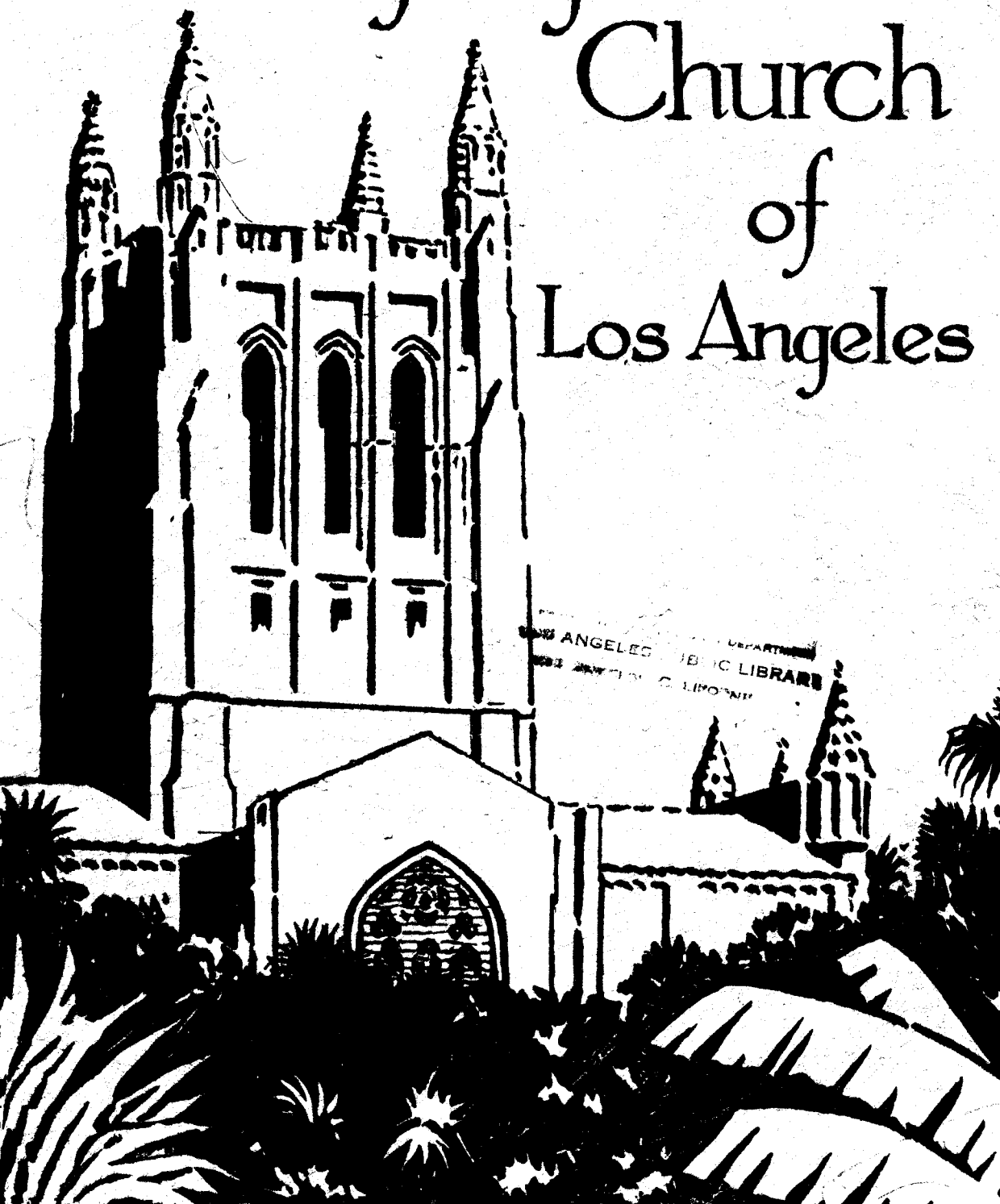


First

PHILIPPINE RELIGION DEPT.

# Congregational Church of Los Angeles



LOS ANGELES PUBLIC LIBRARY DEPARTMENT OF CULTURAL AFFAIRS

# DEDICATION

OF THE

## First Congregational Church of Los Angeles

MARCH 20TH, 1932

PASTOR

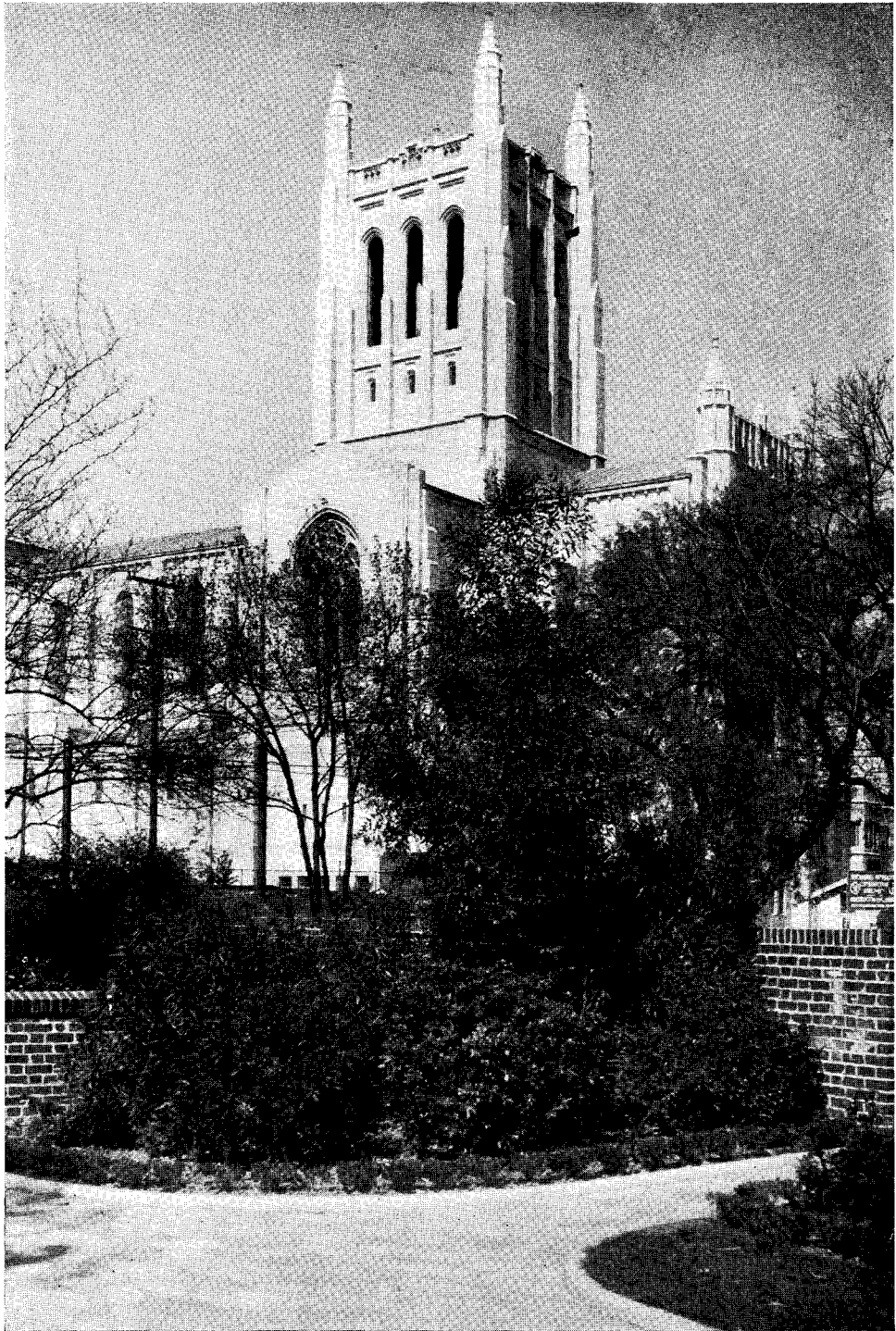
REV. CARL SAFFORD PATTON, D.D.

EXECUTIVE BUILDING COMMITTEE

*Mark A. Davids, Chairman; Mrs. H. A. Ford, Walter B. Gibson,  
Dr. Carl S. Patton, Geo. W. Prince, Chas. E. Richards,  
Miss Cora L. Tatham, James Wallace*

EDITORIAL COMMITTEE

*William R. Wickes, Katherine Lipke*



"INSPIRED BY A SPLENDID VISION"

# HISTORICAL SKETCH

"First the Blade, Then the Ear, Then the Full Corn in the Ear." The *First Congregational Church of Los Angeles* was formed July 21st, 1867, in the home of Mrs. Amanda Scott on San Pedro Street, under the leadership of the State Home Missionary, Rev. Alexander Parker. There were only *six charter members*, five of them *women*, yet, or *therefore*, within a year, with the help of the Home Mission Board, they bought a lot and erected a church building on New High Street, facing what is now the rear of the Federal Post Office, a building that served as our church home for fifteen years.

Try to imagine

## THE SETTING FOR THIS CHRISTIAN EFFORT!

The entire population of the town was then only about 6000 men, women and children, 2000 of these, degraded Indians, and as many more Mexicans and Chinese. Among the remaining whites were hundreds of adventurers, stranded from the gold fields of '49 and the '50's. It was a *lively town*, boasting over 100 saloons and many dance halls. Lawless *killings* were an almost *daily occurrence*, the killers rarely being arrested, though in this period there are records of 40 legal hangings and as many impromptu ones. Many of the victims of the halter were strung up on the *lot adjoining our church!*

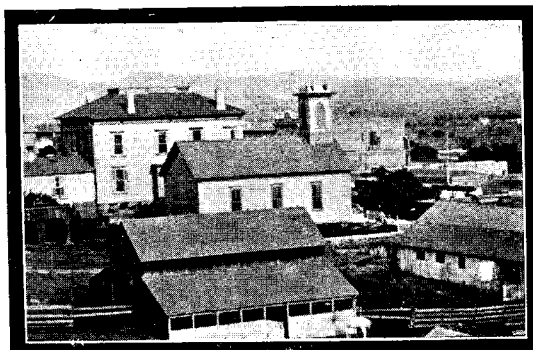
Affairs were in such a discouraging chaotic state that the Episcopal, Methodist and Presbyterian churches were all abandoned for considerable periods, ours too, *for three months* when the Home Missionary was recalled. But in '68, on the arrival of the new Home Missionary,

## THE FIRST CHURCH WAS REORGANIZED

with ten new charter members and the first regular minister, *Rev. J. W. Atherton*. In '71 *Rev. T. J. Mills* was called, succeeded by *Rev. David L. Packard*, who remained for five years. Then from '78 *Rev. Charles J. Hutchins* carried on the work four years more. In 1882 *Rev. A. J. Wells* brought in

## A NEW ERA.

The membership had grown to 173, and in the next year they built a much finer church on the northeast corner of Hill and Third Streets. This old building *can now be seen* on Flower Street just south of Ninth Street but without its original spire.



*First Building on New High Street*

During this pastorate the church was not only a hive of industry, but it "swarmed" repeatedly. In '83 Park Church was formed, and in '84 Third Congregational Church, both growing out of missions of the First Church, and again Vernon Church in '85, all drawing from the membership of the Mother Church. In '87 Plymouth Church was organized almost entirely of First Church members, the Pastor himself resigning to head the new organization.

The next year, '88, *Rev. Robert C. Hutchins, D.D.*, became our pastor. It was deemed best to accept an offer for the church property of \$52,000, almost double the cost five years before, and for about a year we held services in public halls while erecting

#### A STILL FINER BUILDING

on the southwest corner of Sixth and Hill Streets, seated with over 1000 opera chairs, and costing about \$72,000. It was dedicated in September, 1889. In this year Bethlehem Church grew out of a mission of First Church. *Dr. Hutchins'* pastorate continued 'till September, 1894. Three months later

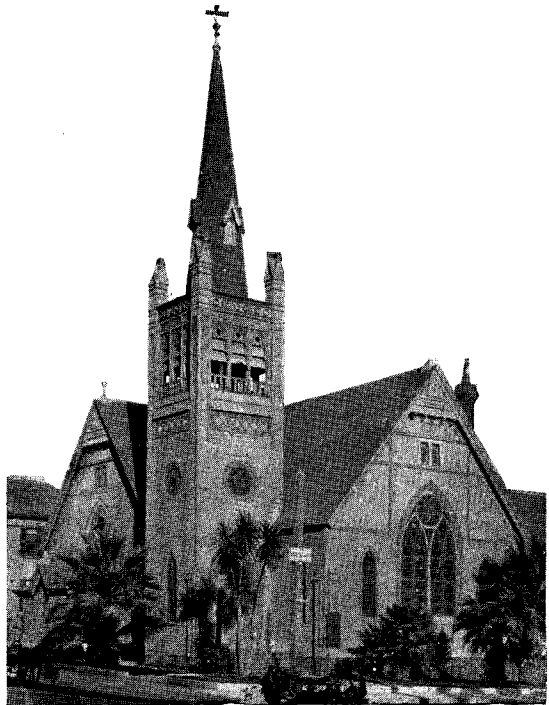
#### DR. WARREN F. DAY

began his long and notable pastorate. The membership was then 431 notwithstanding the repeated drafts to form five new churches.

