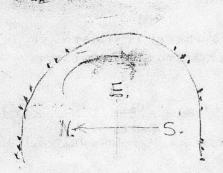
CHARLES J. CONNICK: DESIGNER AND WORKER IN STAINED AND LEADED GLASS: NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

| City or Town Los Angeles, | State Cal. No. 25 | 93 |
|--|--|--|
| D more was a d | Date of | |
| Church St. Paul's Church, Washington Bou | evard & . Completion July 3.19 | 945. |
| Donor and Bronson Av. | | |
| Addraga | 10. | |
| 608 Chamb.of Com. Bldg., 1151 S. Broadway, L.A. | Quality of (ENTIRE CO | NTRACT \$20,8 |
| Architect John C. Austin. | Glass Allowance for | r Sanctuary |
| Denomination Roman Catholic. | windows, \$12,000 (| 58 per ft.) |
| and Minister Reverend Thomas Blackwell. | | |
| | sight | |
| Footage 342 feet each. | Sizes, full | • |
| | A Section of Section 1 | |
| Ventilators | Set by | |
| THE PERSON OF THE PROPERTY OF THE PERSON OF | STATE OF THE PARTY | |
| Position in Church Sanctuary. (18 windows) | | |
| Protoc | Croove Ctore | |
| Height from floor 19 feet. tion Glass | RabbetWood | |
| | | |
| Quality of light Half of the Sanctuary ha | s an east and south exposure | the other |
| half having an east and north exposure. (| 2 N.; 2S.; 2E. | |
| Points of compass Quality of light Half of the Sanctuary ha half having an east and north exposure. (Inscription Design wanted NOTE 2/20/45 and Design wanted NOTE 2/20/45 and Design wanted NOTE 2/20/45 and NOTE 2/20/45 a | ir jore of | |
| "The | the chore coloction der). | |
| 120/45 and | Sample sels folds | |
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| Design wanted No gancon nclose | you ng Par Staging | |
| AUSIA the I am appul | trace Blue-prints | |
| Shipping address nor blue helple on | Received | / the OB |
| ent coos 15 mey sa samp | of a man armor in a superior in | |
| adomina cilling it in (See | | ······································ |
| project sing the glass | Mr. Frank Baden, 55 | |
| Bill to feel mious | Templets Boul.Los A | ngeles 5,Cal |
| harmon | CONTROL MEDICAL CONTROL OF THE CONTR | |
| Photos of Cartoons Mailed | | |
| | t is were againstal that on | noidemetion |
| General Information The Architect wrote: " | t is very essential that con | istueration |
| be given to the density of the glass having | of the glare through the wine | down that |
| difficulty is now experienced on account. | of the grave curough one with | 10WS. Luat |
| are now in place." | | |
| | | |
| Father Brennan to send iconography. Scale | is to be quite large in all | tne |
| windows. There are to be single standing f | igures. in each window in the | BARON I |
| sanctuary. | | |
| Mr. Austin wrote: "While we are hoping to | receive the highest type of | windows at |
| both ends of the church and in the Baptis | erv we feel that the circula | er windows |
| might be simplified | 3017,410 1001 0113 0 0110 011 0110 | |
| might be simplified. | Charles, William By Wall a Charles Land Old | |
| The elementary windows and the aincular - | indows should be to a | |
| The clerestory windows and the circular windows and the circular windows and the most directly without aggressive glare in the most directly and the circular windows are circular windows. | at light | ous, but |
| madian aggressive grate in the most dire | CC TIGUL. | ······································ |
| | | |

For addresses of those to be notified as window progresses, see other side.



Sanctuary windows. (3 clear windows behind altar).

ALTAR.

1. St.Peter

3. St.James (greater)

5. St. Thomas

7. St.Philip

9. St. Matthew

11. St.Jude (Thaddeus)

St.Patrick St.Rose of Lima St.Philip of Jesus 2.St.Andrew

4.St.John

6.St.James (Less).

8.St.Bartholomew

10.St.Simon

12.St.Mathias

St. Vibiana

St. Emidius

St.Rita.

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 patronssaints of the Archdiocese of Los Angeles. Here again, Mr. Connick will have the necessary indications for symbols and patterns.

1. St. Patrick: In dress of 5th century Bishop; shamrock. Celtic patterns.

2. St. Vibiana: Young woman dressed in white holding crown of Martyrdom. The design

2. St. Viblana: 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 irridescent color and who stand in the verdant, bloom gardens of paradise. The only proper symbol for our saint is a phial of blood, found in her term when the Catalant and the content of the content of

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 pennances and an ostensorium her devotion to the Most Blessed Sacrament.

4. St. Emidius: Bishop of the 3rd Century. Symbols: Standard of Aesculapius; 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 large. A ship foundering in a stormy sea, a red sunset, a forest

crosses (there were others crucified with St.Philip) ame the graphic elements gleaned from historical events leading to his cartyrdom.

gleaned from historical events leading to his wartyrdom.
6. St.Rita: Augustinian nun. Mr. Connick should give St.Rita as bright a treatment as possible given her dark habit (consult Augustimian Order - color and design of r 's habit) and the view afforded this window by the north entrance of the Church - opposite the Baptistery. She is frequently represented holding roses or roses and figs; sometimes her forehead is marked by a wound.

Sept.5,1944, ll A.M. C.J.C.made notes in the church, "lights center and south; Sanctuarywbrilliant with end 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)

In Sanctuary group is devoted to Apostles of the Litary of the Saints and patron saints of the Archdiocese of Los Angeles. Beginning nearest the alter, their order follows the Litary, 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 alter, Seint 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 alter, 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 Archelocese. His Bishop's robes are enriched with the shaarqck 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 has

Baint Philip of Jesus is clothed in the rough garments of a Franciscan the cross priest, and bears the land, symbol of his partyrdom. (Austin wrote 2/20 that he was killed by the Japs over 300 years ago, and his chief symbol should be the cross instead of the spear.)

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