

Self – Guided Tour Booklet



Immaculate Conception Church

820 – 18th Avenue
Seattle, WA 98122
206-322-5970 ~ www.icseattle.org

MISSION STATEMENT

Inspired by the Holy Spirit, we live the good news of Christ, through worship,
community, and stewardship.

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ACKNOWLEDGEMENT

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A BRIEF HISTORY OF IMMACULATE CONCEPTION CATHOLIC CHURCH

The Society of Jesus, also known as Jesuits, founded this parish on September 12, 1891, at Seattle University in what is now the Garrard Building of the then-Seattle College. For thirteen years, the parish remained on campus while plans for a church building were drafted.

On May 4, 1904, workers laid the cornerstone of today's Immaculate Conception Church. Located at 18th and Marion Streets, the building was constructed in less than six months and cost \$65,000. The Italianate structure was designed by Williams and Clark and built of brick. The roof and twin towers are made of wood with capped gold cupolas. A slender Romanesque rose window, entirely stained glass, overlooks the twenty-two statues created between 1890 and 1920. The wood communion rail, ambo, and altar are hand-carved.



A BRIEF HISTORY OF IMMACULATE CONCEPTION CATHOLIC CHURCH, cont.

On December 4, 1904, Bishop Edward John O'Dea dedicated Immaculate Conception Church. By the end of its first year in 1905, the parish had 1068 registered parishioners. The Society of Jesus maintained their residence until 1929, when Msgr. Theodore Ryan assumed pastoral duties.

The size and speed at which the church was built were impressive even for its time. Originally seating 950 people, for a time it held the title of Seattle's largest auditorium. However, the vast indoor space provided protracted timelines for the intricate, detailed decorations, with projects taking nearly two decades to complete.

In 1977, our church was designated as a Seattle Landmark by the City Council, citing the heritage of the community and its distinctive architectural style. In 1982, the church was restored following a fire.

Today, the church building is used for more than a place of worship. Our Jean Moran Hall, located on the lower level, is a community gathering place for fellowship after Mass, a school cafeteria during the week, and a reception space for sacramental rites. This carries on the tradition of the parish serving as a center of the community in the central area.



Sources:

(Dorothy Laigo Cordova, *Church of The Immaculate: Historical Information*, Feb. 1993). (Seattle Department of Neighborhoods, Landmarks Preservation Board, 700 Third Avenue, 4th Floor, Seattle, Washington; Lawrence Kreisman, *Made to Last: Historic Preservation in Seattle and King County*, (Seattle: University of Washington Press, 1999), 60; "Seattle's Immaculate Conception 85 yrs.old," *Northwest Progress*, December 3, 1976.)

IMMACULATE CONCEPTION CATHOLIC CHURCH AND ENTRY



The exterior welcomes us to worship in the house of the Lord.



The new clock (*left below*) is a replacement of the original (*below right*)



The exterior welcomes us to worship in the house of the Lord.



Begin your tour by entering the inner doors, start to your right and walk counterclockwise around the church. This guide provides photos and descriptions to enhance your experience. May your visit help you to connect to God's love for us all. Peace be with you.

LAYOUT OF A CATHOLIC CHURCH

As you enter Immaculate Conception Catholic Church, you are not just entering a building: you are entering into a sacred space filled with symbols and architecture designed to lead you toward a deeper understanding of faith. Understanding the layout of a Catholic Church can help in this journey. Every part of a Catholic Church, from the door you enter to the altar where Mass is celebrated, carries with it, by design, to draw one closer to God.

The Narthex (Entrance):

As you come through the doors, this first area is called the narthex or vestibule. It serves as a transition from the world outside to the sacred space within.

The Nave:

This is the main area where the congregation gathers, sitting in pews facing the altar. It is the community's gathering place as people of God.

The Sanctuary and Altar:

The sanctuary is the area around the altar. At the center of the sanctuary is the altar, the table upon which the Eucharist is celebrated and is a symbol of Christ's sacrifice for us all.

