

# ST. LUKE'S ~ SAN LUCAS

## ART WINDOW CATALOG



## Copyright Statement

This publication is copyrighted in 2014 by St. Luke's ~ San Lucas Episcopal Church, Vancouver, Washington, U.S.A. All rights to the publication are reserved by the publisher. No use of portions or all of the publication may be made without the specific written permission of the publisher, in accordance with its policies for reproduction of archived items.

The publisher has obtained specific rights from the artwork creator and copyright holder to reproduce images of those windows that were created by Atliers Loire Studio, Chartres, France.

The creator of the other older windows is not known.

**Cover Photos:** Upper Left, *Jubilate Deo*, artist Gabriel Loire; Lower Right, *Christ in Gethsemane*, artist unknown

**EDITOR'S NOTE:** This publication was written by Patrick G. Lawless, Parish Archivist, St. Luke's ~ San Lucas Episcopal Church. Information within was obtained from various sources, including the archives of the parish. Photographs were taken by Patrick Lawless, Kristeen Lawless, and John Mathieu, with every attempt made to replicate the beauty of the windows. However, it should be noted that, as the artists intended, the colors of the windows change depending upon the light coming in from the outside, as well as the light within the particular part of the building. So, you are welcome to view these windows to find your own experience of them.

≈ †††† ≈

St. Luke's ~ San Lucas is an Episcopal church of the Diocese of Olympia. St. Luke's was originally founded in 1853 by Rev. John D. McCarty, a notable U.S. Army chaplain. Our church has been benefitted by members from many aspects of our Vancouver community, including mayors, legislators, farmers, businessmen, doctors, lawyers, military leaders, scientists, artists, writers, musicians, and wonderful people from all the walks of life.

St. Luke was a man of the arts, the healing arts, the visual arts and literary arts and as his gospel bears out - the musical arts. He was one that was thoroughly committed to the whole gospel for the whole world, from the lowest to the highest; for women, men, outcasts, the spurned, the infirm, the elderly, for underdogs of all stripes and varieties.

Our multi-cultural parish welcomes all who wish to worship and join in our fellowship and outreach to our community.

# ST. LUKE'S ~ SAN LUCAS ART WINDOW CATALOG

---

## Table of Contents

WHAT IS THE PURPOSE OF A CHURCH'S STAINED GLASS WINDOW? .....	2
WINDOW STYLES AT ST. LUKE'S ~ SAN LUCAS:.....	2
WINDOW NAME: Wisdom .....	3
WINDOW NAME: Counsel.....	4
WINDOW NAME: Understanding .....	5
WINDOW NAME: Knowledge .....	6
WINDOW NAME: Godliness.....	7
WINDOW NAME: Strength .....	8
WINDOW NAME: Holy Fear .....	9
WINDOW NAME: St. Luke.....	10
WINDOW NAME: Nunc Dimittis .....	11
WINDOW NAME: Magnificat .....	12
WINDOW NAME: Benedictus .....	13
WINDOW NAME: Jubilate Deo .....	14
WINDOW NAME: Venite.....	15
WINDOW NAME: Gloria In Excelsis.....	16
WINDOW NAME: The Rose Window .....	17
WINDOW NAME: St. Francis .....	18
WINDOW NAME: Holy Spirit.....	19
WINDOW NAME: Candles of Life and Death .....	20
WINDOW NAME: Peace.....	21
WINDOW NAME: The Blessing of the Holy Ghost .....	22
WINDOW NAME: Bethlehem.....	23
WINDOW NAME: Christ in Temple .....	24
WINDOW NAME: Christ and the Rich Young Man.....	25
WINDOW NAME: Christ in Gethsemane.....	26
WINDOW NAME: Crucifixion .....	27
WINDOW NAME: Resurrection.....	28
WINDOW NAME: Ascension .....	29

### WHAT IS THE PURPOSE OF A CHURCH'S STAINED GLASS WINDOW?

The purpose of stained glass windows in a church is to both enhance the beauty of their setting and to inform the viewer through narrative or symbolism. In early times such artwork was one of the ways churches provided emphasis to attendees that might have been illiterate, and thus would not have available other means of education.

**PLEASE NOTE:** It should be noted that artists do not always follow the “rules” when symbolically representing something. They may incorporate something for visual impact or structure that “shouldn’t be there like that”. Or they may create a symbol that some experts agree to and others do not. Researching religious symbols will show that “meanings” vary greatly amongst “experts”.

### WINDOW STYLES AT ST. LUKE'S ~ SAN LUCAS:

There are two styles of windows currently at St. Luke's ~ San Lucas. The older windows, in the Chapel of the Blessed Sacrament, are in a more ‘traditional’ style of stained glass. The other windows are of a style called Dalle de verre.

**TRADITIONAL STYLE:** The windows in the Chapel of the Blessed Sacrament are comprised of a large number of colored glass pieces, where the artist has painted upon them to express the scene and symbols. If you look closely, you can see the brushstrokes. The paint applied to glass was a type of enamel, usually dark brown or black, formed from a mixture of: ground copper or iron oxide; powdered glass; wine, urine or vinegar; and gum Arabic; other recipes could include sugar, treacle or vegetable oil. This ‘paint’ was applied in a series of washes, with fine details added last. Both the external and internal faces of the glass could be painted, adding depth to the overall composition (although we don’t know if that is the case with the Chapel windows). The enamel was fixed by ‘firing’ the glass in an annealing oven. These windows also make use of having certain pieces at a different level than others nearby, giving depth and changing the light projecting through this section of the window.

**DALLE DE VERRE:** Dalle de verre (literally “slab of glass”) is a French term for a block of cast glass, usually 3-5 cm thick and measuring 20x20cm or 30x20cm. The use of dalle de verre is a derivation from traditional stained glass techniques, in which windows are constructed from pieces of slab attached to each other with concrete or resins. The execution of a window in dalle de verre requires the same initial steps as would a traditional stained glass window set with a “lead came”. Beforehand, there must be generated a model on a scale of 1:10, a cartoon to establish reference points, a precise layout transferred to tracing paper, and thick paper cutouts of each piece. Cutting the very thick sheets is begun by scoring with a saw or diamond, and then completed with a tungsten carbide plated hammer. The cut can be left rough and jagged intentionally to create an interesting play of light. The pieces are then placed inside a wooden frame of the window’s exact dimensions. Before proceeding to pouring, a metal support must be prepared for the concrete. The artist pours a first layer of concrete, and then puts in place the metal support, before pouring a second layer. After a few hours the whole surface of the window is covered in saw dust to help clean the glass of any excess concrete or resin.

**PLEASE DO NOT TOUCH ANY OF THE WINDOWS. IT WILL DAMAGE THEM.**

## ST. LUKE'S ~ SAN LUCAS ART WINDOW CATALOG

---

### WINDOW NAME: **Wisdom**

**PART OF SET:** Gifts of the Holy Spirit

**LOCATION:** Chapel of The Holy Spirit

**SUB-LOCATION:** South Wall, 1<sup>st</sup> at East end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire, Chartres, France

**DATE INSTALLED:** 1957

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 20 inches wide and 48 inches high

**DONATED BY:** Donors of the window are St. Luke's Guild (now disbanded); Mrs. Charles Hall who was Guild president; Mrs. Arthur Johnson, Mrs. William Bates and the firm of McCoy and Bradbury, Architects.

**INSCRIPTION ON PLAQUE:** no plaque

**ARTIST'S COMMENTS:** Per artist's son, Jacques Loire, called "Lamps of the wise Virgins"

**DESCRIPTION AND COMMENTS:**

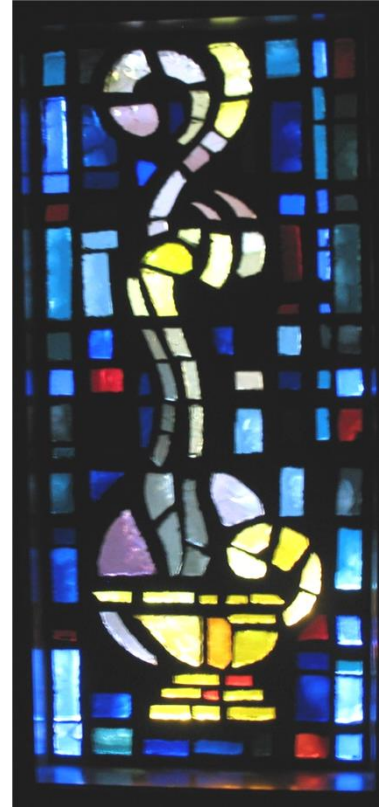
Wisdom is symbolized as a lamp, perhaps as mentioned in Jesus' parable in Mathew 25. This window's subject is also described in Psalm 119, "Your Word is a lamp to my feet and a light to my path."

No Artist's Inscription Found.

This is a one-piece window. It depicts a Lamp in the center with its base toward the bottom, with a handle on the right. The Lamp is in gold colors. Smoke swirls up from the Lamp, in the center of the window, shown with variations of greys and yellows, and going to the top of the window. As is typical with this set of windows, dark blues immediately surround the main item of interest, the Lamp and smoke, along with light blues toward the outsides of the window, and red glass pieces serving as accents.

Isaiah 11:2-3 enumerates these particular gifts, which St Thomas Aquinas discussed at length in his *Summa Theologica*. They are as follows:

- **Wisdom** enables us to perfect our faith by seeing God at work in His world. Wisdom is the first and highest of the gifts. It equips us in a temporal way to deal with life on Earth. In a spiritual way we are able to see God in others and in His creation. This allows us to perfect the charitable actions we perform. Through wisdom, the Spirit moves our hearts to charity then acts on our minds to judge situations in a godly way.



