



HOLY FAMILY CATHOLIC CHURCH FIRST CATHEDRAL OF THE DIOCESE OF ORANGE

Holy Family Catholic Church – A Brief History

Holy Family became its own parish in October 1921 when Father Francis Burelback was appointed Pastor and the boundaries of the Holy Family parish were established – to the north and west, the Santa Ana River; to the south, Santa Clara Avenue; to the east, the mountains. The first Mass was celebrated on December 18, 1921 in a local millinery store with eighty persons attending. A few weeks later the hall located over the Bank of America was secured as attendance increased. Shortly thereafter the property on the northeast corner of East Chapman Avenue and Shaffer Street was purchased. This property consisted of three large lots and three small houses. One of the houses was removed to make room for Church construction and the other two were reserved for rental.

The new Church and rectory were constructed under a single roof with the Rectory located at the rear of the large rectangular building. The initial building was designed to be a temporary structure that would later be moved to the rear of the property for use as a Church hall once the permanent Church was built. The first Mass celebrated in the Church was on Palm Sunday, April 9, 1922.

Between 1925 and 1931 a variety of upgrades were made to both the interior and exterior of the Church turning the “temporary” structure into a suitable house of worship. In 1932 the Rectory was moved from the back of the Church to one of the small houses on the property allowing the original rectory to be converted into a much-needed hall. Eventually, the second remaining house on the property was condemned and removed allowing the Church community to plant a lawn, shrubs, and garden further enhancing the exterior of the Church.

As the parish community continued to grow the existing facility was proving to be inadequate so a fund was created in 1942 to prepare for the construction of a new, larger Church. The parish community could no longer be served by a single Priest and the parish welcomed its first assistant in November of 1943. While the new Church fund was growing steadily, and parishioners thought a new Church was on the horizon. However, a decision was made by the Archbishop of Los Angeles to use the funds to build a new parochial school rather than a Church. Land was obtained at the corner of La Veta Avenue and south Glassell and a 4-room school was designed and built. The school was officially opened on September 12, 1949, with the Sisters of St. Joseph of Orange operating it. Upon completion of the school a large auditorium, fully equipped with ample kitchen, stage and dressing rooms was built.



By 1950 the Church capacity of 300 was being exceeded despite 4 Masses each Sunday. Unfortunately, while the new Church fund was once again growing the construction of the school had delayed the much-needed new Church indefinitely. However, in 1952 the Church building was deemed unfit for human use and was condemned. At the same time, the school had grown well beyond its initial capacity. In February of 1953 a permit was obtained to expand the school by adding four additional classrooms and remodeling the auditorium to serve as a temporary Church with a larger seating capacity of 450. The first Mass was celebrated in the new Temporary Church on June 7, 1953. The rectory remained on the old site on Chapman Avenue creating a hardship for the parish staff that had to travel back and forth between the locations.

By April 1955 six Masses were celebrated on Sunday's due to the rapid growth of the parish. By May of 1955 the parish severed all connections with the old Church property on Chapman when an exchange was made for the 5 3/10 acres to the south of and adjacent to the Church/School land/facility on South Glassell. This gave the parish much needed room to construct additional buildings (including a new permanent Church) and expand playground and parking space. Plans for the new Church began in 1956, ground was broken in February 1957 and by April of 1958 the exterior of the building was completed. The bell tower, constructed in a triangular form symbolizes the Trinity and the bronze relief created by Albert Stewart, a nationally famed sculptor, of the Holy Family that adorns the front exterior of the Church symbolizes the dedication of our Church. The new Holy Family Church was dedicated on January 8, 1961, with a capacity of 1,000. By 1965 a new Rectory and convent for the Sisters of St. Joseph of Orange was completed.