The Tabernacle:

Where the Eucharist is held.

The Ambo:

The lectern or pulpit where the readings and Gospel are proclaimed. It symbolizes the life-giving Word that nourishes the people of God.

The Crucifix and Statues:

The Crucifix stands above the altar as a reminder of Christ's redeeming sacrifice for us all.

The statues remind us of the "great cloud of witnesses" who have gone before us in faith (*Hebrews 12:1*). They help us to focus our minds and hearts on the truths they represent and the Christian virtues we strive to emulate.

IHS:

iota-eta-sigma. Of the name of Jesus.

PIETA



Pietà is regarded as one of the greatest works of the Renaissance artist Michelangelo Buonarroti. The original sculpture is currently placed in Vatican City at St. Peter's Basilica. This replica depicts Jesus and Mary at Mount Golgotha, representing the "Sixth Sorrow" of the Virgin Mary.

ST. MARTIN de PORRES



The statue was donated to Immaculate Conception church by Archbishop Alex Brunett. St. Martin de Porres was born in Lima, Peru, on December 9, 1579. Martin was the “illegitimate” son of a Spanish gentleman and a freed whose origins derive from Panama, Africa, or Indigenous America.

Martin grew to become a Dominican lay brother in 1603 at the age of 24. Ten years later, after he had been presented with the religious habit of a lay brother, Martin was assigned to the infirmary, where he would remain in charge until his death. He became known for encompassing the virtues needed to carefully and patiently care for the sick, even in the most difficult situations.

St. Martin de Porres was beatified by Pope Gregory XVI on October 29, 1837, and canonized by Pope John XXIII on May 6, 1962. He has become the patron saint of people of mixed race, innkeepers, barbers, public health workers, & more. His feast day is November 3.

BLACK NAZARENE



This replica was made by an anonymous Mexican sculptor and arrived in Manila, Philippines from Acapulco on May 31, 1606. Multiple legends inform our understanding of its origin. One belief is that Jesus, depicted with a darkened hue, was due to soot from votive candles burnt before it. The more popular legend is that on the galleon ship that carried the statue in its passage from Mexico to the Philippines, the statute was charred by fire. In the Philippines, the sculpture represents the passion and suffering of Jesus Christ.

ST. RITA



Saint Rita was born in Italy in 1381. As legends have it, the day after her baptism, she was surrounded by a swarm of white bees that flew into her mouth without harm. Her family believed this to be a sign of virtue and devotion to God.

From a young age, Rita expressed a desire to enter a convent, but at the age of twelve was arranged to be married to a man who often mistreated her. While Rita's influence over him eventually led him to be a better man, he was killed in a familiar feud.

Following the tragic death of her two sons, Rita tried to enter the monastery of Saint Mary Magdalene in Cascia. Though her character and piety were recognized, the cloud that hung over her

family, the product of family feuds, was greatly feared. Eventually, with the prayerful guidance of John the Baptist, Augustine of Hippo, and Nicholas of Tolentino, Rita's persistence mended the conflict between the two families was finally resolved; she was admitted to the monastery at the age of thirty-six.

While at the monastery, Rita performed her duties faithfully and received the sacraments frequently. Rita had a great devotion to the Passion of Christ. When she was sixty years old, she asked, "Please let me suffer like you, Divine Savior". After her request, a wound appeared on her forehead, as if a thorn from Christ's crown had pierced her. The wound did not heal, and it caused her to suffer until her death on May 22, 1457.

