

Note: The sketch for entire window was made under #3200; also the extreme left panel, Gospel side.

See #4478 for panels 2, 3, 5 ordered.
See #4341 for Bell panel ordered.

5/9/61 - sent contract for 3, dated Dec 21, 1961.

Secretary: Miss or Mrs. Humphreys.
Bishop: The Rt. Rev. Joseph S. Minnis, D.D. Bishop of Colorado.

No 3936

Place Denver, Colorado.

Building Saint John's Cathedral, Cathedral Sq. Date of Dec. 25, 1962 for center & Completion extreme right panels.
Dr. Karl Arndt, Chairman of Liturgical Com. on the Vestry. Price: \$3750 ea panel (\$44.12*)

Persons Interested Mr. Winston Howard, 4900 S. Dahlia St., Rt. 3., Littleton, Colorado - design sent to him Nov. 20, 1959, at Dean Robert's request. Gerald H. Phipps, Senior Warden, Gerald H. Phipps, Inc. 1530

Minister The Very Rev. Paul Roberts, D.D., 1313 Clarkson Street. New Architect? James S. Sudler Assoc, 818 17th St. B. Denomination Episcopal.

Architect Burnham Hoyt, Consulting Architect. ~~Dr. Arndt says none~~ 5/5/60

Vents We supply, see contract for first window panel. Original plan called for a new in the extreme side panels.

Position in Church Chancel windows, 6 remaining panels - (one in place)

Height from floor 25 feet Protection Glass Groove Rabbet Metal Stone Wood

Exposure South, in winter a very bright sun shines through them and into the faces of the people. Footage 85' each panel.

Inscription for extreme right panel: "In Loving Memory of the Hon. Lawrence C. Phipps, 1862-1958"
For center panel: "In Loving Memory of The Very Rev. Henry Martyn Hart, 1838-1920 Rector and Dean, 1879 - 1920."

Design wanted Made. Staging

Templates from McMurtry. Blueprints

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

The Ascension - see description on the other side.

Mar. 4, 1957 - Dean Roberts wrote, after first panel was placed: "The window... is lovely. It also makes the others look pretty drab... The others, however, will need to be much heavier... or it will be too great a glare in the eyes of people facing them with our brilliant Colorado sun shining from the south directly into them. ..." (We will certainly darken them as we go toward the center... overcome the intense illumination.)

*Wrote Dr. Arndt that there would be a small saving on scaffolding if 2 were installed at same time - not more than \$50 on each window; 3 at same time might make a saving of \$7500 each. If vents are not required, a saving of another \$35 on each window.

VERY IMPORTANT. 4/5/62. The new windows are not as dark as the one we plated with outer glass, nor is there much shading or darkening toward the center. They emphasized that the center window must be deeper and the whites very much controlled in order not to have glare in the eyes of the congregation. This takes place especially in the winter when the sun is low. The sun is getting higher now, so it is not so bad in summer. OES.

... last, we have completed our study of your
cathedral windows in the in the inch-scale sketch, and
are sending them to you in a hinged group that can be
set up in a way to suggest something of the actual
arrangement. We hope that it will reach you so that
you may have it during the Christmas season.

As planned, the entire theme is devoted to Our
Lord and those nearest and dearest to Him, - his
appearances to, and association with, those great souls
who played such significant parts in the early formation
of the Christian Church.

~~At the base, in the evangelistic symbol~~
~~this thought is expressed in the text at the base~~
~~of the central panel, after the Lord had spoken unto~~
~~them He was received up into heaven, and sat on the right~~
~~hand of God. (See *St. John, the eagle*)~~

Of course the dominant central figure is the risen
Christ in garments of radiant white, ~~his hands are out-~~
~~stretched in a gesture of welcome, - his eyes are to~~
~~draw all men unto Him through His triumph over death,~~
in the Crucifixion below. (See *St. John, the eagle*)

The Dove of the Holy Spirit is represented at the
very top with emanating rays of divine light descending
upon Our Lord, and again descending on and around the
figure on the cross in divine benediction. Following
tradition, the veiled sun and moon are symbolized at
either side of the superscription. *Christ*

Below is Saint John, the beloved disciple, in his
traditional garments of ruby and white, radiant color
symbols of divine love and purity. *At the base is the*
evangelistic symbol of St. John, the eagle.

While we have introduced a considerable amount of
lovely white glass in this panel, we have found that we
can treat the silver tones with textures which will, to
a great extent, control and minimize the glare of light
they would naturally admit without losing their significant
values.

