

## ILLUMINATION

THIS DESIGN WAS INSPIRED BY ILLUMINATED MANUSCRIPTS IN MISSALS AND HYMNALS.

THE DECORATED CAPITAL "C", IN THE SHAPE OF A BRANCH, REPRESENTS THE WOOD OF THE CROSS WITH LEAVES AS ON THE TREE OF LIFE.

HANGING FROM THE BRANCH IS A BEE HIVE WITH HOVERING BEES. A FANTASTICAL GARDEN WRAPPING THE TEXT REFERS THE VIEWER TO AN IDEA OF THE NEW HEAVEN AND A NEW EARTH PROMISED IN REV: 21. THE TEXT, FROM THE PROLOGUE OF JOHN'S GOSPEL DESCRIBING CHRIST AS THE LIGHT OF THE WORLD IS SET TO TONE AS IN A HYMNAL. A BUSTLE OF BEES VISIT THE BOUNTIFUL GARDEN FLOWERS. THE GOLD CROSS IS ALSO SURROUNDED BY FANCIFUL FLOWERS ALSO POINTING TO THE TREE OF LIFE AND THE HEAVENLY KINGDOM TO COME



**VIA VITA VERITAS**  
**PASCHAL CANDLES**

**GINA SWITZER**

**614-579-0867**

**ginaswitzer@gmail.com**



FROM THE FIRST CENTURIES OF THE CHURCH, THE PASCHAL CANDLE HAS BEEN USED AS A CHRISTOLOGICAL SYMBOL.

THE PURITY OF THE BEESWAX REPRESENTS THE PERFECT FLESH OF CHRIST. THE FLAME REPRESENTS THE LIGHT OF THE RESURRECTION.

GINA'S PASCHAL CANDLES PRESENT A VISUAL CATECHESIS ON CHRISTOLOGICAL THEMES. THEY CAN BE USED AS VISUAL AIDS FOR PREACHING TRUTHS OF THE FAITH ESPECIALLY AT BAPTISMS AND FUNERALS. AVAILABLE ON ROOT 51% BEESWAX CANDLES IN A VARIETY OF SIZES, EACH PASCHAL IS MADE TO ORDER. HAND PAINTED GOLD ACCENTS ENHANCE METICULOUSLY APPLIED DESIGNS CREATING A BEAUTIFULLY FINISHED PASCHAL CANDLE. COORDINATING ALTAR AND BAPTISMAL CANDLES ARE ALSO AVAILABLE.

PLEASE CONTACT US FOR DETAILS AND PRICING.

## EXITUS REDITUS

THE INSPIRATION FOR THIS DESIGN IS FROM ST. THOMAS AQUINAS-EVERYTHING COMES FROM GOD AND IS TO RETURN TO GOD.

THE TOP IMAGE IS THE TRINITY BY RUBLEV. IT PORTRAYS THE OLD TESTAMENT VISIT OF THREE MEN PORTRAYED AS "ANGELS" TO ABRAHAM AND SARA AT THE OAK OF MAMRE. THE THREE ARE PRESENTED AT A BANQUET TABLE. THE MAIN SYMBOL FOR THIS CANDLE IS THE CALL FOR THE BELIEVER TO SIT IN THE OPEN SPACE AT THE FRONT OF THE TABLE AND SHARE IN THE LIFE AND LOVE OF THE TRINITY. THIS RELATIONSHIP WAS THE ORIGINAL INTENTION FOR MANKIND, CORPORATELY AND INDIVIDUALLY. FREEDOM TO LOVE IS ALSO FREEDOM TO TURN AWAY, AS ADAM DID. TURNING AWAY FROM GOD RUPTURED THE DYNAMIC FLOW OF LIFE AND LOVE FROM AND TO GOD. AS ADAM TURNED SO WE DID ALSO, THUS RUPTURING THE FLOW OF LIFE AND LOVE. THE CROSS BRIDGES THE GAP. THE ALPHA AND OMEGA ABOVE AND BELOW PROCLAIM THE DIVINITY OF JESUS; HE IS THE BEGINNING AND THE END. IN THE GREEN (NEW LIFE) BASE ARE SYMBOLS OF THE INITIATION SACRAMENTS.