### WINDOW NAME: **Counsel**

**PART OF SET:** Gifts of the Holy Spirit

**LOCATION:** Chapel of The Holy Spirit

**SUB-LOCATION:** South Wall, 2<sup>nd</sup> from East end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire, Chartres, France

**DATE INSTALLED:** 1957

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 20 inches wide and 48 inches long

**DONATED BY:** Donors of the window are St. Luke's Guild (now disbanded); Mrs. Charles Hall who was Guild president; Mrs. Arthur Johnson, Mrs. William Bates and the firm of McCoy and Bradbury, Architects.

**INSCRIPTION ON PLAQUE:** no plaque

**ARTIST'S COMMENTS:** Per artist's son, Jacques Loire, called "Hand of Christ Guiding"

#### DESCRIPTION AND COMMENTS:

Counsel is symbolized by the Hand of God. This window's subject is described in 1 Corinthians 4:5, "Therefore judge nothing before the time, until the Lord come, who both will bring to light the hidden things of darkness, and will make manifest the counsels of the hearts: and then shall every man have praise of God."

No Artist's Inscription Found.

This is a two-piece window, with the bottom piece opening to allow air from the outside. The window depicts the Hand of God, which is shown vertically in the center of the window. The Hand is open, with the thumb on the left, the index finger pointing up, and the other three fingers bent over. There appears to be robing on the arm below the Hand. The robing is in reds, the Hand in yellows and browns. As is typical with this set of windows, dark blues immediately surround the main item of interest, the up thrusting Hand of God, along with light blues toward the outsides of the window, and red glass pieces serving as accents.

Isaiah 11:2-3 enumerates these particular gifts, which St Thomas Aquinas discussed at length in his *Summa Theologica*. They are as follows:

- **Counsel** helps us to reason through a situation and to avoid sin. Through it the Holy Spirit may direct us to observing aspects and consequences of that situation (e.g. job offer, house move, pursuing a friendship). We are then able to discern whether pursuing a particular course of action is good or bad for our growth in Christ. It also helps us to show appropriate mercy towards others.



**WINDOW NAME: Understanding**

**PART OF SET:** Gifts of the Holy Spirit

**LOCATION:** Chapel of The Holy Spirit

**SUB-LOCATION:** South Wall, 3rd from far East end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1957

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 20 inches wide and 48 inches long

**DONATED BY:** Donors of the window are St. Luke's Guild (now disbanded); Mrs. Charles Hall who was Guild president; Mrs. Arthur Johnson, Mrs. William Bates and the firm of McCoy and Bradbury, Architects.

**INSCRIPTION ON PLAQUE:** no plaque

**ARTIST'S COMMENTS:** Per artist's son, Jacques Loire, called "Dove and Light"

**DESCRIPTION:** Understanding is symbolized by a dove. This window's subject is described in Mathew 3:16, "And Jesus, when he was baptized, went up straightway out of the water: and, lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him."

No Artist's Inscription Found.

This is a one-piece window. It has a Dove at the center as the subject. It is facing down with 4 rays of light radiating from it down to the bottom of the window, 3 come directly from the Dove, and one starts part way down. The Dove is in yellows and light browns, with a white aura around the Dove's head. As is typical with this set of windows, dark blues immediately surround the main item of interest, Dove and rays of light, along with light blues toward the outsides of the window, and red glass pieces serving as accents. There are bright oranges at the bottom ends of the rays, which catch the sunlight. Left ray reaches only part way down, other 3 rays reach all the way down to the bottom of the window.

Isaiah 11:2-3 enumerates these particular gifts, which St Thomas Aquinas discussed at length in his *Summa Theologica*. They are as follows:

- **Understanding** enables us to use our reason in attaining truth. It helps us to avoid confusion between the spiritual and the secular response in a given situation. Understanding helps us to overcome the previous limitations of our faith. Through it the Spirit allows us to penetrate the mysteries of faith.



### **WINDOW NAME: Knowledge**

**PART OF SET:** Gifts of the Holy Spirit

**LOCATION:** Chapel of The Holy Spirit

**SUB-LOCATION:** South Wall, 4th from far East end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1957

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 20 inches wide and 48 inches long

**DONATED BY:** Donors of the window are St. Luke's Guild (now disbanded); Mrs. Charles Hall who was Guild president; Mrs. Arthur Johnson, Mrs. William Bates and the firm of McCoy and Bradbury, Architects.

**INSCRIPTION ON PLAQUE:** no plaque

**ARTIST'S COMMENTS:** Per artist's son, Jacques Loire, called "Book"

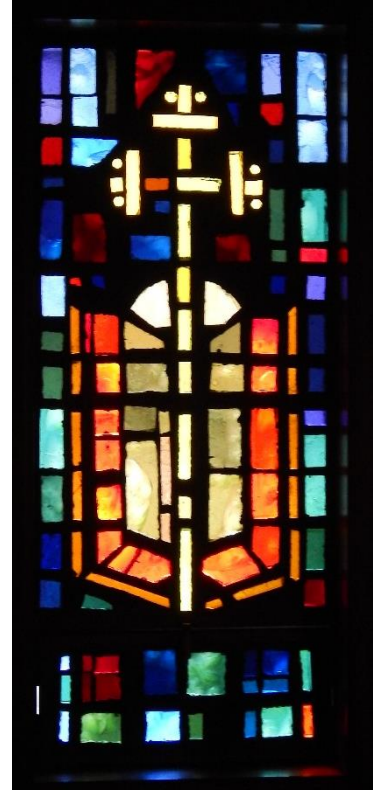
**DESCRIPTION:** Knowledge is symbolized by the open book with cross and orb symbolizing the openness of the Bible to all people.

No Artist's Inscription Found.

This is a two-piece window, with the bottom piece opening to allow air from the outside. The window depicts an open book with a red cover standing up with white pages. A cross is prominent at the top of the Book. The cross is in yellows and golds. There is a brown frame to the red cover of the Book. As is typical with this set of windows, dark blues immediately surround the main item of interest, the Book of Knowledge, along with light blues toward the outsides of the window, and red glass pieces serving as accents.

Isaiah 11:2-3 enumerates these particular gifts, which St Thomas Aquinas discussed at length in his *Summa Theologica*. They are as follows

- **Knowledge** gives the ability to implement Wisdom (see above). Like Counsel (also see), it enables us to handle temporal issues. Through Knowledge, the Spirit helps us to see things the way God does. As a result, it helps us to live our life according to God's purpose, not our own.





## ST. LUKE'S ~ SAN LUCAS ART WINDOW CATALOG

---

### WINDOW NAME: **Godliness**

PART OF SET: **Gifts of the Holy Spirit**

LOCATION: Chapel of The Holy Spirit

SUB-LOCATION: South Wall, 5th from far East end

ARTIST: Gabriel Loire

STUDIO: Atliers Loire

DATE INSTALLED: 1957

WINDOW STYLE: Dalle de verre

APPROXIMATE SIZE: 20 inches wide and 48 inches long

DONATED BY: Donors of the window are St. Luke's Guild (now disbanded); Mrs. Charles Hall who was Guild president; Mrs. Arthur Johnson, Mrs. William Bates and the firm of McCoy and Bradbury, Architects.

INSCRIPTION ON PLAQUE: no plaque

ARTIST'S COMMENTS: Per artist's son, Jacques Loire, called "Incense"

DESCRIPTION: Godliness is symbolized by the harp.

No Artist's Inscription Found.

This is a one-piece window. It has a harp in the center, on a pedestal of yellow, with oranges and whites below the base of the pedestal. Harp is a stylized version of King David's Lyre, with 5 strings and a diagonal bar going through it that may be the top cross-piece of such a harp. As is typical with this set of windows, dark blues immediately surround the main item of interest, the Harp, along with light blues toward the outsides of the window, and red glass pieces serving as accents.

Historical Note: The *kinnor*, which is translated "harp" in the King James Version of the Bible, was actually a lyre. It had a rectangular or trapezoidal sound box and two curved arms of unequal length joined by a crossbar. Gabriel Loire's representation in this window seems to be expressing this type of instrument.

Isaiah 11:2-3 enumerates these particular gifts, which St Thomas Aquinas discussed at length in his *Summa Theologica*. They are as follows

- **Godliness** imbues us with a deep respect for and recognition of God and the Church. It also gives us a desire to worship and to serve God in holiness. We serve Him not out of duty but of true willingness and abiding love. It enables us to serve Him and His people in a pleasing, not grudging, manner.



**WINDOW NAME: Strength**

**PART OF SET:** Gifts of the Holy Spirit

**LOCATION:** Chapel of The Holy Spirit

**SUB-LOCATION:** South Wall, 6th from far East end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1957

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 20 inches wide and 48 inches long

**DONATED BY:** Donors of the window are St. Luke's Guild (now disbanded); Mrs. Charles Hall who was Guild president; Mrs. Arthur Johnson, Mrs. William Bates and the firm of McCoy and Bradbury, Architects.

