

$10\frac{1}{2}$ 275
 $6\frac{3}{4}$ 550

630 520
315 No. 265 4696 #50

Place Corning, New York.

Building Christ Church, 33 East First Street
(First and Cedar Streets).

Date of Completion 530
 #630 a pair with arches or 530
 a pair without 5/28/60
 Price: \$370 ea panel; \$740 for
 each pair. * (\$69.81 per foot)

Persons Interested

Minister The Rev. Roger Alling, S.T.D., 69 E. 1st St. Denomination Episcopal.

Architect

Vents No.

Position in Church Narthex windows, in pairs (about 20 in all - 10 pairs?) or 20 pairs

Height from floor	Protection Glass	Groove Rabbet	Metal Stone Wood
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Exposure South Footage 10 $\frac{1}{2}$ feet in pair.

Inscription

Design wanted soon. Staging

by Robert Jones, 866 Clinton Avenue, S., Rochester 20, N.Y.

Templates S Blueprints

$10\frac{1}{2}$
 70
 370 740
 740

General Information Dr. Alling thinks there are some twenty of these in the outside wall, and some others in the inner face of the narthex screen that do not get very good light, and are covered at present. Then there are five more windows in the Sacristy.

The plan is to devote these to Church History.

Dr. Alling has a plan for recording saintly people from ancient times right up to the present, and he has sent us a list of them - see other side. He doesn't want them in figures, but rather in symbols or little significant inserts in "grisaille". With them might be related crosses, as for instance, Seabury with Saint Andrew's cross, as he was consecrated Bishop in Scotland.

Then the names and dates of the figures would be used in a rather prominent way.

Christ Church

*33 East First Street
Corning, N.Y.*

Old Testament

Abraham
Moses
Isaiah
John Baptist

New Testament

02 X { Our Lady
St. Peter
X { St. John Evangelist
St. Paul

Early Church

St. Jerome
St. Athanasius
St. Augustine of Hippo
St. Austin of Canterbury
Augustine?

English

St. Alban
St. Patrick
Richard Hooker
Samuel Seabury

Eastern

St. Clement of Alexandria
St. Basil (or Cyprian)
St. John Chrysostom
St. Nicholas

Monastic

St. Benedict
St. Francis
St. Thomas Aquinas
Wm. Reed Huntington, OHC

Western Christianity

St. Anselm
St. Gregory the Great
J.H. Newman
John XXIII

Post-Norman England

St. Thomas Becket
Thomas Cranmer
Elizabeth
William Temple

Modern Christianity

Frederic Denison Maurice
William A. Muhlenberg
Phillips Brooks
Charles H. Brent

Missionary

St. Paul
St. Austin
David Livingstone
F.T. Rowe

Following our plan to devote these windows to Church History, symbolizing saintly personages through the centuries, this pair is dedicated to two of the New Testament group - Saint John the Evangelist and Saint Paul.

Saint John's traditional evangelistic eagle is the dominant symbol in the first, with the chalice as one of the apostles near his name.

Saint Paul's symbol of the open book and sword of the spirit dominates the companion panel, with the three fountains suggesting the legend of his martyrdom.

Lacking definite dates, they are both designated as being of the first century.

Two historic forms of the cross are represented in the cusped heads. The Maltese or Regeneration Cross, symbol of Saint John's life, and also of the eight Beatitudes, is represented above Saint John; and the Latin Cross above the symbol of Saint Paul.

The field is designed in a colorful foliated grisaille.

Our thought is to suggest a full color palette, while keeping all the colors light and clear to admit an abundance of illumination.

We have in mind a light, brilliant treatment for all the smaller windows and simpler designs for passageways and workrooms. The sketch sent was intended especially for the narthex windows. We will devise a much simpler treatment...

Dr. Alling wrote May 2, 1963: "...First, the areas where these windows are to find their place seems hardly to ask for this kind of treatment (as suggested in the design). With the exception of those openings leading into the church itself, they are to be for passageways or work rooms. It would not seem fitting to have such an elaborate scheme. (This is said with a full realization of the work already commissioned in the narthex.)

Second. What we want is something far more simply done with the possible use of a grisaille pattern with variations to offset monotony, but with such uniformity that great savings in costs may be realized. And this, with the thought in mind, that donors may be found who have less means to afford windows like the St. John Evangelist and St. Paul conceptions.

...So to come back to our original conversations in Boston. What is in mind is a sweep of Christian history in terms of typical people who were used by God in the making of the Story. The names and the dates are of vital importance. And what the names stand for can be shown by a simple contemporaneous Cross placed within a medallion. Here and there, in a small light, some individual symbols may be used to tell of the particular contribution this life has made possible.

Finally, in the work areas, such as the Sacristy and Altar Guild room, or even the back hallway, there is no reason why these windows may not open up the walls to the out of doors by treating the glass with a certain amount of transparency..."

May 28, 1963.

Corning, New York,
Christ Church.

"We are quite in agreement about the character of the smaller windows, although I do think those in the outer narthex deserve lovely enrichment. We had planned to keep them very luminous to provide abundant light for that area. Surely the sacristy, passages and work room windows should be considerably simpler.

We have also continued the study of the smaller windows, and are sending you two more sketches for the narthex group.

One pair is with the colored border, devoted to the Blessed Virgin Mary and Saint Peter. Mary is symbolized by the enclosed garden of lilies, and Saint Peter by the crossed keys. Small crosses above and the Annunciation; while the inverted cross suggests Saint Peter's martyrdom.

Little symbols in the fields represent the Christ Child in the manger, and the cock that crowed after Saint Peter's denial.

The pair without the borders symbolizes Abraham and Isaac, with the altar fire, sacrificial knife, and tablets of the law. Again, divine presence and intervention is symbolized by the cross with descending rays.

The Burning Bush is suggested in the field of the Moses panel.

A suggestion for a pair of the sacristy and passage windows bears the symbols of Saint Thomas a Becket - a mitre and sword -, and Archbishop Thomas Cromwell - the pillar and cross.

It might be better to place the Gothic below the nave.