The angelic choir across the top of the six panels
is dominated by the Archangel Michael in armor and
sarcost, and with his flaming sword, at the left;
the Guardian Angel of the pilgrim's
store of

Approved
St. John, the eagle
2

3936

Damm 3986

Lozo 36 8/10

\$ 2762,06

Apr. 26, 1960

**Design for the Chancel Windows
Saint John's Cathedral
Denver, Colorado.**

As planned, the entire theme is devoted to Our Lord and those nearest and dearest to Him, - His appearances to, and association with, those great souls who played such significant parts in the early formation of the Christian Church.

The dominant central figure is the risen Christ in garments of radiant white. He draws all men unto Him through His triumph over death in the Crucifixion below.

The Dove of the Holy Spirit is represented at the very top with emanating rays of divine light descending upon Our Lord, and again descending on and around the figure on the cross in divine benediction. Following tradition, the veiled sun and moon are symbolized at either side of the cross.

Below is Saint John, the beloved disciple, in his traditional garments of ruby and white, ancient color symbols of divine love and purity. At the base is the evangelistic symbol of Saint John, - the eagle.

The angelic choir across the top of the six panels is dominated by the Archangels: Michael in armor and surcoat, and with his flaming sword, at the left; Gabriel, in celestial, with the lily symbol of purity, at the right; Raphael, the Guardian Angel, with the pilgrim's staff and gourd, and fish reminiscent of the story of Tobias; and Uriel, with the flaming sun, further to the left and right. In the heads of the extreme outer panels are angels of prayer and praise, with censer and trumpet.

4478
The first panel to the left of center is devoted to Saint Peter, represented in his traditional green and gold; with Christ's appearance to Saint Peter (1 Corinthians 15:5) in the medallion immediately below (three little symbols suggest Peter's tabernacles and the Mount of Transfiguration.) At the base Our Lord calls the Disciples to be fishers of men. (It has been suggested that the position of this and the opposite

medallion be reversed). Saint Peter's symbol, the keys, is below.

#4478

At the right is Saint James, with his characteristic hat and traveler's staff; while below is Our Lord's appearance to Saint James (1 Corinthians 15:7). At the base, opposite the Calling of the Apostles, is Christ and the Apostles at the Lakeside after the Resurrection, when they built a fire to cook fish, "I go a-fishing". See above about reversing position of this medallion. Below is Saint James' symbol, the pilgrim's staff and satchel, completing the panel.

#4478

The second panel at the left is devoted to the Blessed Virgin Mary, with medallions below and above representing her entrance into Bethlehem with Joseph unable to find lodging; and her contemplation of the Holy Child at work in His father's carpenter shop; at the base is the traditional symbol of the Blessed Virgin, the vase of lilies.

#4341

Opposite, at the right, is Saint Mary Magdalene, again with medallions below and above, devoted to the washing of Our Lord's feet; and His appearance to Mary Magdalene after the Resurrection. At the base is her symbol of the rudderless boat.

The panel at the extreme left (in place), is given to Saint Paul, with medallions symbolizing the great events of his conversion on the Damascus road, above; and the Angel at the storm on the way to Rome. Below is his symbol, the sword and the open book inscribed "Spiritus Gladius".

At the extreme right is Saint Stephen, Deacon and Pro-Martyr, with medallions devoted to his stoning, and his last appeal to God, "Lord Jesus receive my spirit" (Acts 7:59). At the base is his symbol, the closed book and stones.

The over-all design is planned with the dominant figures forming a great arch, with Christ as the keystone. Wide decorative panels of grapevine grow upward at either side of each panel, symbolizing the unity and fruitfulness of the Church and the significant text, "I am the Vine, ye are the branches."

As in all great windows, blue is the background color throughout, but fine rubies greens and golds hold equal importance in the color scheme, with significant accents of purple and violet, and silver clarifying all the other colors.

Note for Mr. Svensen:

Re: Denver, Chancel window design.

Changes to be made in design. Design to be returned at once, thus giving the Dean time to get the matter settled before he leaves on his vacation the first of August.

First, the archangels at the top of the lancets in the third and fifth windows should be made like the first and seventh in tone. We are still concerned about the possibility of glare. We also feel that that would make them richer.

Secondly, the little yellow spots in the borders should be toned down to be more like those at the bottom of the sixth panel from the left. Also, in Mary Magdalene's dress there is a dark blue patch at the bottom, which looks out of keeping with the rest. The inscription at the bottom of the middle panel should be omitted and a little medallion of the design of the lamb with the flag be substituted, or as the symbol for the other apostles is under that window, it might be a symbol for St. John, the eagle, without spread wings.