**INSCRIPTION ON PLAQUE:** no plaque

**ARTIST'S COMMENTS:** Per artist's son, Jacques Loire, called "Shield and Sun"

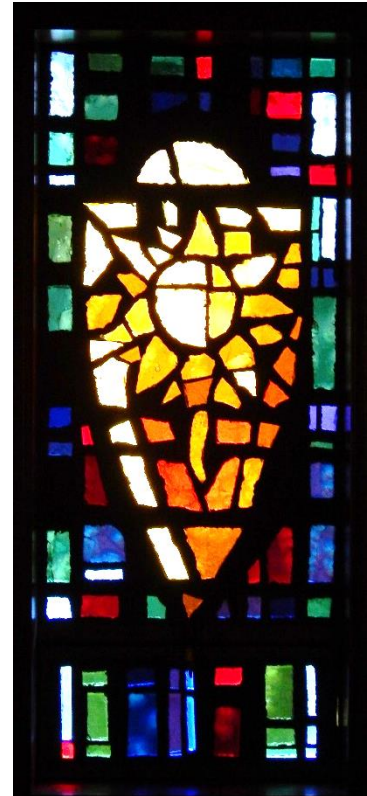
**DESCRIPTION:** Strength symbolized by the shield with the sun. This window's subject is described in Psalm 84:11, "For the LORD God is a sun and shield: the LORD will give grace and glory: no good thing will he withhold from them that walk uprightly."

No Artist's Inscription Found.

This is a two-piece window, with the bottom piece opening to allow air from the outside. The window depicts a shield with a sun on it. The main subject is in yellows and browns and oranges. There is a white half dome on top of the shield, perhaps symbolic of the Heavens. As is typical with this set of windows, dark blues immediately surround the main item of interest, the Shield and Sun, along with light blues toward the outsides of the window, and red glass pieces serving as accents.

Isaiah 11:2-3 enumerates these particular gifts, which St Thomas Aquinas discussed at length in his *Summa Theologica*. They are as follows

- **Strength** enables us to defend Christ and His Church in the midst of difficulty. Through it we are able to stand up for Christian principles and actions. Strength helps us to face and to patiently endure the suffering which accompanies persecution.



**WINDOW NAME: Holy Fear**

**PART OF SET:** Gifts of the Holy Spirit

**LOCATION:** Chapel of The Holy Spirit

**SUB-LOCATION:** South Wall, 7th from far East end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1957

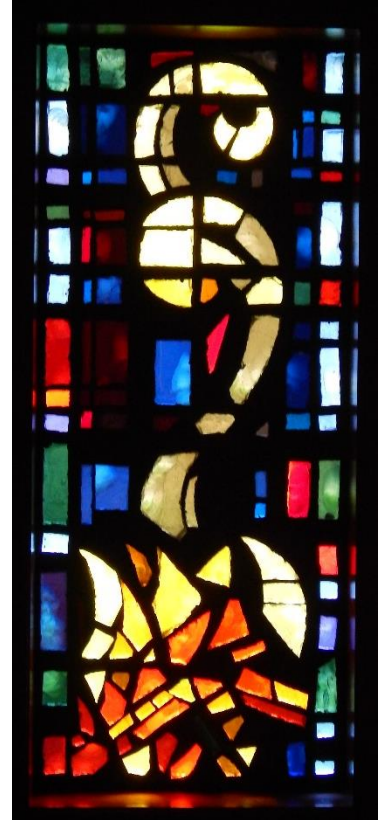
**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 20 inches wide and 48 inches long

**DONATED BY:** Donors of the window are St. Luke's Guild (now disbanded); Mrs. Charles Hall who was Guild president; Mrs. Arthur Johnson, Mrs. William Bates and the firm of McCoy and Bradbury, Architects.

**INSCRIPTION ON PLAQUE:** no plaque

**ARTIST'S COMMENTS:** Per artist's son, Jacques Loire, called "Fire"



**DESCRIPTION:** Holy Fear is symbolized by fire. This window's subject is described in Isaiah 43:2, "When thou passest through the waters, I will be with thee; and through the rivers, they shall not overflow thee: when thou walkest through the fire, thou shalt not be burned; neither shall the flame kindle upon thee."

No Artist's Inscription Found.

This is a one-piece window. Fires are shown at the bottom of the window, in reds, yellows and whites, with smoke rising up from the fires in a curling fashion. Smoke is in whites, greys and yellows. There is some accent around the subject in reds. As is typical with this set of windows, dark blues immediately surround the main item of interest, the Fires and Smoke, along with light blues toward the outsides of the window, and red glass pieces serving as accents.

Isaiah 11:2-3 enumerates these particular gifts, which St Thomas Aquinas discussed at length in his *Summa Theologica*. They are as follows

- **Holy Fear** enables us to appreciate the sovereignty of God. Through it the Holy Spirit helps us to recognize the Lord's omnipresence, omnipotence and omniscience. This fear is not that which is associated with danger but akin to a 'filial fear', one which we feel towards a parent whom we love and do not wish to disappoint.

### WINDOW NAME: **St. Luke**

**PART OF SET:** n/a

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** South Wall, 1st from far west end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1967

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 84 inches wide, 144 inches tall

**DONATED BY:** Donors of the window are Winifred and Arthur S. Haynes

**INSCRIPTION ON PLAQUE:** Dedicated to the glory of God; In memory of William H. Peckover Rector 1961 – 1965; Given by Winifred and Arthur S. Haynes; October 15, 1967

**ARTIST'S COMMENTS:** Per the director of sales for the Gabriel Loire Imports Company, Aloir Mose, he called the window the "Doctor's Window". He further stated "St. Luke the Evangelist was a physician of note. He is depicted with a book, quill and lamp of wisdom, indicating the writing of his gospels. From on high the Holy spirit, in the form of a dove, with rays descending on Luke. On the lower left bottom appears his symbol, the ox. Luke had a hobby, which was painting. It is attributed to him that he was the first artist to paint a portrait of the Mother of Christ."

Per the artist's son, Jacques Loire, he called the window "St. Luke", and described it thusly: "St. Luke, surrounded by walls, writes his gospel, he steeps his pen in a golden inkpot. In the bottom, on the left, a bull holds a parchment paper in his mouth: St. Luke's attribute. On the right, a presumed portrait of the Virgin made by St. Luke. Above, on the right, the Holy Spirit inspires St. Luke."

**DESCRIPTION:** Originally designed on a watercolor by Gabriel Loire in 1958, due to delays the window wasn't installed until 1967.

**Artist's Inscription:** On the inside, in the lower right, it says "Gabriel Loire Chartres France 1967"

The description of the window offered by Jacques Loire is an accurate portrayal of the subject matter of the window. There are a variety of strong, rich blues in the window. The robes of St. Luke are in whites and greys. Reds and yellows accent the figures in the scene. The chipping of the window is accentuated in certain parts which give depth and texture to the window, particularly for St. Luke.



**WINDOW NAME: Nunc Dimittis**

**PART OF SET:** Childhood, Three Canticles

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** South Wall, 2nd from far west end

**ARTIST:** Gabriel Loire

**STUDIO:** Ateliers Loire

**DATE INSTALLED:** 1962

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 48 inches wide, 76 inches tall

**DONATED BY:** Donor of the window is Mary Ellen Bates

**INSCRIPTION ON PLAQUE:** Nunc Dimittis; Gift of Mary Ellen Bates, Major, U.S. Air Force; Feb. 28, 1962

**ARTIST'S COMMENTS:** Per the artist's son, Jacques Loire, called the window "Nunc Dimittis", and ascribed it thusly: "The Child Jesus has been presented to the Temple and the old priest Simeon rejoices that he can die in Peace. *Cantique de Simeon – Luc II, 29*"

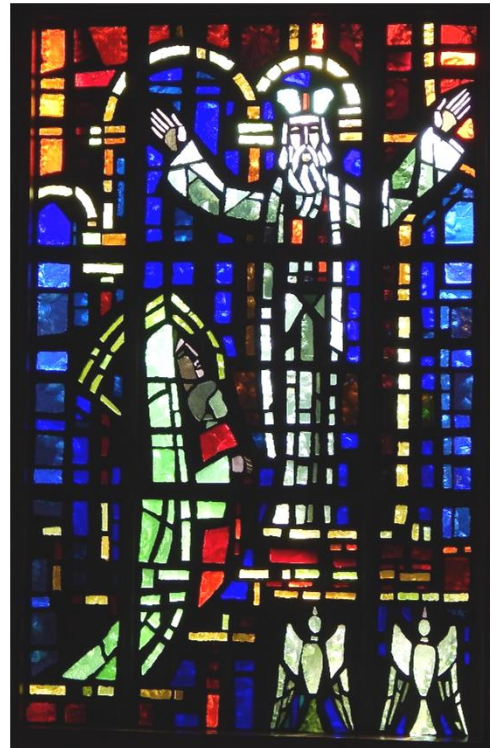
**DESCRIPTION:** This window is one of a set of three, depicting the three canticles used in the worship of the church from the gospel of St. Luke: the Nunc Dimittis (Luke 2:29)

The *Nunc dimittis* /nɒŋk dɪ'mɪtɪs/ (also *Song of Simeon* or *Canticle of Simeon*) is a canticle from a text in the second chapter of Luke named after its first words in Latin, meaning 'Now dismiss...'. (Luke 2:29–32)

Simeon was a devout Jew who, according to the book of Luke, had been promised by the Holy Ghost that he would not die until he had seen the Saviour. When Mary and Joseph brought the baby Jesus to the Temple in Jerusalem for the ceremony of consecration of the firstborn son (not the circumcision, but rather after the time of Mary's purification: at least 40 days after the birth), Simeon was there, and he took Jesus into his arms and uttered words rendered variously as 'he can die in Peace'.

Artist inscription on inside glass, lower right stating: "Gabriel Loire Chartres 1961"

Mary is in the lower left, kneeling in a white robe, the boy Jesus is in red in front of her (toward the right). Simeon is offset to the right of the center of the window and above Mary and Jesus. Simeon is clothed in a white robe and has his arms outstretched upward, palms toward the front. Two doves represent the traditional offering to redeem a first-born son. The doves are in the lower right corner and are facing upwards. Reds are used in the upper areas to accent the scene, blues surround the figures, and yellows are used to accent the architecture symbolic of the Temple.