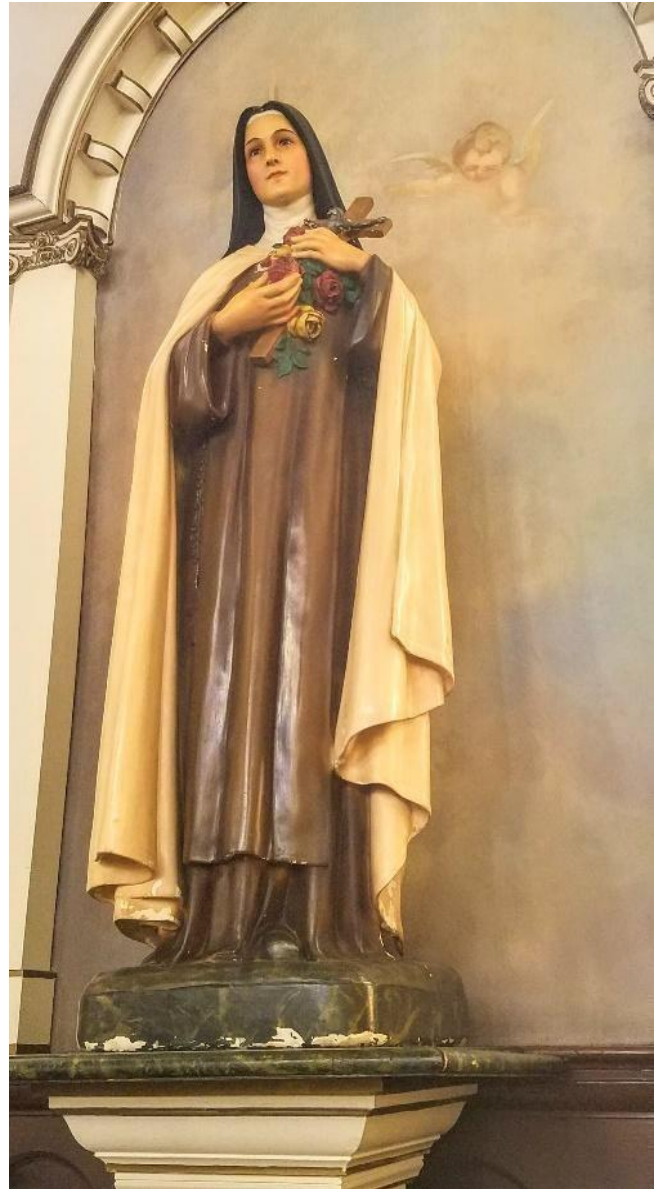
She is buried in the Saint Rita shrine at the Basilica of Cascia. Rita was beatified by Pope Urban VIII in 1627 and canonized by Pope Leo XII on May 24, 1900. Her feast day is May 22.

ST. THERESE of LISIEUX

At the age of 14, on Christmas Eve 1886, Thérèse had a mystical experience that filled her heart with overwhelming love and a sense of purpose. She desired to dedicate her life to Jesus and become a nun. At a young age, after petitioning the Bishop and traveling to Rome with her father to appeal to Pope Leo XIII, the Holy Father granted her permission to join the sisterhood. In 1888, at the age of 15, she entered the Carmelite Monastery in Lisieux, France. Her life was dedicated to focusing on small things with immense love - a spiritual approach that would become known as "The Little Way". She believed that holiness could be found in the simplicity of everyday life, carried out with great love and humility.

In 1896, she was diagnosed with tuberculosis, suffering great pain until her death on September 30, 1897, at the age of 24. Enduring this illness, she continued to find comfort in God's love. Her motto, "Love is repaid by love alone".

In 1925, Pope Pius XI canonized her. In 1997, a century after her death, Pope John Paul II declared St. Thérèse a Doctor of the Church, making her one of the youngest individuals ever to receive this title. She became only the third woman in history to be honored in this way, recognition of her deep and influential spirituality, which emphasized trust in God and the value of love in everyday actions. Her feast day is October 1.