At this time *Rev. and Mrs. Edward Hildreth* offered to donate a \$5500 organ if the church would raise an equal amount *to reduce the church debt*. They responded with \$6000 for the debt, and the Hildreths installed an organ of still greater value. It was to be a memorial to their youngest son, Richard, but it was dedicated to the memory of the *son and his Mother*, February, 1896, *Mrs. Hildreth* having died while the organ was building.

*Chinese and Japanese missions* were begun at this time, later to grow into independent churches.

In October, 1900, *Rev. Wm. Horace Day* was made co-pastor with his father. After two years of this "happy family" partnership, at his own request, *Dr. Warren F.*



*Second Building on Hill Street  
at Third*

Day was made *pastor emeritus*, though continuing work in pulpit and parish, and Wm. Horce Day was installed *pastor*, January 1st, 1903.

In July of this year the larger

#### BUILDING ON HOPE STREET

was dedicated. The Hildreth memorial organ, rebuilt, enlarged and equipped with electric action, was removed to the new church. Further story of this historic organ embraces the addition in July, 1923, of the fine *echo organ*, installed in the tower but operated from the console of the main organ. This also is a memorial, by Mrs. Owen to her husband, Henry J. Owen.

#### THE PASSING OF DR. WARREN F. DAY.

After ten years of devoted service in the Hope Street church, nineteen years in all, our beloved Pastor Emeritus passed to his reward, January 8th, 1913, mourned by thousands in our city, and by officers and students of Pomona College, to whose welfare he had given himself in loving service.

#### A GREAT ESTABLISHMENT.

The First Church with its Armenian, Chinese and Japanese Branches, now numbered over 2200 members, and to share its burdens, Dr. Morris H. Turk was called as co-pastor in February, 1913. After a little more than two years, in May, 1915, Dr. Turk accepted a call to the Westminster Congregational Church of Kansas City, Mo., and in December the year following, Dr. Day also yielded to an urgent call, to the United Congregational Church of Bridgeport, Conn.

Our Historical Sketch would be very incomplete without mention of the work and influence of

#### MADAM WARREN F. DAY

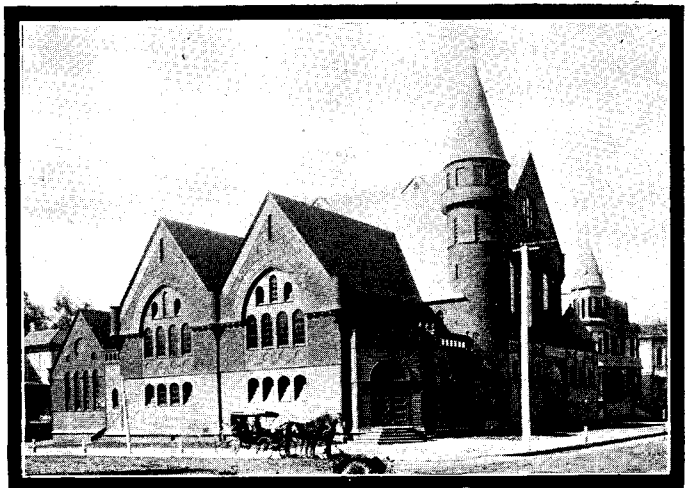
in our church and community life, and their great value did not grow less as the years of her life increased. Her departure to her son's new field was a distinct loss to us.

In this interregnum, Dr. Washington Gladden, that Nestor of preachers, filled (yes, that is the word) our pulpit for several weeks, and from him we heard of

REV. CARL SAFFORD  
PATTON, D.D.,

then pastor of the First Congregational Church of Columbus, Ohio. In July, 1917, we *heard him* from our pulpit. That *settled the question* in our

*Third Building on Hill  
Street at Sixth*



minds regarding a new pastor. A unanimous call was given him, and he came to us the next September. After nine months in his new field, the call for service to the boys of our Country in the World War became too pressing and the Church consented to lend Dr. Patton for six months to this acme of Christian service through the Y. M. C. A. in France.

In December, 1917 our

#### ARMENIAN BRANCH

till then meeting in our Social Hall left us for an independent life in their own building on East 28th Street. They are now seeking funds for a larger house of worship.

And in 1918 our

#### JAPANESE MISSION

joined with the Presbyterian Mission and the Bethlehem Church to form a strong Union Church. It has now over 400 members.

#### FIRE! FIRE!

The entire church plant was threatened with destruction by fire that started from defective wires in the attic of the chapel. It was only by the prompt and efficient work of the City Fire Department that our whole church was saved. We extended to them a vote of thanks and appreciation. The Insurance companies restored it all, with no loss to us except the temporary loss of the use of the rooms.

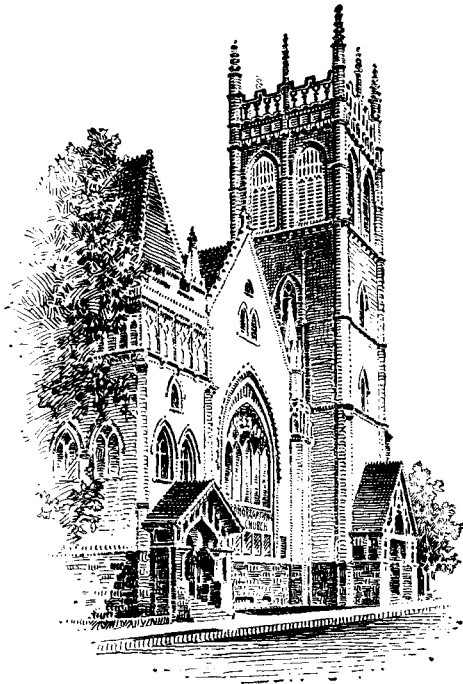
#### MUSIC TO THE FRONT.

In May of 1921 Mr. John Smallman took charge of the music of the church. With steady enlargement and skillful training he has made the First Congregational Church Choir deservedly famous. Recently he has

taken in charge the singing of the Church School above the Primary grades, and also the training of the Chapel Choir, composed of pupils of High School age.

#### OUR CHINESE BRANCH

became an independent Church the next year, with quarters on North Los Angeles Street, later in their new building on East 9th Place. Mrs. Emma C. Findlay, superintendent of their Sunday School, and largely responsible for the success of our entire Chinese work, took her church letter with the others, and is now on *our* roll as "*affiliated member.*"



Fourth Building, Hope Street  
at Ninth

1924 brought two important changes. Rev. Holland F. Burr, Director of Religious Education for five years, resigned to become Pastor of the Oneonta Congregational Church, and was succeeded by Mr. James Wallace, with the added duties of church treasurer and business manager. After carrying this heavy load for nearly five years, he resigned all but the treasurership to secure *some* time for his private business. Also

#### DR. WALTER F. SKEELE

who had presided at the console of the Hildreth Memorial organ from the day of its dedication in the Hill Street church, nearly 30 years, resigned and took charge of an organ that required a master hand in another parish. Mr. Homer Simmons, a younger man but of great promise, was secured to take his place.

#### CHICAGO THEOLOGICAL SEMINARY SCORES.

After nine years of his fine leadership, the Church bowed to the inevitable and surrendered its beloved Pastor to the seminary, affiliated with the great University of Chicago, for he believed this to be a position of even greater influence than a pastorate. So he went from us in June, 1926.

Two months later

#### DR. LLOYD C. DOUGLAS

was called from Akron, Ohio, to our pulpit. He proved himself not only brilliant as a preacher, but skillful in enriching the church service. After more than two years with us, he resigned in January, 1929, and went to the St. James United Church of Montreal, Canada, one of the largest churches in America.

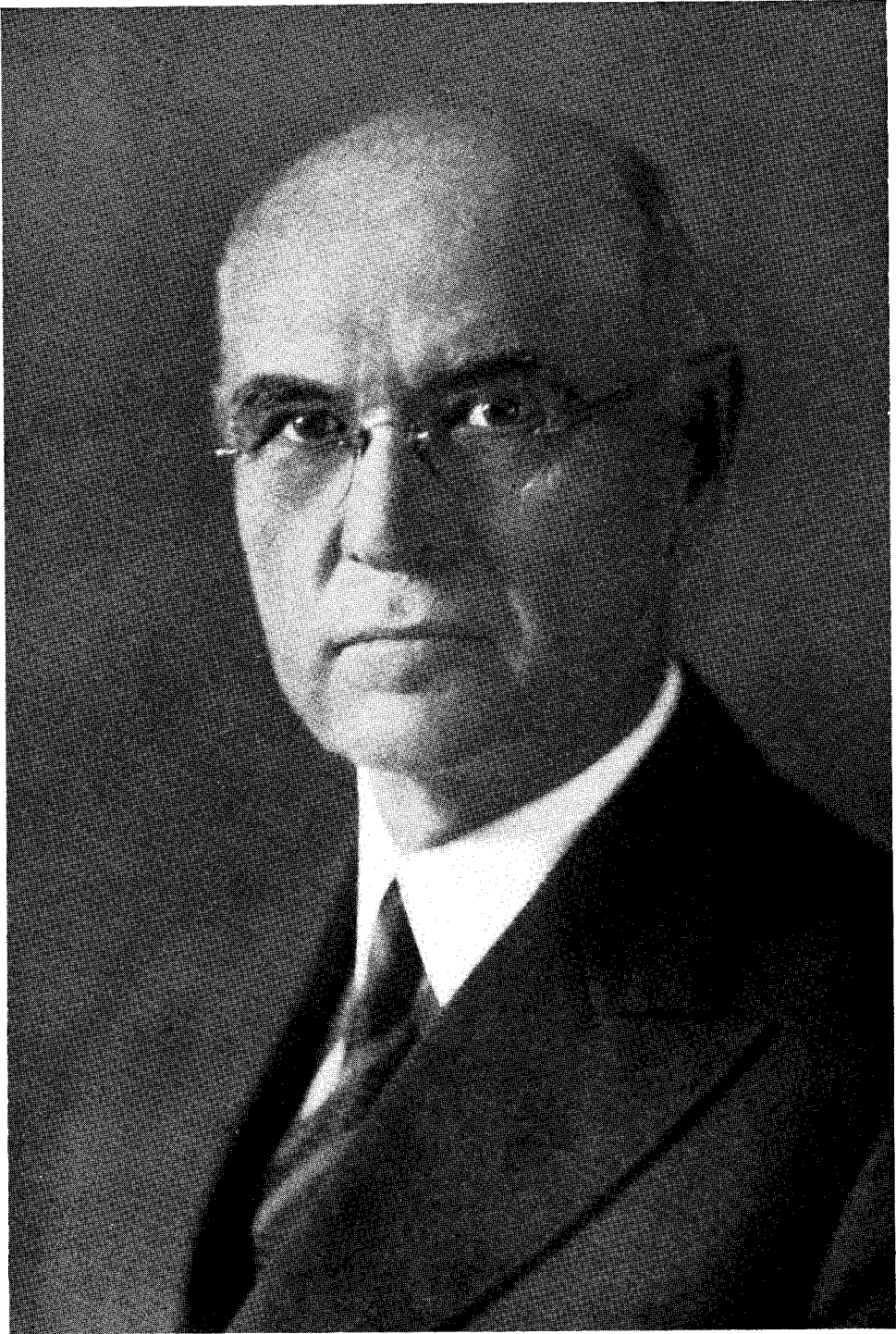
Our Pastoral Committee were now so persistently importuned to

“GET DR. PATTON BACK FROM CHICAGO,”

that they could not refuse to make the effort. Much to our surprise and delight he consented on *certain conditions*, the chief being our pledge to undertake at once the erection of a new church building for a more extended work than would be possible with the present plant. With this and all other conditions agreed to, *Dr. Carl S. Patton* accepted a unanimous call to resume the pastorate of the First Church after an interval of three years, with *Rev. John F. Stearns*, his own choice, as Assistant. Mr. Stearns, however, did not remain to see the completion of the new church, but went early last year to the pastorate of the large Congregational Church of Pontiac, Michigan, and his special duties were placed in the capable, experienced hands of Mrs. Sanford E. Cobb, as Director of Religious Education.

Our Leader on the ground, steps were promptly taken to decide on plans for the new buildings. The Gothic designs by Allison and Allison, Architects, were adopted, and a campaign for their financing was happily





REV. CARL SAFFORD PATTON, D.D.

completed. The construction work was placed in the hands of our own long time member, Mr. Charles E. Richards, head of the Richards and Neustadt Construction Company.