**WINDOW NAME: Magnificat**

**PART OF SET:** Childhood, Three Canticles

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** South Wall, 3rd from far west end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1962

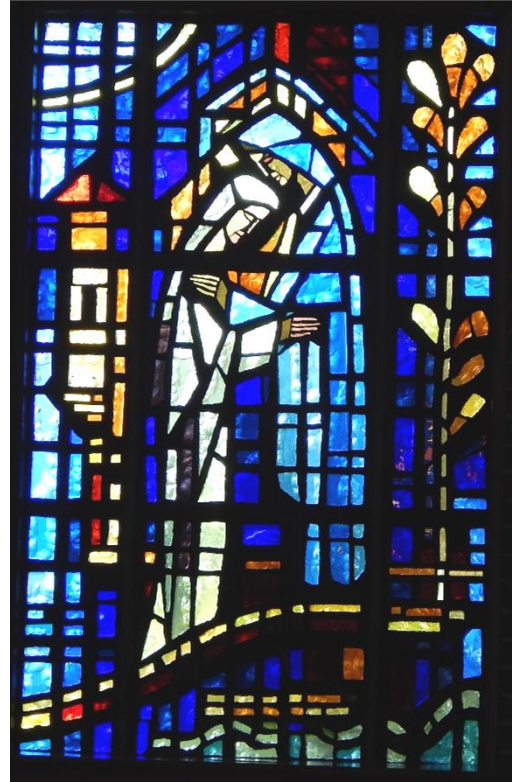
**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 48 inches wide, 76 inches tall

**DONATED BY:** Donors of the window are Mr. and Mrs. William C. Bates

**INSCRIPTION ON PLAQUE:** Magnificat; Gift of Mr. and Mrs. William C. Bates; Feb. 28, 1962

**ARTIST'S COMMENTS:** Per the artist's son, Jacques Loire, called the window "Magnificat", and ascribed it thusly: "Mary goes to visit her cousin Elizabeth and announces she is going to have a Child, Jesus. *Cantique de Marie – Luc I, 46*". He also referred to it as "The Visitation".



**DESCRIPTION:** This window is one of a set of three, depicting the three canticles used in the worship of the church from the gospel of St. Luke: The Magnificat (Luke 1:46)

The *Magnificat* (Latin: *[My soul] magnifies*) — also known as the *Song of Mary* or the *Canticle of Mary* — is a canticle frequently sung (or spoken) liturgically in Christian church services. It is one of the eight most ancient Christian hymns and perhaps the earliest Marian hymn. Its name comes from the first word of the Latin version of the canticle's text. The text of the canticle is taken directly from the Gospel of Luke (Luke 1:46-55) where it is spoken by the Virgin Mary upon the occasion of her Visitation to her cousin Elizabeth. In the narrative, after Mary greets Elizabeth, who is pregnant with the future, John the Baptist, the child moves within Elizabeth's womb. When Elizabeth praises Mary for her faith, Mary sings what is now known as the *Magnificat* in response.

Artist inscription on inside glass, middle bottom, stating: "Loire Chartres 1960".

Mary is on the right, Elizabeth is on the left. Mary is on a slope slightly higher than Elizabeth. Mary is in light blues; Elizabeth is in whites, light yellow, and purple. A palm frond is next to Mary, on the right side of the window, and a building turret on the left side of the window, which has a red accented roof and base. Yellows are repeated around the figures, light blues of Mary's clothing repeated behind her on the left side of Elizabeth, providing unity. Darker blues are on the right side flowing down to the bottom left side.

**WINDOW NAME: Benedictus**

**PART OF SET:** Childhood, Three Canticles

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** South Wall, 4th from far west end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

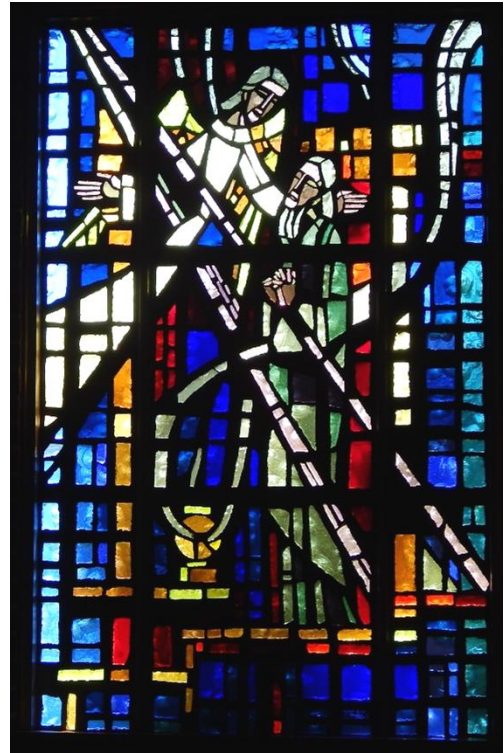
**DATE INSTALLED:** 1962

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 48 inches wide by 76 inches high

**DONATED BY:** Donors of the window are Mr. and Mrs. William C. Bates

**INSCRIPTION ON PLAQUE:** "Benedictus. To the Honor of The Rev. Frederick H. Avery for his priesthood in this parish, 1949 – 1961; Gift of Mr. and Mrs. William C. Bates; Feb. 28, 1962"



**ARTIST'S COMMENTS:** Per the artist's son, Jacques Loire, called the window "Benedictus", and ascribed it thusly: "The old man Zacharie is told by an angel that he is going to have a son, John the Baptist. *Cantique de Zacharie – Luc I, 68*"

**DESCRIPTION:** This window is one of a set of three, depicting the three canticles used in the worship of the church from the gospel of St. Luke: The Benedictus (Luke 1:68).

The *Benedictus* (also *Song of Zechariah* or *Canticle of Zachary*), given in Gospel of Luke 1:68-79, is one of the three canticles in the opening chapters of this Gospel. The Benedictus was the song of thanksgiving uttered by Zechariah on the occasion of the birth of his son, John the Baptist. It is one of the canticles in the Anglican service of Morning Prayer (or Matins) according to the Book of Common Prayer, where it is sung or said after the second (New Testament) lesson, unless Psalm 100 ("Jubilate Deo") is used instead.

Artist inscription: on inside, center bottom, "Gabriel Loire Chartres 1961"

As described in Luke 1: 8 – 20, Zechariah went into the temple to offer incense (the orb) and was struck dumb until he uttered the Benedictus. An Angel is coming down from upper left, Zechariah in the center/right of the scene. The Angel is in light white and yellows, with open arms smiling to Zechariah, who is praying with eyes closed, who is in greys. The Orb or light is in front of Zacharias' feet as if sending up incense which wraps around Zechariah. Beams of light come down from upper left corner across angel and Zechariah. God symbolizing. Lights for Angel, greys for Zechariah, accents in reds and yellows, darker blues on Zechariah's sides, lighter on Angel's side.

**WINDOW NAME: Jubilate Deo**

**PART OF SET:** Christmas

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** North Wall, 1st on east end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1972

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 48 inches wide, 76 inches tall

**DONATED BY:** Donor of the window is Richard Fauble, nephew of Mrs. Kate Fauble Hardin

**INSCRIPTION ON PLAQUE:** Jubilate Deo; To the Glory of God; In memory of Dan E. and Kate E. Hardin, September 17, 1972

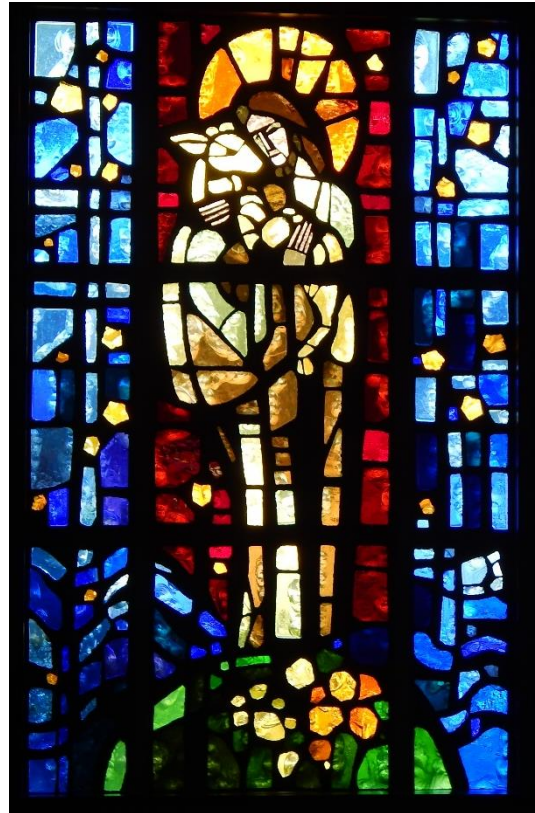
**ARTIST'S COMMENTS:** Per the artist's son, Jacques Loire, called the window "Jubilate Deo", and the trio of windows ascribed as "The angels sing Jesus' Birth".

**DESCRIPTION:** From history book, may be another inscription: "Psalm C The sheep of His pasture and His creation"

No Artist Inscription Found.

**Psalm 100** (Greek numbering: **Psalm 99**) is part of the biblical Book of Psalms. It may be used as a canticle in the Anglican liturgy of Morning Prayer, when it is referred to by its incipit as the **Jubilate** or **Jubilate Deo**.