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Due to the rapidly growing Catholic population new parishes begin to be carved from the territory of Holy Family. St. Callistus was created in 1961 and St. Norbert's in 1963. Over the next 30 years several additional parishes were carved out of the eastern and southern portion of the original Holy Family territory. In 1976, the Diocese of Orange was separated from the Diocese of Los Angeles as Orange county became the fastest growing county in the United States. The Diocese of Orange was created by Pope Paul VI on March 30, 1976, as Bishop William R. Johnson was installed as it's first Bishop. At the time the Diocese of Orange was created, it already had a Catholic population larger than thirteen of the thirty-two archdioceses in the United States. Holy Family became the new Diocese's first Cathedral and remained the Diocesan Cathedral until 2021 when Christ Cathedral was dedicated as the new Cathedral of the Orange Diocese.





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Starting at the Tabernacle in the southwest transept you can use the map (last page) and walk around the Church in a counter-clockwise direction to see all the sacred art found in the Church.

Around The Sanctuary

- The Tabernacle:*** Each of the six sides of the Tabernacle depicts a Gospel account of an event in Jesus' life (pre and post resurrection) that relates to the Eucharist and Celebration of the Holy Sacrifice of the Mass: 1) The Last Supper (MT 26:26-30), 2) Martha and Mary (LK 10:38-42), 3) Wedding at Cana (JN 2:1-11), 4) Jesus & Peter (JN 21:15-19), 5) Feeding of the Five Thousand (MK 6:34-44), and 6) Appearance on the Road to Emmaus (LK 24:13-35).
- Large Stained-Glass Panel 1 South:*** The Visit of the Magi (MT 2:1-12) is depicted in this large panel as the Holy Family welcomes the wise men and accepts their gifts following Jesus' incarnation and entry into the world. The manger is depicted in the bottom right and is contrasted with the cross/crown of thorns in the lower left to remind us of this child's destiny.
- South Mosaic:*** Installed in 1991, all of the major symbols related to Baptism are found in this mosaic - the Baptismal font/waters; the Holy Spirit descending in the form of a dove; the Bishop's Mitre, Crozier, and Stole; and oils of anointing. In addition, in the lower left we find the Latin phrase, "In Veritate Ambulare" (3 John 1:4), which reminds us of the beginning of one's "Walk in the Truth" through Baptism. In the lower right we find the words, "Go", "Teach" and "Baptize" - the three major themes of Jesus's Great Commission (MT 28:18-20).
- Large Stained-Glass Panel 2 South:*** The Baptism of Jesus by His cousin John (MT 4:13-17) is depicted in this large panel complete with the image of the descending dove (Holy Spirit) in the upper left (MT 4:16), "Lamb of God" (JN 1:29) in the lower left, and a Baptismal font in the lower right. Through Baptism we all enter the family of God and become members of the Body of Christ.

In The Nave

We have six pairs of stained-glass windows on both the North and South side of the Nave – twenty-four windows total. Twenty of the windows depict "Holy Families" - holy people related by blood or marriage. Four of the windows do not share that blood or marital family link - the first one on each side in the front of the Nave and the last one on each side in the rear of the Nave. The last two on each side have a "family" connection in that they depict symbols and scriptural verses related to the sanctity of marriage. Meanwhile the family connection for the first two on each side is spiritual. On the North side you have Jane Frances de Chantal, Thomas More, and Anna Maria Taigi; on the South side you have St. Paul, Francis De Sales and Pius X. Jane Francis de Chantal was a disciple of Francis De Sales - he was her spiritual father. Anna Maria Taigi was a counselor to Bishops, Cardinals and Popes and it was Pius X who initiated her canonization process - she was a spiritual mother to him, and he acted as a spiritual son to her. St. Paul and Thomas More are spiritual brothers as both were staunch defenders of the faith who were ultimately martyred by beheading by the most powerful man in the world in their respective times – Nero (St. Paul) and Henry VIII (Thomas More) - for refusing to recognize temporal authority over the authority of God and His Church. One of the great beauties of those two front windows is you have clergy on one side (South) and laity on the other (North) and their relationships that extend across the Nave symbolize how the two elements of God's family – Clergy and Laity - must work together to build God's kingdom.