MRS. CLARA R. SHATTO,

with great liberality, had deeded to the church the sightly lot on West Sixth Street extending from Commonwealth Avenue to South Hoover Street. Ground was broken here with appropriate ceremonies, December 21st, 1930. Through fifteen months the structure has grown from depths of earth to topmost pinnacle. Mrs. Shatto's gift is no longer a vacant lot, but *consecrated ground* from which have sprung the magnificent new buildings of the *First Congregational Church of Los Angeles*, A HOUSE OF GOD, A FORTRESS AGAINST IGNORANCE AND SUPERSTITION: "HALLOWED BY A NOBLE TRADITION, INSPIRED BY A SPLENDID VISION."

## Dr. Carl Stafford Patton

Dr. Carl S. Patton, well loved pastor of the First Congregational Church of Los Angeles, whose unflinching efforts have greatly aided the building of the new church, was born in Greenville, Michigan, in 1866. His father was pastor of the Congregational church of that town.

He graduated from Oberlin College in 1888, and went from there to Andover Theological Seminary to prepare for the ministry. He graduated in 1892 and was married that same year to Miss Harriet V. Harrison of Granville, Illinois.

He was pastor from 1892 to 1901 of the High Street Congregational Church of Auburn, Maine. From there he was called to the First Congregational Church of Ann Arbor, Michigan, in whose congregation were many of the faculty and students of the University of Michigan. In 1911 he became co-pastor with Dr. Washington Gladden of the First Congregational Church of Columbus, Ohio, and later was pastor there.

In 1918 he was called to the pastorate of the First Congregational Church of Los Angeles, and remained here until 1927, when the church reluctantly released him so that he could accept a professorship in Chicago Theological Seminary.

From this chair he was recalled to the pastorate of the First Congregational Church of this city in 1930, and, with his return, plans were made immediately for the erection of this new church edifice.

# Purpose of the New Church

The object in view in the erection of the New Church at Commonwealth, Hoover and Sixth Streets, was the provision of an adequate and permanent building for public worship and religious education. In spite of any changes that may occur in the structure of the city, the new building is located where it will be easily reached by people from all parts of the city, and is prepared to house a church school of from 800 to 1200 pupils. The church will seat 1600, not including the 80 to 100 persons who can be seated in the chancel. It is as permanent a structure as can be built, of steel and concrete. In its stateliness and dignity it is almost a cathedral. In its opportunities for social gathering and for education it is still a "meeting house." It is a permanent, adequate, and beautiful building, for edcation of young and old in morals and religion, and for the public worship of God.



*The Pastor's Study*

# Religious Education

With many professional people, educators and college graduates in its membership, with a minister nationally active in the denomination and well known as an educator, and with the most modern educational facilities now at hand, the First Congregational Church of Los Angeles has a great opportunity for *religious educational work*.

A sympathetic attitude toward this phase of the church life it not new here. Splendid work has been done in the past in spite of the handicap of buildings and equipment not suited to modern methods; but the opportunity to do this work in the very best way lies before us as a splendid challenge.

## OUR NEW EDUCATIONAL PROGRAM

seeks to provide normal opportunities for religious growth and development through actual participation in activities suited to the various age groups. It is our hope that within the church there may be found for our people of all ages something to help toward right living in their daily experiences, something of hope and courage with which to meet the future unafraid.

From the little two-year-old up through the various ages to the college student and the parents, we shall endeavor to bring to our aid the best that has been provided in modern educational practice for the development of personality and growth in character.



*Religious Education Department Viewed from the Northeast*

#### ON THE FIRST OR GROUND FLOOR

are adult class and social rooms: Everybody's—Clubroom. Emanuel—Reception Room. Discussion Group—Social Hall. Parents' Class—North end of parlor.

#### ON THE SECOND OR MAIN FLOOR

a *nursery school* for little children two and three years old has been established, with a special room for four-year-olds, and a beautiful kindergarten room, together with coat room, kitchenette and facilities for nurse inspection. Here under competent supervisors, and a corps of trained workers with little children, will be laid the foundations of religious experience in an environment which provides the freedom, the sunshine, the beauty of all that modern education suggests for pre-school and kindergarten work.

On the same 2nd floor are the *primary* assembly and class rooms opening onto the children's court. Here first and second grades and the separate third grade department have the opportunity to develop friendliness as they work together.

On this floor also are rooms available for the *various adult classes* including the parents' class, and here are to be found the *recreation hall* with facilities for athletics and games of many kinds. A *club room* too, with its large, hospitable fireplace, gives opportunity for informal gatherings for social purposes.

#### ON THE THIRD FLOOR

are housed the *high school* and *young people's* groups, the young men's club, and the Philathea class. Here, too, is found every facility to make the social life center in the church, as well as to secure an atmosphere for study and worship.

In large, airy rooms

#### ON THE FOURTH FLOOR,

with a marvelous view stretching from mountains to the sea, are the *junior* and *junior high* departments with club rooms and assembly rooms, and adequate provision for the activities necessary for growing Christian citizens.

The beautiful *Gothic chapel* provides a worshipful atmosphere for the church school choral service, while the *link between school and church* will be made through the Boys' and Girls' sermon in the wonderful, cathedral-like church.

*To utilize all these facilities*, there has been organized an educational plan which includes not only a graded system of study, but a graded plan of club activity, and a graded opportunity for choral training.

Such equipment, leadership, and plans are being made available *for one purpose only . . .* that out of the relationships and studies in this new and beautiful church home, there may come lives made strong to meet the tasks of the world with a foundation built on the sense of the reality of God, a devotion to the teachings of Jesus, and with spirits freed to attain their best.

# Notes By the Architects

Early Christian art and architecture derived its forms from classic Rome and Greece. Gradually, however, the proportions of the churches became loftier, longer; and from the barreled stone ceiling of the Romanesque style there developed the groined Gothic vault, the outstanding feature of the magnificent cathedrals of France and England.

The physical characteristics of the *First Congregational Church of Los Angeles* are comparable to those of the *Parish Church of Britain*. Fortunate in its commanding site, the great mass of the central tower dominates the composition. Round about and below the main building are massed the lesser forms—the chapel, the church school, the organ chambers.

Over the richly decorated *west entrance* is the traditional rose window of elaborate geometric tracery in stained glass and stone. An open arcaded parapet, intricate in form pattern, surmounts the west facade. It is repeated at the east end where the choir window is developed and enriched as a principal architectural motive.

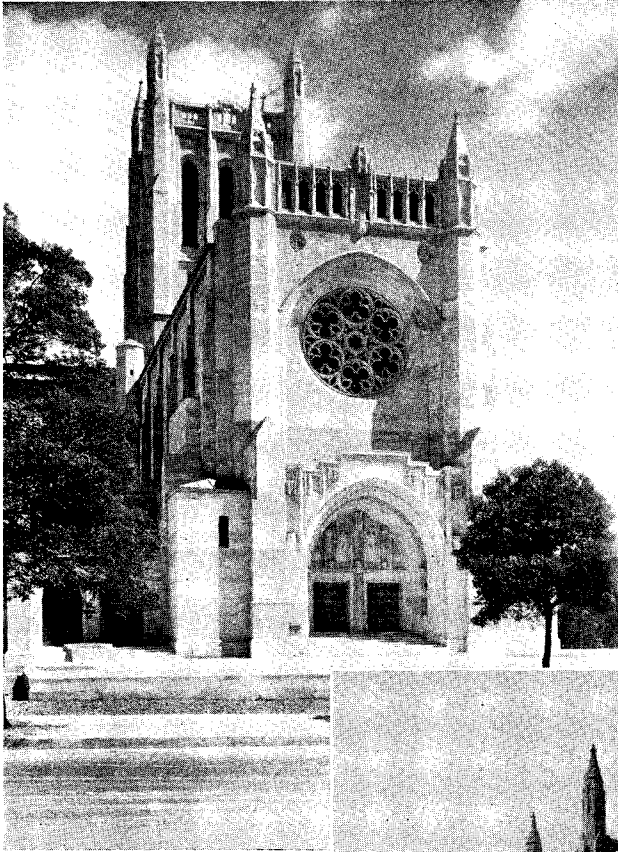
Niches and tracery accent the *transept facades*. Along with tracery and natural forms, symbolic devices are used as decoration, recalling ancient tradition. The Peacock represents the Resurrection; Chalice, Baptism; the Seven-branched Candlestick, the Synagogue; the Ship, the Church.

*At the entrance of Shatto Chapel* other symbols claim historic origin: IC - XC - NI - KA; "Jesus Christ Conqueror"; "Alpha and Omega"; "The Beginning and the End." The seven virtues depicted are: the Padlock, Prudence; Scales, Justice; Heart, Charity; Cross, Faith; Anchor, Hope; Bridle, Temperance; Sword, Fortitude.

Within the church, the clergymen and choristers assemble in the chancel, the congregation in the nave and transepts. Above the aisle-arches flanking the nave are tall lancet windows in the clerestory. The great rose window dominates the west wall and other tracery windows mark the principal focal points of the interior, the choir, the north and south transepts.

The bays are defined by great pointed arches, Gothic in form, spanning the nave, carried on polygonal piers. Beams and boards of the ceiling panels bear touches of gold decoration. Pews, organ cases and chancel furniture, the narthex screen and balcony fronts and the doors, are executed in *carved oak*. Aisle floors are of stone, simply laid with somewhat greater richness in patterns and color in the chancel. Pendant lighting fixtures of bronze, iron and glass enrich the quiet interior.

When man undertakes to build he aims to utilize Nature and Science to the best advantage; and in this 20th Century he is able through the use

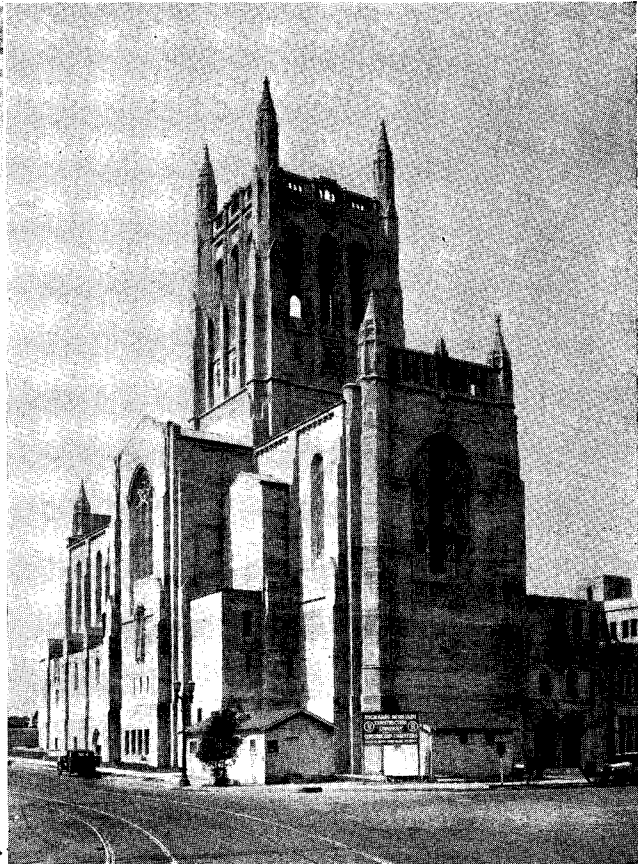


of reinforced concrete to build strongly, economically, well. No attempt has been made in our church to veneer or conceal the rugged integrity of this sturdy material.

One problem no old cathedral has ever solved was that of reverberation of sound within the building. It is hoped that the acoustic boards of our ceiling and the vast clerestory wall sur-

faces of acoustic plaster will achieve this result.

Within Shatto Chapel we observe traditional Gothic forms, Oak paneling encloses the stage wall of the chapel. A great memorial window, reconstructed from the *Good Shepherd window* formerly in the old church, fills the transept arm, supported by an ornamental stone seat below.



Upper—West Front

Lower—Southeast View

In the church school portion practicability has demanded that usefulness be paramount. Numerous church school rooms, gymnasium with servicing quarters, a large attractive social hall, parlors for group meetings, these manifold provisions for a *broad social program* all testify to an active, healthy church life.

The members of the *First Congregational Church*, in this group of buildings, are nobly endeavoring to fit their service and function to a modern age and contemporary need. The present community and the generations of the future will ever be in their debt for this splendid achievement.

## Notes By the Builder

The First Congregational Church, Chapel and Educational plant is a massive monolithic structure of concrete, approximately 200 by 220 feet. At the apex of the church rises the tower dignified—beautiful, to a height of 176 feet above the curb.

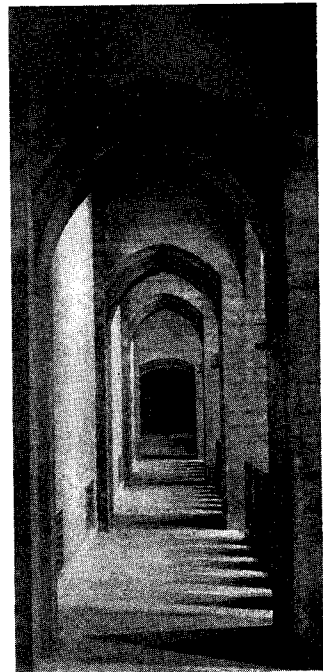
The enormous weight of something more than 30 thousand tons is carried upon 158 piers of caisson type, extending into the ground from 25 feet to 45 feet, until each footing penetrates a stratum of hard clay soil, called Puente shale. This stratum underlying a portion of the northeast section of the city and extending for miles is from 300 to 500 feet thick. It is considered the best foundation for structures, in fact, this material is 50 per cent greater in carrying capacity than any other soil in the city.