The window has Jesus standing on a small green mound (or perhaps the Earth), facing to the left, holding a lamb in His arms, with the lamb looking at Jesus. Jesus is framed in brilliant reds, clothed in a yellow and brown robe, with a golden aura significantly shown at the top around Jesus' head. To each side of the window there are blue and purple panels. Within these there are yellow five-sided stars scattered about, perhaps depicting the stars and Heaven. The glass beveling is particularly strong in the robe, offering texture and dimension to the piece.





**WINDOW NAME: Venite**

**PART OF SET:** Christmas

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** North Wall, 2<sup>nd</sup> from east end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1972

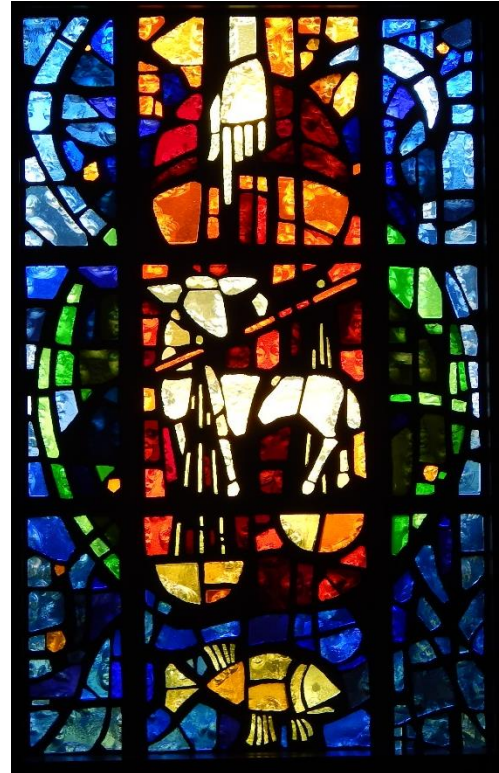
**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 48 inches wide by 76 inches high

**DONATED BY:** Donor of the window is Mrs. Gale L. Bettesworth

**INSCRIPTION ON PLAQUE:** Venite; To the Glory of God;  
In memory of Gale L. Bettesworth; September 17, 1972

**ARTIST'S COMMENTS:** Per the artist's son, Jacques Loire, called the window "Venite", and the trio of windows ascribed as "The angels sing Jesus' Birth".



**DESCRIPTION:** From history book, may be another description: "God's majesty and glory in creation His tender care as the Good Shepherd, His stern demands as final Judge".

**Psalm 95** (Greek numbering: **Psalm 94**) is part of the biblical Book of Psalms. One of the *Royal Psalms*, Psalm 93-99, praising God as the King of His people. It is the first option of the canticles in the Anglican liturgy of Morning Prayer, when it is referred to by its incipit as the **Venite** or **Venite, exultemus Domino** (also **A Song of Triumph**).

No artist inscription found.

In the center is a lamb, its body facing left, head facing forward. At the bottom center is a fish facing right, at the top center is a hand (the Hand of God) pointing with finger down to the Lamb. The Lamb (Christ as the Lamb of God, or the people as the 'flock of God) is in whites, surrounded by reds, greens, blues, yellows in a circle frame, as is hand from above. Circle of main frame repeated partially in surrounding areas which are in blues. Lines flow to the Lamb. Blues have a few five and four sided "stars" in yellow. Fish are in yellows.

**WINDOW NAME: Gloria In Excelsis**

**PART OF SET:** Christmas

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** North Wall, 3rd from east end

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1972

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 48 inches wide by 76 inches high

**DONATED BY:** Donors of the window are Donald H. Tilson, the William T. Coe family, and the John W. Clark family

**INSCRIPTION ON PLAQUE:** Glory in Excelsis; To the Glory of God; In memory of the Dr. Washburn Tilson, William T. Coe, and John W. Clark Families; September 17, 1972



**ARTIST'S COMMENTS:** Per the artist's son, Jacques Loire, called the window "Gloria in Excelsis", and the trio of windows ascribed as "The angels sing Jesus' Birth".

**DESCRIPTION:** From history book, may be another description: "The angels singing glory to God in the sky over Bethlehem".

"**Gloria in excelsis Deo**" (Latin for "Glory to God in the highest") is a hymn known also as the **Greater Doxology** (as distinguished from the "Minor Doxology" or Gloria Patri) and the **Angelic Hymn**. The name is often abbreviated to **Gloria in Excelsis** or simply **Gloria**.

No artist inscription found.

Three Angels are at the center of the window. One at the bottom is facing right, two above are facing left. The bottom two Angels are praying, the top one has outreached arms and hands. There is a star shape at the top center, with rays going down through the angel figures to the left bottom corner. The Angels are surrounded in the center third by reds and light and dark yellows. The Angel faces are distinct. Blues are around the outside, framing the picture and wings of the angels. Wheat blossoms in lower left. Five sided stars in blues, used as accents throughout. Beveling is strong on the angels, accenting and giving texture and depth to the images.

**WINDOW NAME: The Rose Window**

**PART OF SET:** n/a

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** West wall, choir loft, above pipe organ

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1968

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 7 feet in diameter

**DONATED BY:** Donor of the window is Mrs. Eleanor Sparks

**INSCRIPTION ON PLAQUE:** Unknown if there is a plaque.

**ARTIST'S COMMENTS:** Per the artist's son, Jacques Loire, the window is just described as a rose window

**DESCRIPTION:**

From history book: "A letter to Loire Imports says: 'Subject for the window is to be abstract with color theme in keeping with previous orders.'"

The space for the window and the pipe organ were planned together so that they would both fit equally.

A "rose window", particularly in this case, is a generic term for a circular window. It is often found above the West Door of its church, which is the case at St. Luke's ~ San Lucas.

This is an abstract image, not portraying a particular scene or imagery, yet providing a stunning presentation of color, movement, and vibrancy. The colors used match that used on the Loire windows elsewhere in the Sanctuary. In the center is a large Celtic Cross, which is mostly visible to the priest on the altar. Reds are in the center, radiating out into blues surrounding the reds. Yellows are also radiating out somewhat, particularly on the left. Blues go from darker in the center to lighter blues towards the outside. Some green pieces on the outside rim and interspersed in various other parts of the artwork.



### **WINDOW NAME: St. Francis**

**PART OF SET:** n/a

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** In Belltower, 1<sup>st</sup> floor, on South wall of Columbarium

**ARTIST:** Gabriel Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1968

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 24inches wide by 60 inches high

**DONATED BY:** Donor of the window is Alois Moser (the California sales representative of the Loire Imports of Chartres, France)

**INSCRIPTION ON PLAQUE:** St. Francis; To the Glory of God;  
Presented by Alois Moser September 17, 1972



**ARTIST'S COMMENTS:** Per the artist's son, Jacques Loire, the window is called "St. Francis of Assisi". Further he ascribed to the window: "With birds around him and fishes listening to his preaching."

#### **DESCRIPTION:**

From history book: There had been some issues and delays with the St. Luke's window, and Mr. Moser took responsibility and personally donated the St. Francis window, "to fulfill my promises."

Artist inscription: on inside, in lower left, "Gabriel Loire Chartres France 1968"

St. Francis stands facing forward at the center of the scene. Fishes are at the bottom, birds are at the center in front of St. Francis. St. Francis has his right hand raised. The birds are in light blues. St. Francis is surrounded by dark, bright yellows and has a halo of yellows and oranges, with a robe of purple and brown.

St. Francis is pointing upward to indicate that he is speaking of God. St. Francis' head is tilted to his right, as are the heads of the two birds at the middle of the scene. From a composition perspective, this gives emphasis to St. Francis' hand, and his indication about God.

Notice how the artist has used more concrete in separating the pieces of glass, much more than the other dalle de verre windows. For St. Francis, the concrete provides dramatic black portions of the window scene, surrounding the image of St. Francis. This accent makes it more dramatic as the light comes through the glass portions and is blocked by the concrete portions. The St. Francis window was created later than most of the others, and Gabriel Loire's work in other churches and buildings sometimes used this dramatic effect of concrete.

**WINDOW NAME: Holy Spirit**

**PART OF SET:** n/a

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** This window had been installed in the Columbarium. With recent renovations it was moved to a more prominent place at the entrance to the church's Narthex.

**ARTIST:** Jacques Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1998

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 24 inches wide by 72 inches high

**DONATED BY:** Window donated by Wes and Nancy Lematta

**INSCRIPTION ON PLAQUE:** "Holy Spirit to the Glory of God, In memory of Betty Dodson –Bart Dodson, Given by Wes & Nancy Lemata, May 23, 1999"

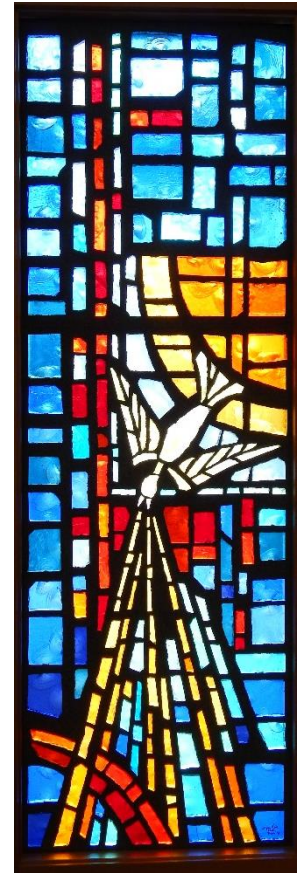
**ARTIST'S COMMENTS:** Per the artist, Jacques Loire, the window is called "Holy Spirit"

**DESCRIPTION:** This window is located at the outside entrance to the Narthex, the entrance way to the church sanctuary.