VATICAN II & SIDE ALTARS

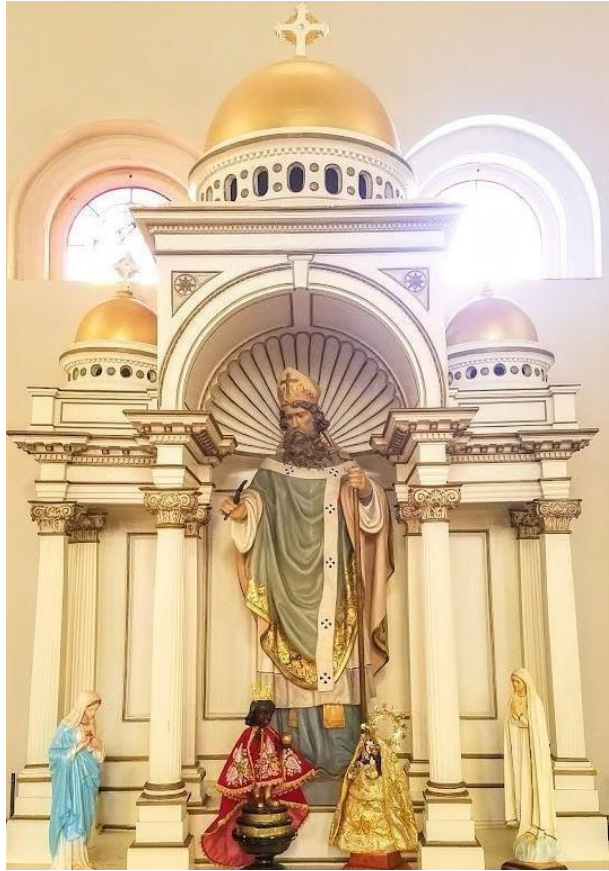
Vatican II and Church Remodeling

Between 1962 and 1965, Vatican II standardized how Catholic Churches said mass. One change included establishing the routine of saying mass with the priest facing the congregation, seated next to or behind the altar. With the shift in physical orientation of the clergy, the choir received new seating facing the congregation on an elevated step area.

Side Altars

Prior to Vatican II, different families or religious lay orders might request or hire a priest to say mass at one of the several side altars around the church. As you will observe, each one has a unique tabernacle and other intricacies. The side altars that remain intact include St. Patrick, St. Anthony of Padua, St. Joseph, and The Sacred Heart of Jesus.

ST. PATRICK



The statue of St. Patrick was brought to this church by either an Irish Priest or an Irish-American Family.

Early in his life, Patrick was captured by Irish Pirates and sold into slavery to the British Empire. Subsequently escaping back to Ireland, he returned and worked as an animal herder before becoming a cleric and eventually a bishop.

Within Catholic teaching, St. Patrick was known for use of the clover to popularize the understanding of the holy trinity as father, son, and holy spirit. St. Patrick is the Patron Saint of Ireland, and is credited with evangelizing Christian teaching to north and west Ireland during the fifth century. In Ireland, St. Patrick's Day, celebrated on March 17th, is both a day of solemnity and holy day of obligation.

Below St. Patrick are figurines of the Blessed Mother. Three are from the Philippines.

ST. ANTHONY of PADUA



Saint Anthony was born in Lisbon, Portugal in 1195 into a wealthy family. By the age of fifteen he asked to be sent to the Abbey of Santa Cruz in Coimbra, where he learned theology and Latin and was ordained into the priesthood. He eventually received permission to leave the Abbey to join the Franciscan Order. He traveled to spread God's truth and ended up assigned to the hermitage of San Paolo.

His teaching of the Catholic Faith was simple and resounding, even those with little education and the innocent could understand his messages. It is for this reason he was declared a Doctor of the Church by Pope Pius XII in 1946. Once, when he attempted to preach the true Gospel of the Catholic Church to heretics who would not listen to him, he went out and preached his message to the fish. This was not, as some have tried to say, for the instruction of the fish, but rather for the glory of God, the delight of the angels, and the easing of his own heart. When critics saw the fish begin to gather, they realized they should also listen to what Anthony had to say.

He is typically depicted with a book and the Infant Child Jesus and is commonly referred to today as the "finder of lost articles". St Anthony is venerated all over the world as the Patron Saint for lost articles, and is credited with many miracles involving lost people, lost things and even lost spiritual goods.

He was only 35 years old when he died and was canonized less than one year later by Pope Gregory IX in 1232.

