

Couleurlive Studio

Presentation of the Designs

South window, Our Lady of Walsingham

Richeldis de Faverches, a Saxon noble woman, Lady of the Manor, in Walsingham

(http://www.walsinghamanglican.org.uk/the_shrine/the_story_so_far.htm)

had a vision that was repeated three times according to the legends. One was in her sleep. "The vision was that the Blessed Virgin Mary appeared to her and carried her in spirit to Nazareth. There, Our Lady showed her the little house where the annunciation took place, and directed her to construct an exact copy."

"The materials given to Richeldis were finally constructed miraculously one night into the Holy house, while she kept a vigil of prayers" "In confirmation of this vision, a spring of water suddenly appeared at Richeldis feet."

This was the information I worked from.

I chose to depict Richeldis de Faverches to suggest she may either be in her sleep or in prayers. Facing her is a majestic figure of the Blessed Virgin Mary as she is traditionally depicted in Our Lady of Walsingham' carvings, in later seals of Walsingham or in iconography.

Behind the Virgin Mary we view the landscape background divided in day (on the left) and night (on the right) lights.

The 'little house' where the annunciation took place is on the left hand side. It is presented following the shape of the house as on site in Walsingham as it is depicted in the first seal of Walsingham. It is bathed in the evening sunset light.

The blue labyrinth on the right hand side is in the night a symbol of the enlightening experience a pilgrimage may give. It is an enlightenment that may bring the pilgrim to have a vision, like Richeldis de Faverches was blessed to experience in spirit (in the North window, as she is asleep at night time or deep in prayers).

The day and night landscape and the labyrinth in the background are in this window and in the South window, as both windows refer to a site of pilgrimage.

I have chosen to have Richeldis de Faverches bare foot simply because I present the scene of her having the vision at night time, just woken up in her sleep and being humble before the Virgin Mary. The bare foot (also in reference to the Slipper Chapel) are shown discreetly in the design full scale and the Holy Water are the main features in textures and colours.

The design of this window is to present to the viewer the spiritual scale of the vision and its semi-abstract layout is chosen to depict how living such vision may be very true to the one who experiences it and semi-abstract too in the measure of our daily life.

Christ's feet are depicted as on the cross, and lower in Holy Waters as healed and there for our healing (the other feet depicted in the waters).

For the Virgin Mary's feet, only the sole of her feet are reflected in the water of the Holy well and it is a reference to the healing power of the water. (The Virgin Mary is presented bare foot in the Annunciation window in the Slipper Chapel, windows made by Alfred Fisher, who was my mentor). The sole of the feet is for the kneeling of the pilgrims to come before the Lady of Walsingham.

The three windows behind the altar were my reference for the choice of colours.

In the first window on the left, Christ's vestment is yellow ochre and his halo is in a gold tone, both with a deep green in the background.

I chose to keep the colour gold/orange meaning to underline the presence of Christ, angelic powers as Richeldis' vision showed the Virgin Mary and her Angels erecting the house, the Light and candles lit by pilgrims.

The choice of gold/orange warm ochre is meaningful in the design in accordance with the symbolism of holiness or perfectness for halos.

The design of the upper window refers to stars or angelic powers, the Mystery, and The Holy Trinity.

The text for the small upper window is as follows:

1061 – 24th September 2011, 950th Anniversary of Our Lady of Walsingham.