



considered and shown me when I get back. (Nothing is to be sent out in the meantime.)

Father Casey will want to consider several window schemes, but first of all both he and Mr. Carl Jacobs are very much interested in the temporary glass scheme, which I said would cost five dollars a foot - with trade in value.

That trade in value should be gone over carefully and made simple in five year periods - to extend to ten or fifteen - or even more years. Think it over. I suggested prices for permanent windows: small, \$1500 to \$2000, and large \$2500 to \$3500 each.

*See notes on report of May 28*

(Aisle windows are East and West)

The Chancel window, "Our Lady of Perpetual Help" and the "Five Joyful Mysteries of the Rosary" medallions; and two side windows of grisaille glass, similar to color print of grisaille from C.J.C.'s book.

Note: Mr. Jacobs himself will make arrangements for a carpenter in Stevens Point to erect a scaffold on both sides of the window in order to aid us in the installation of the window. Also some of the executors will take care of the incidental cost of changing the window frame. (See letter from Smith of July 23, 1936).

Father Casey's only feeling is that the window should not be too dark. He has seen the Fourth Presbyterian Church chancel window and considers it entirely too dark from the standpoint of St. Stephen's Church. C.J.C. replied to this: "In relation to the light and the actual color depth of the window, please know that such a window, with a south exposure, should actually be the darkest one in the church, and will naturally be given a false value while the other windows of the church admit a great flood of raw light. . . . This design gives a conception of the window in what may be called an average light. By that I mean the sort of light that you would relate to a fixed light (if there was such a thing), half way between brilliant summer sun-light and the light of the glowering gray winter morning.

Description of design for Chancel Window.

This design has been developed as an eloquent expression in light and color of the "Blessed Virgin Mary, Our Lady of Perpetual Help".

The dominating figure expresses in traditional costume and attitude, with two small appealing figures, - the venerable conception that has an honored place in Christian Art.

Supplementing and enriching this symbol are the ~~Five Joyful Mysteries~~ arranged as follows:

- Centre: "The Nativity" (St. Luke 2:7)
- Left Center: "The Visitation" (St. Luke 1:40)
- Right Center: "The Purification" (St. Luke 2:20)
- Extreme Left: "The Annunciation" (St. Luke 1:28).
- Extreme Right: "The Finding of the Child" (St. Luke 2:42).

As a gracious acknowledgement of St. Luke as the recorder of these mysteries, a small winged ox - his symbol - appears in the lower part of the center lancet, even though it appears again among the symbols of the Four Evangelists in the triangular tracery pieces.

The tracery of the window is further developed in symbolic figures of St. Gabriel and St. Michael, Archangels most closely related to the Blessed Virgin Mary throughout the great periods of Christian Art, and Angels of Praise (with trumpets) and Angels of Prayer (with censers).

Throughout the window floral forms related to Our Lady - the white lily and the red rose - are made to serve in significant ornament to give a serene quality of balanced light and color.

In the upper tracery piece that serves as a jewelled announcement of the gracious theme of the entire design, is the Burning Bush - probably the best loved of all symbols devoted to Our Lady.

It is designed to form the five-pointed star of the New Dispensation, and so to recall another beautiful title, "The Morning Star", while it also symbolizes the Incarnation in enduring terms of Mediaeval Art.

The symbolism of Color has also been observed throughout this design.

Plan for window scheme - how many we need for the rest of the windows may be



print of grisaille from C.J.C.'s book.

Note: Mr. Jacobs himself will make arrangements for a carpenter in Stevens Point to erect a scaffold on both sides of the window in order to aid us in the installation of the window. Also some of the executors will take care of the incidental cost of changing the window frame. (See letter from Smith of July 23, 1936).

Father Casey's only feeling is that the window should not be too dark. He has seen the Fourth Presbyterian Church chancel window and considers it entirely too dark from the standpoint of St. Stephen's Church. C.J.C. replied to this: "In relation to the light and the actual color depth of the window, please know that such a window, with a south exposure, should actually be the darkest one in the church, and will naturally be given a false value while the other windows of the church admit a great flood of raw light. . . . This design gives a conception of the window in what may be called an average light. By that I mean the sort of light that you would relate to a fixed light (if there was such a thing), half way between brilliant summer sun-light and the light of the glowering gray winter morning.

#### Description of design for Chancel Window.

This design has been developed as an eloquent expression in light and color of the "Blessed Virgin Mary, Our Lady of Perpetual Help".

The dominating figure expresses in traditional costume and attitude, with two small appealing figures, - the venerable conception that has an honored place in Christian Art.

Supplementing and enriching this symbol are the Five Joyful Mysteries arranged as follows:

Centre: "The Nativity" (St. Luke 2:7)

Left Center: "The Visitation" (St. Luke 1:40)

Right Center: "The Purification" (St. Luke 2:20)

Extreme Left: "The Annunciation" (St. Luke 1:28).

Extreme Right: "The Finding of the Child" (St. Luke 2:42).

As a gracious acknowledgement of St. Luke as the recorder of these mysteries, a small winged ox - his symbol - appears in the lower part of the center lancet, even though it appears again among the symbols of the Four Evangelists in the triangular tracery pieces.

The tracery of the window is further developed in symbolic figures of St. Gabriel and St. Michael, Archangels most closely related to the Blessed Virgin Mary throughout the great periods of Christian Art, and Angels of Praise (with trumpets) and Angels of Prayer (with censers).

Throughout the window floral forms related to Our Lady - the white lily and the red rose - are made to serve in significant ornament to give a serene quality of balanced light and color.

In the upper tracery piece that serves as a jewelled announcement of the gracious theme of the entire design, is the Burning Bush - probably the best loved of all symbols devoted to Our Lady.

It is designed to form the five-pointed star of the New Dispensation, and so to recall another beautiful title, "The Morning Star", while it also symbolizes the Incarnation in enduring terms of Mediaeval Art.

The symbolism of Color has also been observed throughout this design.

Red: The color of divine love, of devotion, sacrifice, of Charity.

Blue, the color of divine wisdom, or enduring loyalty, of eternity.

Gold, The color of Spiritual treasures - of the good life, achievement.

Green, hope, youth and victory; Violet, Humility, mystery and divine justice;

White, Faith, Serenity, and Peace.

1934