

CHURCH EXTERIOR

The church exterior has a heavy Spanish influence. The exterior dimensions of the church building are approximately 150 by 120 feet. The central portion of the building is a 61-foot square that rises 46 feet above the floor level. The overall outside height to the top of the cross is 58 feet making Holy Redeemer the second highest structure in Martin County.

The church's exterior lines include the shed-roof style that existed on the Parish Center, and it contains the same high windows that were featured in the Parish Center. The width and height of the central section were designed to be sufficient to structurally receive the two large shed roofs on each side of the main church, a necessity which provided exciting spaces for the liturgical artist's work. The two large stained glass windows featured in the central portion are each 19 by 28 feet and can be lighted from within or from the outside. The smaller stained glass windows in the walls of the nave carry through the style used in the Parish Center.

The interior of the church is about 14,000 square feet and seats nearly 1,000. The church has a separate choir area and rooms for activities associated with various liturgical ministries. There is also a separate chapel devoted to Our Lady of Perpetual Help.

DESIGN AND CONSTRUCTION

The architect for the church building was John D. Colburn of Mathers Engineering in Stuart, Florida. Colburn was responsible for the design of the original multi-purpose Parish Center and thus was able to achieve the continuity of structure, design and

function that was envisioned in 1984 when the Parish Center was built. In addition to Holy Redeemer, Colburn was involved with the design of 16 other churches, principally in upstate New York.

Mosley & Son Construction, Inc. was the principal contractor involved with construction of the church building. Mosley's firm built the Parish Center and, by working closely with Mathers Engineering, was able to carry out the design goals of Colburn. This firm has been responsible for numerous large projects throughout Martin County.

The liturgical artist responsible for the interior design features was Angelo Gheradi of Park Ridge, Illinois. Gheradi was born in Chicago in 1924 and returned to Italy with his family in 1929. He spent most of his youth in Stazzena, Italy. He attended the School of Design in LaSpezia and studied art in Florence. When his family returned to Chicago in 1947, he began studies at the Art Institute of Chicago. Gheradi has received many awards and recognition for his art work. In 1985 he received the award for "Excellence in Design Work in the United States" from the Italian Chamber of Commerce.

Since 1948, Gheradi has designed liturgical settings, mosaic works, stained glass windows and renovations for over 300 churches. His most gratifying accomplishment was being selected the designer for the setting for the Papal Mass in 1979 at Chicago's Grant Park. Other noteworthy projects include the renovation of the Cathedral of the Incarnation in Nashville, Tennessee, in 1986 and the design of the mosaic panel illustrating the Franciscan Order in Umbria for the Cathedral of St. Matthew in Washington, D.C.

LITURGICAL ARTISTIC FEATURES

1 Plaza Fountain and Holy Family Sculpture

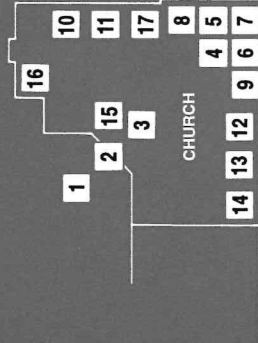
In the square created by the church and Parish Center intersection is a large plaza which provides an attractive gathering place for parishioners before and after religious activities in the church and social affairs in the Parish Center.

In the center of this area is a large, two-tier fountain capped with a bronze statue of the *Holy Family*. The two tiers of the fountain provide excellent scale and permit the sculpture to dominate. The sculpture is of cast bronze and has an outstanding patina. The shapes, the lines and all the artistic elements are consistent with the Spanish architecture of the buildings. Although the meaning should be evident, there are some very unique aspects of this particular rendering. Both Mary and Joseph are concentrating intently on the little baby Jesus. Joseph portrays a very protective attitude toward Mary and the Baby. His appearance is almost angelic but at the same time is very masculine without being crude. This sculpture was done in Verona, Italy.

2 A Call to Prayer

Above the main entry to the church is a scriptural reference taken from Psalm 141, "Prayer of a Just Man To Be Saved from Wickedness," by David. The passage is, "Let my prayer, O Lord, be directed as incense in thy sight," and is intended to call the congregation to prayer. This was designed and added subsequent to the opening of the church because Gheradi

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- 8 & 9 The Blessed Mother and St. Joseph



- 10 Our Lady of Guadalupe
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- 15 The Donors Tree
- 16 Our Lady's Chapel
- 17 Stations of the Cross

felt that the space was a focal point as one approaches the main entrance and too important to be left empty.

