

Time for the 4 panels made under this number.
Raphael and Uriel now on 4253.

Build Contracts sent mail for pair Jan 9, 1959

Place West Haven, Connecticut.

No 4176

Building Christ Church, 28 Church St. West Haven 16 Date of Completion Sept. 11, 1959.

Persons Interested Price: \$1500 each pair
(\$90 per foot). (Includ
new double D. Vents & Prot.

The Rev. Jervis S. Zimmerman, Rector. Parish House and Offices, 28 Church
Minister St. Tel. WEst 4-3437.

Denomination Episcopal.

Architect Cram and Goodhue.

Profit 028 120,94

Vents ~~in place~~ 17" vents. (We are to furnish new double-double vents).

Position in Church 2 pairs side lancets in sanctuary clerestory.

Height from floor 18 feet.	Protection We are to furnish Glass protection glass.	Groove Rabbet	Metal Stone Wood
The pair on the Epistle side, West, unobstructed outside, receives good light.			
Exposure The pair on Gospel side	Footage 16.66	feet each pair	

Inscription None. 1/20/59.

Design wanted soon.
(Asked Rector about scaffolding, ladder, etc - 12/16/58)
Templates Blueprints.

General Information To have the theme of the Four Archangels, carrying out that of the great east altar window made by Heaton, Butler and Bayne, and depicting in four of its five lancets adoring angels censing, singing and playing musical instruments, with Christ in the center lancet.

Walls in chancel and sanctuary above dark oak panelling are painted a Swedish red. The cast stone mullions are painted gray.

They have donor for the pair on the Epistle side, to be St. Michael and St. Gabriel. The other pair, not yet donated, will be St. Raphael and St. Uriel. They do not want to darken the church too much, so the background of these windows should be light.

Keep in mind the pastor's suggestions about treatment and color, and the symbols held by the Archangels - also notes about their present great east window with which these are to harmonize - see copy attached.

P. S. In the great east altar window there are some interesting shades in the angels' robes. It has occurred to us that four clerestory lancets a single color might predominate, substantial masses of that color might be used. For example, amethyst in one, gold or amber in another, possibly emerald third, and possibly an unusual shade of red or blue in the fourth. Naturally, we would defer to your designer's taste in this, as this seems interesting to us, particularly since the congregation when seated in the nave will not actually be able to see in these windows. The design is only visible in the chancel. Therefore, it might be interesting to have substantial masses of colors, as I mentioned, falling slant-wise on parts of the floor or altar from these clerestory windows. Perhaps you will find my thought that the color in these windows alone, falling on the surrounding walls or floors will count as much (if not as much as a person sitting in the pews week in and out) as the design. Your designers might best be able to suggest which color is most appropriate for each archangel, and also bearing in mind the exposures, and the fact that the placement of the four arches is already determined. For example, St. Uriel will have east exposure. As the archangel of light, might gold-amber be appropriate? And St. Raphael, also with a south-east exposure, the archangel of healing might have shades of blue predominant. What colors then, might you suggest for the two lancets west which are our most immediate concern? Might St. Gabriel have shades of amethyst and purple predominant. (Not that amethyst is a shade used in the great altar window which we are desirous of repeating in the side lancets). Then, St. Michael, defender in battle might have certain deep (?) shades of red or garnet predominant.

Would it be appropriate to depict St. Michael with a griffin and St. Gabriel with a mighty trumpet? Also about the possibility of depicting the angels as very richly appraised also with brocade dalmatics--as they are in the great altar window. St. Uriel as the archangel of light might be shown with a luminous orb (the sun?) in his hands as a symbol of enlightenment.

Further comments: 1/30/59.

"We have reflected further on the most appropriate symbol for St. Raphael to carry, and have reverted to your original representation in other windows, namely, a fish in one hand and a traveler's staff in the other..."

We don't want to darken the church too much, and so the background of these windows should be light. Forgive me for perceiving you with this long post-script, but I so enjoy iconography and know that you are a gracious and patient reader.

Pastor's latest comments:

We like the design of the Archangels' wings in the Knoxville windows, giving an oval sweep to the design. We also like the way all three Archangels (except St. Michael) are shown vested in apparelled albs and amices, with St. Michael in armor. We also like all four shown wearing a crown.

Because of the high location of these windows they will have no memorial inscriptions. But, could the name of each Archangel be written under him, as in the Detroit Methodist Church windows. (However, please label each St. Michael, etc., not just Michael, as you did in the Methodist Church windows.)

Further comments: 1/30/59.

"...We have also decided that if possible we would like to include under the archangel's name, the translation of its meaning in Hebrew, thus:

St. Michael
Who Is Like God?

St. Gabriel
Might of God

St. Raphael
God Heals

St. Uriel
Light of God.

As your artists prepare these designs, will you please refer them to the long postscript on the second page of my letter of Nov. 17 in the matter of color? We do not wish to tie your hands, but the more we think of these windows in the clerestory, the more we favor the idea of using in each a substantial mass of a different color, echoing some of the colors in our great window above the altar. Some of those colors are gold, amethyst, emerald, and rose. Here

I would suggest that because of the comparative small size and remote location of these windows that each Archangel's symbol be quite large and simple, so that it will "read" easily. We would prefer that St. Michael be shown only with a flaming sword, possibly held in both hands at about height. Although you have not done so in any of the photographs you sent us, could St. Gabriel be shown with a great trumpet at his lips, extending down to his knees or below. This might involve inclining his head downwards. We like the way St. Daniel is depicted in the Minneapolis windows, with a flaming orb at about height. It occurred to me that we have one representation of St. Gabriel in our consecration windows made long ago by Henry Goodhue, showing him with a lily.

As planned, they are devoted to the four major Archangels, - Saints Michael, Gabriel, Raphael and Uriel. Saint Michael and Saint Gabriel are designed for the pair on the Epistle side. Each window is in distinctive coloration.

Saint Michael, - Who is like God?, as the heavenly defender, is in armor with ruby wings. The field is also kept in light warm tones. He holds the great flaming sword.

Saint Gabriel, - Might of God, has wings and vestments of purple, violet and amethyst, and bears the great golden trumpet.

Saint Raphael, - God Heals, carries the symbol of the fish and pilgrim's staff, recalling the story of Tobias. The wings are blue and the entire aspect is cool.

Saint Uriel, - Light of God, bears the symbol of the flaming sun. The background is of golden tones and the wings are red.

Each wears the Archangel's crossed chaplet.

The palette is a brilliant one, with luminous tones through the field to admit an abundance of illumination.