

THE MESSAGE OF A STAINED GLASS WINDOW

I am the **L**ight; heaven's greatest gift to man.

I am the sunrise;

And the sunset;

And the rainbow--

The daily miracle of **C**olor.

I am the **S**pringtime and the **A**utumn.

I am the only art discovered by any religion--

I am **D**awn and little children's laughter--

The brook in the woods.

I am as fragile as a child and as beautiful;
as winsome and compelling as a lovely woman;
as magnificent as the character of a great man--
improved by every attack.

I am the moon on the lake at midnight.

I am memories-- the woman who went away;
and daily returns to bless you.

I am phantasy; and witchery; and mystery.

I am yesterday; and tomorrow.

I am the good **L**ord's leading missionary;
for 800 years **I** have functioned twelve hours a day
while the pulpit speaks for twenty minutes a week.

I appeal to all races and all ages.

I am beauty; and beauty is **G**od made manifest

This Book is Dedicated to my Window Colleagues

**Bob Marr, Betty Smith, Roger Smith
and Ted Crawford**



July 2, 2004

Who Contributed so Mightily to the Windows
For Years and Years

Stained Glass Windows and Lamp Shades

By Robert R. Brownlee

Over the years I have made a number of stained glass windows, panels and lampshades, and they are scattered about in various places in the US. Three are in Australia. In this book I have collected pictures of most of them. For the windows in the United Church of Los Alamos, Los Alamos, New Mexico, I have included the written description supplied to the church when the windows were made.

I have added other comments as appropriate.

Starting with the church windows, they became necessary when the congregation voted to turn the interior of the church front to back, to back to front. (This was done to accommodate the Choir's desires to be "up front" rather in the balcony.)

Unfortunately, this made the principal entrance to the sanctuary through a room that had opaque glass windows—many broken and cracked—and also exposed three windows to the sanctuary hitherto invisible. The overall impression when one first arrived was considerably worse than having the Choir in the balcony. As I voted in favor of leaving the Choir in the balcony, and lost the vote, I felt obligated to do something about those windows.

I started in a gentle way, making a new window for one of the three in the back of the sanctuary in 1976. As that one was well received, I started on the others. I offered to do the work if someone would pay for the materials. That also was well received, and after the third or fourth windows all windows were subscribed. So I had walked into a right smart piece of work, especially as I was fully employed at the Los Alamos National Laboratory with a long history of working 54 hours a week at lab duties. Thus I did everything in short pieces of spare time, and the windows were not completed until 1992. (The Rose Window in Sangrey Chapel took me 3 years!)

I have a strong belief that church windows have a story to tell, and that story should be more important than a window's beauty. It was my hope to achieve both goals.

(Below, information about the first window, finished in 1977.)

THE HOLY SPIRIT WINDOW

The multiple borders in this window are traditional, as similar borders are to be seen in many European cathedral windows. The deep cobalt blue in the border-arch is commonly found in medieval churches. The dove has been used as a symbol of the Holy Spirit for many centuries and the circle about its head is believed to be derived from the Crusader's cross. The lower portion of the window has a water lily to represent the baptism of Christ in the river Jordan. This symbol is thought to be about 3 months old.

The window frame and installation were made and accomplished by Ted Crawford, and the glass work was designed and constructed by Robert R. Brownlee.

The window has been given in memory of Michael Gene Groseclose, April 14—May 23, 1976, by grandparents Bob and Addie Leah Brownlee.

I'd rather see a sermon than hear one any day;
I'd rather one would walk with me than merely tell the way;
The eye is a better pupil—and more willing than the ear,
Fine counsel is confusing, but example's always clear.
The best of all the preachers are the ones who live their creed,
For to see good put in action is what everybody needs.

One good man teaches many; men believe what they behold.
One deed of kindness noticed is worth forty that are told.
Though an able speaker charms me with his eloquence, I say—
I'd rather see a sermon than hear one any day.

--by Marshall McCluen

“Not in words, not in human example, but in glass you and I today and for uncounted years to come will be able to see a sermon”. From “A Sermon in Glass” by Reverend Verne A. Spindell, dedicating the Good Shepherd Window in the sanctuary of the United Church of Los Alamos, New Mexico, July 10, 1977.

THE HOLY SPIRIT WINDOW



THE JESUS WINDOW

The newest stained glass window, intended to be one of a series, has been designed by Robert R. Brownlee in praise of God the Son. Four symbols have been chosen that have been associated for centuries with Jesus: the IX Christogram in the top panel, the budded cross, the crown, and the Christmas rose.

“IX” is the Greek acrostic of “Jesus Christ”. It is a symbol used essentially from the beginning of the Christian era.

The budded cross is actually a cross with a modified trefoil at its ends. The trefoil has traditionally been a symbol of the Trinity, and the budded cross, sometimes called the Bottonnee Cross, has been used in conjunction with young Christians, and can signify “potential”, as does a flower bud.

The crown is intended to suggest the “King of Kings”, though every preacher worth his salt has a “Cross and Crown” sermon at the ready—a sermon that occasionally suggests that a crown awaits the Christian who follows the way of the cross.

There is a plant that blooms about Christmas time throughout central and southern Europe and it has become known as the “Christmas Rose”. A centuries old legend has it that the rose began its peculiar behavior by bursting into bloom when Jesus visited Roman England with Joseph of Arimathea in the winter time.

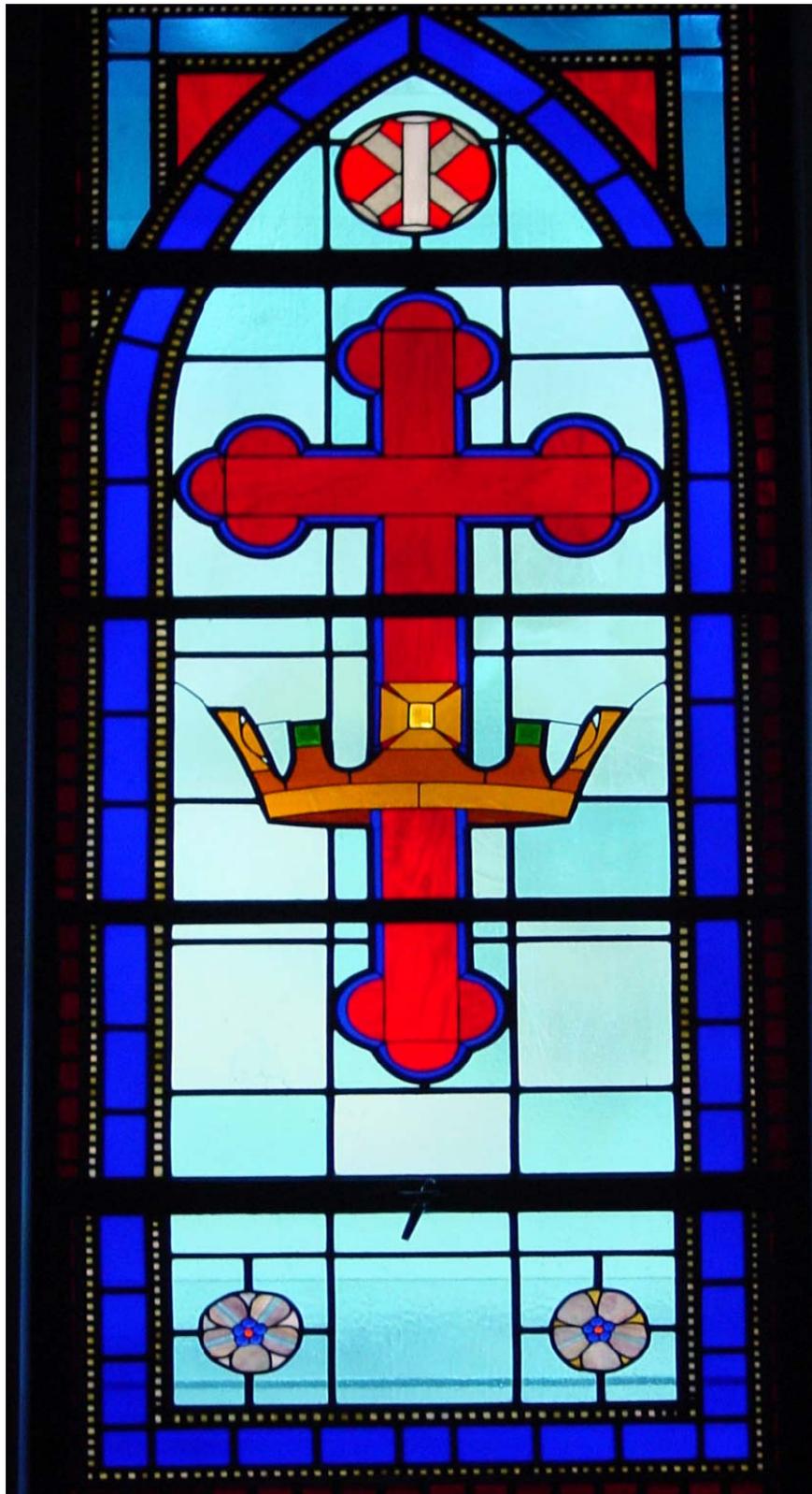
Other parts of the window are patterned after some windows in cathedrals in Europe. A red cross can be found in a 13th century window in the cathedral at Potiers, France. Many windows of the 12th and later centuries have rows of “beads”, usually small circles of light, hence the beaded feature achieved through the use of small golden rectangles. The multiple borders and Gothic arch are also intended to make the window an “oldie”.

One of the special aspects of this window is that several members of our congregation have helped with its construction. They are Karl Bergstresser, Mary Maxwell, Krik Krikorian, and Ted Crawford. Ted made the iron frame. Thanks are certainly due them, plus encouragement to do more!

The materials for this window have been donated by Karl and May Bergstresser in memory of their parents.

August 14, 1977

THE JESUS WINDOW



THE CREATION WINDOWS

The pair of stained glass windows in the narthex was designed to call to mind God the Father, God the Creator. They are central to the “Holy Spirit” window, by the narthex exit to Rose Street, and to the “Jesus” window, to the right in Fellowship Hall.

Where symbolism is a large part of the “Holy Spirit” and “Jesus” windows, especially the latter, in these we find a traditional and a familiar symbol of God the Father only in the Hands. These hands open and relaxed are intended to show that the creation has purpose even though we may regard it as unfathomable.

The rays in the upper panels, radiating from above, are tri-colored, representing the Trinity. The color green has been used from time to time in the past to represent Jesus, and the red-orange represents the Holy Spirit, gold represents God the Father.

The remaining portions of the window are astronomical. The left-most window represents the universe itself, with a double galaxy (one of which is exploding) and a large spiral galaxy all seen through nearby stars. There is even a supernova! Can you find it? The right-most window represents a solar system, with a sun and planets. One planet has a ring and one is obviously special, containing with complexity and ethereality the promise of life and hope, perhaps even love.

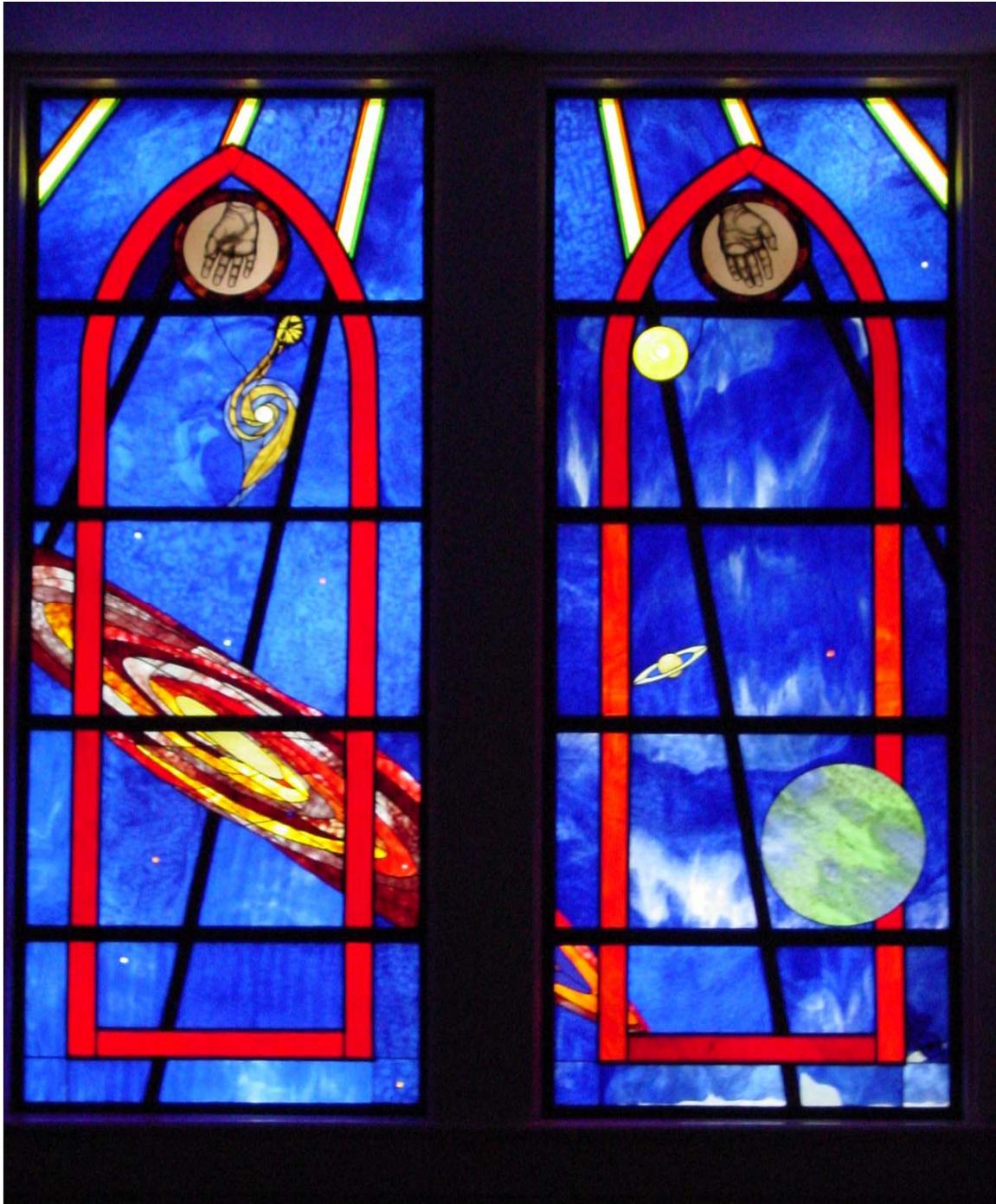
In the lowest right hand panel there is a small piece of black glass—with the space around it “wrinkled” and distorted—that represents an astronomical wonder, the black hole. Astronomers currently believe that such a place represents death to matter insofar as our universe is involved. Death being present in creation, obviously like life, has purpose. The black hole can also represent the mysteries of the universe, mysteries that fascinate and inspire us, yet at the same time be beyond our comprehensions.