**Artist inscription:** On lower right, "Jacques Loire Chartres France 98".

The Dove is symbolic of the Holy Spirit. In this scene, the Dove is descending in white from the top center. There are rays of light in the background going down from a "sun" of yellows and oranges in the upper right, to a red and orange half circle at the lower left. Blues and reds are providing affects to the central scene, with yellows and oranges and white on the Dove. The half circle may symbolize Earth or Mankind, thus the Dove as Holy Spirit is blessing Us with his glory.

The composition of the scene includes vertical and horizontal lineage in the background. These are broken by the circles in the corners of the Sun and the Earth, as well as the rays of light spreading out diagonally from the Dove or Holy Spirit. This serves to accentuate the Dove and the Holy Spirit's radiant blessings.



**WINDOW NAME: Candles of Life and Death**

**PART OF SET:** n/a

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** In Belltower, third floor, South side. Not visible from inside.

**ARTIST:** Jacques Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1998

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 12 inches wide by 40 inches tall (approximate estimation from outside, could not measure from inside)

**DONATED BY:** Window donated by Wes and Nancy Lematta

**INSCRIPTION ON PLAQUE:** Not Visible

**ARTIST'S COMMENTS:** Per the artist, Jacques Loire, the window is called "Candles of life and death"

**DESCRIPTION:** Scene is three lit candles in the center, in yellows and whites. Reds and blues surround the central image. Unlike the other windows, this window is installed to be viewed from the outside when back lit from inside at night.

The lit candle may be a way of extending one's prayer and showing solidarity with the person on whose behalf the prayer is offered. It can be an affirmation of the power of goodness over the darkness of evil.

The triad of candles in this window may depict the Holy Trinity providing the "Light of the World".

According to Luke, **"To give light to those who sit in darkness and the shadow of death, To guide our feet into the way of peace."** [Luke 1:79]



**WINDOW NAME: Peace**

**PART OF SET:** n/a

**LOCATION:** Church Sanctuary

**SUB-LOCATION:** In Belltower, third floor, West side. Not visible from inside.

**ARTIST:** Jacques Loire

**STUDIO:** Atliers Loire

**DATE INSTALLED:** 1998

**WINDOW STYLE:** Dalle de verre

**APPROXIMATE SIZE:** 12 inches wide by 40 inches tall (approximate estimation from outside, could not measure from inside)

**DONATED BY:** Window donated by Wes and Nancy Lematta

**INSCRIPTION ON PLAQUE:** Not visible

**ARTIST'S COMMENTS:** Per the artist, Jacques Loire, the window is called "Peace"

**DESCRIPTION:** Palm frond with 15 leaves, designed with greens in center object. The palm is surrounded by reds and blues. Unlike the other windows, this window is installed to be viewed from the outside when back lit from inside at night.

The palm leaf has been associated with victory since early times. The early Christians used it to symbolize Jesus' victory over death, evil and sin.

Or, as Simeon says after seeing the baby Jesus in the Temple, **"Sovereign Lord, as you have promised, you now dismiss your servant in peace. For my eyes have seen your salvation, which you have prepared in the sight of all people, a light for revelation to the Gentiles and for glory to your people Israel."** [Luke 2:29-32]



**WINDOW NAME: The Blessing of the Holy Ghost**

**PART OF SET:** Life of Christ

**LOCATION:** Chapel of the Blessed Sacrament

**SUB-LOCATION:** East wall, 1st 2-panel set from southeast corner of chapel, right panel of set

**PRIOR LOCATION:** Prior Church Sanctuary (3<sup>rd</sup>), southeast corner

**ARTIST:** Unknown

**STUDIO:** Unknown

**DATE INSTALLED:** 1940

**WINDOW STYLE:** Traditional, painted stained glass

**APPROXIMATE SIZE:** 24 inches wide by 60 inches tall (1 panel size)

**DONATED BY:** Mr. Welch, her husband

**INSCRIPTION ON PLAQUE:** (in memory of Sarah Welch)

**ARTIST'S COMMENTS:** None



**DESCRIPTION** The subject of the window panel is the Blessing of the Holy Ghost. In Luke Chapter 1, the Arch Angel Gabriel comes to Mary and tells her that she will give birth to a son named Jesus. **The verse then says “And the angel said to her in reply, “The holy Spirit will come upon you, and the power of the Most High will overshadow you. Therefore the child to be born will be called holy, the Son of God.” [Luke 1:35]**

The Virgin Mary is on the right of the scene, kneeling. At Her left is the Archangel Gabriel, with a cloud at his feet, blessing Mary. A Dove (as Holy Ghost) is above, radiating down to Mary. At Mary's feet is a bush of 5 red roses. Mary is sometimes called the 'rose without thorns.' If you look closely, you will notice that the rose branches do not have thorns, which symbolizes that She was without sin. The number five (as in the number of roses in the scene) is symbolic of the five wounds of Jesus Christ in the Crucifixion. Mary is portrayed in blue, which is common for portrayals of the Virgin Mary, as the color blue was at one time the most expensive in the artist's repertoire and was thus used sparingly. The Archangel Gabriel is holding lilies, symbolic of his association with the Virgin Mary (NOTE: Lilies are also a symbol of Easter and immortality. The bulb decays in the ground yet from it new life is released). Between Mary and the Archangel, in the background, is an open book on a wooden pedestal (when a book is depicted in Christian art it represents the Word of God).

**SYMBOLS:** On bottom: a flower and bell shaped flowers, which may be columbines (a columbine is symbolic of the Holy Spirit, through its shape like a Dove); On top: a fleur-de-lis (which is normally symbolic of The Trinity); a set of symbols with 12 stars circling a crescent moon, and within that some stylized letters (Chi Rho) (the stars may be symbolic of the 12 apostles or the 12 tribes of Israel or Genesis 37:9-10, where they symbolize the family of Israel, namely Jacob, his wife, and his twelve sons; also, the crescent moon is a symbol of the Virgin Mary as the Queen of Heaven). At borders: Oak Leaves in bordering, a symbol of strength of faith.



### WINDOW NAME: **Bethlehem**

**PART OF SET:** Life of Christ

**LOCATION:** Chapel of the Blessed Sacrament

**SUB-LOCATION:** East wall, 1st 2-panel set from southeast corner of chapel, left panel of set

**PRIOR LOCATION:** Prior Church Sanctuary (3<sup>rd</sup>), southeast corner

**ARTIST:** Unknown

**STUDIO:** Unknown

**DATE INSTALLED:** 1940

**WINDOW STYLE:** Traditional, painted stained glass

**APPROXIMATE SIZE:** 24 inches wide by 60 inches tall (1 panel size)

**DONATED BY:** Mr. Welch, her husband

**INSCRIPTION ON PLAQUE:** "In loving memory of Sarah Welch"

**ARTIST'S COMMENTS:** None



**DESCRIPTION:** The story of the window panel is Christ's birth in Bethlehem, as told by Luke. Luke features the Christmas story, in which Joseph and Mary, as part of a census, travel to Bethlehem, where Jesus is born and laid in a manger. Angels proclaim him a savior for all people, and shepherds come to adore him. **[Luke 2:1-20]**

The scene is the stable in Bethlehem, with the baby Jesus on the lap of his mother Mary. Joseph is to the left of Mary, looking down on them. The stable is in the background, and the Star of Bethlehem is in the upper background radiating down on Jesus and his family. On the left of Mary and Joseph are 3 persons. The rightmost person is kneeling, and appears to be a shepherd youth, with a shepherd's staff and pack at his feet. In the center of the three, is a kneeling bearded old man who is praying. On the left of the three is a shepherd boy holding a lamb. An ox is in the background. In the lower right of the scene there is a small plant with oak-shaped leaves and four acorn-like buds.

**SYMBOLS:** On bottom: a flower (The Rose of Sharon, which is a thornless rose represents Mary. In Christian art it is the symbol of the Virgin Mary who is the 'Rose of Sharon'. [Song 2:1]. Having no thorns therefore having no sins.), a crown (a crown represents royal authority, and is used for Christ, King of Kings; it may also be used to symbolize a "crown of life", the eternal reward of the faithful); On top: a Greek symbol of Chi Rho (It is formed by superimposing the first two letters of the word "Christ" in Greek, chi = ch and rho = r. Not technically a cross, the Chi Rho invokes the crucifixion of Jesus as well as symbolizing his status as the Christ.); At borders: Oak Leaves used in bordering, a symbol of strength of faith.

**NOTE:** when there is a halo around a person's head in these windows, depictions of the Holy Trinity will include a cross depiction within the halo, or nimbus. These windows also give such a differentiation to the Virgin Mary, Joseph, and Angels, which may not be typical, but art through the centuries has done this in many different ways. Others with "plain" halos can be regarded as saints to the story being depicted.