I think that the tone of the archangels might simply be changed by having a deeper blue background for them. The only other suggestion is whether the figure of Mary Magdalene will stand out more conspicuously than that of Mary the mother of Jesus.

Dean Roberts.

(We are to change the position of the head in the Crucifixion. Dean Roberts wrote: "In the Crucifixion, I have never liked too much the head bent over. I am sending you a copy of the one picture of the Crucifixion that I have always liked, which is at Kelham, England.")

Also the reds are to be more brilliant in the actual glass.)

Also, in the Peter window, it seems to me it might be a good idea to put in the meeting of Christ and Peter a suggestion of the Mount of Transfiguration and the three tabernacles that Peter wanted to build.

The first panel to the left of center is devoted to Saint Peter, represented in his traditional green and gold; with Christ's appearance to Saint Peter (1 Corinthians 15:5) in the medallion immediately below; and, still lower, the Last Supper. At the base is Saint Peter's symbol of the keys. *When Christ said to Peter, "I will give unto thee the keys of the Kingdom of Heaven, whatsoever thou shalt bind on earth shall be bound in Heaven, and whatsoever thou shalt loose on earth shall be loosed in Heaven." (Matt. 16:19)*

At the right is Saint James, with his characteristic hat and traveler's staff; while below is Our Lord's appearance to Saint James (1 Corinthians 15:7). At the base, opposite ~~Christ and the Apostles~~, is represented Saint James' symbol of the pilgrim's staff and satchel. *Challenge and disciples to take bread for a day's journey, when they found five loaves and two fishes, "I go as fishers of men." (Matt. 4:19)*

The second panel at the left is devoted to the Blessed Virgin Mary, with medallions below and above representing her entrance into Bethlehem, with Joseph unable to find lodging; and her contemplation of the Holy Child at work in His father's carpenter shop; at the base is the traditional symbol of the Blessed Virgin, the vase of lilies.

Opposite, at the right, is Saint Mary Magdalene, again with medallions below and above, devoted to the washing of Our Lord's feet; and His appearance to Mary Magdalene after the Resurrection. At the base is her symbol of the rudderless boat. *Be sure Mary Magdalene does not become Mary the Mother*

IN PLACE

The panel at the extreme left is given to Saint Paul, with medallions symbolizing the great events of his conversion on the Damascus road, above; and ~~preaching to the Athenians of the Unknown God at Mars Hill.~~ Below is his symbol, the sword and the open book inscribed "Spiritus Gladius". *St. Paul in Prison, or Angel at storm on way to Rome*

At the extreme right is Saint Stephen, Deacon and Pro-Martyr, with medallions devoted to his stoning, and his last appeal to God, "Lord Jesus receive my spirit" (Acts 7:59). At the base is his symbol of the closed book and stones.

The over-all design is planned with the dominant figures forming a great arch, with Christ as the keystone. Wide decorative panels of grapevine grow upward at either side of each panel, symbolizing the unity and fruitfulness of the Church, and the significant text, "I am the Vine, ye are the Branches".

As in all great windows, blue is the background color throughout, but fine rubies, greens and golds hold equal importance in the color scheme, with significant accents of purple and violet, and silver clarifying all the other colors.

July 8, 1952.

The Very Reverend Paul Roberts, D.D.,
1313 Clarkson Street,
Denver, Colorado.

Dear Dean Roberts:

We are glad to have your good message of the first, and the color design has arrived safely, but we do not find the executed agreements. ✓

We have restudied the sketches, making the changes the Committee suggested. ✓

The Archangels at the top of the third and fifth panels have been darkened, the yellow accents in the borders have been toned down, and we shall watch these carefully in the actual painting of the glass. ✓

We think Saint John's evangelistic eagle takes the place of the inscription at the base of the central panel to good advantage. Your letter read, "without spread wings", but we are inclined to think you intended "with outspread wings", but if we are wrong about this, it can easily be corrected. The essential thing is the spot of color there.

We shall see to it that Mary Magdalene does not designate Mary the Mother in the actual glass. As a matter of fact, I do not think she does in the sketch, being distinguished by the golden halo. ✓

We have also raised the head of Christ more in character with the Crucifixion you so kindly sent us. We shall study this more thoroughly in the full size drawings and the actual glass, with your photograph at hand. ✓

We have included three little symbols to suggest Peter's tabernacles, and we shall study this further with you in relation to the amount of transfiguration.