- Stained-Glass Pair 1 South:*** The right-hand panel in this pair is one of only four panels (see #11, #17, #23) that do not depict members of the same Holy family by birth or marriage. Here we have three of the great saints of our faith: 1) St. Paul - the first century apostle, evangelist to the gentiles, and the author of many of the New Testament epistles (FD=1/25,6/29), 2) St. Francis De Sales – 16th-17th century Doctor of the Church and evangelist (FD=1/24), and 3) St. Pius X – early 20th century Pope and defender of orthodoxy in the face of Modernism (FD=8/21). The left-hand panel depicts the Virgin Mary, Mother of Jesus (FD=1/1), as a child along with her parents – St. Anne and St. Joachim (FD=7/26).
- Stained-Glass Pair 2 South:*** The right-hand panel in this pair depicts three siblings and 1st century saints - St. Mary, St. Martha and St. Lazarus (FD=7/29). They were dear friends of Jesus during His three-year ministry who we hear about in the Gospels (LK 10:38-42, JN 11:1-46, JN 12:1-3). The left-hand panel depicts two of Jesus' twelve apostles who are also 1st century saints – St. Jude Thaddeus (FD=10/28) and his brother St. James the Less (FD=5/3).
- Recessed Image South:*** This is a beautiful Image of our Lord and Savior that sits directly opposite a depiction of His mother – the virgin Mary (see #21) depicted as our Lady of Guadalupe - that is on the North side of the Church. The pair watch over the congregation as we gather in worship.



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Holy Family Catholic Church – Sacred Art

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- 8. *Stained-Glass Pair 3 South:*** The right-hand panel depicts St. Aquila and St. Priscilla (FD=7/8). They were a 1st century married couple and companions of St. Paul the apostle (ACTS 18:2-3). The left-hand panel depicts St. Elizabeth of Hungary (13th century) who was dedicated to the poor (FD=11/17). She is shown here with her husband –Blessed Louis – and daughter – Blessed Gertrude.
- 9. *Stained-Glass Pair 4 South:*** The right-hand panel depicts the family of St. Gregory Nazianzus – a 4th century Doctor of the Church, fierce defender of the faith against the Arian and Apollinarian heresies, and presider over the 1st Council of Constantinople (381 AD) (FD=1/2). He is depicted with his Father - St. Gregory the Elder (FD=1/1), his mother - St. Nonna (FD=8/5), his brother- St. Caesarius (FD=2/25), and his sister - St. Gorgonia (FD=12/9). The left-hand panel depicts St. Dominic, the 12th -13th century reformer and founder of the Order of Preachers (Dominicans) (FD=8/8). He is shown here with his Mother, Blessed Jane (Joan) of Aza, and his older brother, Blessed Mannes.
- 10. *Stained-Glass Pair 5 South:*** The right-hand panel depicts St. Ambrose – a 4th century Father and Doctor of the Church, Bishop of Milan, and defender of the faith against the Arian heresy (FD=12/7). St. Ambrose was a layman when elected Bishop by acclamation of the people of Milan and within a few days was brought fully into the Church and ordained as both a Priest and Bishop. St. Ambrose was a mentor to St. Augustine (see #19). St. Ambrose is depicted here with his sister St. Marcellina (FD=7/17). The left-hand panel depicts one of the most famous Old Testament families – the Maccabees. The seven brothers and their mother were martyred for refusing to deny the one true God (2 Maccabees 7).
- 11. *Stained-Glass Pair 6 South:*** The right-hand panel depicts the three main characters in the Book of Ruth – Ruth, Naomi and Boaz. The book of Ruth tells us the story of Ruth, a Moab and gentile, who married the son of Naomi, a Jew, who had travelled to Moab with her sons during a famine. After Naomi’s son (Ruth’s husband) died, Ruth decided to return to Israel with her mother-in-law where she married Boaz and adopted the Jewish people and God as her own. The story foreshadows how gentiles were brought into God’s family by the early Christian evangelists. The left-hand panel is a commentary of the sanctity of marriage where we see the verse from Matthew’s Gospel “Now they are no longer two but one flesh, what therefore God has joined together let no man put asunder.” (MT 19:6) The balance of the panel contains symbols of sacramental marriage.
- 14. *East Mosaic:*** This large mosaic that sits over the center aisle exit doors encourages us to take Christ’s great commission (MT 28:18-20) to heart as we exit the Church. The quote, “Be doers of the Word” (James 1:22) reminds us that the work of the Liturgy does not end as Mass ends, but we must live out and share our faith as we return to the world. On the right-hand side, we see the images representing the two great parts of the Mass – The Liturgy of the Word and the Liturgy of the Eucharist. As we move from right to left, we encounter the pyramids of Egypt and two Apostles going out to evangelize. On the far left we are brought into the present with an image of a Southern California city reminding us that the apostolic journey that started in the ancient middle east continues to this day in the modern world.
- 15. *Choir Loft Tapestry:*** This large tapestry depicts the symbol and patrons of our Church – The Holy Family. We see this image on our website and official documents as a constant reminder of our membership in God’s Holy Family.