The individual stars are of different colors. While to astronomers colors are clues to temperatures and ages, Paul said in I Corinthians 15:41, “there is one glory of the sun, and another glory of the moon, and another glory of the stars: for one star differeth from another star in glory”. Perhaps that says it best!

But who can forget in Psalms 19 (The Living Bible) “the heavens are telling the glory of God; they are a marvelous display of his craftsmanship. Day and night they keep telling about God. Without a word or sound, silent in the skies, their message reaches out to the entire world”.

These windows were given to us by Mr. and Mrs. N. Krikorian in memory of her mother, Mrs. I. E. Patterson, and by Mrs. Lee Ennis in memory of her parents and those of her late husband, Eugene. These windows were created by Robert R. Brownlee. Those helping with the construction were Krik Krikorian and Mary Maxwell. The hands were painted by Glenn Rigg. Ted Crawford did the ironwork and installation.

December 18, 1977



The Creation Windows

THE CREATION WINDOW GALAXIES



THE CREATION WINDOW A PLANETARY SYSTEM



THE WORD OF GOD WINDOW

How does God make His will known to man? His word comes to us in various ways, and the tablets of Moses and the Holy Bible surely come to mind most readily. A representation of the ten commandments in the top panel shows four on one side and six on the other, reminding the viewer that the first four commandments deal with man's relation with God, and the remainder with man's relation with his fellow-man. Jesus summarized these tablets most beautifully in Mark 12: 29-31.

The Bible dominates this window. It is superimposed upon an anchor, for it is itself an anchor to our faith. Look closely at its pages for some of its messages.

This window is a companion to the "Jesus" window. Jesus himself said "I am the word". The cross like top of the anchor will bring this aspect of Jesus to mind.

The lamp reminds us of Psalms 119:105, "Thy word is a lamp unto my feet and a light unto my path". However, in Proverbs 6:23, we find "For the commandment is a lamp; and the law is light". A stained glass window certainly deals with light—why not with the law?

In the lower left are two irises, traditional symbols of the Trinity, meant to remind us of the beauty of God's Word.

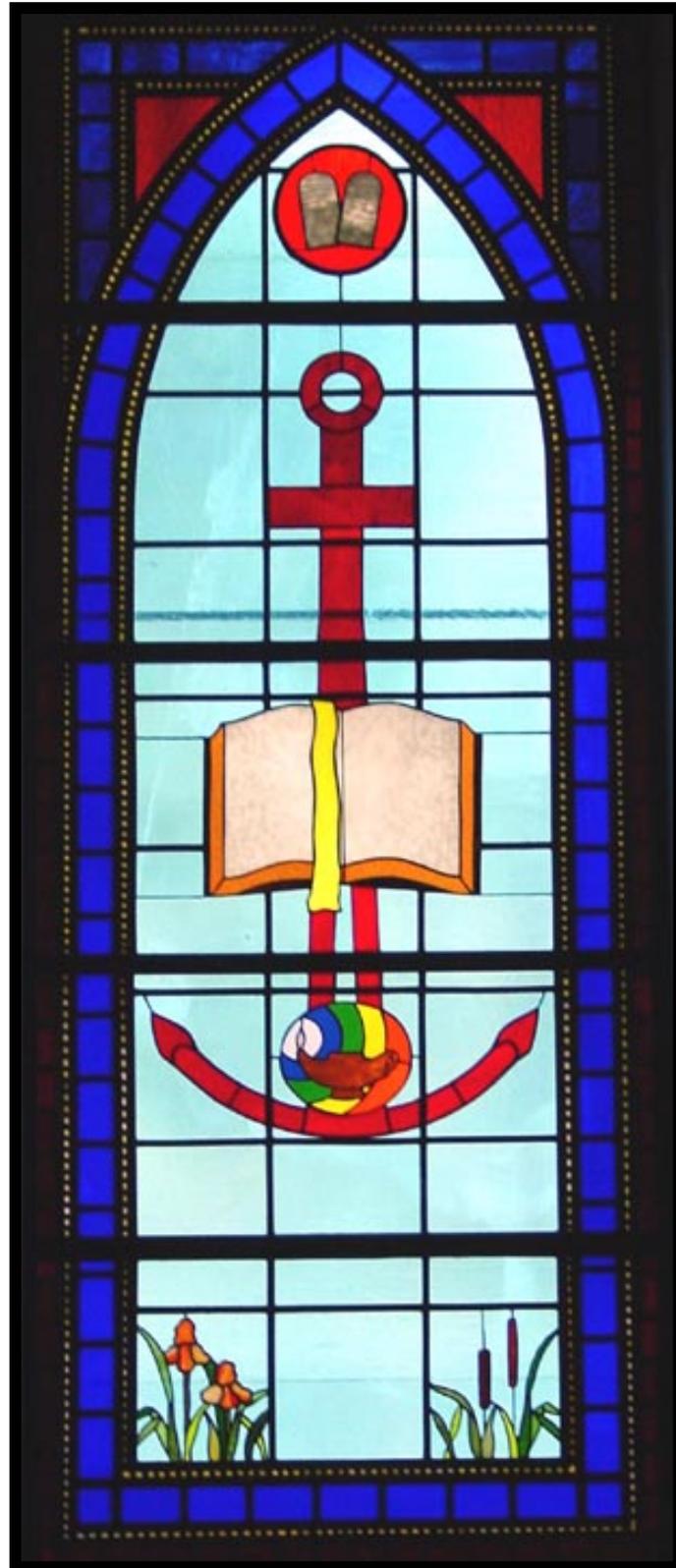
In the lower right is seen a centuries-old Christian symbol of salvation—bulrushes. The origin of this symbol is obscure but perhaps it is derived from the life of Moses. The symbol here can remind the viewer that God is the God of salvation. In fact, all religions can be described as asserting ways to salvation. But to Jews and Christians, God has saved his people, and will save them—this is their gospel! Salvation is therefore the central theme of the whole Bible, i.e., God's Word. Note Psalms 74:12, "For God is my King of old, working salvation in the midst of the earth". In the light of that verse don't you think "Moses' bulrushes" an appropriate symbol?

If it is true, as it has been said, that we become what we behold, then we should strive ever to behold God's Word. Maybe this window will aid the viewer in his beholding!

This window has been given by Rosemary Benton in honor of Verne A. Spindell and was created by Robert R. Brownlee, and constructed with the substantial help of Addie Leah Brownlee and Nerses Krikorian. The frame and installation are due to the excellent handiwork of Ted Crawford.

November 10, 1978

THE WORD OF GOD WINDOW



THE NATIVITY WINDOW

The birth of Christ has long been commemorated in stained glass. This window has some of the traditional scenes, but there are also certain symbols peculiar to it.

The bottom panel is intended to represent our own way of celebrating Christmas with bells and poinsettias. The poinsettia is a flower found originally in Mexico and would not be expected in any European Christmas decoration. This panel, then, is definitely North American.

The second panel from the bottom has a central medallion depicting the wise men. This is intended as a “gifts” panel, illustrating God’s gift to men as well as our Christmas gifts to each other. The “boxed” gift in the lower left is made of three diamonds, intended to suggest the Trinity. The large “Christmas tree ornament”, upper right, is actually the ancient heraldic symbol of a fountain, and is intended to symbolize Zechariah 13:1:

“On that day there shall be a fountain opened for the House of David and the inhabitants of Jerusalem to Cleanse them from sin and uncleanness.”

The gold and purple crown in the upper left suggests the kingship of Jesus, but has been a traditionally promised gift to each Christian.

The central panel’s medallion shows Mary, Jesus, and Joseph, and like the other figures is intended to attract children of all ages and to cause them to recall the stories and happy experiences of Christmases past.

The top panels are self evident, depicting stellar and heavenly objects.

The Christmas theme is accented through liberal use of red and green colors.

The geometric features of this window are patterned after geometries that can be seen in some windows in the cathedrals at Chartres, Notre Dame in Paris, and in Canterbury in England.

This window has been given by Durango Natural Foods, Inc. in memory of Walter E. Roberts and was created by Robert R. Brownlee. The frame and installation are due to the excellent handiwork of Ted Crawford, Nerses Krikorian, and Bob Marr.

The Nativity Window



THE RESURRECTION WINDOW

This window, with principal colors of green and gold, has been designed as a companion to the Nativity Window, whose principal colors are green and red. As before, and geometry and “busy” design has been patterned after some windows in several European cathedrals, especially those at Chartres in France.

The bottom panel is intended to invoke a spring feeling of the renewal of life with tulips and two stylized lilies. The second panel features lilies and ivy. Ivy has been a traditional symbol of life eternal because of its continuous green color, and of fidelity because of the manner in which it clings to its support.

The medallion in the third panel depicts Jesus and two disciples on the road to Emmaus, and is a derivative of the famous painting by the Swiss painter Girardet—“The Walk to Emmaus”, created in 1904. Ivy appears again as do two butterflies, recalling a metamorphosis of life as can be experience here on earth. (Those who have difficulty believing in the Resurrection would probably not be able to take butterflies on faith, either.) It is in this panel that singers and music appear, and who can think of the Resurrection without music – and perhaps humming “I Know That My Redeemer Liveth” from Handel’s Messiah? (In honor of choirs experienced and remembered, one “blue” note has been added! Joy and sincerity are much more important than perfection in our Easter excitement and worship!)

The fourth panel’s medallion represents the walled city of Jerusalem on Easter morning, with Easter’s light flooding the world. The empty cross dominates the city, including buildings of other religions. The music theme is continued with trumpet players and their golden notes, and singers positively exuberant!

The top panel, like the Nativity Window, has a participating angel; this one beating a Chochiti drum!

The Resurrection window was given to the United Church in memory of Walt Roberts by the Roberts family. The Nativity Window was also given in Walt’s memory, by the Durango National Foods. The window was the creation of Robert R. Brownlee, and thanks are owed to Addie Leah Brownlee who helped with its construction and to Bob Marr, Ted Crawford, and Karl Bergstresser who are responsible for its frame, installation, and protection.

THE RESURRECTION WINDOW



The Nativity and Resurrection Windows Seen as a Pair



The Christmas Window

The Easter Window

THE JOURNEYS OF FAITH WINDOWS

NOAH'S ARK AND THANKSGIVING WINDOW

Not only were 13th and 14th century windows used to educate their viewers, but they did so in different ways. A first way was simple and direct, the figures being the obvious Bible stories, or other historical event. A given window could also be viewed from quite a different perspective, in that a figure could represent something else entirely. Sometimes the symbolism was old, traditional and easily recognized. But sometimes the symbols were derived from local events and personal points of view, and were entirely obscure, especially as we view them today.

Some cathedral windows were used to teach certain viewers, perhaps seminary students, theology and philosophy. Complexity could abound so naturally it did. Therefore many European cathedral windows had three entirely different sets of interpretations—one for children, one for adults, and one for seminarians.

A small step toward this complicated situation has been taken with the windows showing Noah's ark, and the Columbus and Columbine or Thanksgiving window.

