

CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND  
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

2890

City or Town Boise State Idaho No.             
Date of 10/28/48  
Church Saint Michael's Episcopal Cathedral Completion October 30, 1949  
Donor and Address P.O.Box 1751, Eighth and State *IMPORTANT TO HAVE WINDOW THERE by Aug. 15 for meeting on Sept. 1*  
Architect Whitehouse and Price Quality of Glass \$5000 total (\$2700 for center; \$1150 for each side panel) (\$64.30 & \$62.16)  
Denomination Very Reverend Herald G. Gardner, B.D., Dean and Minister             
Footage 79' total in 3 panels (42' center; 18 1/2' in each of the side panels) Sight Sizes, full Profile 827.13-164  
Ventilators None (2/15/49) Set by             
Position in Church Northwest transept group (3 openings) (Gospel side)  
Height from floor 4 feet Protection Glass Groove Stone Wood Rabbet Wood  
Points of compass Northwest Quality of light (2 tall trees are located about 25 feet from the widow)  
Inscription None in window 7/28/48 Add small symbols here in place of memorial inscriptions.

Design wanted for one lancet within 2 months Staging             
from March 29, 1948. Blue-prints             
Shipping address            Received           

Bill to            Intermountain should send sizes             
Templets 1/16/48 sent templates.

Photos of Cartoons Mailed           

General Information The Sacraments or Apostles. - To be a teaching medium. See other side  
            
          

Opposite Transept is filled with a very beautiful Tiffany glass - keep this in mind in developing the new window.

Dean Gardner wants the windows to be rich in figures and symbolism, and be a teaching medium. The window will "thoroughly dominate the church". The transept is only 18 or 20 feet deep, so that the window will be very much in evidence.

Work in the red rose of divine love as the pattern enriching the field in one panel. This is the favorite flower of the person to be memorialized. For addresses of those to be notified as window progresses, see other side.

(Perhaps the grape in one panel, and the pomegranate in the other.)

Devote the entire group to the Goodly Fellowship of Christ and the Apostles. It might be called a Christian Fellowship Window.

The plan would work out something in the manner of our south transept window in Saint James' Church, New York City; beginning at the bottom with the Calling of Peter, Andrew, James and John to be Fishers of Men; the Ordination of the Twelve with the text "He that receiveth you receiveth me"; and the Great Commission, - "Go ye therefore and teach all nations".

Above this tier, completing the side lancets would be the Resurrection, and opposite, the Ascension. While the side panels would contain only two dominant subject medallions, the central one would have three, with the Last Supper in the center and the Crucifixion at the top.

This would constitute a magnificent theme and one that could be used most effectively for its teaching value.

The red rose of Divine Love could be very well used as the pattern enriching the field, instead of the grape as represented in one window and the pomegranate in the other.

We are all immensely pleased with the plan, and feel that it should not clash with the Tiffany window, but should complement it pleasantly.

The entire composition is devoted to the Goodly Fellowship of Christ and His Apostles, and may well be termed the Christian Fellowship Window.

Beginning with the lower medallion of the left lancet, and reading across, the subjects represent

NOTE: Add small symbols in place of panels now indicated for memorial inscriptions.

7/28/48

These could be related to the central theme, - such as the anchor cross under the Call of Peter, Andrew, James and John; the Pelican feeding its young, under the Ordination of the Twelve; the Pomegranate, symbol of the unity and fruitfulness of the Church, under the Great Commission.

7/14/48.

Note: Dean Gardner says to be "very of too much of your deep blues. The windows will receive very little direct light. A member of the church returned from Portland, Ore. and was somewhat critical of your windows recently placed in Trinity Church...so overwhelmingly dark blue, inasmuch as no sunlight will hit ours, also much of them will be at eye level".

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Nov. 12, 1948, Mr. Inman wrote: "As these windows will be located on the N.W. side, they seldom, if ever, obtain sunlight during morning services. I therefore suggest the use of just a bit more of rose, green and gold, so that the blues will not be too prominent and the windows will have the additional warmth to offset the lack of sunlight. The use of green will also help to tie them into the chancel windows."