

No 3819

Place Augusta, Maine, .....

Building Saint Mark's Episcopal Church. .....

Persons Interested Mrs. Frank E. Southard, 282 State Street, Augusta, Maine. .....

Minister Herbert S. The Rev. Father Craig, 11 Summer St. .....

Architect .....

Vents .....

Position in Church Window over altar in The Chapel of the Holy Apostles. .....

Height from floor Protection Glass Groove Rabbet Metal Stone Wood New wood sash. .....

Exposure North. Footage 13 feet. .....

Inscription None in the window. "A Thank Offering from a Grateful Heart." .....

Mrs Southard

Design wanted soon. Staging .....

Templates Sizes to come from carpenter. Blueprints .....

General Information Base of window opening comes at least 3 or 4 inches below the level of the altar. Cross and Candles also interfere with the viewing of the window. The window in this position, facing the congregation, will have to be treated very deeply and in a subdued manner - with lovely blues.

In center panel, figure of Christ, fairly good size to scale with the other figures - holding the chalice. A medallion at the left with the Hand of God; and on the right, the Descending Dove. In the left tracery piece the angel holding the Crux Ansata; and at the right, the Anchor Cross. Deep ornamental type of background, somewhat reminiscent of the Reredos window in Northminster, Evanston.

See photographs of side windows. Symbol of Life Eternal.

In the center panel, the Lamb of God. At the left, the Hand of God; and on the right, the descending Dove. Deep ornamental type of background, somewhat reminiscent of the reredos window in Northminster Church, Evanston. The Alpha and Omega, small, in lower sides, and chalice in lower centre. In the left tracery piece, the angel holding the Crux Ansata, symbol of Life Eternal; and at the right, the Anchor Cross.

see later

Soon as possible, as donor has cancer. Completion Mar 1964? Price: \$1800 (\$100.00 per ft.) 2500 for latest sketch Inscription plate extra. 7/13/64

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JAN. 13, 1964  
We have restudied the Chapel window in the light of our telephone conversation and are sending you the sketch, herewith. The color scheme and theme is the same, but it is expanded in larger scale taking full advantage of the over-all opening.

It seems most appropriate to keep a shape at the top much like the present arrangement. This can be built into the new sash. The triple panel arrangement helps to accentuate the height of the window and maintains harmony with the side windows.

The "canopy" design is a traditional form and takes its place as part of the stained glass. It also gives opportunity to provide structural support for the larger glass areas.

We can provide space for the text, "A thank offering from a grateful heart".

This arrangement will work out beautifully in the color and light of the actual glass and we are eager to develop it. I think we can keep it to about twenty-five hundred dollars.

This window is designed in a palette of deep, rich color, to serve as a quiet background to the service of worship.

The growing foliated vine forms harmonize the design with the side windows, although in deeper and richer tones.

The principal symbols are those of The Trinity, - the Hand of God from the Cloud, in the cruciform halo; the Lamb of God holding the banner of Victory inscribed with the Cross; and the Descending Hinged Dove of the Holy Spirit.

Secondary symbols below suggest the Sacramental Chalice, with the Alpha and Omega at either side.

The angels in the tracery are accompanied by symbols of the Cruz Ansata and the Anchor Cross of Faith and Hope; stars of divine steadfastness are indicated in the outer members.

We have completed our study of the design for the altar window in the Chapel of the Holy Apostles and are sending you the rough color sketch, herewith. 1963

As planned, it is devoted to Our Lord's Institution of Holy Communion. Christ is seated at the center holding the Cup, with Saint Peter and Saint John the beloved Disciple nearest Him. The rest of the Apostles are grouped at either side.

In harmony with the other windows, Angels in the quatrefoils bear symbols of the Host and Chalice, while other Eucharistic symbols, - the Wheat and Grape, are designed in the smaller tracery members.

A suggested inscription at the base reads, - "A thank offering from a grateful heart."

It is impossible to indicate, in this small sketch in opaque color, a true representation of the deep, pure rubies and blues that will characterize the actual glass with its penetration of clear light, but I can assure you we plan to use a palette of the deeper colors to be found in the side windows. The same exquisite detail of line and form will also be introduced in the full size drawings and the glass.

This window comes a little below the altar. They will take off the retable and possibly lower the step the altar, and take out the wooden shape at the top of the window, leaving it open.

KEEP DEEP PURE RUBIES AND GREYED DARK BLUES.