The Narthex and Baptistry

Located in the Narthex (Vestibule), the Baptistry is no longer regularly used as the parish and families prefer to have their children baptized in the Sanctuary where friends and family can witness the reception of this first great Sacrament. While it is used for private Baptisms from time to time, it primarily serves as a room for Brides to make final preparation for their wedding ceremony.

- 12. *Baptistry Stained-Glass 1:*** This panel has an image of the risen Jesus along with a verse from the Letter to the Romans - “As Christ has arisen from the dead through the glory of the Father, we so also may walk in the newness of life.” (RM 6:4) - that speaks to how we are Baptized into Christ’s death and hence can anticipate resurrection – first as a new creation through Baptism in this life and secondly at the second coming when our bodies will be resurrected (NOTE: We believe the word “glory” that appears in the verse may have been part of a repair.)
- 13. *Baptistry Stained-Glass 2:*** This panel continues with the theme of the other Baptistry panel combining an image of Jesus on the Cross with Mary standing at its base and a verse from the Letter to the Romans, “All we who have been Baptized into Christ Jesus have been Baptized into his death.” (RM 6:3)



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- 16. *Narthex Theological Virtue Stained-Glass:*** This “hidden gem” is one element of sacred art that often gets overlooked. Located just inside the north doors of the Narthex, it contains the verse, “So there abide faith, hope, and charity (love), but the greatest of these is charity.” (1 COR 13:13). We also see images of the Cross and an anchor (another ancient Christian symbol) – when combined these two symbols represent Christ. We also see the symbol of Christ’s sacred heart near the bottom of the panel reminding us how He loved us. Finally, we see two of the Cardinal virtues - Justice depicted with scales and Temperance depicted with a sword – along with one of the seven gifts of the Holy Spirit – Wisdom - depicted with a snake.

