

Place.....New Orleans, Louisiana.

Building.....Saint Raphael's Church.

Date of Completion Dec. 25, 1962. for #3 & #10
June 15, 1963, remaining 6.

Persons Interested

Price: \$1700 each pair (\$37.00).
 (\$3400 total for 2 pairs).
 \$11,100 for remaining 6 (\$1850 ea,
 Less: 1678 (\$40.22)

Minister Rt. Rev. Mons. Vernon P. Aleman, Elysian
Fields Av. Corner Prentiss St.

Denomination R.C. 548.00
on # 3 and # 10

Architect Irvin J. Kohler, 2235 Bayou Road, New Orleans, La. Tel. 944-2444

Vents

Position in Church. Aisle windows #3 and #10 - (#3, third from chancel on North; #10, third from chancel on south.).

Height from floor	15 feet.	Protection Glass to remain.	Rough white protects concrete Rabbet	Metal Stone Wood	Aluminum frames
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Exposure.....#3 North; #10, South..
#4, 5, 6, North; #7, 8, 9, South.

...Footage.....46...feet...each...pair.

Inscription.....None.

Design wanted.....soon.

..Staging

Templates

..Blueprints

General Information..... Provision for inner glazing in the aluminum frames.....
~~XXXXXXXXXXXX~~ Not modernistic, and yet not too traditional.

#3, "Angels proclaim Birth of Christ to the Shepherds".

Give this north window just a little more tone in fields, keeping leading as it is. The Shepherds to be a little larger, and angels quite a bit larger. Compare with sketches #1 and #2 (windows now being made).

#10, "Assumption and Coronation of the Blessed Mother", South.
Keep backman.

Keep background leading as is. Deepen fields, as we did in sketches for the south windows #11 and #12. Make the Blessed Virgin and angel with crown less bulbous, more straight flowing lines.

Not to be modernistic, and yet not too traditional.

#3 & #10 to be slightly lighter than photos in density.

We have deepened the tones in the one for the Assumption and Coronation of the Blessed Mother, for the south light, and have further studied the composition for its flowing movement.

The figures of Shepherds and Angels in the opposite window, - "Angels proclaim the Birth of Christ to the Shepherds", are made larger, bringing them into better scale with their neighbors.

IMPORTANT: We are to make the following changes as we develop the cartoons:
"In the Assumption and Coronation window, it seems that the Blessed Mother should be lowered slightly in order to give a diagonal sweep from left to right in the direction of the Crowning Angel, and perhaps the space in the lower panels interconnected by some sweeping lighting, originating in the vicinity of the Blessed Mother. The heavenly scene could perhaps be more enhanced by more angels in the vicinity of the Blessed Mother. The device of the wings establishing the relationship of the two windows seems to be very excellent.
(BE SURE TO SLIGHTLY LOWER THE FIGURE OF THE BLESSED MOTHER IN THE COMPOSITION STUDYING THE LIGHT MOVEMENT TOWARD THE CROWNING ANGEL FOR BETTER INTERCONNECTION. ALSO ADD MORE ANGELS ABOVE THE BLESSED MOTHER.

In the window of the Angels proclaiming the birth of Christ to the shepherds: GREATER EMPHASIS should be placed on the Star of Bethlehem, and given more of a Nativity symbol. It seems like the two little sheep are lost in their isolation. Perhaps you can contrive some device to make this space more interesting. This window has a very strong balance which could prove to be very interesting.

BE SURE TO PLACE GREATER EMPHASIS ON THE STAR OF BETHLEHEM AND RAYS FROM IT, AND INCREASE THE SIZE AND IMPORTANCE OF THE SHEEP.

Next, a choir of Angels, one with the heavenly crown, receive the Blessed Virgin Mary into Heaven. The shepherds receive the good tidings of great joy from the angels in the following pair; and the Flight into Egypt, with Joseph's warning angel, completes this side.

On the opposite side, the theme continues with the Temptation, - an angel ministering unto Our Lord, and the defeated Satan cast down. Then the Resurrection, with the three women confronted by the Angel at the empty tomb. The Ascension with angels attending the risen Christ. Our Lord in the Mass above the Priest at the altar, with an angel bearing our sacrifice to Heaven. Angels greeting Christian soul at death and leading them to Paradise, with an angelic choir above the Priest sprinkling holy water at the grave in the opposite panel. And finally, the Last Judgment, with the Archangel Michael weighing souls at Judgment Day, and the Blessed Virgin Mary as Queen of All Saints welcoming pure souls into Heaven. Below are souls in Purgatory, and the Passion symbols, - the cross and crown of thorns, - the way of Redemption.