3 Baptismal Font and Stained Glass Windows

The entrance to the church includes the *Baptismal Font - the Fountain of the Living Water*, stained glass side panels and a three-window center panel featuring scenes from Sacred Scripture. This entire area is intended to portray entry into Christian life via the Sacrament of Baptism and to be a reminder to those entering the church of their entry into Christian life, thus providing a sense of renewal as they come to worship God.

The overall theme is the importance of water to our life, temporal and spiritual, and there are scenes from the Old and New Testaments. On the left-door side panels, both with a passage from Genesis, God is shown hovering over the water; then, the *Great Flood* - the 40-day flood with the Ark, is depicted. On the right-door side panels, both with a passage from Exodus, Moses is opening the Red Sea and striking the rock in the desert.

In the center, the three big panels are used to portray a scene from the New Testament - *The Baptism of Christ by John in the Jordan River*. The inscription, "Fountain of Living Water," refers to Christ and also to the Baptismal Font. Shrubbery and landscaping are used here to give the shapes, colors and lines so that these three panels are seen as a single unit.

4 Main Altar Platform

The focal highlight of the church's interior is a marble altar platform 70 feet in width and raised six steps from the floor of the church. The altar platform is a large triangular area at the point where the outside walls join and is 2,500 square feet in area.

In the center, the altar platform supports a massive marble altar table, simply decorated with a cross and the alpha and omega. On the left side is an ambo that is massive and imposing, thus fitting for proclamation of the word of God. On the right side is the *Shrine of the Blessed Sacrament* which exudes both power and dignity.

The marble for the platform, the altar, the ambo or pulpit, the Shrine, side sacramental tables and various other items is from Puebla, Mexico, and was selected and quarried by Ing. Jose Galvan and Raymundo Guaneli. Galvan is one of the outstanding marble artists in all of Mexico, and together these two craftsmen have done nearly all the marble work for the principal government office buildings in Mexico City. In all, there are 16 tons of marble involved.

Framing the altar platform are two large stained-glass windows, one depicting the *Instrument of Redemption* - the Crucifixion of Christ - and the other symbolically representing the *Church of the Sacraments*. Because of their massive size, each of these windows is divided into 30 individual panels. Blues and whites are used to depict flowing water in order to blend the individual panels together. The use of water in this way also ties these main windows to the church entrance.

5 The Window of the Redemption

At the bottom of the window of the *Redemption* is a rounded shape representing the world with the tree of life and the cause of original sin indicated by the snake, thus depicting the need for our Redemption. The symbolism has been kept simple so as not to crowd the window. The humble birth of Christ is represented by the crib and the Star of Bethlehem. His passion is depicted by the crown of thorns surround-

ing the chalice. Next we see the tools of the Crucifixion and the items that fulfill the prophecies regarding our Lord's death. In the center, the Blood of the Lamb is being shed, the source of our Redemption. Lastly, the Glorious Cross, the instrument of our Redemption, is at the top.

6 The Window of the Sacraments

At the bottom, the Church of Christ is depicted as a boat struggling in the Sea of Life. The rounded shape is again used here for symmetry, thus tying these two main windows together. The Church is being guided through the Sea of Life by grace from the Sacraments.

The *Sacrament of Baptism* is represented by a shell pouring water and by the lighted candle used in that ceremony. Every symbol has a cross in the background representing our Christian heritage.

On the next row of panels, the *Sacrament of Confirmation* is on the right depicted by the Holy Spirit descending as a dove and the seven flames showing the Seven Gifts of the Spirit. The *Sacrament of Reconciliation* is in the center panel in the form of two keys, the keys to our salvation, and an olive branch for the peace that flows from reconciliation with God. On the left is the *Sacrament of Extreme Unction*, the Sacrament of the Sick. There is a vase for the holy oils used in the Sacrament and, again, a lighted candle. Next is the *Sacrament of Matrimony*, two joined rings in the Sea of Life shown by the water underneath. In the center is the *Eucharist* which feeds us and through the Church brings us to salvation. Both species are included as the chalice and host and as wheat and grapes from which our spiritual food and drink come. To the left of the Eucharist is the symbol of priesthood - Holy Orders. At the very top we have the Chi Rho - Christ himself - the symbol of our Lord.