In The Nave

- 17. *Stained-Glass Pair 6 North:*** The right-hand panel speaks to how the members of God’s family have been created in His image and likeness with the complementarity of the sexes - another pointer to the sanctity of marriage. Three excerpted verses from Genesis are displayed, “When God created man, He made him in the likeness of God...male and female He created them...and he blessed them” (GN 1:26-28) reinforcing our unique nature in all of creation. At the top of the panel, we see the hand of God offering a blessing to the clasped hands of a couple coming together in marriage, while on the bottom we see the tree of life. The left-hand panel depicts the Holy Family of Noa (Noah) – Noah, Emzara, his wife and their three sons – Shem, Ham and Japheth – reminding us of God’s mercy and commitment to humanity.
- 18. *Stained-Glass Pair 5 North:*** The right-hand panel depicts the father of our faith (as well as Judaism and Islam), Abraham (Abram), with his wife Sara (Sarah, Sarai) and their son Isaac. The left-hand panel depicts St Cecilia (2nd-3rd century) (FD=11/22) one of the most famous martyred virgins along with her husband (who respected her vow of virginity) and fellow martyr St. Valerian (Valerianus). They were martyred for burying the bodies of other martyrs. As is often the case with Saints, St. Cecelia proved difficult to execute. Following a bungled smothering, St. Cecelia was to be beheaded but that attempt was also bungled, as she lived three days with her wounds.
- 19. *Stained-Glass Pair 4 North:*** The right-hand panel depicts two of the most revered Saints – St. Augustine (4th – 5th century) (FD=8/28) and his mother St. Monica (FD=8/27). St. Augustine, one of the most quoted Doctors of the Church, converted to Christianity in his 30’s after a period of Manicheism. Augustine’s conversion is considered one of the most influential events in Church history, a conversion that was aided by the constant prayers of his mother at the urging of St. Ambrose (see #10). Augustine was a voluminous writer whose contributions to Church theology are second to none. The left-hand panel depicts St. Henry (10th-11th century) (FD=7/13) with his wife St. Cunegunda (Cunegundis) (FD=3/3). St Henry II became the Holy Roman Emperor in 1014 AD and ruled the empire with justice for the greater glory of God.
- 20. *Stained-Glass Pair 3 North:*** The right-hand panel depicts St. Isidore (FD=5/15) with his wife St. Maria (FD=9/9). St. Isadore was a 11th-12th century farmer, miracle worker, and defender of the poor. Spanish monarchs sought his intercession for centuries. St. Isadore and St. Maria are the patron saints of farmers. The left-hand panel depicts St. Cosmas (FD=9/26) and St. Damian (FD=9/26), 3rd-4th century martyred Arab Christian brothers and physicians who cared for the sick for free. They are patrons of physicians.
- 21. *Recessed Image North:*** This is a beautiful image of Mary the Mother of God shown as she appeared in 1531 to St. Juan Diego in what today is modern Mexico City. This Marian apparition – Our Lady of Guadalupe - is connected to two great miracles – the unexplainable tilma of Juan Diego containing the image of our Lady and the conversion of more than ten million native Aztecs (one of the greatest miracles ever). Our Lady of Guadalupe is the patron of the Americas as well as our Diocese. This image is located directly across the Nave from an image of her son – Jesus Christ (see #7). The pair watch over the congregation as we gather in worship.
- 22. *Stained-Glass Pair 2 North:*** This is a powerful panel. On the right-hand side we find two of the twelve apostles - St. James the greater (FD=7/25) and his brother St. John (FD=12/27) the evangelist and Author of the Gospel of John, the three Johannian letters and Revelation. Nicknamed the Boanerges (sons of thunder – Mark 3:17), James and John were two of the first Apostles called by Jesus and along with Peter were often present at critical moments in Jesus’ ministry (e.g., the Transfiguration – Luke 9:28-36, the healing of Jarius’ daughter – Matthew 9:18-26). On the left-hand panel we find another pair of Apostles – Peter (our first Pope and the leader of the Apostles) (FD=6/29) and his brother Andrew (FD=11/30) who was the first Apostle called (John 1:35-40). This group of four Apostles were part of Jesus’ inner circle and the first four apostles listed in the Gospel lists of the Apostles.