1. Tobias and Archangel Raphael (Book of Tobias).
2. Moses receives Law from an Angel (Acts 7:53) (Hebrews 2:2-3).
3. Guardian Angels (Something of the idea of the old illustration of the Archangel guiding the child - this to be the Guardian Angel guiding adults.)
4. Angels receive Mary into Heaven (Tradition). (To be the idea of the Assumption).
5. Angels and Shepherds (Luke)
6. Flight into Egypt (should include Joseph and the Angel, w. a. implications of the angel's warning to Joseph.)
7. Temptation (will be the angel consoling Christ after His Temptation, with a small figure of the devil on his way out).
8. Resurrection (will be the Angel and the Women at the Tomb).
9. Angels at Ascension (Acts 1:10)
10. Angels bearing our Sacrifice, the Mass to Heaven (Canon of Mass) ("Let these offerings be carried by the hands of thy Holy angel to thine Altar on high..." Page 54 of small Sunday Missal).
11. Angels greeting Christian souls at death (Funeral rite). (Page 1801 of Saint Andrew's Missal, "May the angels lead thee into paradise... May the choir of angels receive thee, and mayest thou have eternal rest.")
12. Last Judgment.

November 30, 1962.

4593

Levin J. Kohler, Architect,
2235 Bayou Road,
New Orleans 19, Louisiana.

Dear Mr. Kohler:

We have put a great deal of purposeful study into the designs we are sending for the remodeling the windows for Saint Raphael's Church, and although they are pretty sketchy, we are confident we have the basis of a distinguished and most significant group of windows.

We have followed your excellent instructions as closely as possible, maintaining clarity and harmony with the earlier windows, and keeping the budget at a reasonable amount.

1. In the Guardian Angel window, we have followed the children in semi-modern dress without definitely dating them. Each has an individual flame of Divine Guidance at his head, insulating the child endangered by the inferno.

2. For the Flight into Egypt, we have added the threat of King Herod and the slaughter of the Innocents below the Blessed Virgin Mary, and the terror and anxiety of the Flight with the flash of lightning from the dark clouds.

3. For the Descention, Our Lord stands on the pinnacle of the temple, with descending lines suggesting the descending thrust; symbols of the stones and wood, and the Crown of the Kingdoms of the world. Adam is vanquished and the Angel ministers unto Our Lord.

4. I think the new plan for the Mass works out very well with Christ and the sacramental symbols of Grapes and wheat, the Priest with the Chalice and three hosts, and the people in prayer below; with others opposite, and below the Angel carrying the Sacraments to Our Lord.

5. The Transvection is well symbolized by the Angel at the empty tomb, the soldiers below, and the three crosses above; and opposite, the Mass Christ above Saint Peter's cross; and the Twelve Apostles in the cloud room. They can be made quite clear in the full size drawings.

6. I like your idea of the Ascension with the Angel ascending the people that he will come again; and the four Evangelists with their Gospel symbols going forth to all nations.

Study the six last windows for proper relation, scale and movement with the first six.

Omit all borders - see first four windows.

Somewhat darken south windows, especially #9, but not quite as much as south window ~~now~~ under way.

Restudy #5, Flight into Egypt, to have the subject come into the lower section, and to get a sweeping line between the two panels. Perhaps lower or elongate Mary and Child and donkey, and add a symbol under Joseph.

#6 - Temptation. Small symbol under Christ. Make angel larger.

#4. Guardian Angel. More flow between the two panels, probably in cloud line. Symbol under Guardian Angel.

Dear Monsignor Aleman:

We have restudied our designs for the remaining six nave windows, in comparison with those completed and under way, and are sending you the rough color sketches, herewith.

While we have emphasized the flow of line and form, we plan to study this still further in the thoughtful development of the full size drawings. The leaded pattern of the fields will also be studied in close relation with the earlier drawings, for over-all harmony.

The north windows, - the ~~1/2~~ Guardian Angel, the Flight into Egypt, and the Temptation, are indicated in quite light tones, while those for the south side, - the Mass, the Resurrection, and the Ascension have indications of somewhat deeper tones, but not as dark as the windows in place.

We are keeping in mind the lightening of the windows as they proceed toward the entrance, and I am confident we can keep the church luminous and bright. The windows in place will appear lighter as others are placed, and all will sing beautifully together in color and light..."

October 20, 1961: "...Monsignor Aleman likes the windows very much, but he wondered if those over the entrance weren't a little light. I didn't think they were, although they are very light. He thinks the windows on the sunny side, Epistle side, should be a little darker than those on the Gospel side.

HE WANTS THAT LAST JUDGMENT WINDOW to be a humdinger - a reason to put fear into the hearts of the congregation, and to really teach them to be good. They want them to have the same movement and feeling as the balcony windows - more swing and not as static as the aisle sketches indicate. Be sure to design them in close harmony with the front balcony windows, both in figure composition and in background design.