7 The Risen Christ

Behind the main altar table is the figure of *The Risen Christ* - the source of our Redemption - the Holy Redeemer. Christ is shown in an uplifting manner, bursting from the earth. The Resurrection, Ascension and Redemption are all reflected in a live Christ, a non-suffering and victorious Christ. By combining the elements of Ascension and Resurrection with the concept of Redemption, the artist has created drama and an unusual and interesting vision.

The Risen Christ is a 10-foot tall, hand-carved sculpture made from linden wood. Linden wood is excellent for this type of work because it is very homogeneous and free of knots. This statue was hand-carved by Ivo Demetz, an Italian sculptor and friend of Gheradi, who also did the statues of the *Blessed Mother*, *St. Joseph* and the *Stations of the Cross*.

8 & 9 The Blessed Mother and St. Joseph

To the left of the main altar is a statue of our *Blessed Mother*, our Lady of Grace, and to the right is a statue of *St. Joseph*, the Patron Saint of workers, with the tools of his trade.

In the outside walls of the church are five smaller stained glass windows. All are at eye level and contain considerable detail. In order to achieve balance and interesting composition, all include the same flowing lines and movement of water found in the two large windows.

10 Our Lady of Guadalupe

Our Lady of Guadalupe is the Patroness of the Americas and most fitting for inclusion with the other saints depicted.

11 Sacred Heart of Jesus

The Sacred Heart of Jesus is surrounded by stars representing the promises of the Sacred Heart to St. Margaret Mary.

12 St. Francis of Assisi

St. Francis of Assisi is surrounded by birds and flowers appropriate for such a lover of nature.

13 Our Lady of the Immaculate Conception

Our Lady of the Immaculate Conception is surrounded by the 12 stars from the Apocalypse.

14 St. Anthony of Padua

St. Anthony of Padua is shown holding the infant Jesus and surrounded by lilies, symbols of purity.

15 The Donors Tree

Adjacent to the entry is a wall containing the *Donors Tree*. This feature memorializes those who contributed to building the church and the artist has incorporated it into his design as a decorative feature. In order to blend with the rest of the interior, the angular shapes used throughout the church for the lights, altar supports, altar platform steps, etc. were also utilized here. Colors used elsewhere in the building were incorporated to add life to the Donors Tree.

16 Our Lady's Chapel

In the rear of the church is the Chapel of our Lady of Perpetual Help which is available through a separate entrance so that it can be open when the main church is not in use. The chapel contains a mosaic of the *Madonna* which is a reproduction of a 14th or 15th century Greek portrait that has resided in the Church of St. Alphonsus Liguori in Rome since 1866. It is displayed in a regal way and framed by two archangels. At the top are the Greek initials for "Mother of God." To the left are initials for "St. Michael the Archangel," and he is depicted holding the lance and spear with the vessel of vinegar and gall of Christ's Passion. To the right are initials for "St. Gabriel the Archangel" and he holds the cross and nails. Next to the Child are the initials for "Jesus Christ." The mosaic is enthroned in a frame of Puebla marble which is massive and angled to provide depth to the frame itself. To embellish the wall around the shrine, stars and floating lines have been used. These also provide contrast with the severe lines of the frame, thus complementing the mosaic rather than overwhelming it, and permit the entire wall to be treated as a unit.

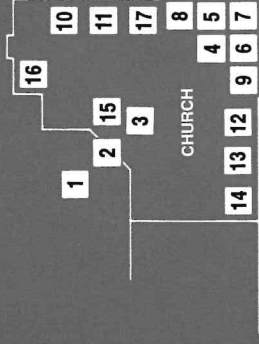
On each side of the shrine there is a stained glass window. In both windows, symbols are used to depict the event. The one to the left is the *Annunciation*. A large lily represents the Blessed Virgin, and the Holy Spirit hovers over her as a dove. A set of wings represents the archangel Gabriel who was God's messenger of the Annunciation.

The window to the right depicts the *Assumption of the Blessed Virgin*. There are two sets of angel wings which, according to scripture or dogma, carried the Virgin's body up to Heaven, and the wings are surrounded by stars to give an idea of Heaven. On the top is the Blessed Mother in symbolic form.

17 Stations of the Cross

Hand-carved *Stations of the Cross* are mounted on the walls of the church. The *First Station* is adjacent to the choir area, and subsequent stations follow in sequence to the *Fourteenth Station* near the window which features *St. Anthony of Padua*.

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