First, the windows can be looked upon as separate, each complete within itself. Clues can be found however that more complexity is intended. For example, the rainbow in each window is the **same** rainbow. The top panels contain the Earth, and the spaceship Columbia, with the Earth in the background. The continents on the planet are not shown in their present positions, so they too have been on the move. Moving continents? Earth, spaceships? One rainbow? Perhaps it is possible to view Thanksgiving as a theme for all kinds of journeys, and to feel emotion in contemplating the safe arrival at journey's end. Noah's journey started things anew, as did the voyage of the Mayflower and the Columbia mission, yet as passengers on the space ship Earth, the sight of a rainbow can remind us that journeys do end, and always in God's care, with His promises glowing before our eyes.

Finally it is hoped that some viewers will be led to reflect upon man's past, present, and his destiny, and to ask a variety of tough questions. What is man's purpose on the space ship Earth? Did Noah know just what lay ahead? Do we? What responsibility do we have in planning adventures, and adventurous voyages?

Should we always expect God's support for every human enterprise? Will there always be plenty to be thankful for? What is the role of a given element of creation in our destiny? Does a turkey or a turtle mean anything to us, really? However clearly we see the Earth in the past, must the future Earth always be veiled in mists and mystery? And what is the role of **Christian** hope? What of rainbows in our lives?

One last question: Is there a relevant scripture that might encompass the Earth, the Ark, the Mayflower, and the Columbia?

One interesting historical note: This window was installed while the Columbia was still in space on its maiden voyage, and there was a big hurry to have it up before the landing happened, lest something go wrong! What faith!

Jean and Bob Smith have sponsored the window of Noah's Ark, and Rose and Ace Lyle the Thanksgiving window. John McClements was the artist for the Ark and the Mayflower. The windows were otherwise designed and constructed by Robert R. Brownlee, with an enormous amount of help from Addie Leah Brownlee.

The excellent frames were made by Bob Marr. Ted Crawford and Karl Bergstresser were responsible for the windows' installation and protection.

(Note added in 2004. The Columbia eventually did end in tragedy. We are comforted that in honoring it while it achieved one success after another, we still honor the people who lost their lives in it. More than that, we can still honor the spirit of man from Noah, Columbus to Columbia and beyond.)

JOURNIES OF FAITH WINDOWS

NOAH'S ARK WINDOW



THE COLUMBUS AND THE COLUMBIA WINDOW



THE CHRISTIAN MARRIAGE WINDOW

June 7, 1981

The institution of marriage is known to contain complexities that sometimes defy analysis and understanding. It is perhaps these complexities, together with a more certain understanding of self, and a greater concern for others, that permit many Christians to develop relationships so profound as to make their marriages exceedingly noteworthy.

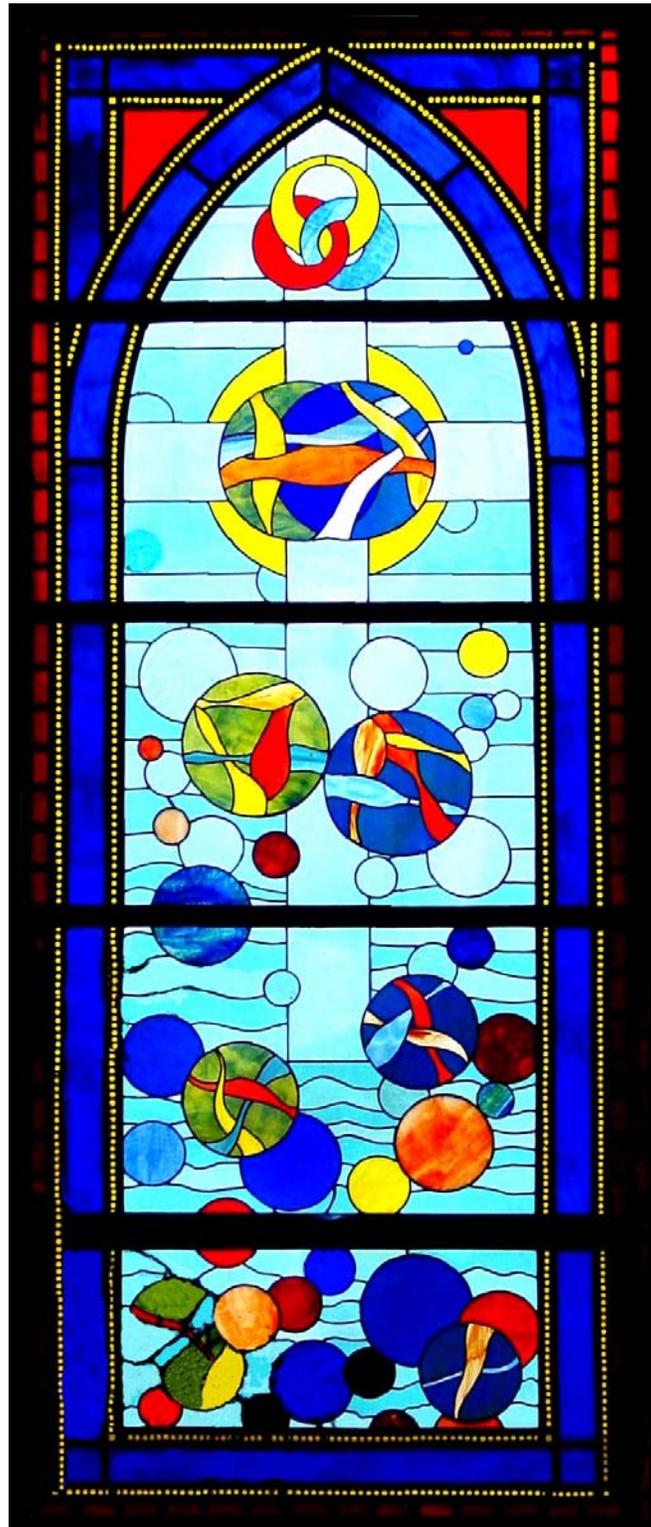
In representing Christian marriage in a stained glass window, one is thus faced with difficulties of some magnitude. Certain passages from the Song of Solomon immediately spring to mind, but probably require windows of a substantially different size and location than ours! It is also true there that there is very little else in the Bible about marriage that seems right for artistic depiction, with the possible exception of Jesus and the wedding in Cana—the traditional story used to solve this particular window problem. It is natural, therefore, that as the whole matter is pondered, abstractions become increasingly attractive.

This window is intended to be enjoyed, but the enjoyment might be enhanced if the window were studied briefly. One should examine it, panel by panel, from bottom to the top. Against a background of some disorder, many different possibilities are seen. With upward progress, certain complexities increase, while others fall away.

Perhaps one can see changing relationships, depth, developing appreciation of personality and continued need for individuality, growth, hope and joy, fulfillment and a distant idea! (Perhaps not!)

This window was created at the request of interested persons. It was designed and constructed by Robert R. Brownlee and installed by Ted Crawford and Terry Langham. The beautifully constructed frame was made by Bob Marr. The outside protection was installed by Karl Bergstresser.

THE CHRISTIAN MARRIAGE WINDOW



THE EZEKIEL WINDOW

Many people are fascinated by parts of the Old Testament, and the book of Ezekiel has long served as an inspiration to many musicians, story tellers, and missionaries. Sometimes Ezekiel has even been the basis for exciting sermons! And the reference to wheels in the air etc. has been interpreted to be an authentic eye-witness account of a visit to earth by an alien space ship!

In medieval cathedrals one can find Ezekiel windows, but they are relatively rare in modern times.

The themes for this window came from the first and seventeenth chapters. The latter is believed by some scholars to have special significance because of the nature of the parable found there.

It is important that each viewer decide for himself what the various symbols represent. Read the book of Ezekiel; remember to look for symbols of the Trinity and Jesus; ask how a parable involving a tree and birds might apply to today's world.

After collaborating with Prof. William H. Brownlee, an Ezekiel scholar (who died in the course of the window's construction) Robert R. Brownlee designed and constructed this window with the very considerable help of Mary Maxwell. Addie Leah Brownlee also contributed much time, assistance and support. The frame was constructed by Bob Marr, and Ted, Dorothy and Matt Crawford were principals in the window's installation.

The window is given by Gene and Martha Zukas in celebration of their 40th wedding anniversary and the other members of the United Church who also celebrated their 40th anniversaries in 1983. Those include; Frank and Wilma Durham, Addie Leah and Robert Brownlee, Lucille and Morris Rea, Doug and Jessie Venable, and Sherman and Shirley (deceased) Rabideau.

September 30, 1984

THE EZEKIEL WINDOW



COMMENTS ABOUT THE EZEKIEL WINDOW

At the Dedication of the Window, United Church of Los Alamos,

September 30, 1984

By Robert R. Brownlee

A number of years ago the Bishop of Woolwich of the Church of England, the good bishop Robinson, authored a number of books and articles of some interest. A couple of his books are in the church library. I remember one article in which he proposed that a streamlined version of the Bible be created—one which would contain those scriptures which are relevant to our Christian Beliefs, and which would omit passages which were of no value. He gave some an example of the latter, one of which was the Song of Deborah. Some of you will remember her song of triumph, which among other things celebrated the driving of a spike through the temple of an enemy. Well, perhaps that is a bit on the primitive side! He of course suggested that the genealogies be done away with—remember, like where Jesse begets David, who begets Solomon, and so on. (I made that up, for the actual begets all have names that I can't pronounce.)

This perhaps appears at first blush to be a reasonable suggestion. Bishop Robinson surely does not approve of the story of the Witch of Endor--but that is nothing new--whole Seminaries have pretended that story is missing from the Bible. He finally listed Psalms 91 as containing promises which make no sense at all in this enlightened age. Now, this Psalm is one of my favorites! And yours too, I'll bet. Clearly the good Bishop Robinson had quit preaching and had gone to meddling.

Since reading that article I have been increasingly sensitive to the fact that any part of the Bible can be significant to someone! It was recently reported to me that a preacher once had a marvelous sermon on the Song of Deborah. And not long ago a Presbyterian minister in Santa Fe told me that a favorite part of scripture for him had always been the Begets!

Well, the book of Ezekiel has always been fascinating to me.

When we were growing up, my cousins and I were exposed to all parts of the Old Testament, for it was definitely required reading. All of those old stories were familiar to us, even the difficult ones. And if we didn't hear about a particular passage from our minister at church, or our parents at

home, we were suspicious that it contained some details that made the adults nervous, so of course we read those parts for ourselves. Furthermore, we were all aware of the verses in II Timothy, which read,

“All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness: That the man of God may be perfect, thoroughly furnished unto all good works.”

(This verse is obviously very useful as a father’s authority for requiring Bible study.)

Therefore it was very clear to us that if a passage appeared to be meaningless, we were obviously at fault. “Spiritual Blindness” I believe it was called. But having good imaginations, and not wishing to add yet another sin to our repertoires, let alone one of spiritual blindness, we stuck with a passage until we saw the relevance. (This is apparently not a common practice in the Church of England.) Some stories were easy, though. We never had any difficulty whatsoever understanding why two she-bears tore up all those kids who mocked Elijah’s bald head. We knew kids just like that. And to this day I treat itinerant bald-headed prophets with real respect.

The Brownlee family history included a minister in each generation, and my cousin Bill, (William H. Brownlee) was a prime candidate. He was an absolute prodigy in languages like Greek and Hebrew, and at the same time was a farmer of a somewhat less certain description. Also if he were to become a minister, the heat would be off the rest of us. We therefore rejoiced when he went to Seminary. He became a Professor of Religion at Duke University and at Claremont College, and was the first to translate the Dead Sea Scroll of Isaiah. It was only a few years ago that he and I discovered that we were both real fans of Ezekiel. He was then in the process of providing a new translation of the book, and we discussed the possibility of being co-authors of an Ezekiel book, with him providing the scholarship, and with me providing something to be determined later. And so he came to collaborate with me on this stained glass window, until he died suddenly just a year ago. I owe to him my emphasis on the 17th chapter that he felt to be very important. I myself have always been so fond of the first part of the book that I combined the two, selecting what I hoped was appropriate symbolism.

I really don't wish to describe what the window's symbols mean to me. I hope that instead you will be lead to read the book and decide for yourself what symbols you like and/or would prefer.

A good many years ago I was teaching a Sunday School Class on Ezekiel, and happened to remark something to the effect that perhaps Ezekiel had had some mental problems. Whereupon I suffered an excruciating pain that was shortly thereafter determined to have been derived from a ruptured appendix. I would therefore suggest that, should you not like the window, you choose your criticism with some care. Put the blame entirely on me—don't say anything unkind about Ezekiel.

I wish to thank Mary Maxwell for her contribution to this window, both in design and construction, and I also thank Bob Marr, Ted, Dorothy and Crawford, and Addie Leah.

THE WINDOW HONORING THE HANDICAPPED

After a series of conversations with Martha MacMillan, I resolved to design a window that might express, to a very small degree, some of the feelings about those individuals who differ in such a way as to be called “handicapped”. We observe that each person differs in some ways from others, and some of such differences are not always in his favor. Thus, in some sense each person can be said to be handicapped, having some elements that do not “fit”. Families with severely handicapped members have special problems and merit honor and care.