OUR LADY of IMMACULATE CONCEPTION

The patron Saint and namesake of our Church, our Lady of Immaculate Conception, sits prominently on the right side of the altar.

The Catholic Catechism provides the following:

To become the mother of the Savior, Mary “was enriched by God with gifts appropriate to such a role.” The angel Gabriel, at the moment of the annunciation, salutes her as “full of grace”. In fact, in order for Mary to be able to give the free assent of her faith to the announcement of her vocation, it was necessary that she be wholly borne by God’s grace.

Through the centuries the church has become ever more aware that Mary, “full of grace” through God, was redeemed from the moment of her conception. That is what the dogma of the Immaculate Conception confesses, as Pope Pius IX proclaimed in 1854:

The most blessed Virgin Mary was, from the first moment of her conception, by a singular grace and privilege of almighty God and by virtue of the merits of Jesus Christ, Savior of the human race, preserved immune from all stain of original sin.

(Catechism of the Catholic Church, 490-491)

This statute is one of three representations of the Immaculate Conception within the Church. The other two of which are paintings that can be seen on the Fresco and the Dome.

In 1846 the bishops of the United States declared the Immaculate Conception to be the Patroness of the United States of America.



ST. JOSEPH

St Joseph is often portrayed holding lilies, symbolizing purity, virtue, and his role as the earthy father of Jesus. Inherent in his role as father was his commitment to Mary in raising their son.

At the age 3, Mary was sent to live in the Temple of Jerusalem by her parents to fulfill their promise for ending years of childlessness. However, at age 12 or 14, the priests of the Temple decided she should be married.

Prior to the presentation of spouses, a priest had a vision that pointed to this passage in the bible: *“And here shall come forth a rod out of the root of Jesse, and a flower shall rise up out of his root.” Isaiah 11:1*

Subsequently, men of the line of David were selected as eligible bachelors, each commanded to leave branches upon the altar with the expectation that whichever branch blossomed, priests found one man who was overlooked - Joseph. Upon bringing Joseph to the Temple, they gave him a branch to hold during prayer. Before placing it upon the altar, a white flower blossomed from it - a divine recognition of God's choice to be Mary's husband.



(Roman Catholic Diocese of Baton Rouge, *Deacon George Hooper*, May 2021)

Joseph is Patron Saint of the dying because, assuming he died before Jesus' public life, he died with Jesus and Mary close to him, the way we all would like to leave this earth. Joseph is also Patron Saint of the Universal Church, families, fathers, expectant mothers, travelers, immigrants, and working people in general. Two feast days are celebrated: March 19 for 'Joseph the Husband of Mary' and May 1 for 'Joseph the Worker'.

MURALS



The first scene (*left*) is from the Immaculate Conception, where the angel Gabriel came to Mary to inform her that she was carrying Jesus. The Catechism of the catholic Church informs our understanding of this holy moment:

“At the announcement that she would give birth to “the Son of the Most High” without knowing man, by the power of the Holy Spirit, Mary responded with the obedience of faith, certain that “with God nothing will be impossible”: “Behold, I am the hand-maid of the Lord; Let it be [done] to me according to your word.” Thus giving her consent to God’s word, Mary becomes the mother of Jesus. Espousing the divine will for salvation wholeheartedly, without a single sin to restrain her, she gave herself entirely to the person and to the work of her Son, she did so in order to serve the mystery of redemption with him and dependent on him, by God’s grace. (Catechism of the Catholic Church, 492-494)

The middle painting depicts Jesus’s birth. Surrounded by his mother, father, and animals, their family took refuge and found shelter outside the town of Bethlehem.

The third (*right*) depicts Jesus being found in the synagogue.

DOME | AMBO

Dome

The Dome is 150 feet from the floor to its highest point of the church.

The painting represents the moment of Immaculate Conception. The Virgin Mary is pictured with rays coming from behind her robes, and amongst the clouds and stars of the universe. Around the painting are several

Catholic Symbols: A (alpha) and Ω (Omega), Vatican Keys. Maria, JHS, and A.M.D.G - Latin for “the greater glory of God”.



