

Nº 4372

Place Denver, Colorado,

Building Saint Luke's Church, 1270 Poplar Street Date of Completion April 1, 1961.  
Denver 20.

Persons Interested Mrs. L.F. Waters, Parish Secretary Price: \$4500 (\$90 per foot), f.o.b. Denver.

Profit 14 1/2 % \$ 656.00

Minister The Reverend R. Dudley Bruce (Father) Denomination Episcopal  
Richard W. Headstrom, A.I.A. Architect for additions and alterations, c/o St. Luke's Ch.

Architect

Note that the two upper central tracery sections have vents. These ventilators are  
Vents in a metal frame" 9/22/60. ELIMINATE 10/5/60

Position in Church West window of nave.

Height from floor	Protection Glass	Groove Rabbet	Metal Stone Wood Frame Wood "similar to white oak."
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Exposure West Window of nave. Footage 50 feet.

Inscription "In Loving Memory of Julia Dunham Bruce, 1914-1960, wife of The  
Reverend R. Dudley Bruce."

FOBES ARRANGED AS FOLLOWS: Bottom left panel, "In Loving Memory.

Center panel, "Julia Dunham Bruce, wife of the Reverend R. Dudley Bruce,"

Underneath, center panel "Given by her family and her friends".

Lower right panel - "1914-1960."

See letter 9/22/60.

re letter 10/26/60

Design wanted soon.

Staging

Templates checked by Mr. Phil Watkins, Watkins Stained Glass Studio, 4887 So. Clarkson  
Templates St., Englewood, Colorado Blueprints

General Information To be devoted to a figure of Our Lord in an attitude of Welcome, much like the chancel window at Hinsdale.

Below, have figures of Our Lord's friends of Bethany, Mary and Martha, symbolizing two types of Christian womanhood - Martha for the active, and Mary for the contemplative aspect.

The narrow side panels to be enriched with foliated pattern and accented with symbols of the Eight Beatitudes.

The two upper central panels to be devoted to angels of praise and prayer.

See photographs of windows in place.

As planned, the dominant figure of Our Lord is represented in the attitude of welcome.

Below, Mary and Martha symbolize two types of Christian womanhood, - Mary with the book for contemplation and prayer, and Martha with the bowl of fruit for the active aspect of service.

Through the panels at either side are symbols of the Beatitudes, the way of true Christian life that Our Lord taught in His Sermon on the Mount, - the Dove for the Poor in Spirit; the inverted torch for They that Mourn; the lamb for The Meek; the scales for They which do hunger and thirst after righteousness; the broken sword of The Merciful; the lily for The pure in heart; the olive branch for The peace-makers; and the heavenly crown for They which are persecuted for righteousness' sake.

At the top are Angels of prayer and praise with trumpet and censer.

Growing grapevines suggest the unity and fruitfulness of the Church, outlining the medallions and enriching the fields. In the field between the principal figures are flames of divine zeal.

At the base is the memorial inscription, - ~~"In Loving Memory of Julia Dunbar Bruce, 1914-1960, Wife of the Reverend Mr. Dunbar Bruce."~~ I think the lettering in the lower line could well be a little smaller, and I am sure the word "of" can be included in the side panel in the actual window.

Criticisms of the design. "Father Bruce wondered if the outer panels, symbols of the Eight Beatitudes might be made lighter, with some pastel colored glass. Then also, the outer panels of the Beatitudes show vines and an occasional design which Father Bruce took to be pineapples or World War handgrenades..."

Be sure to lighten the outer panels as suggested.

Be sure the small clusters of grapes look like grapes (naturalistic) and not like hand-grenades. "I would prefer small clusters of grapes" says Father Bruce.

Father Bruce does not like the "green that is almost chartreuse" in Mary's garment.

Be sure this is a greener green, but considerably lighter than the leaves of the grapevine. Father Bruce says "the thing I wish to avoid at all costs is any semblance of chartreuse or yellow, neither of which appeals to me in a window. I like very much your usual and rich deep colors, which avoid the chartreuse altogether."

He also writes: "...the heads of the figures seem too small for the rest of the body..."