First, what are the “mechanics” of this window? There are about 1,300 pieces of glass, and about 30 different kinds of glass. The geometric design is derived from classical Arabic geometry. Moslems are forbidden to represent the human figure in their art and as a result, the decorations in their Mosques have evolved into incredibly elaborate geometry with breathtaking patterns of exceptional beauty. Because their designs are created with continuous lines, this particular design can only be said to be “derived” since it contains abrupt discontinuities. It can probably be said that the glass has become more important than the lines and because of this the design does not do justice to Arabic art. (Just before this window was completed, the Mosque of the Temple on the Mount in Jerusalem was discovered to have a window with this same basic design!)

Secondly, a repeating design for each panel was selected to represent the high degree of complexity and order in people. The average person has an innate sense of what is “normal”, even though he cannot define it, nor describe it. Frequently, just when we have our whole world structured into the pattern we believe to be normal (or better than normal!) God reaches down, occasionally like a lightning bolt, and alters that pattern in ways we do not understand or approve. We are prone to think that our way would have been better, and sometimes proclaim loudly that we don’t know why this should happen to us. But in the altered pattern we may very well discover that there is a beauty all its own—a beauty to be learned. When one can do this, he is especially blessed as he comes to appreciate greater levels of beauty (and understanding).

There is a natural tendency on the part of each of us to feel uncomfortable and “look away” when we encounter a severely handicapped person—someone who is not “normal”, and who perhaps differs in ways embarrassing to us. If only we take the time to draw closer, we will most certainly find new depths of appreciation for God’s work of beauty and wonder.

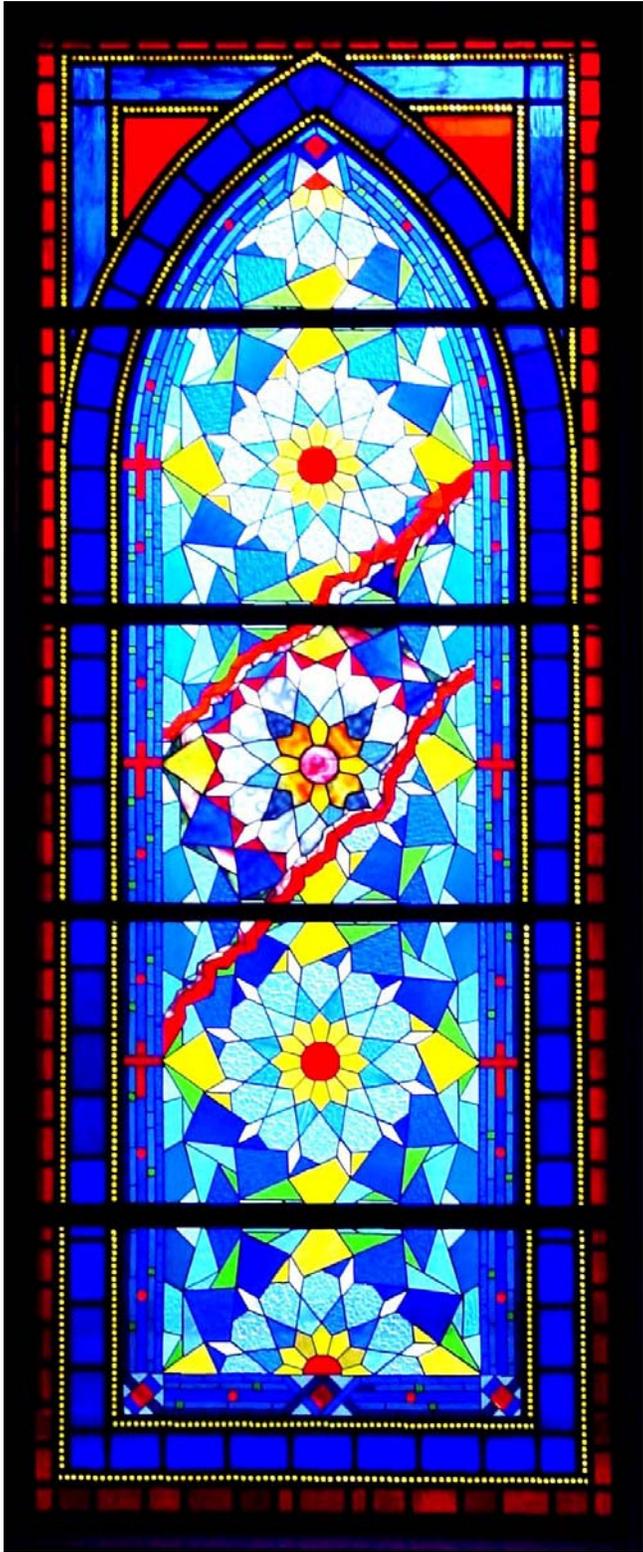
Notice that the window “center” has two lightning bolts that have flashed through the design. Between them, the geometry now contains glass that is quite unattractive in normal light. But when the same glass is seen with the sun shining on it, you will see a remarkable transformation; it is more beautiful than the regular glass! Similarly, those families of handicapped persons can come to appreciations and understandings that may be overlooked by the rest of us.

While this window is dedicated to each person who might be described as handicapped, it was designed and constructed with Elizabeth MacMillan and my sister Kay Brownlee in mind.

The youth of the church are sponsors of this window. Addie Leah Brownlee aided immeasurably in its construction. Bob Marr constructed and donated the frame (in itself a work of art), and Ted Crawford is responsible for its installation. Many thanks go to each, including those who give words of encouragement.

October 14, 1982, Robert R. Brownlee

THE WINDOW FOR THE HANDICAPPED



THE LIVING WINDOWS

New stained glass windows are always exciting, but in time they tend to become part of the landscape, and easy to ignore. And there is a real downside to a window, for once installed there is no acceptable way to replace it. The window has been installed in honor or memory of someone. A change could easily be considered insulting, or worse.

Traditional solutions to this problem are four: a big wind storm, a church fire, little boys with rocks, and standing helpless before works of the past.

Despite our efforts to protect against the first three, each of them, especially the third, should be regarded as heaven-sent! The Lord certainly has to endure a lot of bad windows, and though His patience is legendary, the Old Testament strongly suggests it is not infinite!

Believing our congregation deserves new windows from time to time (us old-timers should not have all the fun!), I had desired that these last two windows be made in such a way that the center ellipses could be changed from one set of panels with a given theme to another set in a manner of minutes, and from the inside of the church. This would make possible the creation of new windows with new and timely themes by members of the congregation, as the need arises, or the Spirit moves! The future could reveal many wonderful surprises.

The idea for this came hard, for there was nowhere to be found an example of how to do it. Thanks to Bob Marr, who knew full well that anybody who might be consulted would assure us that what we wanted to do with wrought iron was impossible, a truly magnificent piece of work was achieved, and today, voila! The impossible exists.

The original two panels were designed by Betty Smith, and were to have been executed by Kenneth Schowalter. When Kenneth died, Glenn Rigg volunteered to make them in Ken's memory, and has done so. A second pair of ellipses has been designed and constructed by Betty and Roger Smith. A third pair was done by Bob Brownlee. As this is being written, (July, 2004) a fourth set is in place, the work of Glenn Rigg's daughter, Karen Leach, who lives in Los Alamos. The plan is unfolding, just as hoped.

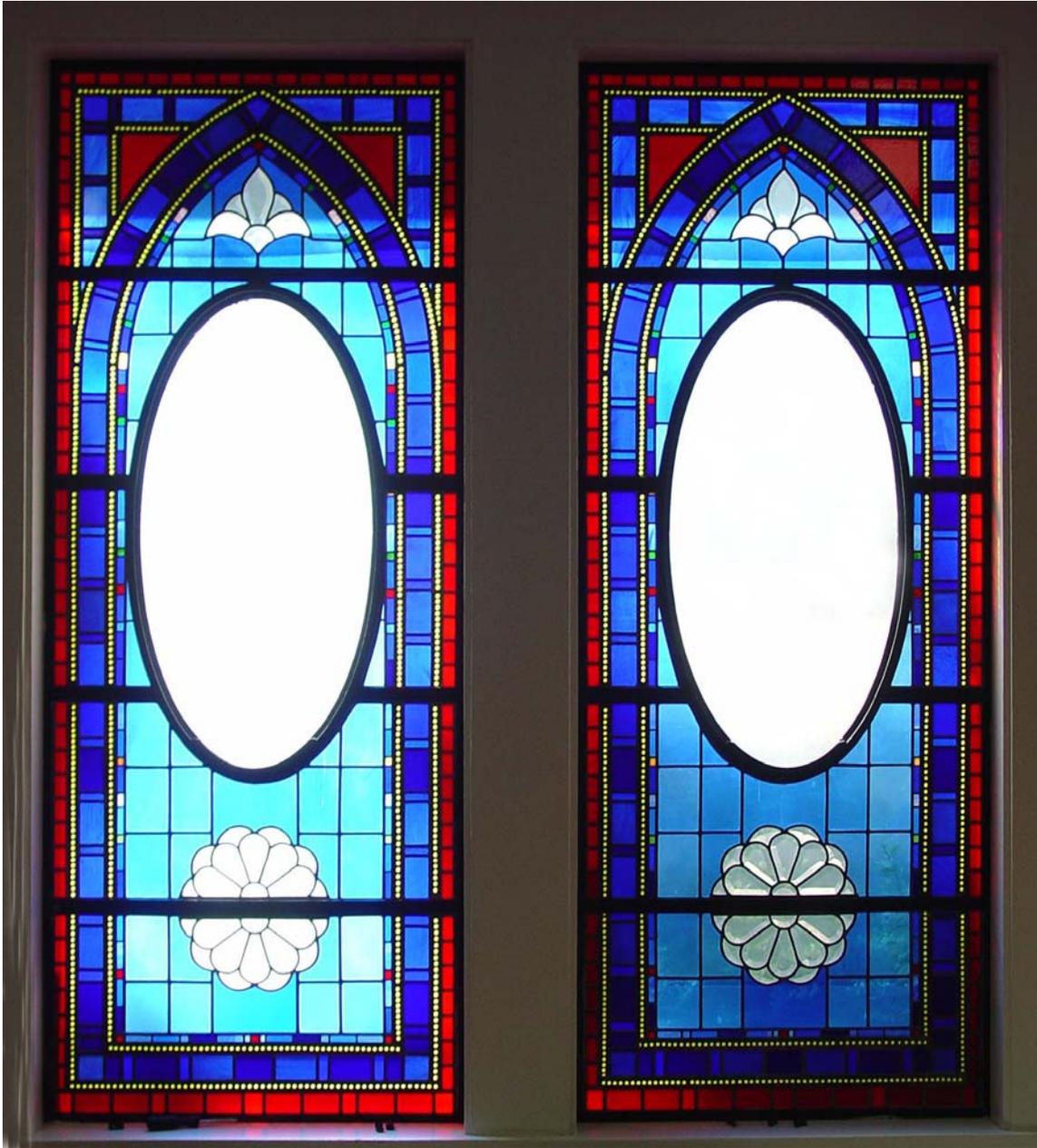
As in a number of other windows, Bob Marr has made the frames, and Ted Crawford has installed them. The basic glass work has been done by Bob Brownlee, with substantial help from Rusty Gray.

These two windows have been given to us by Shirley Davies, in memory of her parents William and Lucille Davies and her brother Morris Davies, and by Kitty Russell, in memory of her husband John Russell.

We look forward to the accumulation of pairs of panels that can be changed at frequent intervals! Who knows? Perhaps this idea will catch on, and someday one will find "changeable" windows at places other than in Los Alamos. Some of us believe that a few European Cathedrals could benefit enormously by adopting this idea. But it is an American idea, and the proof is here in the United Church.

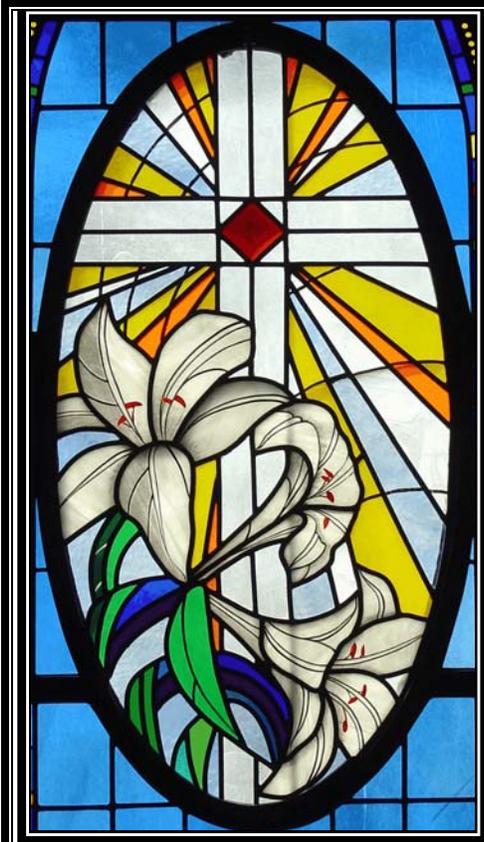
Bob Brownlee, July, 2004

THE LIVING WINDOWS



Here the windows are shown as originally constructed, without the two panels for the ellipses.