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Around The Sanctuary

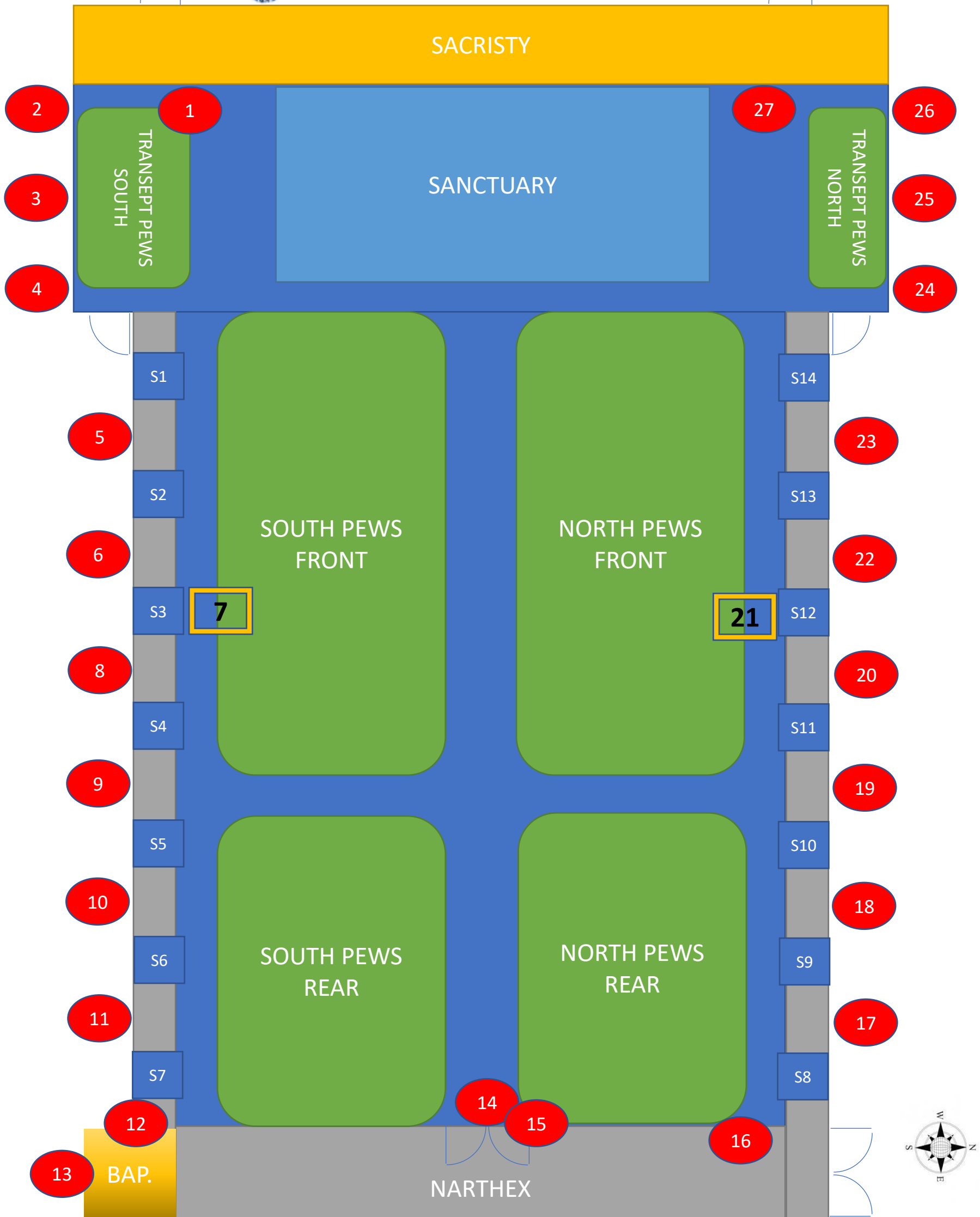
- 23. *Stained-Glass Pair 1 North:*** On the right-hand panel we find St. John (The Baptist, Jesus’ second cousin) (FD=6/24 & 8/29) with his parents, St. Zachary (FD=11/15) and St. Elizabeth (11/5). We read about them in several New Testament writings but perhaps it is in Luke chapter 1 that we learn the most about them. The left-hand panel depicts three great Saints – one of only four panels depicting people that are not part of the same Holy family by birth or marriage. (see #5, #11, #17). We see St. Jane Frances de Chantal (FD=12/12) who was the 16th-17th century foundress of the order of Visitation, St. Thomas More (FD=6/22) from the 15th – 16th century who was martyred by Henry VIII for refusing to accommodate Henry’s rejection of Church authority, and Blessed Anne Mary Taigi from the 18th – 19th century who was known for having experienced a series of ecstasies during her life and to have heard the voices of God and Jesus.
- 24. *Large Stained-Glass Panel 2 South:*** This panel depicts Jesus’ resurrection and emergence from the tomb as the Roman guards fall to their knees (Matthew 28:4). We also see the image of the empty cross draped with Jesus’ burial cloth at the bottom of the panel – a symbol of the resurrection. This panel sits directly across from the panel depicting Christ’s Baptism that reminds us that in our Baptism we enter the waters symbolizing our burial into Christ’s death (CCC 1214) to that we can rise again as a new creature and member of Christ’s body. Christ’s resurrection reminds us that some day we too will be reunited with our glorified bodies.
- 25. *North Mosaic:*** Installed in 1991, this mosaic contains the symbols of the papacy along with the words, “Upon this rock,” (MT 16:18) that recall Jesus telling Peter (Peter means Rock) that it would be upon him that His Church will be built. At the top of the panel, you see keys along with the words, “Keys to the kingdom,” (MT 16:19) recalling how Jesus symbolically bestowed the keys of His kingdom upon Peter making him His representative on earth. Below the keys you see a Church building and a large boat (representing the Church) navigating the seas of this world as guided by our Pope.
