

See letter of 9/13/55 for price of smaller pieces. Charged off Dec 1967

CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

3381
~~1888~~

City or Town Albuquerque, State N.M. No. 1888

Church S. John's Cathedral Date of Completion

Donor and Address

Architect Maas, Zehner, Holien and Associates. Quality of Glass \$2600 each (\$74.29 per ft.) *11/30/62*

Denomination Episcopal. and Minister Very Rev. Lloyd W. Clarke, Dean. Bishop Stoney.

Footage 35' each, 420' in the 12. sight Sizes, full

Ventilators Set by

Position in Church Clerestory windows.

Height from floor Protection Glass Groove Rabbet Stone Wood

Points of compass Quality of light 6 East; 6 West.

Inscription Canon Tarbell wrote: "the memorial inscription should be larger than the lower windows, so that it can be read while sitting in the pews." 1/11/63. See inscription on first window in clerestory, made. #1666

Design wanted Staging

Shipping address Blue-prints Received

Bill to The Albuquerque Glass & Mirror Co. Templets 324 N. 5th St. advert in phone book. O.

Photos of Cartoons Mailed

General Information We are to make typical designs, - rough sketches first, - both axis windows, typical aisle and clerestory. All windows based on Saint John and implications.

Clerestory - development of faith from Saint John to England and modern times, westward? Modern touches. Navaho Indians tending flocks? ASK Dean for help? Apocalypse in small side chancel windows?

See suggestions 4/9/62 12/10/62 - awaiting reply

**Clerestory
Windows**

Nov. 4, 1952
OES
DCAF

We are working on the theme of the clerestory windows, but here again, we should be most grateful for your help. There is so much that could be included in the development of the Faith from Saint John to modern times that it will be largely a matter of elimination. We feel that these twelve windows call for single figures, each with related theme in a predella below.

These clerestory windows are to deal with the expression of the love of God as shown in the history of the Church from St. John's time down to the present.

Nov. 25, 1962 - Danon Tarbell writes: "I am inclined to think that the windows are too large for a single figure, and it would be my thought that the Choir windows might more nearly lend themselves to a single figure... I am more concerned now with the clerestory group of windows, and I think the Apocalypse would lend itself very well for these windows, and since the Book of Revelation is purported to have been written by the Gospel writer, John, this would fit in with our plan to keep the material found in the Gospel of St. John - and in this case, Revelation."

* See letter of 12/10/62 for latest plan - to have subject arrangement of S. John's Revelation. - Our thought is to represent Saint John in the lower part of one of the windows nearest the entrance, recording his vision of God enthroned in the upper part of the opposite window. Above Saint John would be the seven lamps of fire, - the Seven Spirits of God; and below the enthroned figure, the book of Seals and symbols of the four beasts. The seven angels with trumpets would be represented in the heads of seven lancets with the first above Saint John. These would also recall the angels of the seven Churches.

Six of the Twenty-Four Elders would be grouped in the lower part of the window next to John, with six more opposite, and the remaining two groups of six each, further down in the fourth windows.

The angels with their trumpets would be designed in the upper parts of these and the intermediate lancets, each in different arrangements and colors.

The four horsemen would be represented in the lower parts of the third and fifth windows, - first those on the white, and black horses, and then those on the red, and pale horses. Above the red rider would be the angel with the censer; and above the pale, "another mighty angel."

The last two windows would be largely devoted to Michael casting down the dragon, opposite the Lamb above the Bride, New Jerusalem, coming down out of heaven, Although we have the Lamb in the window over the entrance, they are well separated.

We have in mind the twelve gates and angels at the tops, with the twelve foundations at the bottom.

(SEE DIAGRAM SHOWING PLACING AND ARRANGEMENT OF SUBJECTS.)

We have completed our study of the next two windows on the Gospel side and are sending you rough color sketches, herewith.

One (third from the chancel) is devoted to fourth Angel with the trumpet.

In the surrounding field a third part of the Moon, and Stars are smitten, - "And the day is not for a third part of it, and the night likewise."

We have been studying the designs to complete your clerestery with the west windows and are sending you the rough sketches. It is an inspiring theme offering wonderful opportunity for colorful enrichment and we are most enthusiastic about it.

Window 7. Continuing the theme of St. John's Revelation, the first window from the entrance represents Saint John's vision of God enthroned. The emerald rainbow is round about, and near by is the proclaiming Angel. Below is the Lamb of God with the Book of Seven Seals.

At the base are the Four Beasts with wings full of eyes, - the lion, the calf, the man and the eagle, symbolizing the Evangelists.

Window 8. The next is devoted to the fifth Trumpeting Angel with the key to the bottomless pit and the Gate of Heaven above. There is a suggestion of the crowned locust-like horses with human face, opposite the symbol of the bottomless pit from which fumes and vapors arise.

In the base are Six more of the Four and Twenty Elders.

Window 9. The sixth Trumpeting Angel dominates the next window with the four horned golden altar above and the army of lion headed horses below, - fire issuing from their mouths.

In the base is the crowned rider of the white horse with his bow.

Window 10. Next is the seventh Angel, with the woman clothed with the Sun and the moon under her feet, the Blessed Virgin and Christ Child; and the red dragon with seven crowned heads.

Six more Elders are designed in the base.

Window 11. In the next window, the Angel with the golden censer at the opening of the seventh seal, is represented below the golden altar before the throne; with the seven trumpets.

The red horse and rider with the great sword is represented in the base.

Window 12. The theme culminates in the window nearest the chancel, with the vision of the new Jerusalem coming down from God, as a bride.

Above is the symbol of the Lord God and the Lamb, - with the Alpha and Omega, - the beginning and the end.

Below is the white horse with Rider in ruby robe, - The Word of God; KING OF KINGS and LORD OF LORDS.

Below are six of the four and twenty elders with their crowns of gold.

The design for the fourth window from the chancel represents the third Angel with trumpet.

Immediately below is the great burning Star falling from Heaven upon the rivers and fountains of waters.

Below is the Black horse and rider holding the balances.

We have completed the designs for the last two clerestory windows on the Gospel side and are sending you the rough color sketches herewith.

As planned, they are the first of the series, nearest the entrance, beginning with the window devoted to the elderly Saint John recording his Revelations on Patmos (the island surrounded by water), while above is the first Angel with trumpet, with the Seven Lamps.

The other sketch introduces the Elders with six of the Four and Twenty, and the second of the trumpeting Angels in a starry sky.