## WINDOW NAME: Christ in Temple

PART OF SET: Life of Christ

LOCATION: Chapel of the Blessed Sacrament

SUB-LOCATION: East wall, 2nd 2-panel set from southeast corner of chapel, right panel of set

PRIOR LOCATION: Prior Church Sanctuary(3<sup>rd</sup>), southeast corner

ARTIST: Unknown

STUDIO: Unknown

DATE INSTALLED: 1943

WINDOW STYLE: Traditional, painted stained glass

APPROXIMATE SIZE: 24 inches wide by 60 inches tall (1 panel size)

DONATED BY: Relatives and Friends of Mr. and Mrs. Fred Sluman

INSCRIPTION ON PLAQUE: "In loving memory of Fred and Carrie K. Sluman"

ARTIST'S COMMENTS: None



DESCRIPTION: The subject of the window panel is when the twelve-year-old Jesus went to the Temple in Jerusalem during the Feast of Passover to listen and discuss with the elders and priests of the Temple. **Luke describes this story in 2:39-52, where Joseph and Mary could not find him for three days until they discovered him in the Temple. To Mary's anguished retort to him on being missing he replied, "Why were you searching for me?" he asked. "Didn't you know I had to be in my Father's house?"**

Young Jesus is at the center of the scene, surrounded by older men, and set within the Temple of Jerusalem. They are listening to Jesus. In the scene it would seem that Christ is pointing down to a scroll in the hands of the man on the right. The man on the left is considering what is being said about the scroll. The others are looking at Christ, except for the one at the back, left side, who appears to be ignoring Christ. Note that this man is the only one gathered around Christ that does not have a beard, which was a symbol of wisdom. The window has strong colors, lighter surrounding darker in the center of the scene.

SYMBOLS: On bottom: 3-D block with "IHC/XP" on it (symbolically The Cornerstone, with abbreviations of the Greek words for Jesus Christ as Him who was declared to be the chief cornerstone [Ephesians 2:20], lion head on cross (which may be symbolizing Christ's suffering on the cross, as in Psalm 22), triangle woven into a circle (the triangle symbolizing the Holy Trinity which is combined with the circle of eternity); On top: Star of Bethlehem radiating down and the Greek Alpha Omega letters interwoven together (the first and last letters of the Greek alphabet, alpha and omega, signify that Jesus is the beginning and the end of all things [Revelations 1:8]). At borders: Oak Leaves used in bordering, a symbol of strength of faith

**WINDOW NAME: Christ and the Rich Young Man**

**PART OF SET:** Life of Christ

**LOCATION:** Chapel of the Blessed Sacrament

**SUB-LOCATION:** East wall, 2nd 2-panel set from southeast corner of chapel, left panel of set

**PRIOR LOCATION:** Prior Church Sanctuary(rd), southeast corner

**ARTIST:** Unknown

**STUDIO:** Unknown

**DATE INSTALLED:** 1943

**WINDOW STYLE:** Traditional, painted stained glass

**APPROXIMATE SIZE:** 24 inches wide by 60 inches tall (1 panel size)

**DONATED BY:** Relatives and Friends of Mr. and Mrs. Fred Sluman

**INSCRIPTION ON PLAQUE:** "In loving memory of Fred and Carrie K. Sluman"

**ARTIST'S COMMENTS:** None



**DESCRIPTION:** The subject of the window panel is the story of Christ and the Rich Young Man (or Ruler). The man is defiant to Christ, refusing to bow to him, yet respectful enough to listen to Him. **In Luke 18:24-26, Christ says to him, "How hardly shall they that have riches enter into the kingdom of God! For it is easier for a camel to go through a needle's eye, than for a rich man to enter into the kingdom of God."**

The man dressed in rich looking garments is on the right and is looking down at poor people in the far left of the scene. Christ is in the center of the scene facing the rich man while gesturing with His arms toward the poor people. (In the verses, the Rich Young Man is walking away from Christ, whereas the artist in this panel may be showing him stopping and turning to listen to Him.)

**SYMBOLS:** On bottom: rock in the ocean with cross on top (With a cross, the rock suggests the words of the Venite Exultemus [Psalm 95:1-7], "let us make a joyful noise to the rock of our salvation"), anchor (an ancient symbol of safety and thus of hope, also an early Christian symbol later replaced by a Cross), 5-sided flower (which may be a Christmas Rose, a symbol of the Nativity and of Messianic prophecy, a white hardy rose that blooms at Christmas); On top: sheaves of wheat with "I am the Bread of Life", torch. At borders: Oak Leaves used in bordering, a symbol of strength of faith.

**WINDOW NAME: Christ in Gethsemane**

**PART OF SET:** Life of Christ

**LOCATION:** Chapel of the Blessed Sacrament

**SUB-LOCATION:** East wall, 3<sup>rd</sup> 2-panel set from southeast corner of chapel, right panel of set

**PRIOR LOCATION:** Prior Church Sanctuary(3<sup>rd</sup>), southeast corner

**ARTIST:** Unknown

**STUDIO:** Unknown

**DATE INSTALLED:** 1944

**WINDOW STYLE:** Traditional, painted stained glass

**APPROXIMATE SIZE:** 24 inches wide by 60 inches tall (1 panel size)

**DONATED BY:** Mr. and J. O. Leiter, in memory of their parents

**INSCRIPTION ON PLAQUE:** "In loving memory of Gilbert and Eliza Gatchall" is a part of the window, painted near the bottom of the panel.

**ARTIST'S COMMENTS:** None



**DESCRIPTION:** The window panel subject is "Christ in Gethsemane". Gethsemane is a garden at the foot of the Mount of Olives in Jerusalem, where Jesus and His disciples came to pray the night before His Crucifixion. According to the New Testament, it was a place where Jesus and his disciples customarily visited, thus Judas was able to easily lead the soldiers to Him to be arrested. Jesus is kneeling at a rock altar, with a ray of light coming down to Him from Heaven. **In Luke 22:44, Luke wrote of Jesus praying in Gethsemane "And being in an agony he prayed more earnestly: and his sweat was as it were great drops of blood falling down to the ground."** Notice in the distance behind Christ is an angry mob with spears and torches. The window painting has rich colors of reds, greens, and browns.

**SYMBOLS:** On Bottom: money bag with spilt coins (30 pieces of silver, symbolic of Judas' silver coins [Matthew 26:15]); a lantern (On the night of the betrayal and arrest of Jesus, Judas with a company of men and officers entered Gethsemane with lanterns and torches [John 18:3]); a fleur-de-lis (which is a stylized lily, perhaps representing the Holy Trinity or the spikes of the Crucifixion). On Top: a Chalice with a cross in it (in the Gospels the cup stands figuratively for the bitterness of the sufferings of Christ in Gethsemane and upon the Cross [Luke 22:42]); a Star of David. At borders: Oak Leaves in bordering, a symbol of strength of faith.

## ST. LUKE'S ~ SAN LUCAS ART WINDOW CATALOG

### WINDOW NAME: Crucifixion

PART OF SET: Life of Christ Theme

LOCATION: Chapel of the Blessed Sacrament

SUB-LOCATION: East wall, 3<sup>rd</sup> 2-panel set from southeast corner of chapel, left panel of set

PRIOR LOCATION: Prior Church Sanctuary (3<sup>rd</sup>), southeast corner

ARTIST: Unknown

STUDIO: Unknown

DATE INSTALLED: 1944

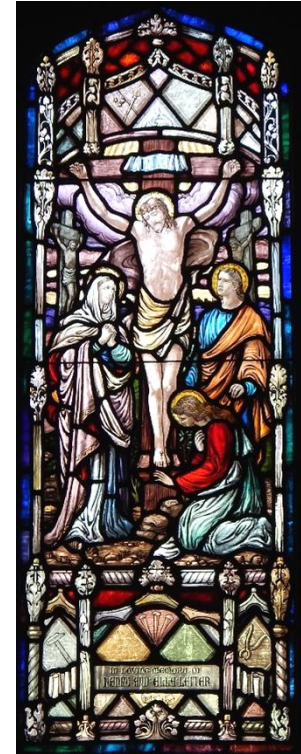
WINDOW STYLE: Traditional, painted stained glass

APPROXIMATE SIZE: 24 inches wide by 60 inches tall (1 panel size)

DONATED BY: Mr. and J. O. Leiter, in memory of their parents

INSCRIPTION ON PLAQUE: "In loving memory of Henry and Ella Leiter" is a part of the window, painted near the bottom of the panel.

ARTIST'S COMMENTS: None



DESCRIPTION: The subject of the window panel is the Crucifixion of Christ. It shows Christ after he has died, as the verses of Luke say **"It was now about the sixth hour, and darkness came over the whole land until the ninth hour, for the sun stopped shining. And the curtain of the temple was torn in two. Jesus called out with a loud voice, "Father, into your hands I commit my spirit." When he had said this, he breathed his last."** [Luke 23:44-46]

Mary, Mother of Christ, is on the left. The woman on the right is Mary Magdalene. The man on the right may be John the Evangelist. Notice the two thieves crucified along with Christ, in greys in the background, and bound to their crosses not nailed. Both methods were used by the Romans, with binding taking longer to die, nailing being more painful. At the top of the scene, rays of light shine on Jesus. Storm clouds descend upon the scene above Jesus. INRI Scroll on Cross above Jesus: meaning "Jesus, Nazarenus Rex Iudaeorum" ("Jesus of Nazareth, King of Jews"). Notice at the center of the scene, off in the distance, are some buildings that may be depicting Jerusalem.

SYMBOLS: On bottom: Hammer (symbolizing driving the nails into Christ's hands and feet); Three Nails (symbolizing the Crucifixion of Christ); Pliers (symbolizing the removal of the nails and bringing Christ down from the Cross); Three Dice (symbolizing the casting of lots that the soldiers made for Christ's robe). On top: Spear (symbolizing that used by the soldiers to confirm that Christ actually died); spiked balls on a pole (perhaps symbolizing the Roman soldiers). At borders: Oak Leaves in bordering, a symbol of strength of faith.

