

Place New Orleans, Louisiana.

N^o 4067

Building Saint Rita's Church, 2729 Lowerline St. Date of Completion March 1, 1960.

Persons Interested..... Price: \$1800 (\$41)

Less 12% 219.28.

Minister Rt. Rev. William J. Castel. (Monsignor) Denomination R.C.

Architect.....

Vents Lower half of bottom section is a vent.

Position in Church West. Gospel side, Window #4.

Height from floor	<u>4 feet.</u>	Protection Glass	Groove Rabbet	Metal Stone Wood
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Exposure West. Footage 44' total.

Inscription.....

Design wanted Soon as possible. Staging.....

Templates..... Blueprints.....

General Information See photographs of windows made.

UPPER FOUR SECTIONS: Palm Sunday Scene with Christ entering Jerusalem on an Ass.

Inscription: "Behold thy King cometh to thee, meek and seated upon an Ass."

LOWER TWO SECTIONS: Empty cross covering top sections of window. The background indicates storm and earthquake.

Inscription: "Jesus of Nazareth, King of the Jews."

Architect and Monsignor Castel objected to the mechanical appearance of the Destruction of the City. Be careful not to have anything look like cogs or mechanical lines. Study the city for a little more destruction - two or three lines carried into the border. Study the way Christ sits on the donkey so it doesn't look pulled down.

There is the tall West window to balance the one you have for the East. It is window #4, and as planned, the upper part is devoted to Palm Sunday, with Our Lord entering Jerusalem on an ass and the people kneeling before Him, bearing palms. Above Him is an arch and stone construction symbolizing the Gates of Jerusalem. The inscription reads, - "Behold thy King cometh to thee, meek and seated upon an ass."

In the lower portion the empty cross stands amid storm, lightening, fire and earthquake, with the inscription, - "Jesus of Nazareth, King of the Jews."

Criticisms of the design:

Palm Sunday window

The border of red, white and blue is too static or mechanical. This comment applies also to the Nativity window which has a similar treatment. Perhaps the elimination of white and an expansion of the figures closer to the red border will alleviate the columnar effect.

Is this glass to have the stenciled designs as in other windows, otherwise, it will be very plain.

The enclosed overlay drawing is intended as a suggestion for the Palm Sunday window. Four additional figures have been placed in the crowd.

The panel below the Palm Sunday window seems to require more symbolism of the city destroyed and the natural elements in chaos. You will also find enclosed a sketch suggesting the symbolism of the city. The clouds, sky, lightning, etc. might be more spontaneous. To my imagination it seems to need these elements expressed in the manner of El Greco. (View of Toledo) Show the destruction of the city by crack in dome or breaking and bending of minaret.

In the Palm Sunday window, we have broken the hard vertical lines, introducing more people and bringing the text into the central composition. The panel below shows more of the city destroyed and the natural elements in chaos. The setting of the inscription has been developed and again brought into the composition. More patterning has been introduced throughout the light fields.

Architect writes: The Text "Behold thy King Cometh to Thee Meek and Seated Upon an Ass" and the text in the opposite Nativity window should be similar in letter, size and design. The scroll as a background for both seems to be desirable. The freedom and spontaneity of the scroll in the "Isaias" window is most pleasing. "XXXXXXXXXXXXXXXXXXXXX"

"Develop the first letter of each text in the illuminated manner and increase the size of all first letters of words referring to Our Lord." (PUT THE LETTERING ON A SCROLL SIMILAR TO THE OTHERS, AND BRING THE TOP OF IT UP TO THE BARLINE, AS IN THE NATIVITY WINDOW. BALANCE THE SIZE OF LETTERING AS NEAR AS POSSIBLE. ALSO BALANCE THE LETTERING ON SIMILAR SCROLLS IN THE LOWER PANEL.)