

CHURCH OF ST THOMAS MORE
Interior Design Team Meeting
Artists' Presentations
December 11, 2012

Present: Rev. Michael Ratajczak, Pastor; Kathy Arciero, Diana Diaz, Lorraine Doering, Pat Goscienski, Phil Goscienski, Robert Habiger, Brian Leahey, Douglas Lynn, Sondra Parks, Kathleen Quinn, Chris Smith

Absent, Excused: Charlene Buhlert, Mary Castle, Mario Diaz, Ann Eriksson

Guests: Elizabeth Devereaux, Claire Wing

The meeting opened with prayer at 7:10 PM

- **Presentation from Elizabeth Devereaux**

The Windows

Ms. Devereaux was selected to design and make the stained glass windows for the Sanctuary and Reconciliation Chapel. She gave us a written explanation of her proposed design. She showed us a rendering of the design for the fifty-foot wide window near the main entrance. Another illustration was presented to show us how the Reconciliation Chapel windows will appear. In response to a question she assured us that the colors of the glass will not change, nor will the optical silicone that is used to affix the clear glass laminated prisms change colors. She gave us a sample of what the large window will look like when it is finished. We can keep it to show the parishioners at the January meeting. Attached to these minutes is an extended explanation from Elizabeth Devereaux regarding the glass and its creation.

- **Presentation from Claire Wing**

The Marian Shrine

Ms. Wing was selected to design and make the Marian Shrine. As we desired a depiction of Mary at the time of the Annunciation, Mary is shown as a young woman, shy and uncertain as she encounters the Angel Gabriel. The shrine will be made from carved (sand-blasted) glass in the same manner as the shrine at St. Peter Church in Fallbrook was made. She showed us pictures of how this work is done and then she drew an illustration on a white board that gave us a clear idea of how the shrine will appear. The committee is in agreement that this design is what we hoped for.

In further discussion we asked about a way to include candles in the shrine. Claire suggested we place candle holders on a nearby wall. This led to a discussion of how the candles will be provided. A policy regarding the provision and replacement of the small candles is needed. We will have further discussions on this matter as well as how flowers can be accommodated.

- **Suggested Agenda Items for Future Meetings**

The next meeting on January 8 will be held to discuss the parish meeting planned for January 25. We will prepare a Power Point presentation for the parish meeting. Robert Habiger suggested that we include short talks from committee members about their experiences in the planning process. We agreed that no more than three members should speak as there are many subjects to be presented.

There will be no meeting of the Interior Design Team in February. A meeting will be held on March 12. Robert Habiger will contact John Nava, the artist who will prepare the St. Thomas More Shrine tapestry. We hope to see Mr. Nava's design at the March 12 meeting.

- **Additional Discussion Items**

There was a brief discussion of the proposed ambo design and the use of individual microphones for the readers. Further discussion is required and will be addressed in the future. Chris Smith reminded us that no memorial names will be affixed to items in the church. All names of donors will be in the Memorial Garden. This will be explained again at the January 25 meeting with parishioners.

Respectfully submitted,

Kathleen Quinn

**Details of Proposed Art Glass Windows from Elizabeth Devereaux
December 2012**

**St. Thomas More Catholic Church
Art Glass Windows
Elizabeth Devereaux Architectural Glass**

Large Windows over Entry

These windows face south/southeast and create a great amount of light and glare at times, particularly morning Mass time. As Renzo Zecchetto says, "The main actor is light".

The art glass design intention was to choose a kind of glass which could artfully mute the glare, even use it, while presenting a metaphor for contemplation for the church.

It is the dawn after the dark night. The light eclipses the darkness and is the symbol of hope and Jesus' resurrection.

The selected glass is mouth blown, the lavender-gray Opak is made in Germany by the oldest manufacturer of mouth blown glass in the world, Lamberts Glashutte. It is a flashed glass (with micro layers of color and opacity blown into the glass when it is still molten). It was sprayed and fired in our studio with a shaded purple glass enamel and a cranberry luster to give it a very subtle movement of color in the actual much larger window.

The delicate rose-lavender to soft yellow glass is a very special mouth blown glass made only by Fremont Antique Glass in Seattle. The rose color is made of gold and the yellow is made of silver. It also has a layer of light opal which diffuses the light. It shades in a way, creating what could be called "atmospheric light". As Renzo says, "There is a wash of color, a duality of light and layers of ideas." In order to achieve this effect every piece must be hand selected. The structural divisions as well as the glass lines gradually "compress" from top to bottom, giving the design a refined geometry. As the glass opening wraps around the corner "light breaks the corners, giving lateral light." The eye vibrates in a certain way when you first enter. It splits into parts, giving an asymmetrical equilibrium.

There are small slivers of hand made bevels (prisms), emphasizing the transition between the darkness and the light. This is visible in the glass prototype. All of this glass is carefully cut and edge-polished before it is laminated with a special German optical silicone onto a "substrate" piece of tempered glass. Thus, it will have a much lighter effect, since there are no lead lines.

The Reconciliation Window

In our conversations it became clear that it would be good to include transparent mouth blown glass of various textures as well as some use of purples, lavenders and possibly silver. Purple and Lavender = Penance. Silver = Salvation.

There is an olive grove outside the windows so the beautiful clear creamy and purple to clear glass will invite in and frame the exterior landscape, creating an atmosphere of peace in the room. Yet the glass in the lower areas of the window will be textured to ensure privacy in the room.

There is a diagonal movement to the laminated prisms, as they move to the other window at right angles. The theme represents the fluidity between giving and receiving, between redemption and forgiveness. It is the ascending and descending movement of God's grace in the act of reconciliation.

The Baptistry Font Pop-Out

(No longer in glass design scope)

This window continues the upper window theme into the "Joyful Expression of Baptism". It is not stationary, it descends, yet holds the prisms (water) which cleanse and transform the sacrament of Baptism.