Note: Design for entire window made under this number, but only the extreme left-panel has been made and set. The number for the rest of the window will be #3936.

**Photograph**

City or Town: Denver, Colorado

Donor and Address: $14,000 for 4 outer panels.


Denomination: Episcopal. $23,600 for entire group of 7.


Footage (5 ft. each panel)

Ventilators: We supply, see contract.

Position in Church: Chancel windows (7 panels).

Height from floor: 25 ft.

Protection Glass: Groove for

Stone Wood

Points of Compass

Quality of light: South, in winter a very bright sun shines thru them and into the faces of the people.

Inscription: (To be just brief texts... names and dates in each panel). Louisa Hughes Morris, 1875-1947. For verification, see letter of 12/17/56.

Design wanted: Staging

Shipping address: Blueprints Measurements from

Received: McMurtry.

Bill to: Temple

Photos of Cartoons Mailed

General Information

- Treatment should be fairly heavy, as the south light in the winter shines through them into the faces of the people.

**Scale**

Width - 240 - 250 - 270 - 280 - 290 - 300 - 310 - 320

Subject: The Ascension

Note: Description has been removed to make 1/2-inch scale sketch of entire group, arranged so it can take the form of the chancel.

For addresses of those to be notified as window progresses, see other side.
Notes of O.E.S. visit with Dean Roberts, Aug. 7, 1951: "The Dean would like to represent S. John in brilliant red, below the figure of the Ascending Christ. The Christ figure should hold its prominence, and that is the problem, — how to keep it white and brilliant, without glaring.

In the next panel at either side, he would like to have Peter and James as the prominent figures.

The next two would feature women, — Mary the Mother, and Mary Magdalene.

In the outer two, Paul and Stephen.

These should slope down from Christ at the top to the bottoms of the lancets at the outer edges.

This eliminates the Pentecostal theme across the bottom, but the Last Supper and Pentecost could be presented in the bases of the lancets on either side of the central one.

Then there would be medallions accompanying each dominant figure, — S. Paul's conversion on the Damascus Road; the Stoning of Stephen; Mary entering Bethlehem on the Donkey led by Joseph; or, Mary contemplating the Christ figure. He worked in the carpenter shop at Nazareth; Mary Magdalene with Mary of Cleophas; perhaps one or two medallions to come of the figures in the tomb; Christ's appearance after the Resurrection; and the angelic groups. He takes in special emphasis on the Annunciation.

Note for Mr. Svendsen —

Rei Denver, Chancel doors. — September 17, 1951.

"Can you have a little less emphasis on the blue? And, yes, I don't know just how you can do that and still keep the windows from being too brilliant. Perhaps you can use more greens and reds to get a more variegated pattern... If the central figure, Saint John at the bottom, under the Christ, has more of the red it would tend to make a great difference." (Dean Roberts).