### WINDOW NAME: Resurrection

PART OF SET: Life of Christ

LOCATION: Chapel of the Blessed Sacrament

SUB-LOCATION: East wall, 4th 2-panel set from southeast corner of chapel, right panel of set

PRIOR LOCATION: Prior Church Sanctuary (3<sup>rd</sup>), southeast corner

ARTIST: Unknown

STUDIO: Unknown

DATE INSTALLED: 1945

WINDOW STYLE: Traditional, painted stained glass

APPROXIMATE SIZE: 24 inches wide by 60 inches tall (1 panel size)

DONATED BY: Willard Mark Salisbury, Atalanta Beal Salisbury

INSCRIPTION ON PLAQUE: "In loving memory of Willard Mark Salisbury / Atalanta Beall Salisbury"



ARTIST'S COMMENTS: None

DESCRIPTION: The subject of the window panel is Christ's Resurrection. In Luke's Chapter 24, the women see two men appear in dazzling robes. The verse says **"They were terrified and bowed their faces to the ground. They said to them, "Why do you seek the living one among the dead? He is not here, but he has been raised. Remember what he said to you while he was still in Galilee that the Son of Man must be handed over to sinners and be crucified, and rise on the third day." And they remembered his words."** [Luke 24:5-8]

The artist uses a single angel rather than two men in the imagery. The Angel is on the right, facing three women on the left, perhaps Mary Magdalene, Joanna, and Mary mother of James. One is in the front, kneeling, the others behind her, standing. The kneeling woman is praying, one of the standing women is holding a vase, the other is holding her hand up to the Angel. Angel holds a palm frond in left arm, and has his right arm raised in a blessing of the women. There is a tree in the background.

SYMBOLS: On bottom: a 'Cross in Glory' (a cross with a sun behind it, a Latin Cross, with a rising sun symbolizing Christ sending forth rays of light), a bee (bees can represent the Incarnation of the Virgin Birth; in the Old Testament, bees represent the Land of Milk and Honey, the Promised Land), and a palm tree (Branches of the palm tree, regarded as sacred from early Semitic times, were carried by the Jews as a sign of triumphant rejoicing [John 12:13]; On top: a bursting pomegranate (symbol of the Resurrection and the power of our Lord, who was able to burst the tomb and come forth), and a butterfly (the butterfly is a symbol of resurrection and eternal life. As the butterfly leaves the pupa and soars upward with a new body, so through Jesus Christ are His followers borne to a new life). At borders: Oak Leaves in bordering, a symbol of strength of faith.

## ST. LUKE'S ~ SAN LUCAS ART WINDOW CATALOG

### WINDOW NAME: Ascension

PART OF SET: Life of Christ

LOCATION: Chapel of the Blessed Sacrament

SUB-LOCATION: East wall, 4th 2-panel set from southeast corner of chapel, left panel of set

PRIOR LOCATION: Prior Church Sanctuary(3<sup>rd</sup>), southeast corner

ARTIST: Unknown

STUDIO: Unknown

DATE INSTALLED: 1945

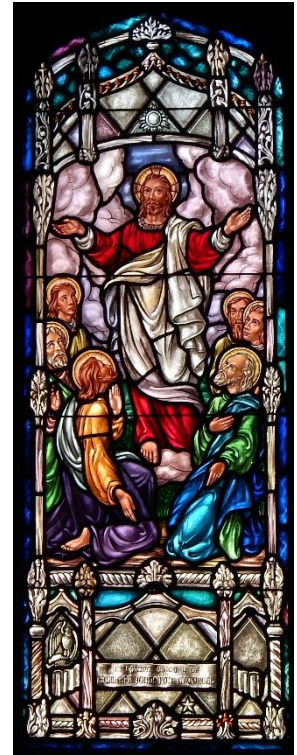
WINDOW STYLE: Traditional, painted stained glass

APPROXIMATE SIZE: 24 inches wide by 60 inches tall (1 panel size)

DONATED BY: Family of Herbert Johnston Campbell

INSCRIPTION ON PLAQUE: "In loving memory of Herbert Johnston Campbell"

ARTIST'S COMMENTS: None

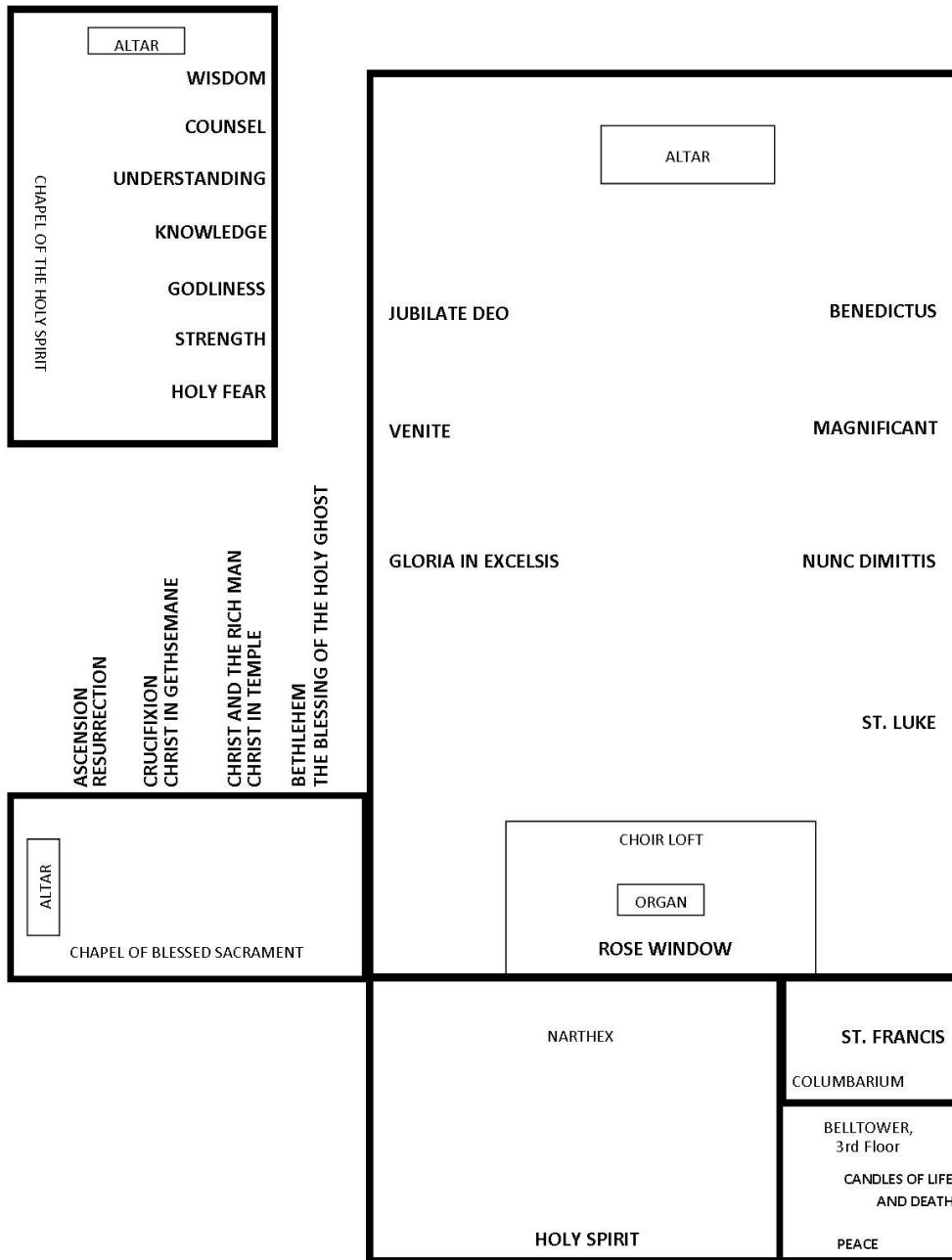


DESCRIPTION: The subject of the window panel is the Ascension of Christ. After the Resurrection, Christ comes to the Apostles. He shows them his wounds and eats and talks with them. The as the verses of Luke say **“Then he opened their minds so they could understand the Scriptures. He told them, “this is what is written: The Christ will suffer and rise from the dead on the third day, and repentance and forgiveness of sins will be preached in his name to all nations, beginning at Jerusalem. You are witnesses of these things. I am going to send you what my Father has promised; but stay in the city until you have been clothed with power from on high. When he had led them out to the vicinity of Bethany, he lifted up his hands and blessed them. While he was blessing them, he left them and was taken up into heaven.” [Luke 24:45-51]**

Christ is in the center of the scene, with outstretched hands. Three Apostles kneel on each side of him. Clouds are in the background, and under Christ's feet, symbolizing that he has risen and is a part of Heaven. Notice that Christ's hands do not show the marks of Crucifixion. A study of similar artist portrayals shows some with the wounds, some without. The Orthodox tradition believes that the wounds were healed upon Ascension, although we do not know that is what the artist is portraying here. It may have been symbolic, or just an omission. Compared to the other panels by what appears to be the same artist and/or studio, this last panel is more simplistic and devoid of a lot of symbols. It may have been the intention of the artist to focus on the basic purity of Christ's Ascension.

SYMBOLS: On bottom: dove (which is a symbol of the Holy Spirit), star of David; On top: Sun (as a symbol of Christ). At borders: Oak Leaves in bordering, a symbol of strength of faith.

## LAYOUT OF ST. LUKE'S ~ SAN LUCAS ART WINDOWS



“O God, whom saints and angels delight to worship in heaven: Be ever present with your servants who seek through art and music to perfect the praises offered by your people on earth; and grant to them even now glimpses of your beauty, and make them worthy at length to behold it unveiled for evermore; through Jesus Christ our Lord. *Amen.*”

-- Prayers for Musicians and Artists, Book of Common Prayer