We can also readily change the position of the Calling of the Disciples and Christ and the Apostles at the Lakeside after the Resurrection in the full size drawings.

Aug. 11, 1953.

Dean Roberts would like minor changes in four sides of the chancel windows to go with the present central three. That is, not harmonize, but recognize - think modifying blue might do this. Campaign this fall to put over four for the present.

Aug. 19, 1954. - See color print of the chancel, that the Dean gave O.E.S.

He thinks that if we could lighten the side panels a bit, introduce a little more whites, golds, and possibly a little more red, and somewhat subdue the blue, he could get them to do two and possibly four of the outer panels. (His first preference is for the St. Stephen panel. That is, start it in about two years from now, with the idea that when they got them in, the center windows might be undertaken in about five years. He thinks the old people who are objecting will be gone by then. He thinks that the bottom subjects under S. Peter and S. James should be reversed; that is, not by removing the whole medallion, but by taking the fire out of the St. James panel, and putting it at the bottom of the St. Peter panel, in place of the lower water.

Oct. 8, 1954. Dean Roberts' latest comments: "...perhaps the second one from the left as you looked at them, the one of Mary the Mother, was a little too light. The one next to it of S. Paul did not seem really as light as the Mary window and I thought they might be reversed; that is, the St. Paul window made lighter and the Mary window darkened a little bit. It seems to me that the other side balances better. The Stephen window is lighter and the Mary Magdalene window is a little darker." (We replied, "...you are quite right about the reversal of values of the Mary and S. Paul panels, and we will have this ~~in~~ in mind for the future development of the windows."

We have been restudying the designs for your chancel windows, and gradually lightening the outer ones.

We have introduced a great deal more of the light and warmer tones, and feel that we have gone a long way toward bringing these outer panels into the palette of the present glass. We are confident that this will accomplish just what we are trying to do, not only in relation to greater harmony with the present central windows, but also in the eventual effectiveness of the illumination from the entire group; that is, we are letting the light in from the sides to illuminate the altar, and focus it as the center of worship.

Eventually, the central windows would be kept deep and rich to prevent glare in the face of the congregation, and to provide a quiet but colorful accompaniment to the service of worship.

Changes to be made: Change the position of the head in the Crucifixion. The dean wrote: "In the Crucifixion, I have never liked too much the head bent over. I am sending you a copy of the one picture of the Crucifixion that I have always liked, which is at Kelham, England."

We are to set the window in the brick. Wrote Architect about this:

Also, the reds are to be more brilliant in the actual glass, although we have deepened the aspect of the entire window, especially the whites, and those that remain will be well controlled with texture.

Changes requested in design, in addition to pencil corrections above: The figure of the risen Christ larger and drapery simpler and calmer, dropping in long folds from the shoulders and slightly gathered at waist.

The Crucifixion smaller. Rays of light in narrow shafts. (Reducing whites). Saint John larger, - head raised to top of medallion, either side.

Dark red fields for six principal figures. This involves changing colors of some of the figures. St. Peter's green not so pronounced, - blue-green.

Emphasize fillet line outlines of medallions and borders. Minimize stars? in borders.

Emphasize blues in arch outside principal figures, including background of archangels nearest Christ. Reduce all archangels slightly.

Reduce and tone down all white areas. Windows must not glare or be spotty, but form a quiet background for altar.

Reduce appearances of Christ to Peter and James a bit - just a little.

~~XXXX~~ Latest comments: Apr. 20, 1955. Dean Roberts writes: "I feel that the contrast between the 4 outer ones and the 3 middle ones is too strong, and the four outer ones could be made a little richer in tone, not quite as much as they were in the beginning, but a little more than they are now." (Have the outer ones a little richer in tone).

July 12, 1955. Dean Roberts came to the studio and again studied the sketch. He wishes to have a more gradual transition in the blue from the outer panels to the center panels. It is now too much of a contrast. Also, we are to transpose the lower subject-medallions in the St. Peter and S. James panels

Nov. 13, 1959. Dean Roberts wrote: "...One of the criticisms on the part of some is that the one that is in place is too bright so I would suggest

Nov 20, 1959 - Wrote Mr. Howard: "We have in mind keeping the extreme side windows in somewhat lighter tone than the central ones. In this way the side ones will admit sufficient illumination to the chancel, but as they darken toward the center they will avoid the possibility of bright light in the face of the congregation and will serve as a deep and quiet background for the service of worship at the altar...."