

ART PIECES CASTING FROM BRASS, DESTINED TO ARTIFICIAL LOCAL LIGHTENING, USED IN ORTHODOX CULT

Ioan CARCEA¹, Florin DIACONESCU¹,
Cristian DIACONESCU²

¹ Technical University "Gh. Asachi" Iasi, Science and Material Engineering Faculty

² Technical College "Gh. Asachi" Iasi

ABSTRACT

In this paper are presented some realizations from SC RANCON SRL Iasi, which regards the casting of lighting local parts from brass, used in orthodox religion. Thus is highlighted the relationship between functionality, technical realization and artistic impression given by these objects from the perspective of the sacred service solemnity.

KEYWORDS: casting, illumination objects, orthodox churches.

1. Introduction

The artificial local illumination supplements the general illumination of cult dwelling or makes evident a certain detail or an interest zone of those who participate at religious service. Also, the local illumination objects, through their beautiful details attract the attention of onlooker and can complete the general image of a cult dwelling. Some local illumination objects (candlesticks), with all that have a limited mobility imposed by the length of feeding cable, can be arranged more advantageous, so they have a much better functionality than are fixed.

For the assurance of ambient frame of cult dwelling, is necessary that around the choice of local illumination objects to realize their judicious arrangement to obtain the maximum illumination efficiency and, not in the last time, a stylistic harmony. The used of styles is in the first hand determined by the architectural frame and the functionality of this. The style represents a synthesis of the all particular and original elements of a certain historic period, of a certain nations or of a certain territory. The appreciation criteria of a style are: the form, the decorative element, the construction details, the materials and the destination of the object.

The form represents the totality of surface lines, ornamental volumes and colors, being related to tradition and artistic taste. The plastic line is given by content and the artistic form of the style from the respective period (trace, proportions, decorations, materials used and the specific finishing methods). The content, determined by the financial and economical aspects of those periods, reflect the life style specifically to their society from that moment.

The orthodox churches have an architecture and iconography to Byzantine inspiration. The Byzantine style (500–1450 a.Ch.) has kept still more century the Roman style, but enriched with new elements inspired from the art of oriental nations and with artistic forms from Christianity.

The decorative Byzantine art, which have a pronounced religious character, is mystical, symbolical and raise the soul bring up him to God. The style takes from Arabic art the abstract geometrical motives and those stylized floral, which are founded at the metallic objects for illumination from church.

The Byzantine art is those of to the transition period, having dual characters and being indissoluble linked to spiritual services. The Byzantine style has exercised a great influence over the Russia and Balkan country (Serbia, Bulgaria and Rumania) and with the time has been integrated in the patrimony of our national art.

The art elements used for the construction and decoration of cult dwelling represent symbols, ideas and feelings springing from the deep of the human soul, which live an elevating approach to God and his saints. At the all services of Saint Church (the Ecclesiastical Praises, The Sacraments and Ierurgiile – services for sanctification, blessing, gratitude and faults remission) are used the illumination objects achievement from metal, with different techniques, with utilitarian and esthetical purposes, which are not just simple art objects, but through the sanctify given by priest according to Molitfelnic Tidiness (Molitfelnic – Liturgical book which contents prayers for sanctification, blessing of man, nature and objects), acquire a religious symbolist aspects.

2. The forms of the local illumination objects

Wall brackets are lighting objects fixed on the vertical walls at height much higher than the men, for a local illumination of certain vertical presentation surface, supplementing thus the general illumination or making obvious an architectural element or a religious scene. These brackets are suspended with two or three fine chains on the wall from pulpit, whence the litanies are said, the Gospels are read or the Christians are blessed.

Wall brackets from figure 1 are with two lights disposed either on the upper parts of the angelic wings or at the end of decorative elements under the form of S letter.

The initial decorative elements have been the pigeon wings, which symbolize the Saint Spirit.

The central pieces, with walls by constant thickness, are molded separately from brass, in a core box with horizontal separation surface, with the decorative face oriented to base for a good imitation of the details and for the avoidance of potential defects, which can brought esthetical prejudices. On the opposite part are fixed with adhesive band the cables for feeding with energy of the electrical terminals.



Fig. 1. Wall brackets for local illumination.

The mass candlesticks (named in Slavonic language *svestīnikū*) are religious objects used by Orthodox Church from the ancient times to date for local illumination of the horizontal work surfaces, being necessary for a good visibility of the details and, in special, for reading.

The mass candlesticks can have one, two, three or seven arms, depending by the specifications wished.

The mass candlestick with three lights (figure 2) symbolizes the Saint Trinity and is putting on the saint mass in Altar. He is formed from the support (1), on which is fixed through a M10 thread the body

(2) with inside void necessary for the central electrical conductor.



Fig. 2. Mass candlestick with three lights.

The support is molding with the prominence oriented downward, in a molding box with sloping surface separation, after the sitting face and circumference is processed. On the body (2) is fixed the arms group (3) horizontal casting in a molding box composed by a metallic cast from aluminum and a false semi-molding box. The trace of the piece is elegant, sinuous, under the S letter shape (symbolizing the sacredness), decorated with vegetal motives. At the end of the arms and in center is fixed the plate (4), one for each arm, in which is placed the electrical terminal (5).

The mass candlestick with seven lights (figure 3) is taken from Jewish religion (MENORA was the candlestick with seven arms which burnt permanently in the temple from Jerusalem).