Ambo

Before the installation of the microphones and sound amplification system, this hand carved “ambo” served as a raised platform to proclaim the scriptures. Translated as step or elevation in Greek, the Ambo brings clergy above the congregation to more easily vocally project the Word of God to congregants in the first row to the last.

Strategically above the ambo, a small dome was placed to add additional vocal amplification.

SACRED HEART OF JESUS



The symbol of the love with which Jesus continually loves the eternal father and all human beings without exception.

The Sacred heart is depicted as a flaming heart, shining with divine light, pierced by the lance-wound, encircled by the crown of thorns, surmounted by a cross, and bleeding. The thorns allude to Christ's passion and the flame represents a furnace of ardent love.

Under the Statute is a pelican which has become a symbol of Christ's sacrifice and love for all people. Mother pelicans are known for being very attentive to their young. Iteration of ancient legends include accounts of the mother pelican wounding herself by striking her breast with her beak, feeding the young with her blood to prevent starvation. Such legend has been adopted as allegorical - the blood of Christ flowing from the wound pierced by the roman soldiers following his death on the cross.



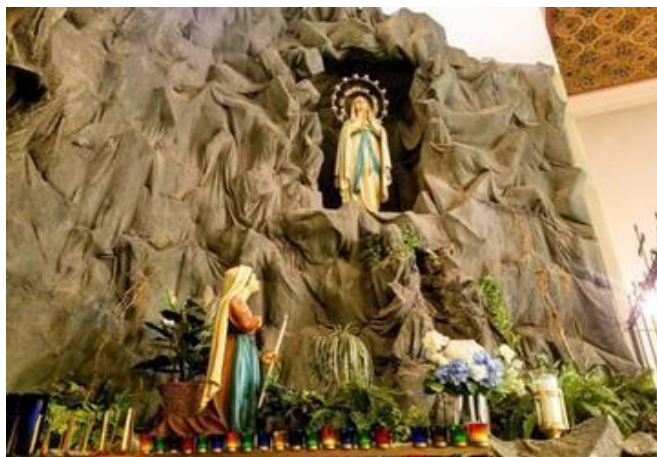
GROTTO



The grotto, which is a smaller replica of the famous Grotto of Lourdes, was designed and constructed in 1930 by Mr. William Morgan, a Protestant, in memory of his daughter whom he had taken to Lourdes a few years before in hopes of a cure. The entire grotto, including the grill work and altar, was paid for by the Casey family, longtime members of the Immaculate Parish.

(Dorothy Laigo Cordova, Church of The Immaculate: Historical Information, Feb. 1993)

St. Bernadette kneels before Our Lady. She had a total of 16 visions. During the final one, in asking who the lady was, the apparition responded, "I am the Immaculate Conception". She is Patron Saint of illness and people ridiculed for their piety and poverty. Feast Day is April 16.



NATIONAL SHRINE OF FILIPINO SAINTS

With special recognition, we honor the efforts of the late Deacon Frederic A. Pilar Cordova and members of the San Pedro Calungsod Guild who brought this shrine to reality. Bishop Elizondo blessed the shrine at its dedication Mass on Oct. 21, 2012.

San Pedro Calungsod *(photo, right)*

Canonized in October of 2012, his story begins as a boy born in 1655 in southern Leyte, Philippines. Around the age of 16, he joined Jesuits headed for the Marianas. Reaching Guam in 1668, he taught catechism and baptized children into the faith. April 2, 1672, he was martyred, attempting to defend his priest and mentor, by native men who opposed Spanish religious. This statue was placed and ordained in March of 2005 as part of the dedication to the new National Shrine of Filipino Saints. San Pedro is the Patron Saint of Filipino immigrants and Filipino American youth.