From the bottom to the top this mass of concrete is heavily reinforced with more than 500 tons of steel bars. These bars are designed fully to meet, with a safety factor of three, all the usual strains and stresses of the structure and, in addition, fully to withstand any unusual strain of possible earthquake shock.

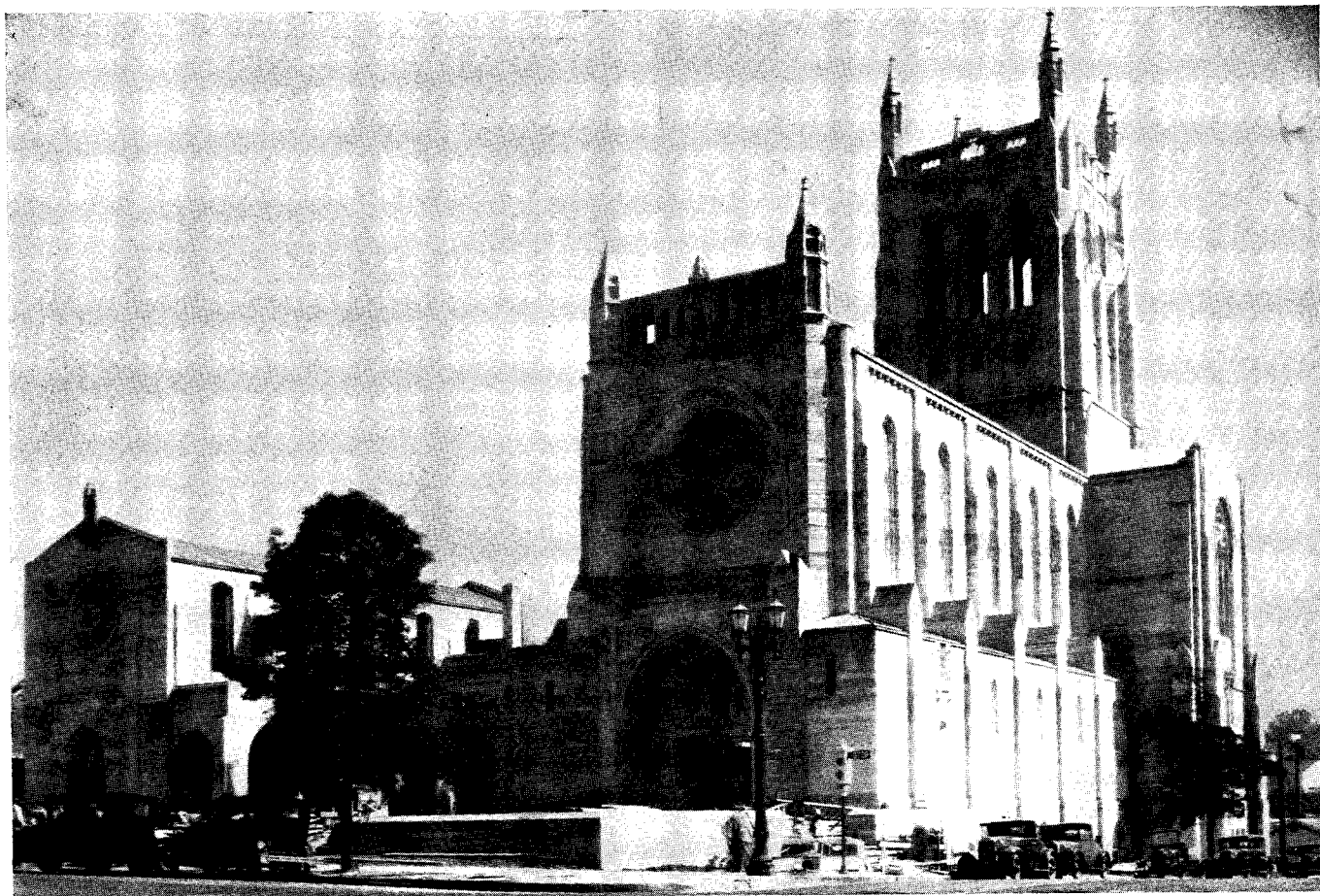
Great care was given in the building of the forms into which the concrete was poured, and the structure will doubtless be recognized as a notably fine example of this type of work.

By a generous use of machinery the Church was constructed in 14 months, just *three months less time* than was required to build the brick and frame church on Hope Street.

Approximately 1000 men have been employed in the work, 240 being the largest force







THE CHURCH AS SEEN FROM COMMONWEALTH AVENUE

at any one time. About \$350,000.00 has gone into wages at a time when the maximum good has resulted.

An oft expressed hope that *no life be sacrificed* in the construction of the church *has been graciously realized*.

#### SOME FACTS AND FIGURES

The *main church* is 198 feet long with a total width of 60 feet in the nave, and 106 feet through the transepts.

The *clerestory* width is 46 feet.

The *ceiling* height at the crossing is 76 feet.

Height of the *tower* at the crossing is 176 feet above the curb.

The *seating capacity*, including the choir, is 1665.

*Shatto Chapel* is 88 feet long by 35 feet wide with a ceiling height of 40 feet. Its seating capacity is 375.

The *social hall* or *dining room* has a seating capacity of 550, exclusive of the stage, and the ceiling height is 14½ feet.

The *stage* and *dressing rooms* are commodious, and the equipment complete.

There is also a secondary or auxiliary *dining room*, seating about 60.

The *church lounge* and *reception parlor*, together with adjoining lobbies, have a capacity of approximately 500.

The *gymnasium* is 47 feet by 70 feet and has a ceiling height of 25 feet. Its gallery has a seating capacity of approximately 100.

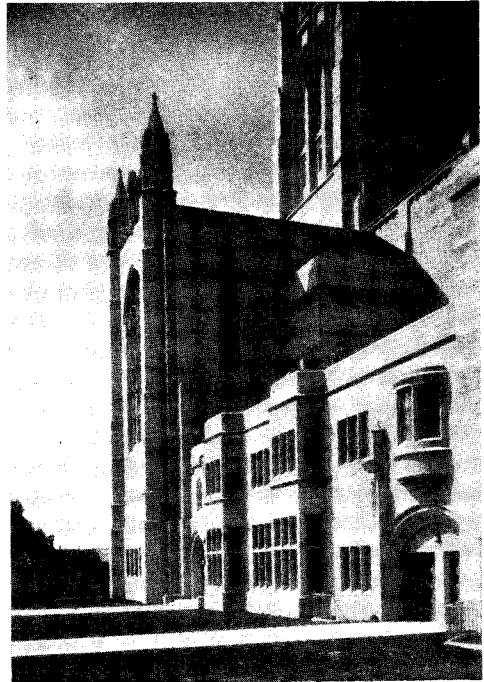
Ample *lockers* and *showers* adjoin the gymnasium.

The *open air patio* is 40 feet by 50 feet, with a seating capacity, including the terrace, of 250.

The *fore court* on Commonwealth Avenue is approximately 75 feet by 160 feet. One-third of this area is given over to lawn and planting and two-thirds, approximately 800 square feet, is in pavement.

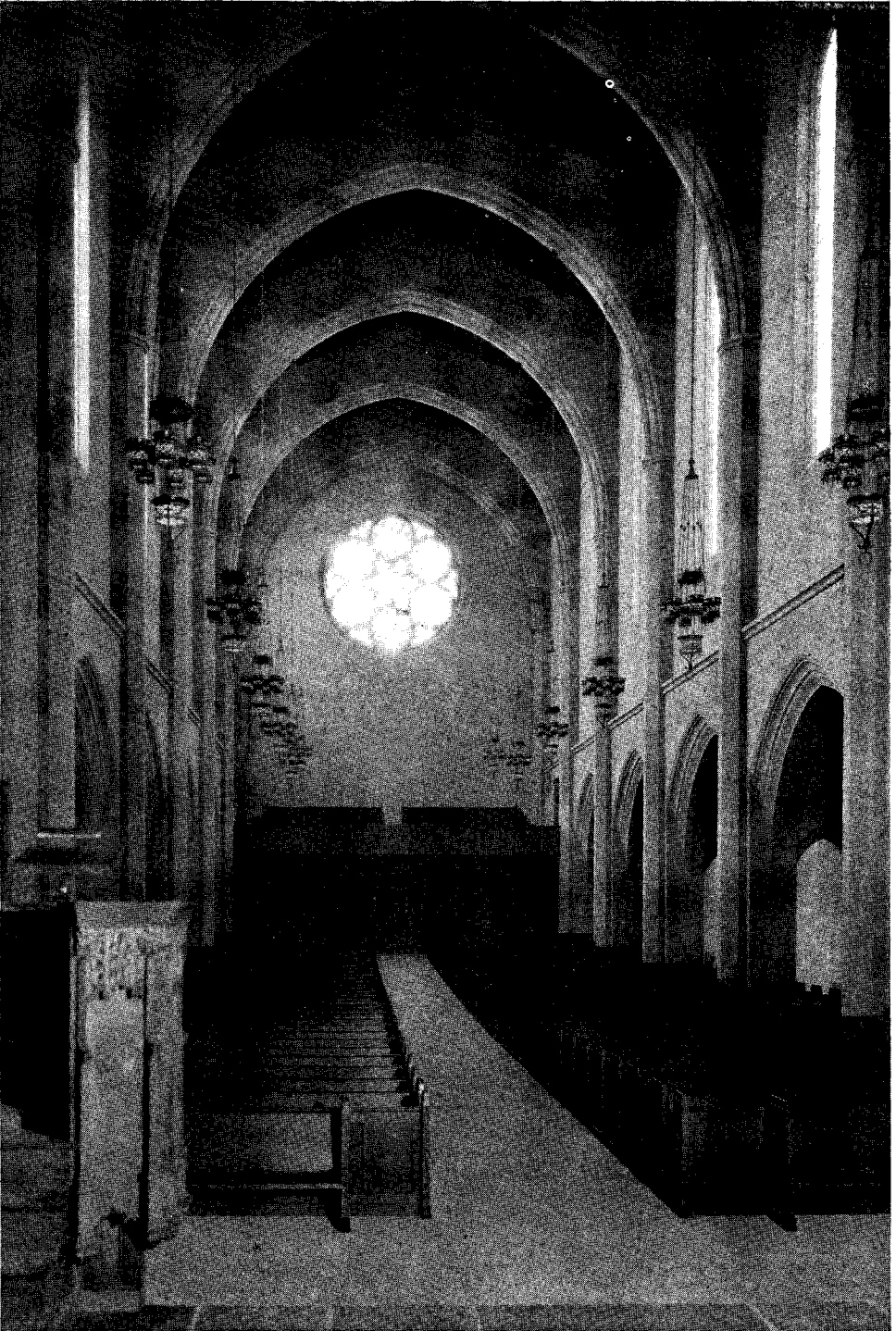
In addition to the three auditoriums mentioned above there are approximately 100 class and office rooms, 50 closets, 18 toilets and rest rooms, 6 kitchenettes, and thirty flights of stairs.

The *kitchen* proper is a thing of joy—modern, light, airy, ample and convenient. Service can be either cafeteria or hotel plate. There are two full partitions separating the dining or social hall from the kitchen so that no noise from there will be heard in the dining room.





NAVE LOOKING TOWARD THE CHANCEL



NAVE LOOKING TOWARD THE ENTRANCE

# The Stained Glass

Ruskin speaks of the old stained glass as the "Type of work of the early schools of color that whether on glass or canvas, employed intricate patterns in order to mingle hues beautifully with each other, and make one *perfect melody* of them all."

Some windows sparkle and sing in blue and white, others sing in the deep, mysterious ruby subdued by complementary colors, a rare and transient fire.

The necessity of telling a story in a series of medallions led to their decorative arrangement the more impressively to depict for the unlettered devotee the story and tenets of his religion.

On entering the lofty nave of this new church one's attention is immediately drawn to the *chancel window* which transports one familiar with European Cathedrals back to reverent memories of the stained glass of La Sainte Chapelle in Paris, or Canterbury in England.

This Chancel window depicts the Life of Christ in a series of fifteen medallions and is topped by the trefoil with the traditional symbols of the Father, Son and Holy Spirit, (The Hand of God, The Lamb of God, and the Dove), grouped about the Bible.

The scheme of the subject matter of the Chancel window and those in the Transepts, is that the North Transept depicts the Prophecies of the Old Testament, the fulfillment thereof in the Chancel, and the story of the Acts of the Apostles in the South Transept.