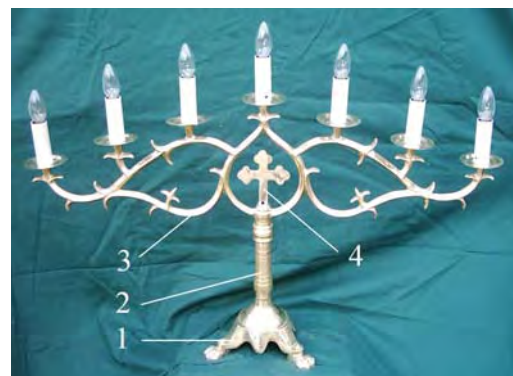


Fig. 3. Mass candlestick with seven lights.

This candlestick, which is used in liturgical ritual at Vespers, Saint Liturgy and other services, symbolizes those seven sacraments of the Saint Spirit, and the light relieved, which chase the darkness, signifies on the one hand the presence of Savior in His Church through His Learning and His Divine Grace from Saint Sacraments, till to the end of the

world, by the another hand the light of the Resurrection, which defeat the darkness of the sin, of the death and of the hell. The candlestick with seven arms is set at the sunrise of the Saint Mass from Altar.

The candlestick has a support (1), tripod type, with zoomorphic terminations (lion paws) which, although induce the idea of force and stability, create the impression a plastic representation by still life. This support is casting with the decorated surface downwards, in a molding box with sloping separation surface, executed from the monolithic molding box.

The central body (2) is lathing from massive bar and is designed with inside hole for central electrical conductor. At the ends presents two M10 threaded holes, not completed piercing, for assembling with support (1) and with the arms group.

The arms group (3), named by manufacturer "stag's horns type", is cast separately in a molding box with horizontal separation plane, executed with a monolithic molding box from aluminum, what requests utilization of a semi-molding box. In central part of the arms group is mounted the cross (4), and at the ends of electrical terminals, which are feeding through cables apparent by yellow color, fixed with transparent band.

The mass candlestick with seven lights, presented in figure 4, have a complexity much raised, given by vegetal decorative elements which are formed a real metallic embroidery.

The support (1) has a special artistic configuration with three elements zoomorphic used by Egyptians (XXX century – 30 b.Ch. year) at the furniture for resistance or support pieces, after has took by Mesopotamians (XXXVII – VII century b.Ch.) and by Byzantines, passing till to Italian Baroque (XVII – XVIII century) and Neoclassicism (1770 – 1850).



Fig. 4. Mass candlestick with seven lights, with vegetal decorative elements.

The body (2) is confectioned from round profile, which is lathed for realization of the exterior artistic configuration and is drilling for the electric

conductor introduction, and after that is finished and polished.

In an attractive contrast with the support, the arms group (3) presents vegetal decorative elements (flowers and stems under the form of the C and S letters), which suggesting the motion and life. The motives, apparently delicate and fragile, are good and equilibrated linked between their, forming a unitary assembly. The arms group is monolithically molded, in a molding box having a horizontal separation plane, executed in an entire metallic molding box from aluminum and with a false semi-box. The electrical terminals (4) are feeding by two insulated conductors, by yellow color, each being fixed on the arms with transparent adhesive band.

The candlestick with foot for candles (figure 5) is situated in orthodox dwelling at each extremity of iconostasis, in front of the church patron icons (right part), in front of the icon of Saint John Baptist, Saint Nicholas or Pious Parascheva (left part), respective in pronave.

This candlestick has at the base a support (1) with three feet, closed with a zoomorphic element (anterior part of a lion), suggesting power and stability. The support is cast in a molding box with sloping separation surface, and the zoomorphic elements are realized using exterior molding box.

In the support (1) is assembled a steel rod, designed at the both ends with M12 thread. After that are mounted alternatively the rosettes (2) and two intermediate bodies (3) casting separately, processed mechanical and finished with felt. Over these constructive elements is mounted the superior body (4) executed from bar through exterior lathing and drilling. The plate (5) presents a border high by 40 mm, is molded separately in a molding box executed with monolithic pattern and is processed similarly to anterior manner.

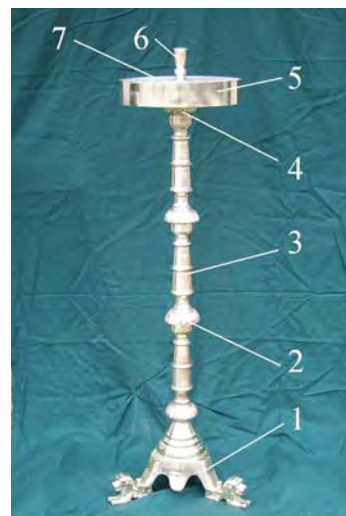


Fig. 5. Candlestick with foot for candles.

In the middle of plate is mounted pressing piece (6) which has a double role: realized the fixation of plate having at the inferior part a M12 threaded hole which is fixed on the superior end of the rod and serve as support for a candle much great. Over the plate (5) is mounted a lid (7) with numerous holes for candles, executed in aluminum sheet having 3 mm thickness.

3. Conclusion

The illumination objects produce by S.C. RANCON S.R.L. Iasi emphasize a great riches by decorative elements applied at ancient functions (illumination with candles), but developed according

to actual exigencies adapted for electric illumination. These contribute to realization of a harmonious cult dwelling and in the same time with the stylistic personality, if are judicious choice by beneficiaries from range scale proposed by manufacturer, representing a continuation of the past and our traditions.

References

- [1]. **Petre Vintilescu** – *Liturghierul explicat*, Editura Institutului Biblic și de Misiune al B.O.R. București, 1998.
- [2]. **Ion M. Stoian** – *Dicționar religios*, Editura Garamond, București, 1994.