(The left-most window has a full summer sun while the right-most window is in shadow.)



These two
elliptical panels
were the first to
be used in the
Living
Windows. They
were made by
Glenn Rigg



These two
panels were
mine, intended
to represent the
fall season.
Frequently at
the time of
pumpkins and
peppers our
mountains
already had
snow.

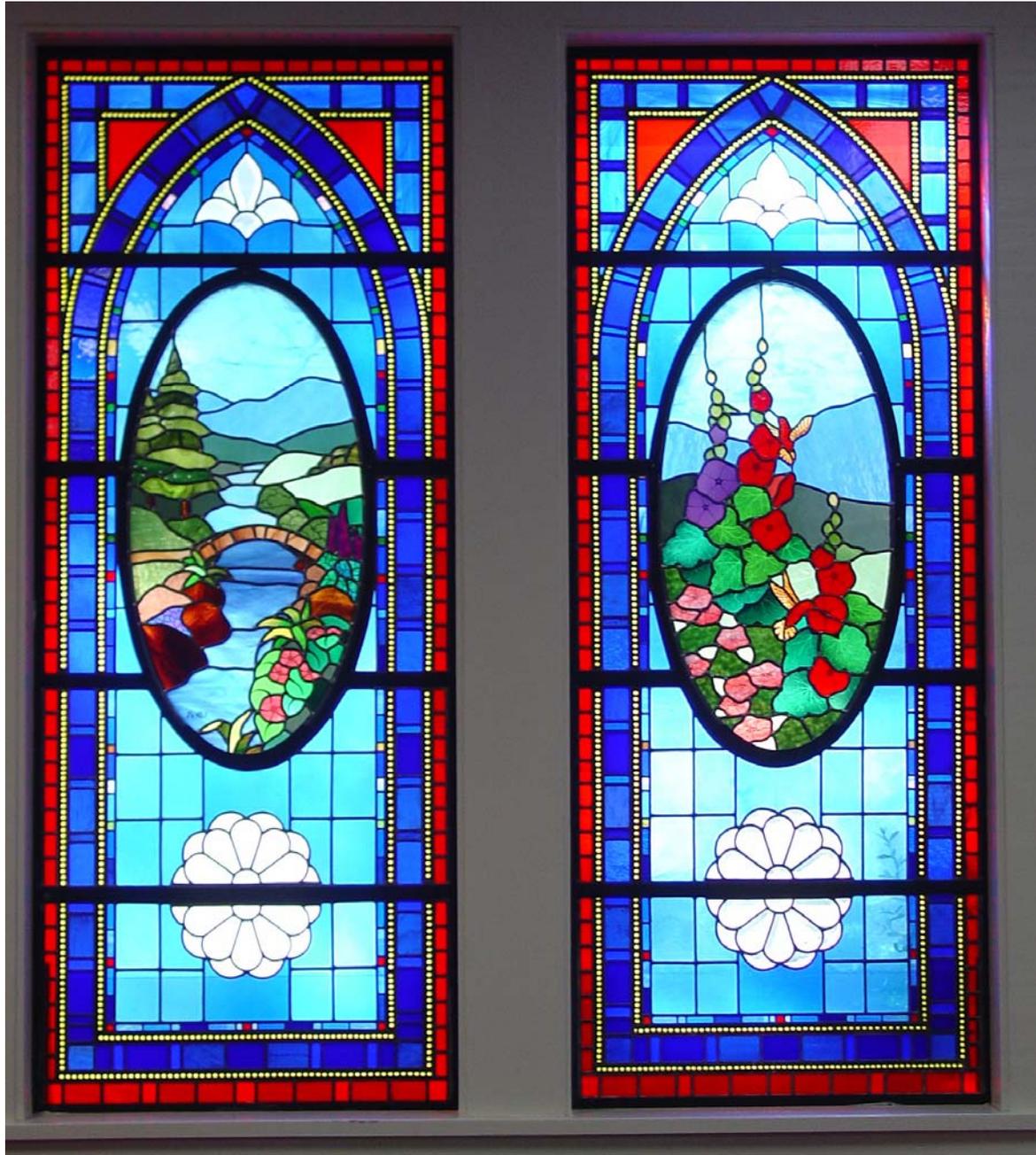




Betty and Roger Smith and Their Panels

Betty joined with me many years ago to create panels for the Living Windows. Roger being a superb craftsman, it was only a matter of time until he fell into line, joining the effort to provide ever new panels, and ever new windows. As can be seen, their work is superb. How eager we are to see more!

I have searched in a number of countries for any example of stained glass windows that can be changed in a few minutes from one representation to another. These two windows in the United Church of Los Alamos seem to be the only ones in existence. There was something more that just a new idea here, for the consummate skill of Bob Marr in forcing wrought iron to conform to a plan requiring a millimeter resolution is truly remarkable.



Here are the windows with panels created by
Karen Leach

THE ROSE WINDOW



Here is the window in the Chapel of the United Church,
Los Alamos, New Mexico
As seen on July 2, 2004

THE SANGREY CHAPEL ROSE WINDOW

This window's design has been inspired by the Rose Windows in European Cathedrals, principally by those created during the 12th and 13th centuries.

Such windows, high in cathedral walls, somewhere between heaven and earth, were commonly intended to convey a realization and appreciation of God's Love for Man. They contain many symbols of that love. The traditional emphasis was on Mary and Jesus, for surely Jesus' coming to earth demonstrates God's love in a most tangible way.

So symbols of God's Love are what our rose window is all about.

The underlying geometric design for this window has been chosen as that of the pine cone, because of the Sangrey Chapel setting midst Ponderosa Pines. All living things have a mathematical "base" of logarithmic spirals. The pine cone usually consists of 5 such spirals going one way, versus 8 going the other. (Larger pine cones have 8 vs. 13, or even 13 vs. 21.) With this mathematical structure (combinations of fives and eights abound), and with no medallions or quatrefoils superimposed, no two background "pieces" would be the same size though they each have a similar shape. Despite this non-symmetry there is buried in the design many groups of perfectly symmetrical hearts. (Those along the window's vertical axis have been emphasized.) These hearts are defined by 5 intersections on one side, and 8 on the other. Hearts have also been used in the borders of the medallions, and can be found elsewhere in the window. (There are more than a thousand hearts in the window.)

The window's center contains a common medieval representation of Jesus, sitting on a rock with His feet on a rainbow, with the representation of the earth, as a globe, in His left hand. His right hand is raised in greeting, or blessing. (Note: this symbolism was common long before Christopher Columbus.)

There are 8 outside panels, each with its own theme. This theme is to be found in two medallions and 1 quatrefoil in each panel, and clockwise from the top, the themes are Creation, Love, Life, Service, Adoration, Family, Hope, and Community. Opposite panels are intended to be closely related, Creation and Adoration, Love and Family, Life and Hope, Service and Community.

Symbols chosen include some traditional ones dating from earliest Christian times, up to a representation of our own United Church. These are intended to illustrate the widespread prevalence of evidences of God's Love.

The sixteen medallions, starting at the top panel and moving clockwise are:

1. The Creation of Mass and Energy (God the Father; an Atom).
2. The Creation of Time and Space (God the Father; A distorted coordinate system with depiction of three concepts of time—cyclic, linear, and dynamic. The cyclic portion depicts the months and seasons.)
3. Jesus and Children (God the Son; the One Family: a Bible story.)
4. A marriage (Physical love, and spiritual union, in the presence of God at an altar much like ours.)
5. A Spaceman, Outbound. (Life in the midst of Creation: Life, the source of new creations; life, on its way to the future.
6. Apples (Life, Food, a Bible story; temptation).
7. A Knight in Shining Armor (on a Mission of Mercy).
8. Tools (a pencil, a computer, a hammer—and a bow to mathematics, the greatest tool of all.)
9. Music (What is Man's chief end?)
10. Flowers (A gift of God's that is always returned to Him).
11. The Prodigal Son (Scene at the moment the fatted calf begins to get a sense of unease).
12. Joseph forgiving his brothers (Love, Forgiveness, Example).
13. A Butterfly (Resurrection, Transformation, Metamorphosis).
14. The Bible (Source of Hope, where we learn of causes, creativity, fathers, brotherly love).
15. The United Church (God's love among us and in us).
16. The Upper Room—Communion (Father, Son, and Holy Spirit).
Community starts, and ultimately ends, here.

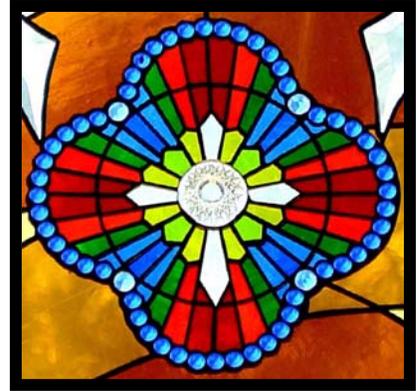
The eight quatrefoils, starting at the top, clockwise, are:

1. The Big Bang (God the Father; The original act of love)
2. The Holy Spirit (The Trinity in the top three quatrefoils).
3. An Embryo or fetus (The Great Wonder!)
4. The Good Samaritan (Medicine, compassion; A Bible Story).
5. A Gothic Cathedral (Praise, Duty, Engineering; A crude representation of the "purest" Gothic Cathedral, in Edinburgh, Scotland.
6. Adam and Eve (Family, trials, Creation, Love, a Bible Story)
7. The Ascension (Hope, the Future, Mystery; when does life begin?)
8. Jesus washing Disciple's feet (God the Son, Love, Service, Example)

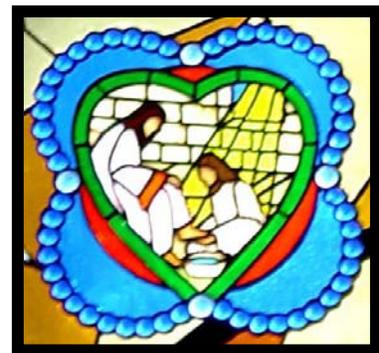
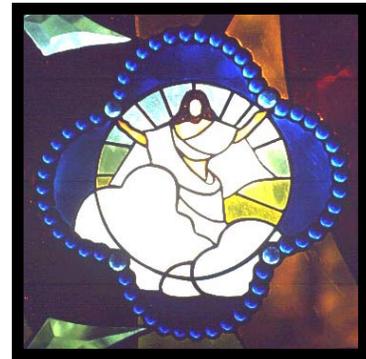
The sixteen medallions are related to each other in three ways; first, they take the theme of the panel in which they reside; second, each medallion is related in some way to the one directly opposite, across the diameter of the window: third, the medallions are related linearly, (either clockwise or counterclockwise) by thirds. (Start with the rightmost medallion in the top panel, the Creation of Space and Time. The third one to the right is a Space Man. The next third one shows a computer—a necessity for putting a person into space nowadays.) The medallions can thus be thought of as being in the sequence of 2, 5, 8, 11, 14, 1, 4, 7, 10, 13, 16, 3, 6, 12, and 15. Do not be alarmed if some connections appear to be obscure, or at first even non-existent. Medieval theologians and window designers thought “peculiarly”, or so it seems nowadays, and it has been believed important to carry on in the old traditions.

Quatrefoils, medallions, symbols—all are intended to blend into one message. God loves us, and has given us ample evidence of that fact!

ROSE WINDOW MEDALLIONS And QUATREFOILS



ROSE WINDOW MEDALLIONS And QUATREFOILS



ROSE WINDOW CENTER



The blue background for Jesus is heart-shaped, formed by the continuation of the heavy lines entering from the left and right. Note that every intersection of the background glass is the bottom tip of yet another heart.

THE SECOND COMING WINDOW

Some time in the early 1950s I first heard about Teilhard de Chardin, a French priest and famous as a paleontologist. He believed in evolution as an on-going process, and was famous for blending science as it was known in the first half of the 20th century with Christianity. Various ones of his theories got him in trouble within the Roman Catholic Church and with the Jesuits (he was a member of that order.) When he was ordained he took a vow of obedience. When he was ordered not to publish his books, he obeyed. As a result, his books were published by his friends after his death in 1955, the most famous one probably being “The Phenomenon of Man”. My own favorite is “The Divine Milieu”. I suggest that you read them.

He saw the entire universe moving inexorably toward the Omega Point, the moment when Christ comes again. But his vision transcended mere earth, and I am attracted very much to a vision, and I think his vision, of what Man can yet become.