The treatment of the South Transept follows the medieval style of decoration with colors of deep and mellow richness. The twelve scenes are: (1) The Selection of Matthias; (2) Peter and John Healing the Cripple; (3) The Angel by Night Opens the Prison Doors; (4) Stoning of Stephen; (5) Philip Baptizing the Ethiopian; (6) The Raising of Dorcas; (7) Saul Hears the Voice from Heaven; (8) Paul on Mars Hill; (9) Paul



Before Agrippa; (10) Paul Shipwrecked; (11) Apostles Collecting Funds for the Needy in Jerusalem; (12) Church Distributing Food to the Poor.

The glass in the North Transept window is at present temporary. The Aisle windows contain medallion scenes representing the miracles of Jesus. (1) Jesus Walking on the Water; (2) Jesus Stilling the Storm; (3) The Miraculous Draft of Fishes; (4) Jesus Feeding the Five Thousand; (5) Paying Tribute Money; (6) Jesus Healing and Raising to Life.

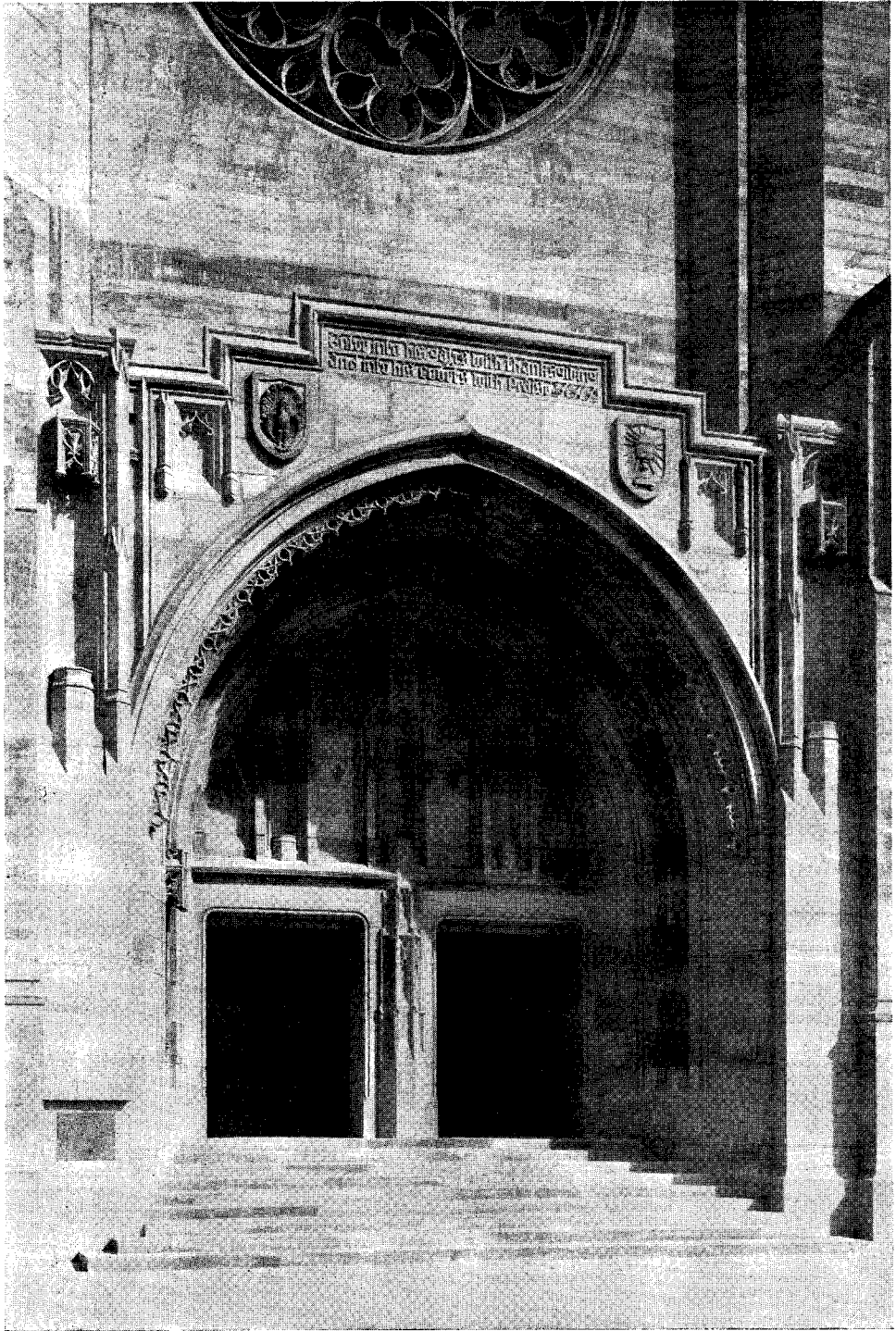
The Clerestory Windows, at present of a temporary nature, as are also the two side windows in the Chancel, are to continue the story of the Life of Christ.

Over the west balcony one beholds the glorious *Rose Window*, called by the Designer, *The Te Deum Window*. The central panel shows *Christ Enthroned*, surrounded by seven angels symbolizing the ascriptions to The Lamb, of Revelations, 5:12; Power and Riches and Wisdom and Strength and Honor and Glory and Blessing. Surrounding these are figures of Kings, Martyrs and Prophets.

The predominating *color* of the window is *blue*, yet a combination of *ruby* and *gold* with various complementary colors, secures a *change of color effect* as sunlight strikes at different angles at different times of day. The whole window of French glass, broken by no outstanding design, produces the effect of an *Oriental Mosaic*.

Thus the stained glass windows of the First Congregational Church of Los Angeles were designed and executed by The Judson Studios, in the traditional methods of the early craftsman.





THE CARL S. PATTON DOORS

# Memorials

Call it church, or call it temple,  
What e'er to you means staff and rod,  
Behind the song there is the singer,  
Behind the symbol there is God.

As the First Congregational Church with its tall, cathedral towers, stands as a symbol of the worship of God in Los Angeles, so the many gifts within the church are gracious tributes to the living, and memorials to those who are gone.

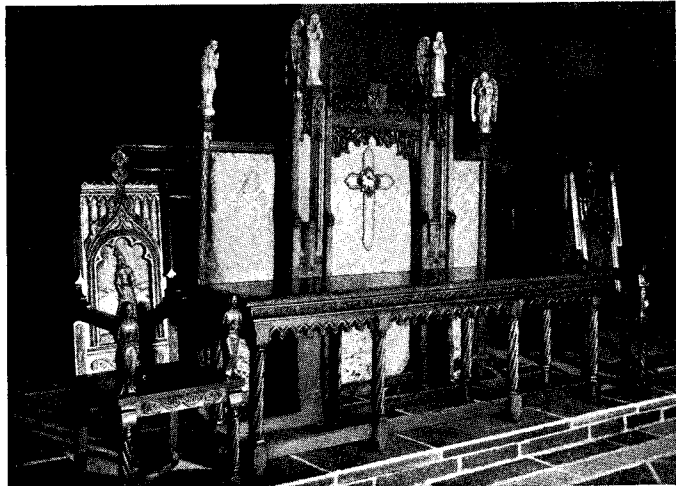
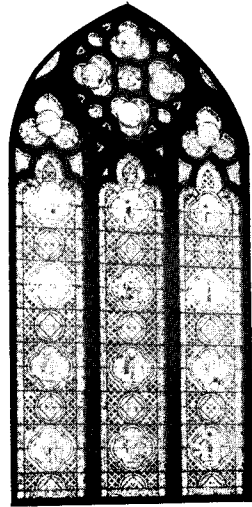
The building which lies to the north of the main structure has been named Shatto Chapel in tribute to Mrs. Clara R. Shatto, who made the important gift to the church of the ground on which the new edifice has been built.

The great doors to the main church building of rich, glowing wood, beautifully ornamented with designs in hammered iron, are called the Carl S. Patton Doors, and are the gift of James Foster of Ann Arbor, Michigan, in honor of the pastor of the church.

On entering the narthex of the main church, at the right is a stained glass window given by the Misses Grace and Mary Buck in memory of their father and mother, Philander Buck and Martha Stevens Buck.

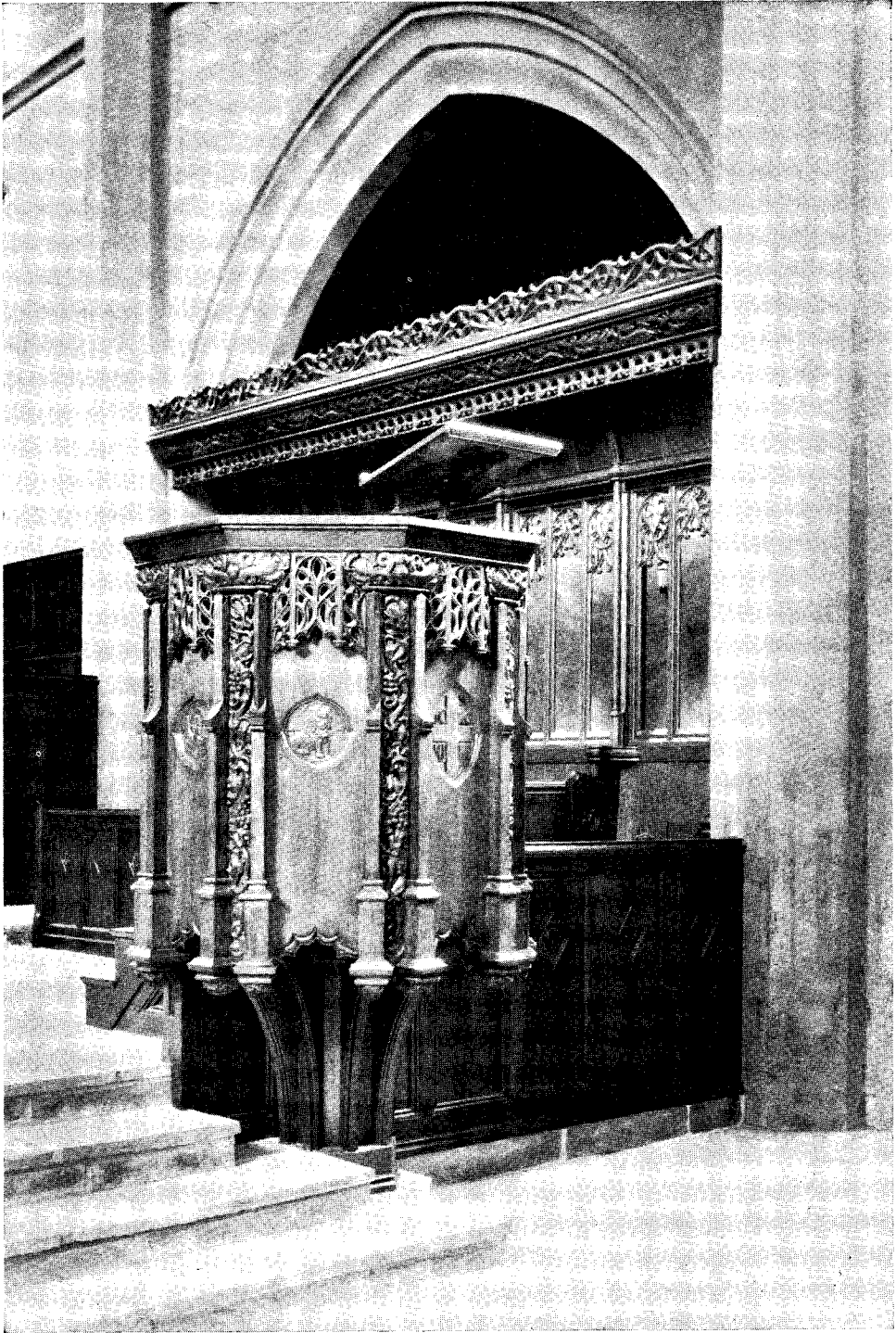
Once within the cathedral-like church, with its graceful arches and solemn beauty, the eye rests immediately on the long, slender window of exquisite design which is the sole ornament of the chancel wall, at the far end of the church. This is the gift of H. Winthrop Blackstone as a memorial to his father and mother, Nathaniel Blake Blackstone and Maria Louise Blackstone.