## RESURRECTION

THIS DESIGN WAS INSPIRED BY POPE BENEDICT'S PROCLAMATION OF YEAR OF FAITH. CATHOLICS WORLDWIDE ARE FOCUSING ON THE REASON FOR THEIR FAITH, OUR BELIEF IN THE RESURRECTION WHICH PROCLAIMS THAT JESUS IS GOD AND MAN. THE TOP ICON IS AN IMAGE OF CHRIST HOLDING THE PALM BRANCH OF VICTORY OVER DEATH AND THE OPEN BOOK OF THE GOSPELS WITH THE WORDS, EGO SUM RESURECTIO—I AM THE RESURRECTION. THE LAMB OF GOD ON THE WOOD CROSS IS FIRST A REFERENCE TO THE OLD TESTAMENT PASSEVER LAMB WHICH WAS SLAIN THEN EATEN AND WHOSE BLOOD MARKED THE DOORWAYS OF BELIEVERS SO THE ANGEL OF DEATH WOULD PASS OVER THEM. GOLD LEAF ON THE ICON AND THE CROSS REFLECT THE LIGHT BACK TO THE VIEWER.

THE BASE IS DEEP RED FOR THE BLOOD SHED ON THE CROSS. THE WORDS ARE TAKEN FROM ST. JOHN THE BAPTIST AND FROM THE ANGEL AT THE TOMB IN MATTHEW'S GOSPEL. "BEHOLD THE LAMB OF GOD. HE IS RISEN AS HE SAID HE WOULD." THIS IS THE CLIMAX OF SALVATION HISTORY AND THE REASON FOR OUR FAITH.



## CHRIST THE HIGH PRIEST

THIS DESIGN IS BASED ON A THEME FOR THE YEAR OF THE CONSECRATED LIFE. CHRIST THE HIGH PRIEST AT THE TOP, HOLDS UP THE CHALICE AND THE GOSPEL ASKING, "CAN YOU DRINK FROM THE CUP?". IN THE BAND BELOW FROM HEBREWS READS, "WE HAVE A HIGH PRIEST, JESUS, SON OF GOD." THE CROSS IN THE CENTER REPEATS THE CROSSES ON CHRIST'S STOLE. SEVEN ANGELS FORM A WIDE BAND ALONG THE BOTTOM. EACH COVERS THEIR FACE BEFORE THE CROSS AND EACH STANDS ON A GLOBE WITH A SYMBOL OF A SACRAMENT. IT IS A HIGH CHRISTOLOGY TO LOW CHRISTOLOGY IMAGE. CHRIST THE CALLS HIS PRIESTS TO PARTICIPATE IN HIS PRIESTLY MISSION OF MINISTERING HIS SACRAMENTS TO THE FAITHFUL WHO BY THEIR BAPTISMS ARE CALLED INTO THE PRIESTHOOD OF THE LAITY. IN HIS EASTER VIGIL HOMILY FOR 2014 POPE FRANCIS ASKED FOR THE FAITHFUL "REDISCOVER OUR BAPTISM AS A LIVING FOUNTAINHEAD". SO THIS IMAGE FOCUSES ON BOTH THE CALL OF THE PRIEST TO THE CONSECRATED LIFE AS WELL AS THE CALL TO ALL THE BAPTIZED TO BE FAITHFUL TO THE SACRAMENTAL LIFE TO THE END.



## CHRIST THE KING

THIS DESIGN WAS INSPIRED BY BLACK AND WHITE ETCHINGS USED AS MISSAL ILLUSTRATIONS.

CHRIST THE KING IN THE TOP PANEL HOLDS HIS RIGHT HAND IN GESTURE OF BLESSING WHILE HIS LEFT HAND HOLDS A GLOBE, SYMBOL OF HIS REIGN OVER ALL. TWO SHIELDS BEARING THE MONOGRAM IHS AND A CROSS WITH THE INSTRUMENTS OF TORTURE.

THE SHIELD CROSS IS ANOTHER SYMBOL OF CHRIST'S REIGN AS KING. BUT THE SLAIN LAMB FROM THE BOOK OF REVELATION ATTESTS TO CHRIST'S CONQUERING NOT BY THE SWORD BUT BY HIS BLOOD.

THE SCRIPTURE PASSAGE AT THE BASE COMES FROM EVENING PRAYER I OF THE DIVINE OFFICE FOR THE SOLEMNITY OF CHRIST THE KING.