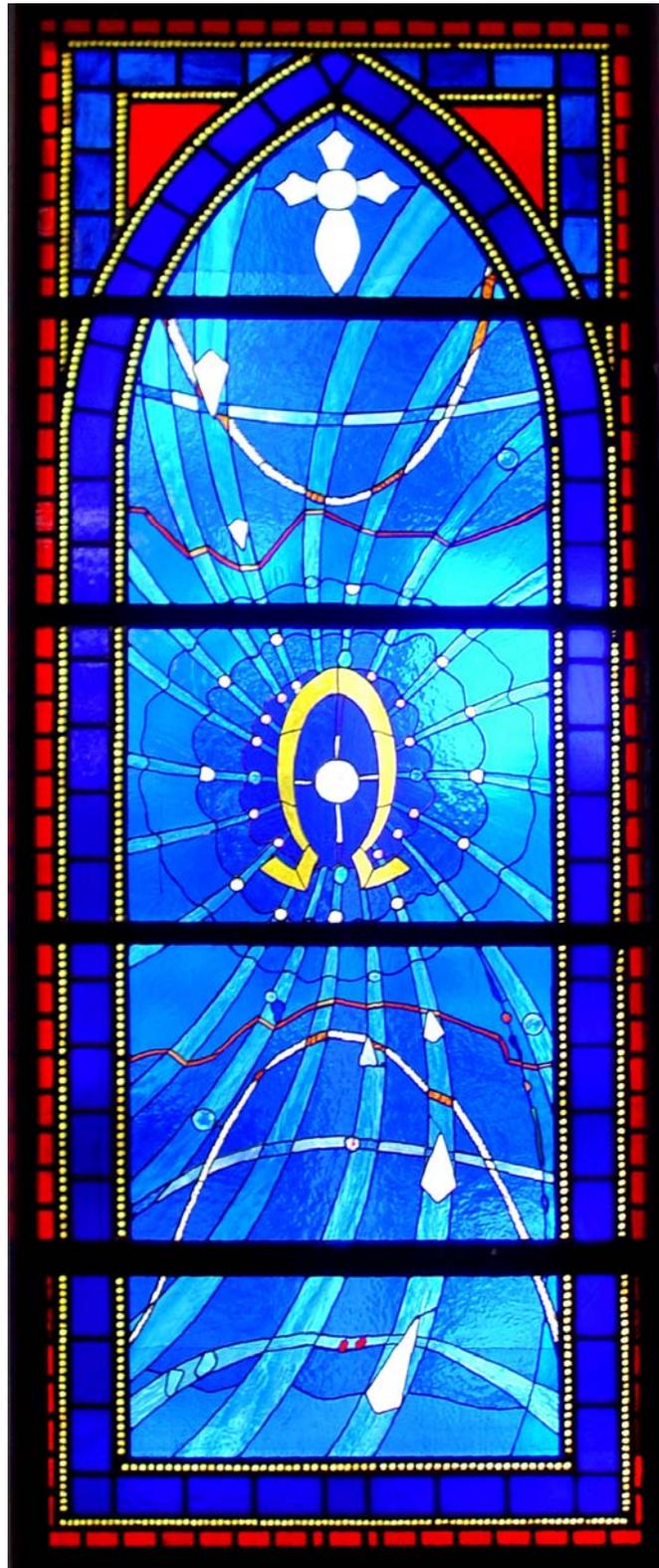
In this window I have endeavored to look into the future while simultaneously trying to hint at the existence of a multi-dimensional universe—one that is sweeping all of us toward a wondrous final moment. Remembering that time itself was created in the Big Bang, I have attempted to hint at regularities as seen as one moment changing dramatically into discontinuities as time progresses. I have also added a few foot prints to suggest that we have only just begun this journey.

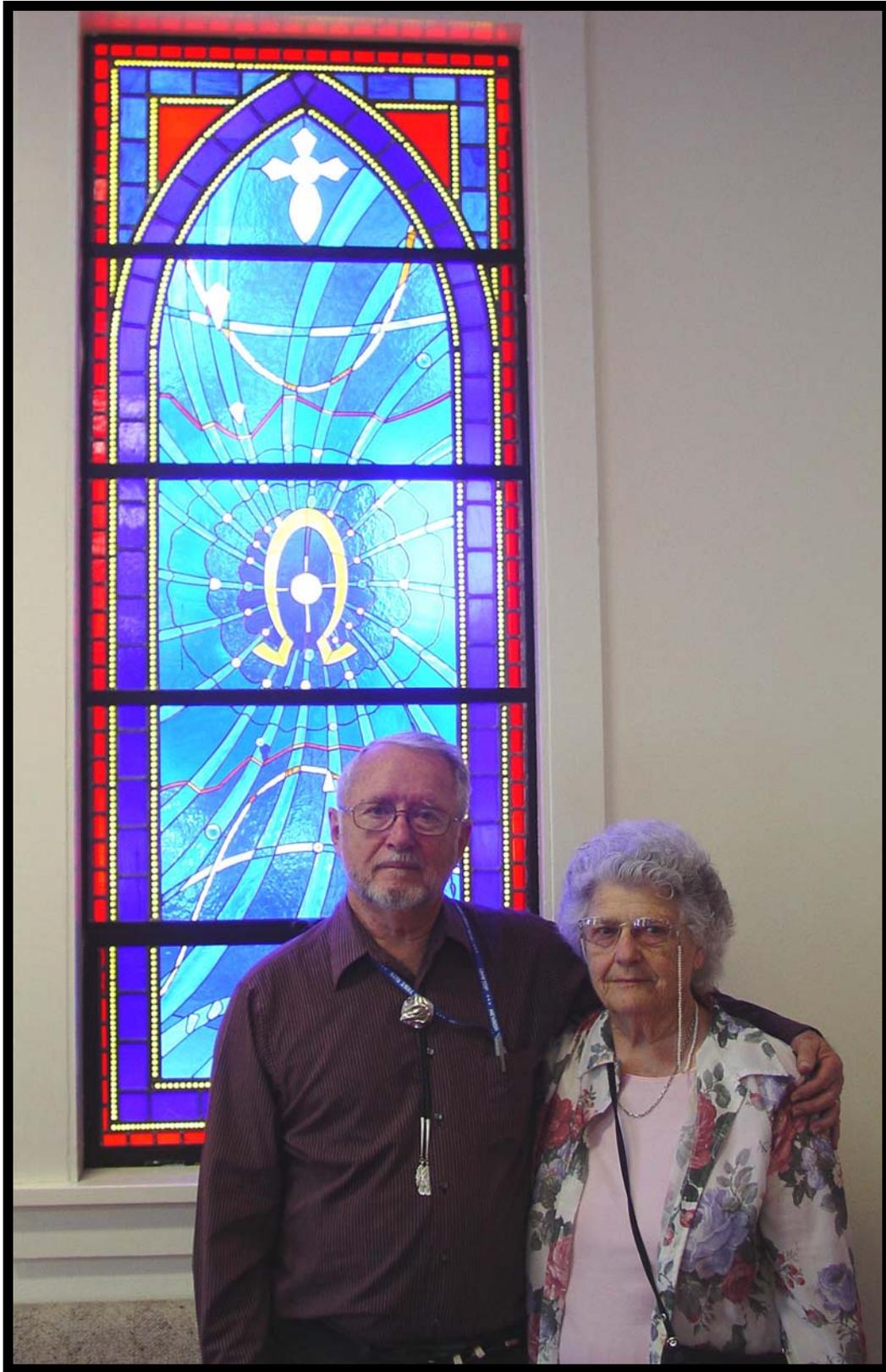
Teilard de Chardin believed that the Second Coming would occur when we had done everything within our power to prepare for that day. Despite the fact that there seems to me to be a slight suggestion of the doctrine of works in this idea, I am still attracted by the thought that that unimaginable event might have something to do with me. For prior to reading his books, I had always believed that the Second Coming certainly had **nothing** to do with me—I had been told by experts that I was to know not when, but should only expect it to be unexpected. These ideas pushed me in the direction of thinking of other subjects.

This window was the last of my windows for the United Church of Los Alamos. As usual, Bob Marr made the frame, and Ted Crawford masterminded the installation.

RRB July, 2004

THE SECOND COMING WINDOW





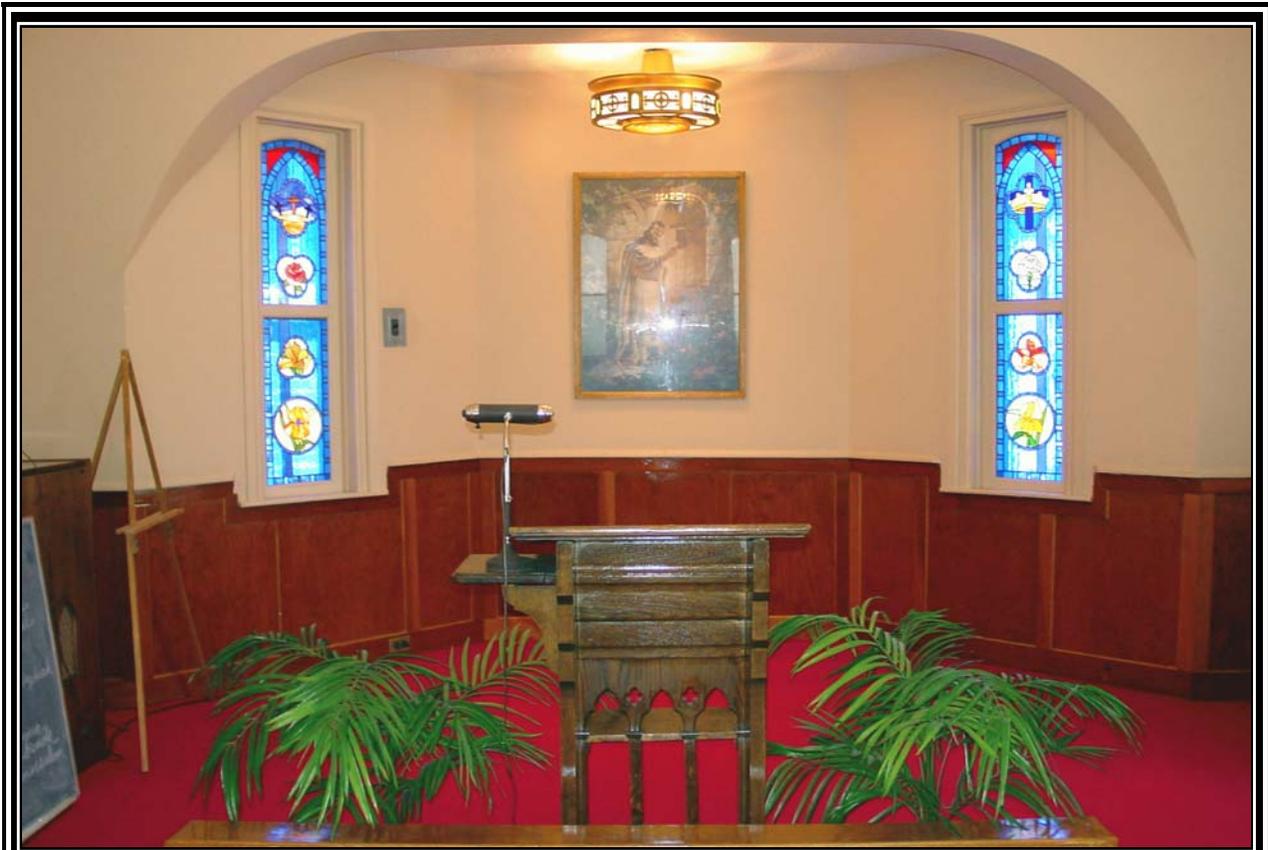
Addie Leah and Bob Brownlee, July 2, 2004

The Roswell Community Church In Colorado Springs, Colorado

My sister Donice and her husband Melvin live in Colorado Springs, and have long been members of the Roswell Community Church in the northern part of that city. The Roswell community is a very old one, and the church was built in 1888. The sanctuary, although small, is really quite handsome with curved wooden pews. There are two windows at the altar, and they have just the right dimensions for good stained glass. I was pleased to have them fall into a category that I could do something about, and the congregational members were amenable to having them made.

