will start taking place this summer.

Robert shared the design implications that were discussed in regard to the travertine stone for the wall and floor, the reduced amount of stained glass near the St. Thomas More tapestry, and clear glass high above in one window instead of stained glass. In the 3D presentation, the wood "ceilings" were being shown and the consensus is that it looks very nice.

Other topics discussed by the artists were cool and warm light on the Corpus, sizing space for the Marian shrine, and the Calvary scene.

- **Artist Lynn Kircher's Creative Process**

Lynn stated that the Corpus will be done by the first of the year 2013. He actually said, "I will be early and on time!" The team was very excited about that.

Lynn brought us an 18" sample of his bronze work. He discussed the patina and how the sandblasting has to be done with specific chemicals. His wife Jane does the patina.

Lynn starts his process by taking notes on lighting, space, natural and side light to create a sense of mood for a three dimensional piece. He then explores the expression of the piece depending on the lighting. He said, "Form follows Function." It is important to him that his work is in harmony with the space and the intention.

With regards to the Corpus, Lynn wants focus, direction, and expression. Then he will hire models and do sketches for the team to review and come to a consensus for him with which to move forward. Once the drawing is done, Lynn submerges himself into the feelings of what being crucified would be like so he can capture those feelings in the sculpture.

He has offered to do 8" accurate digitalization reproductions for fundraising.

Lynn does a digitalization of foam, hires a model, and adds the clay. Then has a mold made which solidifies into a soft rubber. Then he adds a rigid mold. It's divided into 17 pieces before it is put together. He coats it with a wax, and chisels every square inch making the eyelids, fingernails, etc. just right. Grated wax goes to slurry room for ceramic shell with four coats of fine, four coats of medium, and four coats of coarse. This is what holds the liquid bronze to the sculpture as it is being poured over it. Bronze will last 5,000 years, and inside patinas will not change color.

After the piece is done, poured, and cooled, the ceramic shell is destroyed and welding is done so that it appears seamless. Then it will be sandblasted and ready for patina (up to 12 coats). Lynn's wife Jane studied under Masters and does the patina.

Humanity of the piece is very important to Lynn. All of his scenes have an angel in them. His life size corpus would be about 5'11".

Lynn suggested and explained some options that we had regarding the expression of the Corpus. He mentioned that if the spikes are in the wrist, then he can give expression to the hands of Christ. He would like to show Christ's agony in the angle of his arms.

- **Discussion of Corpus Expression**

The team went around the table expressing their views on Lynn's suggestions of expression on the Corpus. It was noted that the wound in Christ's side preceded death. The team preferred spikes in the wrist than in the hands, therefore giving Lynn freedom to create expression in the hands/fingers. We discussed the moment of surrendering in the facial expression, but still

dealing with the torture of the body in the chest and ribs. Lynn suggested not too much detail as to respect the place of simplicity.

We discussed the height in which the Corpus will be placed. It needs to be seen 100 ft. away. Lynn proposed keeping the Corpus high, and he could create a life size bronze Jesus in the garden to create the faith connection with Jesus. We would see the Corpus on the wall inside, and the story would be told outside in the garden.

Then we discussed the team consensus of emotion for the Corpus (arms out stretched and up a little, spikes in wrist, knees up, eyes open and eyes looking up . . . “Lord why have you forsaken me?”)

It was a pleasure having Artist Lynn Kircher at our meeting. We were pleased with his vision and confident that he can create a quality bronze Corpus for our church.

The meeting adjourned at 9:13 p.m.

The next meeting of the Interior Design Team will take place on June 12, 2012. We will discuss the Blessed Sacrament Chapel and the Stations of the Cross.

Respectfully submitted,

Diana Diaz