## SUPPER OF THE LAMB

THIS DESIGN WAS INSPIRED BY AN ICON BY FR. ANTHONY LAFEMINA. IT IS ALSO THE CENTRAL PANEL GINA PAINTED FOR A PROPOSED SANCTUARY MURAL. CHRIST IS SACRIFICE AND SACRED BANQUET. THE FIRST TREE IN THE GARDEN BROUGHT DEATH TO ADAM AND EVE WHO REFUSED TO OBEY GOD'S COMMAND. THEIR DISOBEDIENCE BROUGHT DEATH TO FUTURE GENERATIONS.

THE TREE OF THE CROSS BRINGS THE LIFE OF CHRIST WHO IN OBEDIENCE TO THE FATHER WAS SACRIFICED TO BECOME THE SALVATION AND FOOD FOR THE WORLD.

ADAM AND EVE ATE THE FORBIDDEN FRUIT HOPING TO BE LIKE GOD EVEN THOUGH THEY WERE ALREADY MADE IN HIS IMAGE. CHRIST, WHO IS GOD BUT "DID NOT DEEM EQUALITY WITH GOD SOMETHING TO GRASPED AT" GOES FORTH BEARING THE FRUIT OF GRACE IN THE SACRAMENTS BY WHICH THE BODY OF BELIEVERS REMAIN ON THE VINE. IN THIS IMAGE, FRUIT LIKE SYMBOLS OF THE SEVEN SACRAMENTS HANG FROM THE TREE OF LIFE ON WHICH CHRIST HANGS.





FROM CHILDHOOD GINA HOPED TO PAINT RELIGIOUS ART FOR CHURCHES. SHE STUDIED FINE ART , THEN AFTER RAISING TWO SONS, SHE ATTAINED A BA IN THEOLOGY SUMMA CUM LAUDE FROM OHIO DOMINICAN UNIVERSITY. THE TRANSITION FROM ART TO THEOLOGY WAS INSPIRED BY SR. MARY ANN FATULA, WHO COUNSELED “THEOLOGY SHOULD INFORM ART, NOT ART INFORM THEOLOGY”. SHE CONTINUES TO PURSUE ARTIST’S STUDIO OPPORTUNITIES TO LEARN NEW SKILLS AND HONE HER DRAWING ABILITIES.

GINA PAINTS ON ALL SCALES FROM LARGE MURALS TO SMALL IMAGES OF SAINTS. HER WORK MAY BE SEEN IN CHURCHES IN COLUMBUS, OHIO, AT THE CONVENT AT ST.

MICHAEL’S IN WORTHINGTON AND IT HAS BEEN FEATURED AT THE MEN’S AND WOMEN’S CONFERENCE IN COLUMBUS OHIO. SHE WORKS IN MANY MEDIUMS INCLUDING PENCIL, INK, OIL, ENCAUSTIC, EGG TEMPERA AND ACRYLIC. SHE IS A LAY DOMINICAN AND THE DIRECTOR OF RCIA AT HER DOMINICAN PARISH, ST. PATRICK’S IN COLUMBUS, OH. PAINTING IMAGES THAT INSPIRE THE FAITHFUL IS HER WAY OF LIVING THE DOMINICAN CHARISM “TO CONTEMPLATE THE TRUTH AND SHARE THE FRUITS OF THAT CONTEMPLATION”. IN 2010 SHE BEGAN DESIGNING PASCHAL AND BAPTISMAL CANDLES USING ROOT CANDLES. WORKING ON RELIGIOUS CANDLE DESIGNS MELTS HER LOVE FOR THE CATHOLIC FAITH, EVANGELIZATION AND ART. GINA LIVES IN OHIO WITH HER HUSBAND SHANE, OF 32 YEARS. THEY HAVE TWO SONS MARRIED TO TWO LOVELY WOMEN AND TWO DARLING GRANDDAUGHTERS. THEY SHARE THEIR HOME WITH A GERMAN SHEPHERD AND SHARE THEIR PROPERTY WITH TWO SHETLAND PONIES WHO GINA TAKES TO VISIT NURSING HOMES AND VISITS WITH PEOPLE OF DIFFERENT ABILITIES