San Lorenzo Ruiz *(photo, left)*

Born circa 1600, Lorenzo Ruiz grew up serving as an acolyte and sacristan in the Binondo covenant. In 1636, facing accusations of criminal activity within the hostile Spanish Colonial legal system, he fled from the Philippines for the island of Macau. Leaving on June 10, his ship went instead to the Japanese Colony of Okinawa. Lorenzo and companions were imprisoned by the Japanese empire. Lorenzo was tortured, as soldiers insisted he renounce his faith. He did not. Canonized in March of 1987, San Lorenzo Ruiz is the patron saint of the Philippines and the Filipino People.

(Filipino American National Historical Society, excerpts)

STATIONS OF THE CROSS



A series of fourteen images arranged around the church depict Jesus on the day of his crucifixion. Observed during the Lenten season, worshippers move in order, stopping at each station to pray and engage in reflection associated with the scene depicted at the station.

These Stations, originally in the St. James Cathedral, were donated and moved to Immaculate Conception after the cathedral's dome collapsed in 1951. They are unique due to their large size and the intricacy of the hand carving and painting. Due to their height, Immaculate Conception was the only other Catholic Church in our archdiocese large enough to become their new home.

STAINED GLASS



Our beautiful and vibrant stained glass windows are unique to the building. A product of its time, the style of stained glass is no longer replicated anywhere else in the world.

The top of the large stained glass windows show images of Jesus as the Lamb of God and the Sacred Heart of Jesus. Other images include the heart of the Blessed Mother (an image of the heart with piercing swords) a symbol of Peter, and Moses striking the rock at Horeb to provide water for the people (Exodus, 17:6).

OUR LADY OF CHARITY

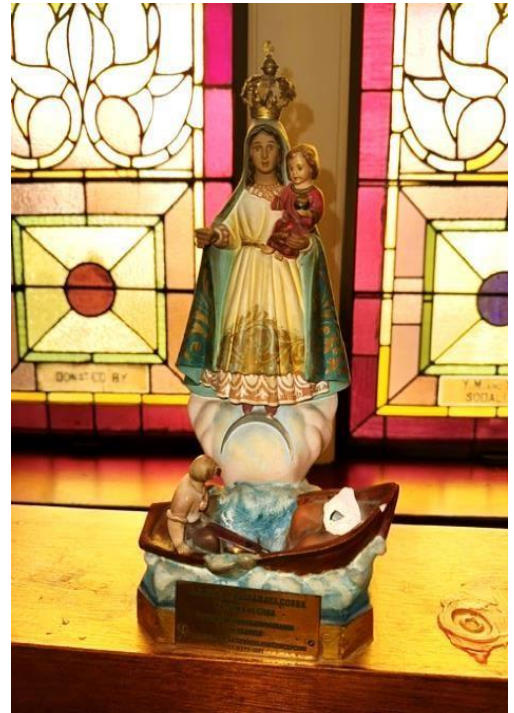
A replica of the statue located at the National Shrine Basilica of Our Lady of Charity in Cuba.

In 1512, Christianity arrived in Cuba. More than 500 years later, over half Cuba's population identifies as Catholic with many more influenced by the church's traditions and beliefs.

Based on oral history and accepted legend, the story of Our Lady of Charity or Nuestra Señora de la Caridad, the patron saint of Cuba, goes back to the early 1600s. Around that time, two Indigenous Cubans and a ten-year-old African slave went to collect salt in the Bay of Nipe. While at sea, a violent storm overtook their small boat. The group prayed to an image of the Virgin Mary carried by the young slave.

At that moment, the skies opened, the storm cleared, and the group spotted a single, white bird floating on distant waves. But as they drew closer, they discovered the bird was a statue fixed to a board that read, "Yo Soy la Virgen de la Caridad" or "I am the Virgin of Charity."

Believing it was a literal sign of Mary's protection the group rushed it back to their village, where a local official ordered a small chapel built. But soon after, the statue disappeared from the chapel. After searching all night, villagers discovered the statue back the following morning. This happened three more times before the image to the nearby town of El Cobre. But once again, the statue disappeared. It was soon discovered by a young girl in the foothills of the Sierra Maestra mountains. On that hill, locals erected a church now known as the National Shrine Basilica of Our Lady of Charity. In 1916, Pope Benedict XV declared Our Lady of Charity the patroness of Cuba.