- 26. *Large Stained-Glass Panel 1 South:*** This panel recounts the post resurrection encounter between Peter (and six other Disciples) and Jesus on the shore of the sea of Galilee (JN 21) where Jesus both offers Peter his forgiveness for Peter’s three-fold denial the night of Jesus’ arrest and reconfirms Peter’s commission as the shepherd that would guide Christ’s flock in His absence. In the image we find the charcoal fire upon which Jesus made breakfast recalling the charcoal fire of Peter’s denial (JN 18:18) and two other Disciples working with the nets from the miraculous catch of fish (JN 21:6). This is one of the last events of Christ’s ministry on earth prior to His Ascension. It is fitting that it sits directly across from the stained-glass panel depicting his earliest moments on earth following His incarnation.
- 27. *Holy Family Statuary:*** You find statues of the Holy Family – Jesus, Mary and Joseph - in almost every Catholic Church. Here we see them placed together as a family. Notice that St. Mary is depicted standing on the moon (REV 12:1) with a serpent being crushed under her feet (GN 3:15). Meanwhile, St. Joseph is depicted holding a staff with lily blossoms recounting an ancient legend that he was chosen to be Mary’s spouse as a result of the flowering of his staff. This also recalls the bible verse, “the just man will blossom like a lily.” (Hosea 14:5)

S1-14: Stations of the Cross Mosaics: The fourteen stations of the cross are part of a pious devotion that allows the faithful to meditate upon Christ’s last day on earth from the moment of His condemnation to His entombment. It stems from the practice of early Christian pilgrims who, while visiting Jerusalem, would walk the traditional route travelled by Christ from Pilate’s house to Calvary (the Via Dolorosa – a painful or difficult route). The fourteen stations include: S1) Jesus is condemned, S2) Jesus takes up His Cross, S3) Jesus falls the first time, S4) Jesus meets His mother on the route, S5) Simon the Cyrene is called upon to assist Jesus with the Cross, S6) Veronica wipes Jesus’ face, S7) Jesus falls the second time, S8) the women of Jerusalem weep over Jesus, S9) Jesus falls the third time, S10) Jesus is stripped of His garments, S11) Jesus is nailed to the Cross, S12) Jesus dies on the Cross, S13) Jesus is taken down from the Cross, and S14) Jesus is placed in the tomb.



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