There are six smaller stained glass windows representing Biblical scenes placed at intervals along the south and

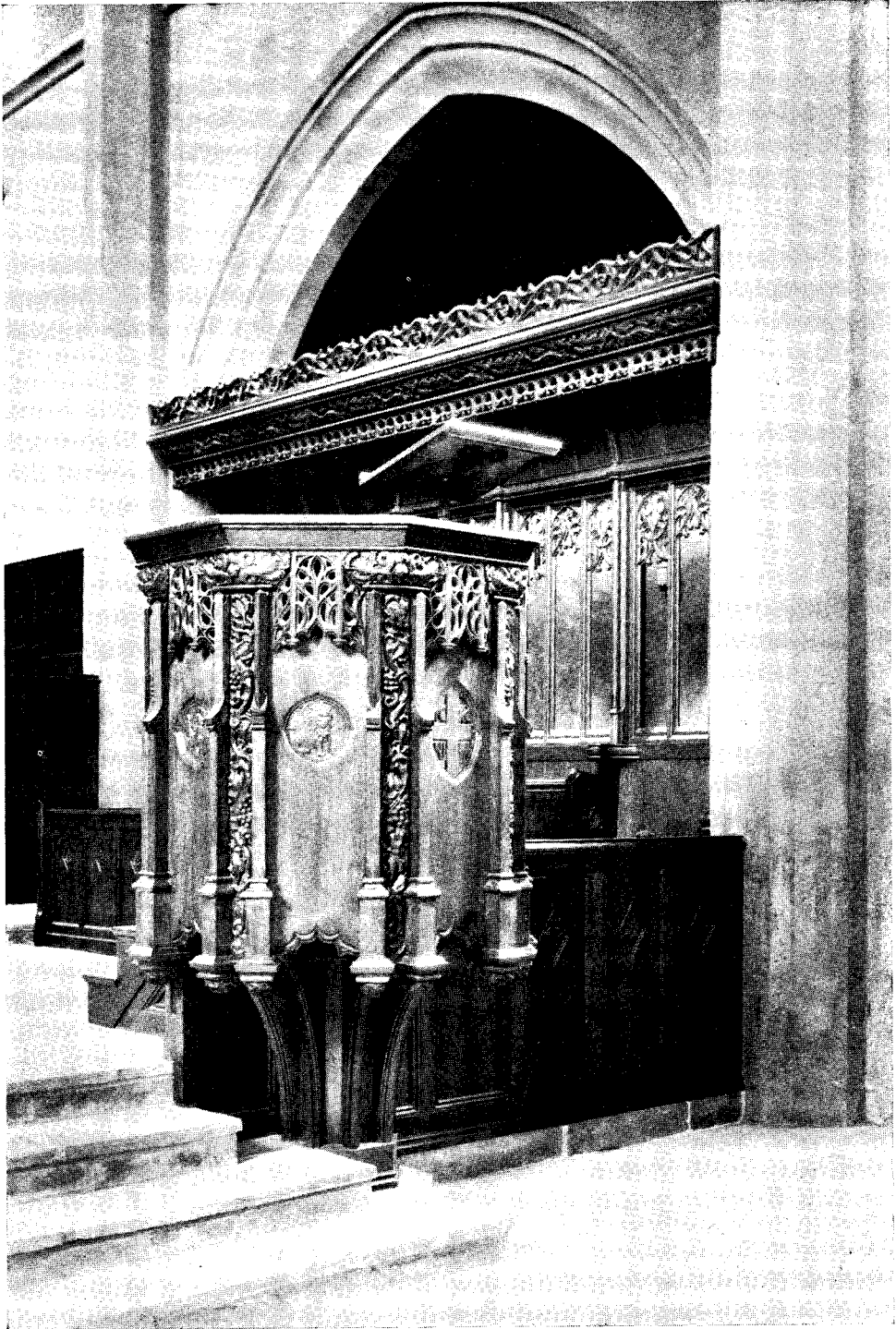


*Memorial Table and  
Chairs Before Choir  
Screen*





ARCHIBALD MEMORIAL PULPIT



ARCHIBALD MEMORIAL PULPIT

Three small stained glass windows under the balcony in the south transept have been given as a tribute from Pomona College.

In the patio, which lies between the main church structure and the chapel, there is an impressive concrete pulpit and bench which is given as a memorial to Deacon Henry Edwards Storrs by his many friends.

For the most part, Shatto Chapel is filled with memorials brought from the old church on South Hope Street. However, over the door, there is a new and beautiful rose window which has been presented as a memorial to Rev. Frank Irving Wheat and Rev. Charles Clark Pierce by Mrs. Frank Irving Wheat, Mrs. C. C. Pierce and Dr. Clarence W. Pierce.

The organ in the chapel is the Hildreth Organ and was given in 1896 to the First Congregational Church by Rev. Edward Hildreth as a memorial to his wife and his youngest son, Richard. The pulpit is the one used in the old church and was presented by N. B. Blackstone in memory of his wife Maria Louise Blackstone. The communion table was given by Miss Mary Holmes in memory of her sister, Mrs. Beckwith.

An interesting addition to the new church is a small, square stone of brown marble which was taken from Mars Hill, Athens, Greece, where Paul preached.—Acts 17:23. It was purchased by our church and has found a new resting place in one corner of the mantel in the Guild room. It bears this inscription: "If stones could talk, this stone from Mars Hill, Athens, Greece, might repeat St. Paul's message for it heard his voice."

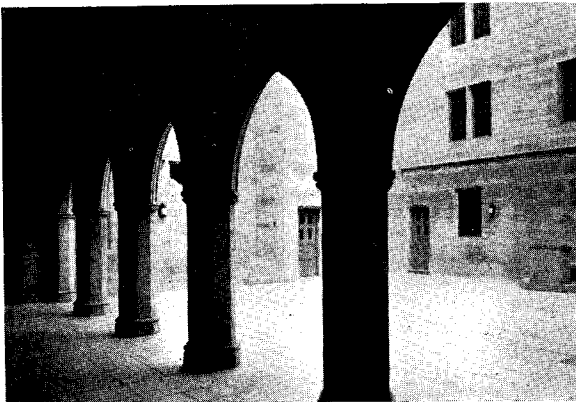
The andirons for all the fireplaces in the various rooms have an interesting history for they have been made from remnants of steel rods used in the construction of the church and have been presented by Mr. C. E. Richards, the contractor.

In the north transept of Shatto Chapel a memorial alcove has been created in which the Good Shepherd Window from the old church has been installed. It has been changed and cut down to fit its new home.

The center panel of the window was given as a memorial to Judge and Mrs. Edward Bosbyshell by their children; the left panel in memory of Mrs. Frances Clark by her husband and daughter, and the right panel in memory of Mr. Andrew Verberg by his wife.

The outer panels are in memory of Mr. John Albert Chittenden given by his wife and son, and the other in memory of Dr. William Cushman Brown by his wife.

Below the Good Shepherd Window have been grouped eight small memorial windows, all but one of which have



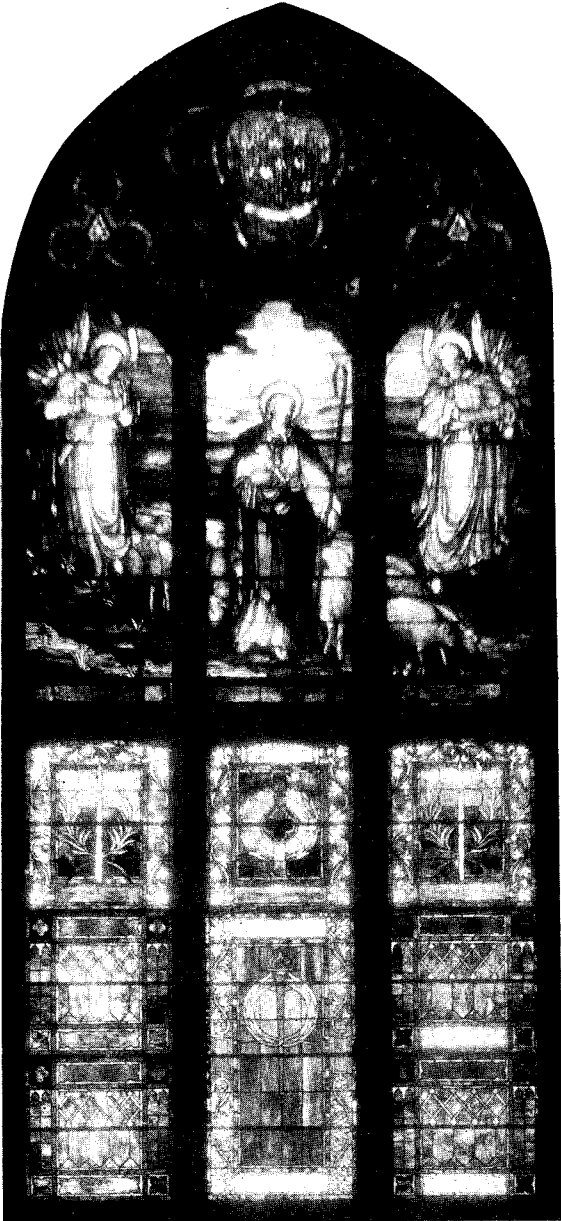
*Storrs Memorial Pulpit  
in Patio*

been taken from the old church. The center window is new and has been erected as "A tribute to Mrs. Warren F. Day, Mrs. H. K. W. Bent, Mrs. Mary P. Haines, Miss Emily M. Peck and the faithful women associated with them in devoted service."

Grouped around this window are seven smaller ones given in memory of Caroline H. Harding, William Beith, Mrs. Ellen V. Ellis, Henry Kirk White Bent, Hattie Ballou Skinner and Anna La Rue Frame.

On the east wall of the alcove has been placed the bronze memorial tablet to Dr. Warren F. Day given by Pomona College; and, on the west wall, there is the tablet to the members of the First Congregational Church who served in the World War.

A stone bench has been erected in the alcove below the memorial windows and, just above it, carved impressively in stone, are these words: "The righteous shall be in everlasting remembrance." Ps. 112:6. The memorials in the new home of the First Congregation Church of Los Angeles are a fitting testimony to the truth of this promise.



*The Good Shepherd Window and  
Other Memorials*



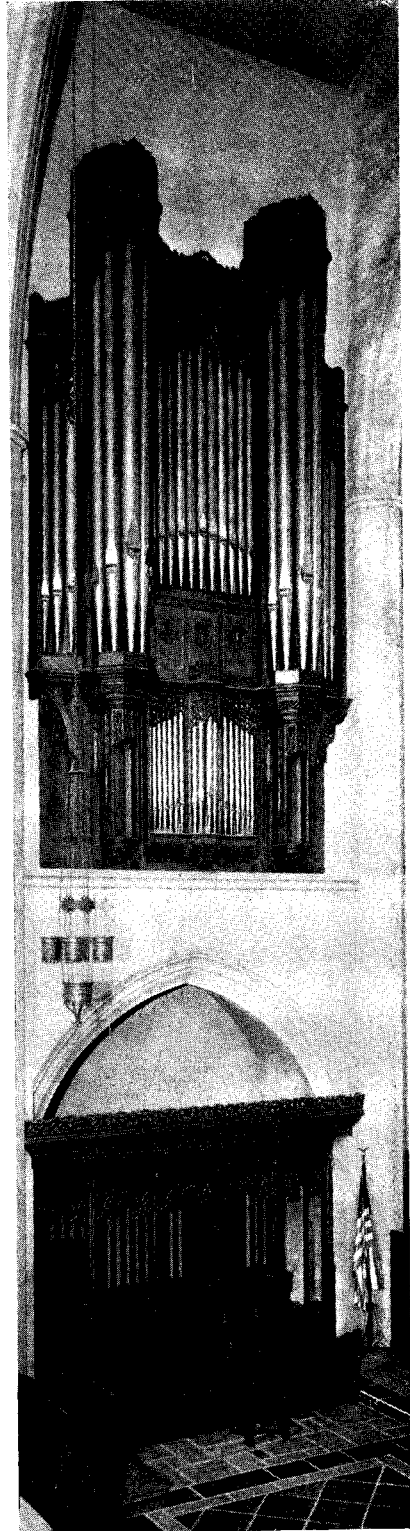
INTERIOR OF SHATTO CHAPEL

# Seeley Wintersmith Mudd Memorial Organ

Specifications for the new four manual and Echo Organ in the Church were drawn by Dr. Wm. H. Barnes of Chicago, the well-known authority on pipe organs (whose cooperation the church is fortunate in securing), and were developed in collaboration with the *Skinner Organ Company*, the makers of the organ and universally recognized as one of the pioneers and leaders in pipe organ building. Particular pains were taken that the organ would be an instrument embodying *the best in organ tradition*, an instrument which would both serve in adequately accompanying the *Services of the Church*, and which would interpret the *greatest works in organ literature*. It is natural that a congregation which would select a pure Gothic type of architecture would desire to house in it an organ in keeping with the beauty of the edifice.

The Main Organ is placed in two chambers on either side of the Chancel; the larger on the North side containing the *Great Organ*, most of the *Pedal Organ*, the *Choir Organ* and the *Solo Organ*.

*The Great Organ* consists of eleven stops and is largely made up of a complete Diapason chorus, based on a sixteen foot Open Diapason, first and second Open Diapasons, Octave, Twelfth and Fifteenth. For the soft accompanimental voices on this division three stops have been duplexed from the Choir



Organ, one being the Erzahler, a stop of lovely intonation, developed by Mr. Ernest Skinner, and frequently appearing in Skinner Organs.

