CHARLES J. CONNICK: DESIGNER AND WORKER IN STAINED AND LEADED GLASS: NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town: Los Angeles, State: Cal., No.: 2593, Date of Completion: July 5, 1945

Church: St. Paul's Church, Washington Boulevard & Bronson Av., Donor and Address: 608 Chamb. of Com. Bldg., 1151 S. Broadway, L.A.

Architect: John C. Austin, Quality of (ENTIRE CONTRACT $20,800)

Denomination: Roman Catholic, Glass Allowance for Sanctuary windows: $12,000 ($58 per ft.)

Reverend Thomas Blackwell, 4112 W. Washington Boulevard, Sight and Minster

Footage: 242 feet each, Sizes, full

Ventilators Set by

Position in Church: Sanctuary (18 windows), Protection Glass

Height from floor: 19 feet, Groove Stone

Points of compass Rabbet Wood

Quality of light: Half of the Sanctuary has an east and south exposure; the other half having an east and north exposure. (2 N.; 25.; 25E)

Inscription

Design wanted: AUSTIN WROTE 2/20/45 "The

Shipping address: Staging

predominant color in the sanctuary and the choir color, enclosing to you in the selection of

loft ceilings is blue. I am enclosing to you in the folder.

Bill to feel that it may be helpful to you in tracing paper in folder. The harmonious glass" (See sample on tracing paper in folder)

Photos of Cartoons Mailed

Mr. Frank Baden, 553 S. Windor Templets Boul, Los Angeles 5, Cal

General Information: The Architect wrote: "It is very essential that consideration be given to the density of the glass having the sunny exposure as a good deal of difficulty is now experienced on account of the glare through the windows that are now in place."

Father Brennan to send iconography. Scale is to be quite large in all the windows. There are to be single standing figures in each window in the sanctuary.

Mr. Austin wrote: "While we are hoping to receive the highest type of windows at both ends of the church and in the Baptistery, we feel that the circular windows might be simplified.

The clerestory windows and the circular windows should be quite luminous, but without aggressive glare in the most direct light."

For addresses of those to be notified as window progresses, see other side.
Sanctuary windows.
(3 clear windows behind altar).

<table>
<thead>
<tr>
<th>ALTAR</th>
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<tbody>
<tr>
<td>1. St. Peter</td>
<td>2. St. Andrew</td>
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<tr>
<td>St. Patrick</td>
<td>St. Vibiana</td>
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<tr>
<td>St. Rose of Lima</td>
<td>St. Emidius</td>
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<tr>
<td>St. Philip of Jesus</td>
<td>St. Rita</td>
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Notes: The order of the Apostles is determined by the Litany of the Saints. Precedence goes from the Gospel to the Epistle side. Undoubtedly, Mr. Connick possesses all the sources necessary to choose the proper symbols which identify each Apostle e.g. St. Peter: keys; St. Andrew: Cross; St. James: shells; St. John: Chalice, etc.

The 6 remaining figures are patron-saints of the Archdiocese of Los Angeles. Here again, Mr. Connick will have the necessary indications for symbols and patterns.

2. St. Vibiana: Young woman dressed in white holding crown of Martyrdom. The design might carry over the spirit of the women martyrs of Ravenna (S. Apollinare) whose light garments shimmer with iridescent color and who stand in the verdant, blooming gardens of paradise. The only proper symbol for our saint is a phial of blood, found in her tomb when the Catacombs were excavated.
3. St. Rose of Lima: Costume of 3rd Order of St. Dominic most in keeping for St. Rose. However, I suggest that the Dominican Fathers at St. Vincent Ferrers Church, New York (or a corresponding Dominican Church in Boston) be consulted for accurate and interesting details. She is shown wearing a crown of roses. An iron chain symbolizes her penances and an ostensorium her devotion to the Most Blessed Sacrament.
4. St. Emidius: Bishop of the 3rd Century. Symbol: Standard of Asculapius; broken pagan gods. St. Emidius is patron against earthquakes. Perhaps jagged lines in the borders or elsewhere might be used effectively.
5. St. Philip of Jesus: A Mexican Franciscan priest who was crucified by the Japanese and pierced with a lance. A ship foundering in a stormy sea, a red sunset, a forest of crosses (there were others crucified with St. Philip) are the graphic elements gleaned from historical events leading to his martyrdom.
6. St. Rita: Augustinian nun. Mr. Connick should give St. Rita as bright a treatment as possible given her dark habit (consult Augustinian Order - color and design of her habit) and the view afforded this window by the north entrance of the Church - opposite the Baptistry. She is frequently represented holding roses or roses and figs; sometimes her forehead is marked by a wound.

Sept. 5, 1944, 11 A.M. C.J.C. made notes in the church, "lights center and south; Sanctuary brilliant with east and south windows shaded. Extreme west windows warm light (reflected). Chancel not quite direct. North clerestory (2nd from sanctuary almost blacked out as are circle windows also (under roof of porch). Other N. clerestory and west windows fine cool light. (See C.J.C.'s travel notes for original)"
I. Sanctuary group is devoted to Apostles of the Litany of the Saints and patron saints of the Archdiocese of Los Angeles. Beginning nearest the altar, their order follows the Litany, in precedence from the Gospel to the Epistle side. The name of each saint is inscribed upon an open book at his feet.

In the first group at the left of the altar, Saint Peter, robed in traditional green and gold, bears his symbols, the keys. The deep ruby robe of Saint James the Greater, as well as his distinctive hat, are enriched with the symbol of the cockle shell, and he holds the pilgrim's staff and gourd. Saint Thomas bears his traditional symbols, the spear and the square.

At the right of the altar, Saint Andrew is distinguished by his cross saltire. Saint John holds the pen and book inscribed with his apostolic symbol, the chalice and serpent. His garment of rich ruby suggests divine love, in the mediaeval symbolism of color. Saint James the Less bears the symbol of the fuller's club.

In the third group, Saint Philip has his traditional basket; Saint Matthew, the bag of money; and Saint Jude, the ship.

The balancing group of Apostles represent Saint Bartholomew with his symbol, the flaying knife; Saint Simon with the saw; and Saint Matthias with the scimitar and book.

Saint Patrick takes the first position among the patrons of the Archdiocese. His Bishop's robes are enriched with the shamrock and Celtic patterns, and the serpent is twined around the foot of his staff. Saint Rose of Lima wears the crown of roses, the iron chain symbolizes her
penances and the ostensorium her devotion to the Most Blessed Sacrament.

Saint Philip of Jesus is clothed in the rough garments of a Franciscan
the cross
priest, and bears a crucifix, symbol of his martyrdom. (Austin wrote 2/20
that he was killed by the Japs over 200 years ago, and his chief symbol
should be the cross instead of the spear.)

Saint Vieliana is robed in light shining garments and holds the
symbolical phial of blood found in her tomb. Saint Eulalia, in garments
suggesting an early Bishop holds the symbol of a broken pagan column,
as patron against earthquakes. Saint Rita, in the Augustinian nun’s
habit, holds a spray of roses. Her forehead is marked with a wound.