ST. JUDE THADDEUS, IMAGES OF SHROUD OF TURIN, OUR LADY OF PERPETUAL HELP



In this display, from left to right, are a statue of St. Jude Thaddeus, a picture of a sketch of the Shroud of Turin, Our Lady of Perpetual Help, and the face from the Shroud of Turin.

St. Jude, known as Thaddaeus, was a brother of St. James, and a relative of Our Saviour. He was one of the 12 Apostles of Jesus and his attribute is a club. Images of St. Jude often include a flame around his head, which represent his presence at Pentecost, when he accepted the Holy Spirit alongside the other apostles. He is Patron Saint of desperate situations and lost causes. His Feast Day is October 28.

The Shroud of Turin is a centuries old linen cloth that bears the image of a crucified man. A man that millions believe to be Jesus of Nazareth.

The depiction of Our Lady of Perpetual Help which represents the Christian mystery of Redemption.

The face of the Shroud of Turin, closer view.

“HAPPY” HOLY DEATH OF ST. JOSEPH



St. Joseph died a blessed and happy death because Jesus and Mary were at his side. His holy death reflected his holy life. St. Joseph was a just man and lived his life loving and serving Jesus and Mary through being obedient to God's will.

It is true that the term happy is not colloquially associated with death; dying is associated with experiencing great pain. However, here the term “happy,” does not connote the emotion of being glad, or even cheerful. Rather, it signifies being peaceful, full of Faith and hope in Jesus Christ, which carries with it a certain joy. Since every person will eventually face death, Catholics may pray for the guidance and help of St. Joseph, our loving spiritual father, on the road of passing from this life to the next.

The catechism of the Catholic Church provides further guidance:

“The Church encourages us to prepare ourselves for the hour of our death. In the litany of the saints, for instance, she has us pray: ‘From a sudden and unforeseen death, deliver us, O Lord’; to ask the Mother of God to intercede for us ‘at the hour of our death’ in the Hail Mary; and to entrust ourselves to St. Joseph, the patron of a happy death.” – CCC 1014

(Ann Lankford, *St. Joseph, Patron of a Happy Death*, Archdiocese of LaCrosse, WI, Oct. 2020)

PAINTINGS ABOVE ENTRY & ORGAN



These paintings were created by the Jesuit Order and left in the church upon their departure in 1929. On the left is a depiction of the adolescent Jesus with Joseph and Mary. On the right is God and the Holy Spirit, in the form of a dove, observing the Holy Family. Between the photos is the phrase in Latin – AD MAJOREM DEI GLORIAM sometimes represented as AMDG – which means For the Greater Glory of God.



The original organ installed in 1904 was from the W.W. Kimball Company. It was replaced with a new Wicks organ in 1960. The new organ was donated in 1961 by the Casey Family, dedicated to the late Msgr. Theodore M. Ryan. It is still operational to this day.

(Dorothy Cordova, *Church of The Immaculate: Historical Information*, Feb. 1993)

OUR LADY OF PERPETUAL HELP



This is a statue portrayal of the icon of Our Lady of Perpetual Help which represents the Christian mystery of Redemption. Our Lady of Perpetual Help is a Byzantine icon likely from the 13th-15th century. The icon, painted on wood, is known for being miraculous with countless healings and special graces attributed to it over the centuries.

In the upper corners, Archangels Michael and Gabriel hold the instruments of the Passion. St. Michael (in the left corner) holds the spear, the wine-soaked sponge, and the crown of thorns. St. Gabriel (in the right corner) holds the cross and the nails.

The artist attempts to capture the Child Jesus contemplating the vision of His future Passion. Frightened by the vision, he runs to his mother for consolation. The distress He feels is shown by the loss of one of His sandals as he quickly flees into the arms of his Mother.

Thank You for Visiting Our Church



**Compiled by Parishioners of
Immaculate Conception for the
120th Anniversary of the Parish**

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