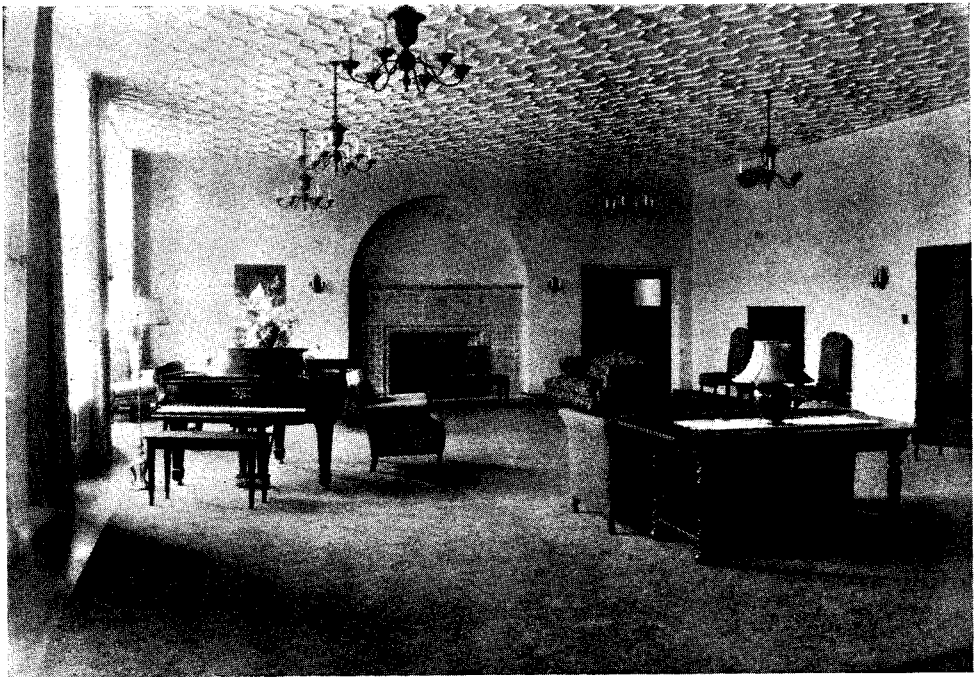
*The Choir Organ*, located immediately behind the Great Organ, enclosed in its own expression chamber, consists of ten stops and includes the Harp and Celesta, which originally were a part of the *Echo Organ* in the old Church.

Immediately over the Choir Organ is the *Solo Organ* of six stops, each of lovely tone quality. In this division is the Tuba Mirabilis, a high pressure reed stop of such power that it will only be used in double forte passages. The French Horn and English Horn are also in the Solo Organ.

The *Pedal Organ* contains sixteen stops, most of them in the North Chamber. There are two stops of thirty-two foot pitch; the sub-Bourdon, and the double Waldhorn; the latter is under expression and is located in the South Chamber.

*The Swell Organ*, consisting of sixteen stops, stands in the smaller chamber on the south side of the Chancel. This organ is built at two levels, one above the other. This division is very rich in soft and lovely tones and is particularly valuable for accompanimental purposes. It also contains the brilliant toned reed chorus, which, in combination with the Great Diapasons, produces the brilliant and dignified effect of a Cathedral Organ.

Provision has been made in the Organ for additional stops in the future, if and when desired.



*The Church Parlor*

*The Echo Organ*, made by the Kimball Organ Company, and consisting of five stops and Chimes, is located in the chamber on the North side of the *West balcony*. This Echo Organ, a memorial to Henry J. Owens and dedicated July 15, 1923, has been moved from its location in the Tower of the Hope Street Church, and has been made playable from the Solo keyboard of the new console.

*The four manual console* is placed on the South side of the Choir, so that the Organist will be in a position to hear the Organ as well as the Choir. The stops are operated by ivory stop knobs in vertical jambs. The inter-manual couplers are controlled by tilting tablets placed between the music rack and the Solo keyboard, and the whole operated by an adequate number of adjustable combination pistons. All departments of the Organ obtain their wind supply from a *three step series rotary blower*, operated by a ten horse power motor in the basement of the Church.

The committee, its advisor Mr. Barnes and the local representative of the Organ Company, have taken great pains to secure *the best Organ possible* and in every way in keeping with the *dignity of the Church* and the *beauty* of its *Services*.

#### HILDRETH MEMORIAL ORGAN

The three manual Farrand & Votey Organ that has for 32 years so satisfyingly augmented the church services at Hope Street is still in excellent condition and has been moved from the old building into the new Chapel. It has been placed over the stage, renovated and expertly re-installed and even improved. This beautiful organ will continue to serve the church well for many years.

It is particularly appropriate that this organ should become a part of the new Memorial Chapel, for it was originally a memorial gift to the church at a much needed time from Reverend and Mrs. Edward Hildreth, (parents of Mrs. George G. Hunter, now a member of the church), and dedicated in 1896.



# Heating and Ventilating

The heating and ventilating has been designed to take care of the various departmental requirements of the institution. These requirements change intermittently from no load to full load perhaps during the same day, and include scattering loads throughout the entire building. Much study was required for the mastery of a complicated situation so that the peculiar requirements of each department would be met. Special refinements were avoided and every effort used to be certain that each item of equipment would serve some well-worth-while purpose, completely justifying the cost.

The complete system is a combination of heating and ventilating, using heated air in some departments requiring ventilation, and direct steam radiation in others requiring heating only.

The main Church Auditorium is ventilated by means of fresh air taken from out-of-doors passed through a spray type air washer and delivered into the Auditorium through a system of sheet metal ducts discharging into concealed spaces behind a cove, about one-third the way up on the side walls. In winter this air is heated by being passed through steam coils in the main fan chamber. A unique feature is that the air to the main Auditorium is delivered through ejector type nozzles which are connected to register openings along the side walls near the floor. The discharge of the air through the nozzles creates a pull on the surrounding air in the nozzle chambers and thus recirculates air from the lower portions through the registers.

The Chapel is heated and ventilated in the same manner as the main Auditorium, using separate smaller apparatus.

Temperatures in the main Auditorium and Chapel are automatically controlled during the heating period by means of thermostats, which vary the amount of steam used at the heating coils.

Abundant exhaust ventilation is provided for all rooms, and the foul air is discharged out-of-doors at points entirely remote from the fresh air inlets.

The rooms not heated by the air system are provided with cast iron radiators supplied with steam directly from the boiler plant. Certain rooms, which may be occupied when the main steam plant is not in operation, are equipped with combination radiators which are heated by steam from the main plant, or by gas when the main plant is not in operation.

Steam for all heating purposes is generated in a battery of two large steel boilers. Crude oil is used for fuel, and the most modern equipment has been installed, including automatic electric driven oil burners.

All apparatus is erected on sound-proof foundations, and sound-proofing devices are provided at all critical locations, so that noise due to operation will not be carried into occupied portions of the building.

## ELECTRIC

The electric service for power and light is provided from two groups of transformers located in transformer vaults in the basement. The power company provides high voltage service wires underground to the transformers that deliver lower voltage current to the lighting and power switchboards.

The total connected light load is 200,000 watts. To get some idea of what these figures mean, consider that 200,000 watts would be ample to light 160 ordinary six-room houses.

All rooms are adequately lighted and all lights controlled by conveniently located switches.

A separate switchboard is provided for the Social Hall lighting. The stage is equipped with footlights in four groups of receptacles, floodlights, and one row of border lights, all in three colors. Provision has been made for future installation of two more rows of border lights. The stage, foot, border and flood lights are provided with dimmer equipment to vary the intensity of light as desired.

The Social Hall projection room is equipped for two motion picture machines and one stereopticon, and provision has been made for the future installation of sound equipment.

Much consideration was given to the exterior illumination of the building, and provision has been made to floodlight the tower should this be desired. Conduit or wiring has also been provided to permit the future installation of broadcasting equipment so that programs from the main Auditorium, the Chapel or the Social Hall can be broadcast. Also provision is made for installation of loudspeakers in the main Church, Chapel and Social Hall with microphone outlets at the pulpit and other locations. Wiring is also provided for future installation of tower chimes.

The electric installation is very complete; provision is made for all present requirements, and for the future installation of such additional equipment as usage may demand.

# Tributes

The First Congregational Church in this rather formal way desires to show her appreciation and express her thanks to all who have cooperated in such a conspicuous and generous way in the building of the Church.

The Church is happy to name the firms and their part of the work. The order of the list follows generally the development of the structure and not the order of importance of service rendered.

Allison & Allison - - - -	-	Architects
Charles E. Richards - - - -	-	General Constructor
J. B. Pearson - - - -	-	Superintendent of Construction
Lewis Construction Company - -	-	Excavation
Bertram Drilling Company - -	-	Caissons
Pacific Iron & Steel Company, Ltd. -	-	Structural Steel
Oro Grande Lime & Stone Company	-	Cement
Raymond G. Osborne Laboratories -	-	Cement and Concrete Tests
Graham Brothers - - - -	-	Rock and Sand
Pacific Coast Steel Company - -	-	Reinforcing Steel
Consolidated Steel Corporation - -	-	Construction Steel Trusses
Super Concrete Emulsions, Ltd. -	-	Cement Admixture
Owens-Parks Lumber Company -	-	Lumber
J. M. Willard Clamp Company -	-	Concrete Form Clamps
Ed Westberg - - - -	-	Fireproofing
Watkins Company - - - -	-	Cast Stone, Waste Moulds and Precast Stone Paving
Acoustone Company, Ltd. - - -	-	Acoustical Ceiling Tile
Concrete Engineering Company -	-	Steel Pans and Metal Lathing
Fred Young - - - -	-	Plastering Superintendent
Malone Stucco Products Company -	-	Acoustic Plaster
Los Angeles Lime Company - -	-	Plastering Materials
Continental Building Specialties -	-	Steel Sash and Sidewalk Lights
Skinner Organ Company - - -	-	Organ
Judson Studios - - - -	-	Stained Glass
McGuire Cabinet Company - - -	-	Interior Hardwood Millwork
Master Wood Carvers - - - -	-	Carving
Manitowoc Church Furniture Co. -	-	Pews
E. P. Wood, Los Angeles Agent		
Bailey-Schmitz Company - - -	-	Pew Cushions
J. G. Wilson Corporation - - -	-	Folding Partitions
Pioneer Waterproofing & Roof Co. -	-	Composition Roofing
R. R. Jones Electric Company - -	-	Electric Wiring
B. B. Bell & Company - - - -	-	Lighting Fixtures
Younger & Fellows - - - -	-	Plumbing
Howe Brothers - - - -	-	Sprinkling System
Lakin Corporation - - - -	-	Heating and Ventilating

Jackson Iron Works	- - - -	Ornamental and Miscellaneous Iron
J. E. Dwan	- - - -	Metal Partitions
California Fire-Proof Door Company		Fire-Proof Doors
Universal Sheet Metal Works	- -	Sheet Metal and Copper Roof
California Hardware Company	- -	Finish Hardware
Coast Whsle. Stone & Marble Co., Ltd.		Marble and Tile
W. P. Fuller & Company	- - -	Glass
E. Petersen	- - - -	Decorator
N. John Miller	- - - -	Associate Decorator
H. J. McKinley	- - - -	Painting
Minnis Brothers	- - - -	Flagstone Paving
Special Service Flooring Company	-	Composition Tile Floor
Seaside Products Company	- - -	Linoleum
A. B. Rice Floor Company	- - -	Hardwood Floors
Color Control Company	- - -	Acid Staining of Floors
Davis & Davis	- - - -	Cement Floor Finishing
C. Ganahl Lumber Company	- -	Insulating Material
Pacific Coast Blackboard Company	-	Blackboard and Cork Boards
Dohrmann Hotel Supply Company	-	Kitchen Equipment
MacNair-Wallace Company	- -	Insurance and Bonds

The Church pays grateful tribute to the hundreds of men who have faithfully labored in their various crafts. A better crew of men could never have been found—honor to them!

The Church is under deep obligation to Mr. George R. King for his artistic selection and successful reproduction of the interesting views of the Church in this booklet.

## Central Furnishing Committee

Chairmen—Mrs. Carl S. Patton and Mrs. Margaret C. Proctor.  
 Members—Mrs. Mary A. Cummings, Mrs. Harry A. Ford, Mrs. Samuel H. French, Miss Agnes Jacobus, Mr. Lyman E. Jacobus, Mrs. Mary W. Lawrason, Miss Abbie Newton, Mrs. George W. Prince, Miss Cora L. Tatham, Mrs. Frank W. Westcott.

