

Protection glass for job \$3400; Repaire extra. 10/25/55

Building Contractor: John McShain, Inc., 17th and Spring Garden St., Philadelphia, Attention Mr. J. J. Normale.

IMPORTANT: INCLUDE DOOR PANELS #3883 with the job.

Place Philadelphia, Pennsylvania.

No 3807

Building East Logan Circle, at 17th and Parkway. Cathedral of Saint Peter and Saint Paul. Date of Completion March, 1957 10/30/56

Persons Interested His Excellency, The Most Rev. John F. O'Hara, C.S.C., Archbishop of Philadelphia. Price: \$9,800 ea (\$61.25). Protection \$1,500 ea (\$35.00) Profit 44% 12886.28

Minister Rt. Rev. Msgr. Hubert J. Cartwright, Rector, 1723 Race Street. Denomination Roman Cath.

Architect Eggers and Higgins, (Mr. John P. Usowski), 100 East 42nd St., N.Y. 17.

Vents

Position in Church 3 Apse Windows.

Height from floor 13' Protection Glass We to furnish. Groove Rabbet Metal Bronze Stone Wood armatures. They will furnish.

Exposure Exposure sketch. Footage 160' ea

Inscription

NOTE: MONSIGNOR CARTWRIGHT WANTS TO COME TO THE STUDIO TO OKAY DRAWINGS, ETC.

Design wanted Before Nov. 15, 1955.

Staging

Templates

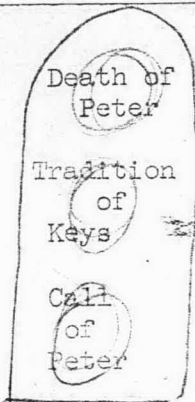
Blueprints

(3 medallions each) (Perhaps like S. Mary of Redford. General Information Medallion type of window decided upon. As the Cathedral is dedicated to S. Peter and St. Paul, the medallions in the Gospel side window of the apse is to depict scenes from the life of S. Peter. The medallions for the window on the Epistle side of the apse are to show scenes from the life of S. Paul. (see suggestions in our letter of 10/25/55). The central Apse window is to be dedicated to the Holy Eucharist. (Monsignor Cartwright is doing research on references on both St. Peter and S. Paul to the Blessed Sacrament of the Altar. Center window to be kept deep and unobtrusive.

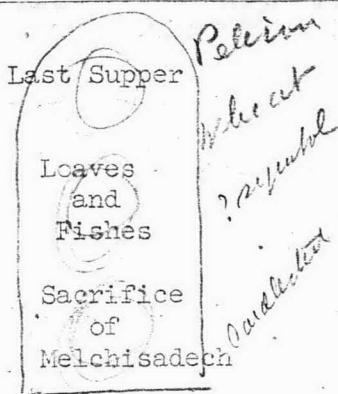
Make sketch first for the window on the Gospel side, devoted to S. Paul.

For the St. Paul window - S. Paul window to be devoted to his conversion, - preaching of the unknown God at Athens, or one of his miracles, - and preaching at Rome, as recorded in the last Chapter of the Acts. Here the dominant figure of Paul would balance that of Peter in the opposite window. As secondary themes, include the voyage to Rome, when Paul was reassured by the angel.

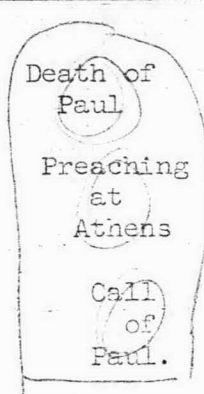
SEE FINAL PLAN ON OTHER SIDE.



Gospel
S. Peter



Center
Holy Eucharist



Epistle
S. Paul.

The upper medallions should be kept within the circles.

Revise the St. Paul sketch, and make more of a finished rendering; also study the designs for the S. Peter and Holy Eucharist Windows. The tone is about right for the two side ones, but the center window should be still deeper and darker. Monsignor Cartwright referred to the "squares" in the sketch and said, "Of course you will cut Rambusch is ^{these up} to make the 2 panels of Mosaics that line up with the apse windows. It was suggested that we somewhat keep in mind each others work as to scale. To be marble mosaics.

They expect to have scaffolding up so that the old glass can be inspected some time after January first. We should plan on this.

IMPORTANT: WHEN WE INSTALL WINDOWS. TAKE CARE OF REPAIRS TO PRESENT WINDOWS. SEE LETTER OF Jan. 17, 1956 to Architect.

but I believe two typical ones may be sufficient for your immediate purpose.

The first is the window on the Epistle side devoted to Saint Paul. This is the development of the rough sketch I took to the meeting in your office, but with considerable changes in the subjects of the medallions.

At the bottom is the Call of Paul on the road to Damascus. At the center, he preaches at Athens, with the statue of the Unknown God in the secondary medallion below; and, at the top, is his Martyrdom.

Secondary symbols include the Shell and Water of Baptism; the flames and serpent of the Miracle at Melita; and, through the border, the traditional sword and book, fountains, and shield inscribed with the cross, of Saint Paul.

In the sketch for the center window, devoted to the Holy Eucharist, the color arrangement is transposed, with blue predominating in the border and ruby in the medallion and foliated fields. The actual glass will be selected and treated in a considerably deeper manner than those at either side.

BE SURE TO HAVE ONE OF PETER'S KEYS GOLD AND ONE SILVER.

Melchizedek's chalice not to have rays.

IMPORTANT: Monsignor wants the symbol of the wheat at the top, the candlesticks at the bottom, and a new one in the middle, in place of the Chalice - as the chalice is in the border.

The Last Supper is the dominant theme, with the incident of the Loaves and Fishes at the center, and the sacrifice of Melchizedek at the bottom.

The secondary symbols are largely related to the Holy Eucharist, with the wheat, the grapes, the chalice and Host, fountain of living water, and sacred monograms predominating; with the symbol of Christ feeding His young at the top, the wheat, grapes, bread, and fishes, and candlestick at bottom.

The color arrangement of the window on the Gospel devoted to Saint Peter would revert to the general that in the Saint Paul window.

itect wrote: "I like the sketch of the central
ow even with the preponderance of red, but I
that the border can bear much study as to
le and its seeming large areas of bright blue. The
dallions are good and don't seem to jump out too much
from the rest of decoration of the window. The two side
windows are not to be as dense as the center window so
as to let in more light. They will never interfere with
vision or create glare to the eyes of the congregation.
The subjects do not concern me; I am only thinking of
the natural lighting and the comments of His Excellency
and the Archbishop on the question of a window on dead
center and the effect it will have on congregation
sitting in the nave. It can be made dense enough so that
it will provide a beautiful colorful background for
the High Altar and the Baldichin."

✓ VERY IMPORTANT: THE APSE WINDOWS SHOULD BE
STILL DEEPER THAN THE BAPTISTRY AND ORGAN
WINDOWS, WITH THE CENTRAL ONE, ESPECIALLY THE
LOWER PART, JUST AS DARK AS POSSIBLE.

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