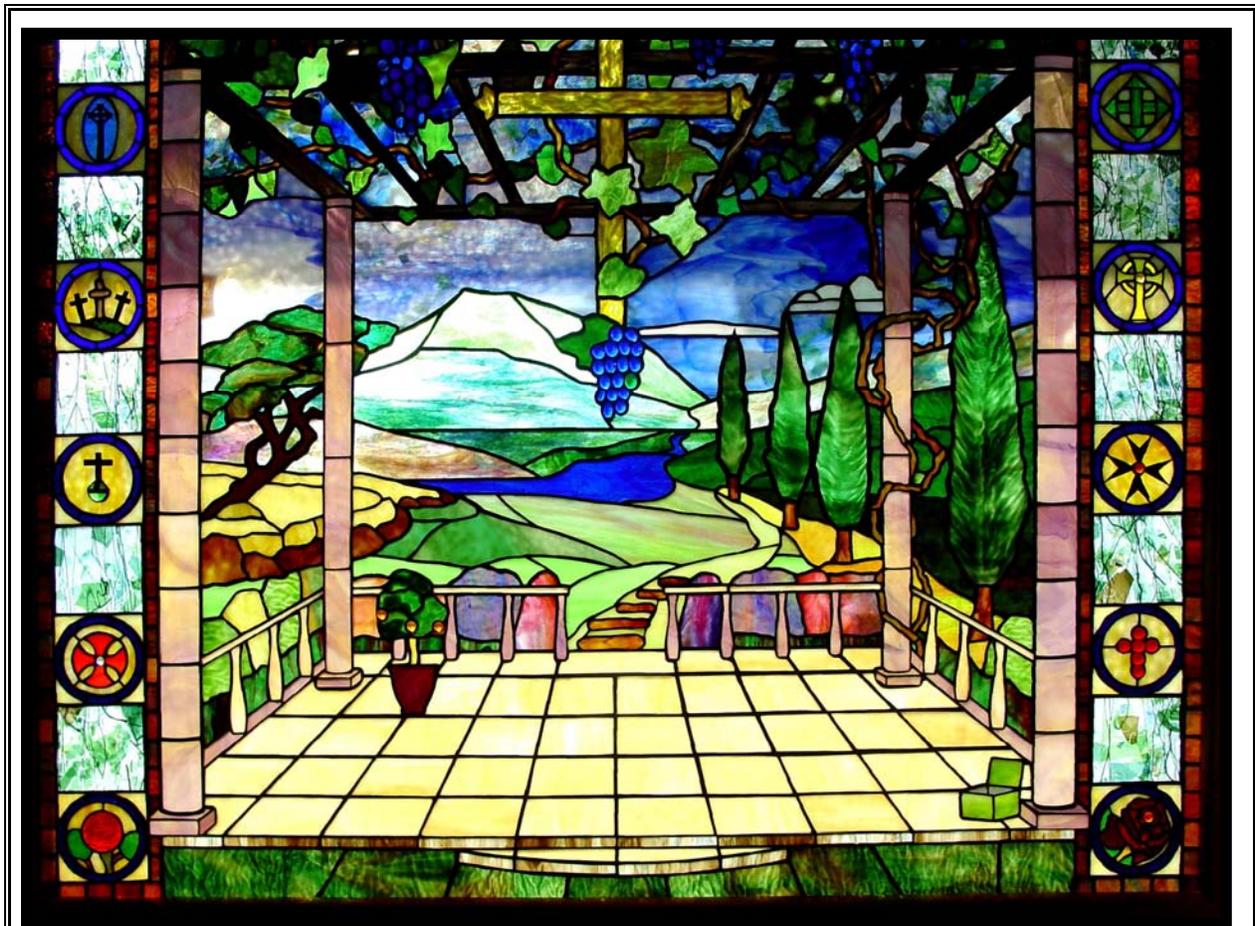
I designed these windows in a more-or-less classical style, with borders, quatrefoils, trefoils, medallions, and medieval iconography. For example, irises were an ancient symbol of the Trinity; the lilies are depicted in the traditional way representing a variety of Biblical references to them. The roses are also to remind one of the "Rose of Sharon", though the actual rose of Sharon was a flower like the crocus. However, very modern glass was also used, in that the big vertical bars on one side of each window was done with the front surface iridized. Those result in rainbow-like colors ever-changing as one walks past.

These windows are shown in the next two pages.



Windows at the Roswell Church
Colorado Springs, Colorado





The Dooling Window

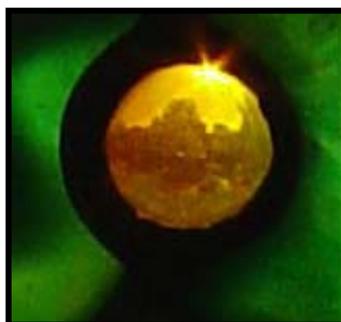
Our church in Loveland, Colorado, is the Mountain View Presbyterian Church—and a splendid church it is. The congregation is exceptional in its intellectual understanding of our Faith, and Robert Dooling is a most remarkable pastor. Several years ago he and his wife Sylvia, having seen the windows in the United Church of Los Alamos, suggested that I make them a window for their dining room. I gave them several books of stained glass to peruse, and they decided they would like a Tiffany Type window based on the theme “I am the vine, ye are the branches”. I had always been tempted to do a Tiffany window, so gave it a try.

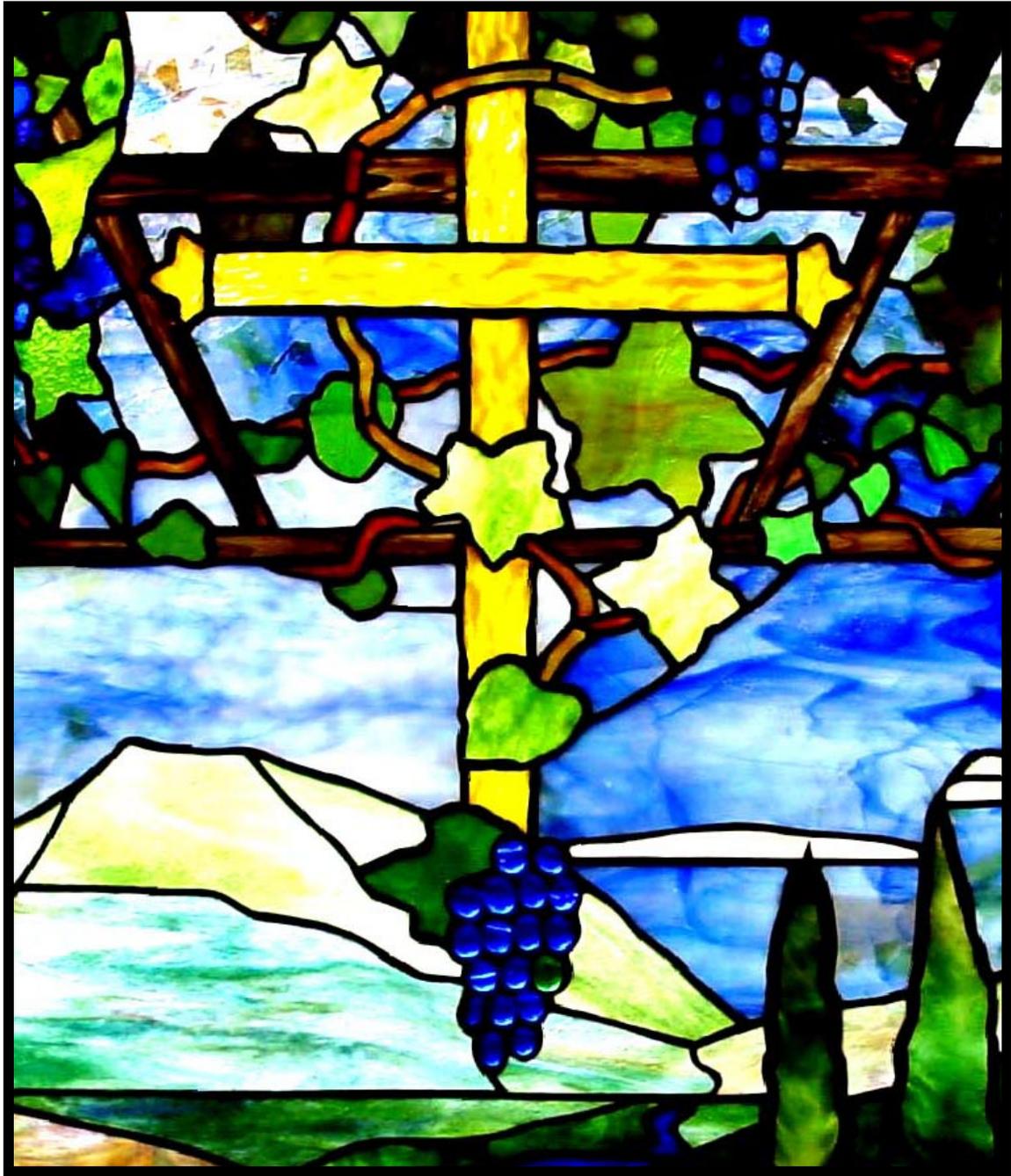
Almost every part of the window is derived from one Tiffany window or another. The clusters of grapes, marble columns and vistas were used many times in those windows.

I chose to create a Roman Villa with an arbor. The terrazzo has on it a potted orange tree, and in the lower right hand corner, an empty box. The latter symbolizes the story box used in the children's sermon at our church, which once arrived empty, stumping the pastor. It is my claim that such a box contains a horrendous number of things, including some Argon atoms that have been breathed by Jesus and his disciples. (Oh yes, and by almost everybody else, too!) It also includes hundreds if not thousands of cell phone conversations, radio and television waves, and photons from lights of all kinds, including those from the sun and the stars. Indeed, if the box is taken out of the earth's atmosphere until it has in it only a complete vacuum, there can pass through it photons from every star and galaxy that has ever existed. Put a detector into the box, use a data processor, supply the results to a brain and there can be seen the history of the universe.

I have used many types of crosses in the border, and the four corners contain representations of roses of Sharon. In the upper right hand corner is an iris, an ancient symbol of the Trinity. The three jewels at the top of the cross are also a medieval symbol of the Trinity.

I have used several glass marbles in the window. These act as spherical lenses, and have an inverted image of everything outside the window. Thus when the sun is in the sky, it is imaged in the lens, and provides a pinpoint of light to dazzle the eye. The following close up pictures demonstrate this effect. The first picture is as the eye sees it, the second is the inverted picture, and the third permits one to see what is in the Dooling's back yard, and shows the sun high in the sky.