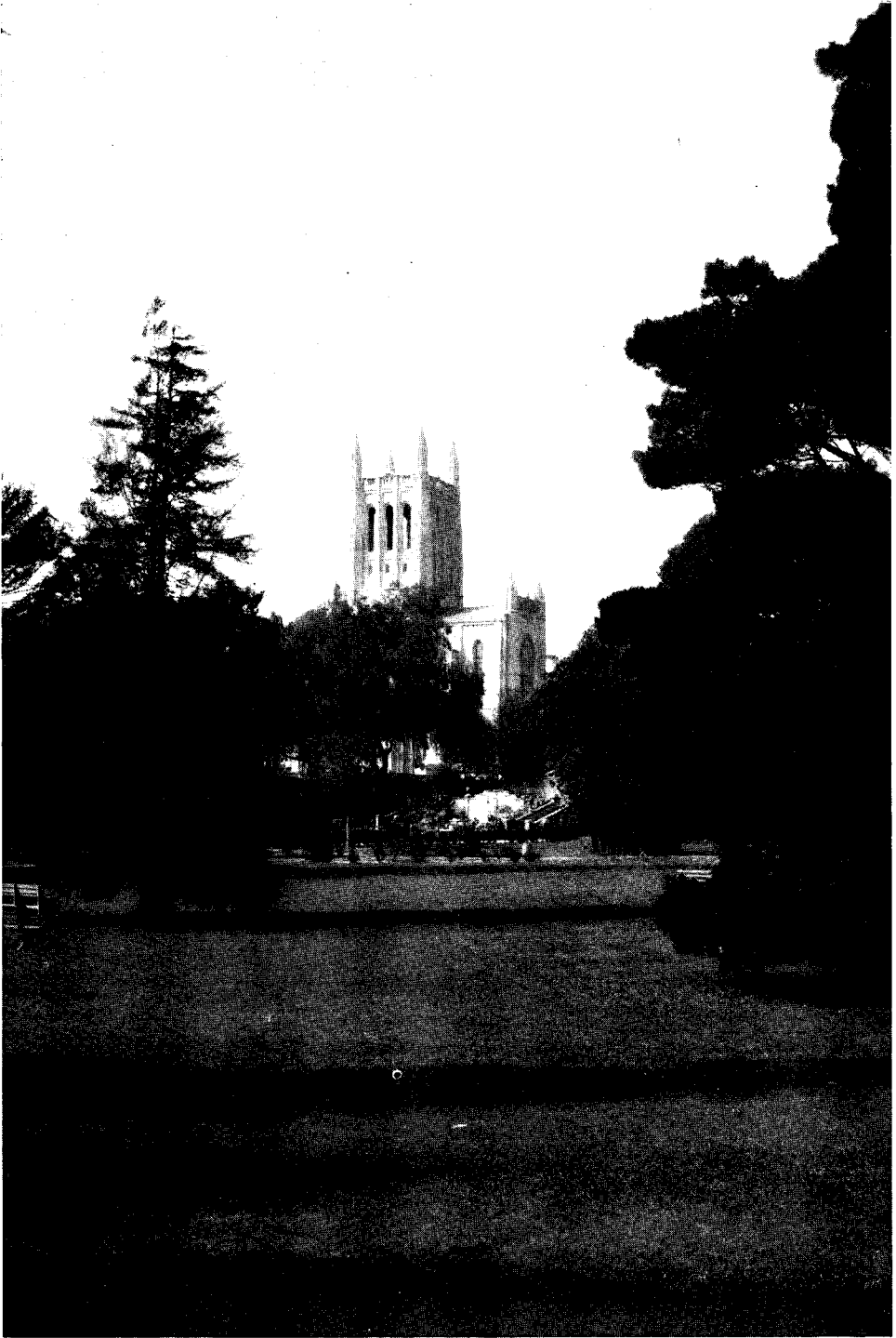
### Chairmen of Sub-Committees

Miss Donna H. Amsden	- - - - -	<i>Administrative Offices</i>
Miss Sue D. Barnwell and Mrs. Margaret C. Proctor	-	<i>Church School</i>
Miss Nell T. Bennett	- - - - -	<i>Kitchen</i>
Mrs. Mary A. Cummings	- - - - -	<i>Communion Linens</i>
Mrs. Margaret Daniels	- - - - -	<i>Church Parlors</i>
Miss Mabel Farren	- - - - -	<i>J. O. C. Room</i>
Mrs. Samuel H. French	- - - - -	<i>Dishes</i>
Mr. Thomas Hall	- - - - -	<i>Pianos</i>

Miss Agnes Jacobus	- - - - -	-	<i>Committee Rooms</i>
Mr. Lyman E. Jacobus	- - - - -	-	<i>Floor Coverings</i>
Mrs. Arthur D. Kildahl	- - - - -	-	<i>Pastor's Study</i>
Mrs. Mary W. Lawrason	- - - - -	-	<i>Interior Decorator</i>
Miss Florence Hubbard and Mrs. R. D. Stevens	- - - - -	- - -	<i>Stage</i>
Mrs. Harvey O. Moulton	- - - - -	- - -	<i>Dining Room</i>
Mrs. Daisy Sinclair	- - - - -	- - -	<i>Choir</i>
Mr. G. W. Smith	- - - - -	- - -	<i>Landscaping</i>
Miss Cora L. Tatham	- - - - -	- - -	<i>Chapel</i>
Mr. Ernest F. Bent	- - - - -	- - -	<i>Organ</i>
Mr. David Witmer	- - - - -	- - -	<i>Art Glass</i>

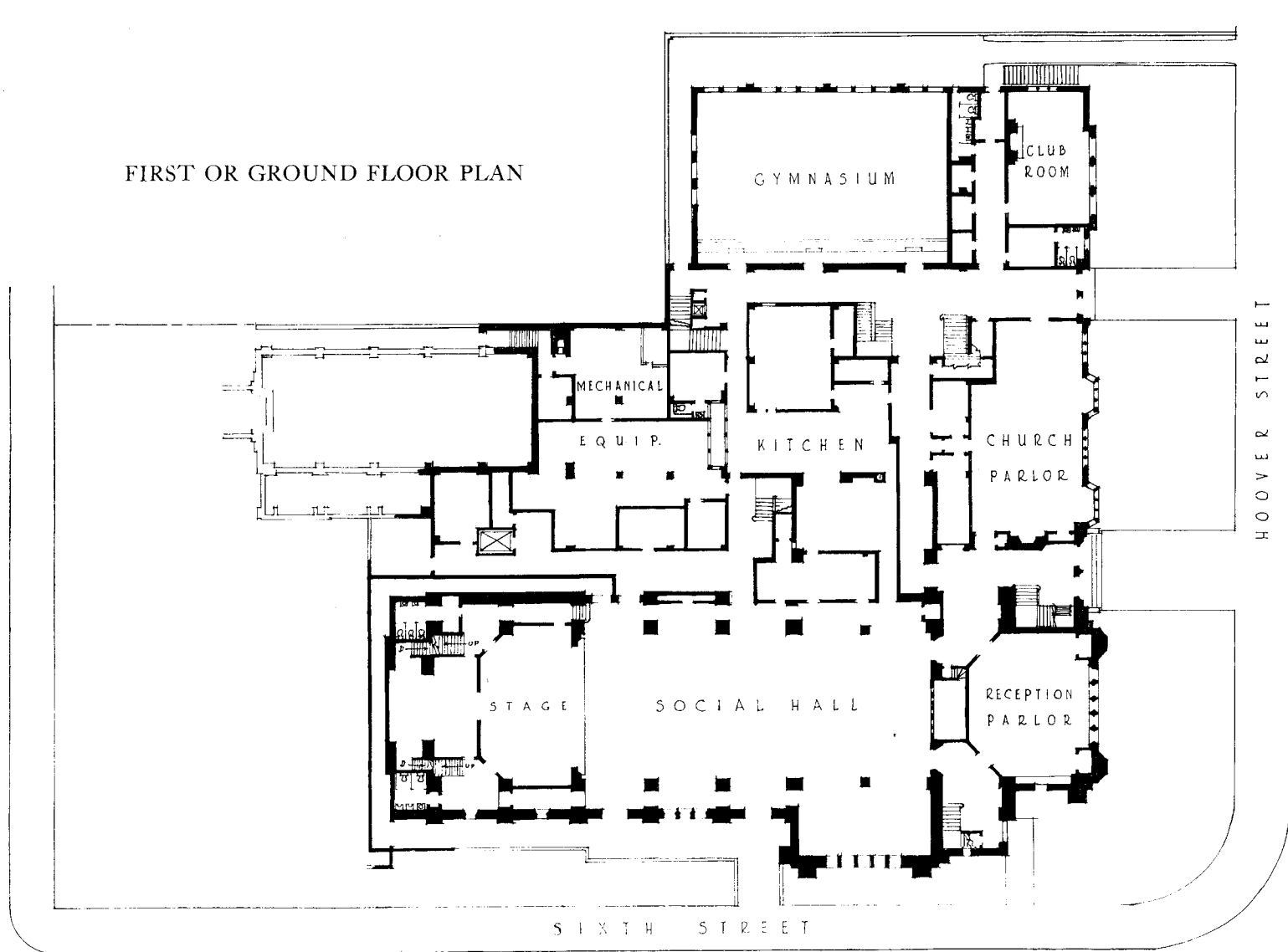


CHARLES E. RICHARDS, *Builder*

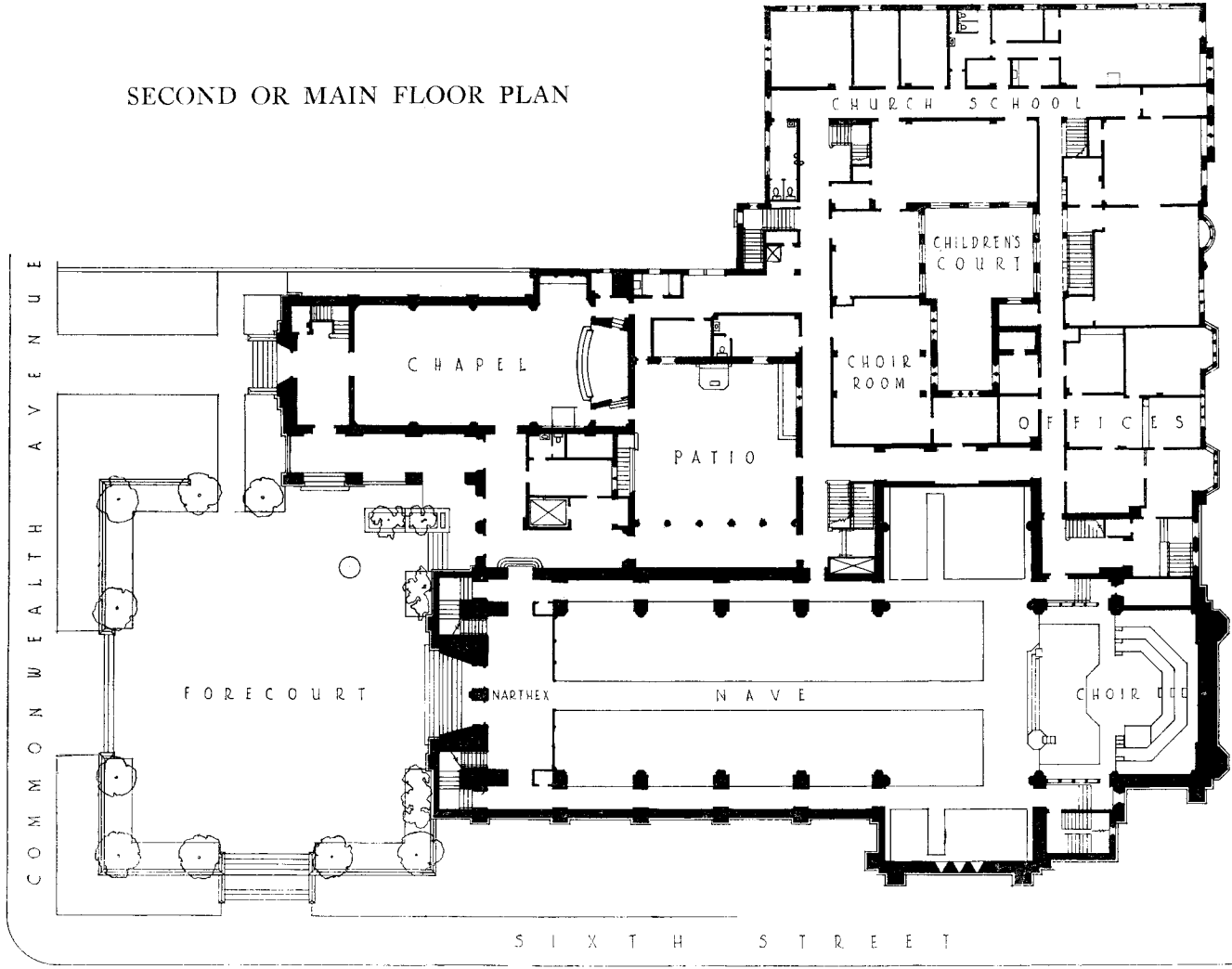


"HERE MAN BUILDS HIS VISION INTO STONE  
THAT GENERATIONS TO COME MAY BE BLESSED."  
—HERBERT HOOVER.

FIRST OR GROUND FLOOR PLAN



SECOND OR MAIN FLOOR PLAN





THIRD FLOOR PLAN