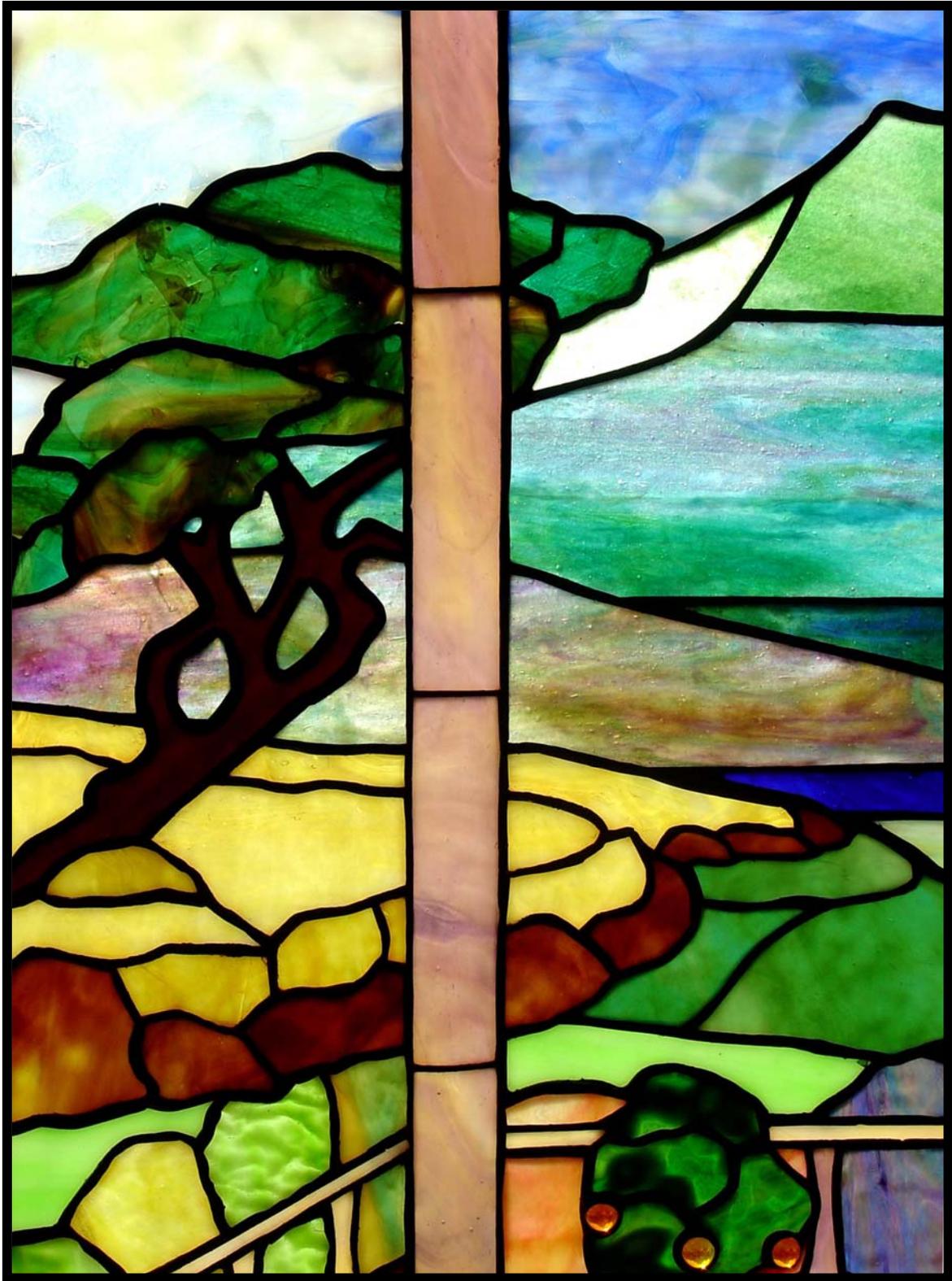




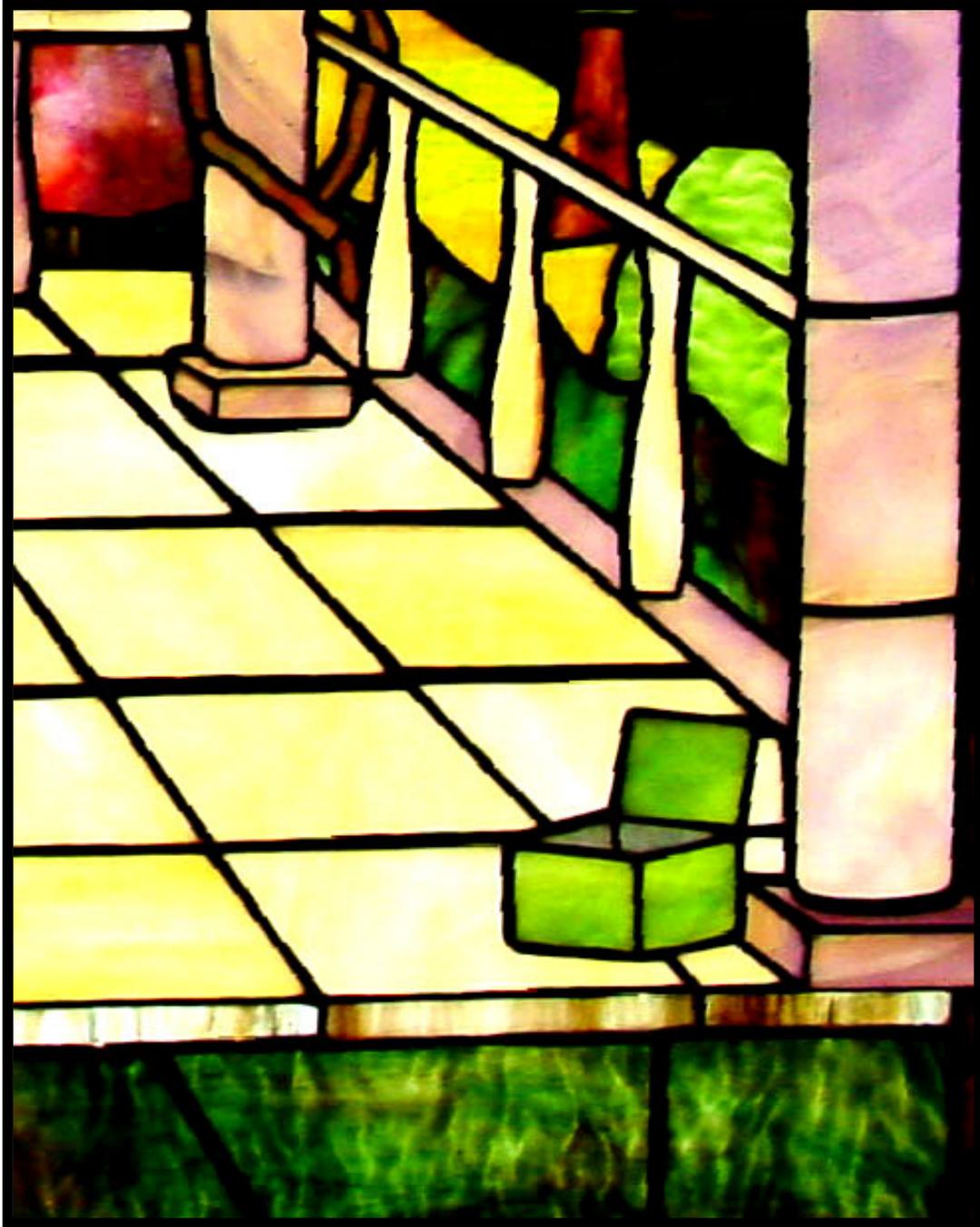
A closer look at the Cross

A Dooling Window Sampler





In the “desert” part of the panel is a Monterey Pine tree.

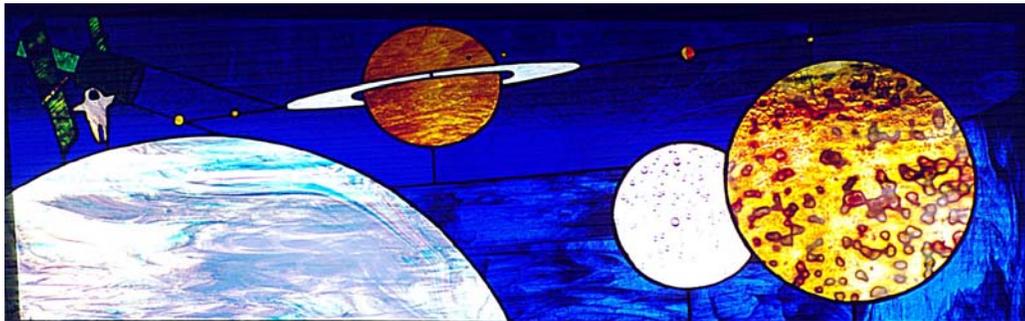


The Empty Box

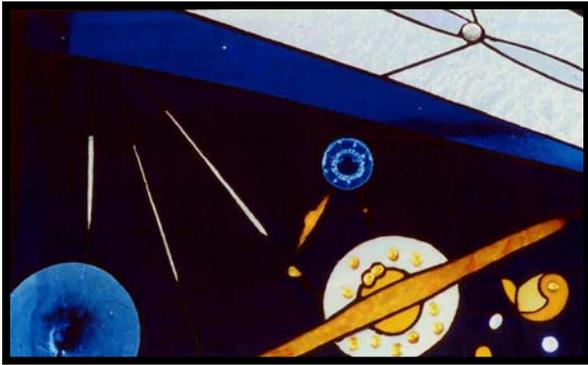
WENDA'S WINDOWS



These windows are across the top of Wenda and Jerry's living room. There are five panels. From left to right, they depict: the sun and a nearby planet; a planet with a moon, a planet with rings, like Saturn, and a close earth-like planet with an astronaut and the Hubble Telescope; an interstellar cloud with a nearby large star, a gaseous nebula wisp, a comet, a double star, etc; the tail of the comet still, distant galaxies, meteor streaks, a galaxy with globular clusters, a huge blue galaxy; all galaxies at the earliest moments after the big bang. Thus the time sequence goes from right to left; the big bang to the solar system.



Here is the astronaut panel, seen from inside the house.

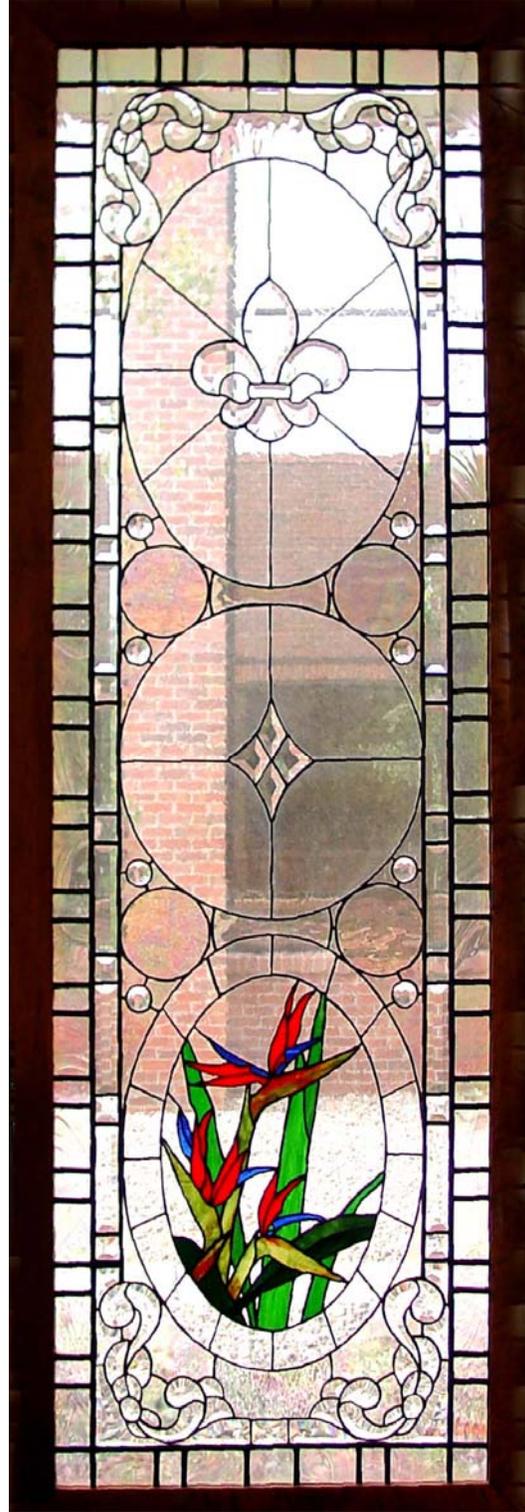


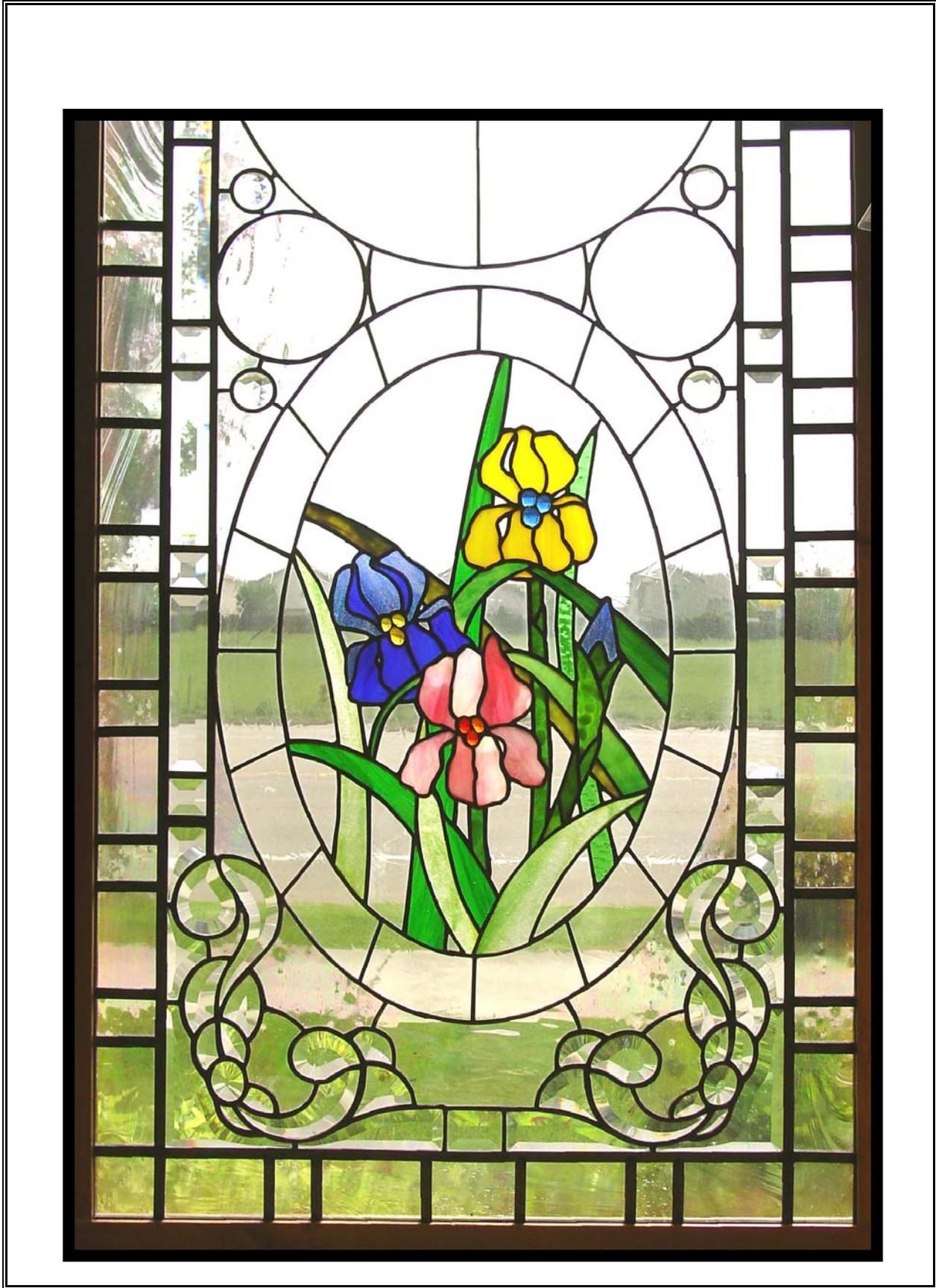
Billie Jo's Chinese Temple Window

Some years ago Billie Jo's office was in a building that had trapezoidal windows. Some of the family had just returned from a trip to China, and I had photographed a carved temple window that I greatly admired. So the decision was easy—I'll do it in stained glass. Billie Jo's business was named the Versailles Company, and she really wanted something with a French theme. So at the four cardinal points of the window I put in pieces of glass that are the shape of Napoleon's tomb.



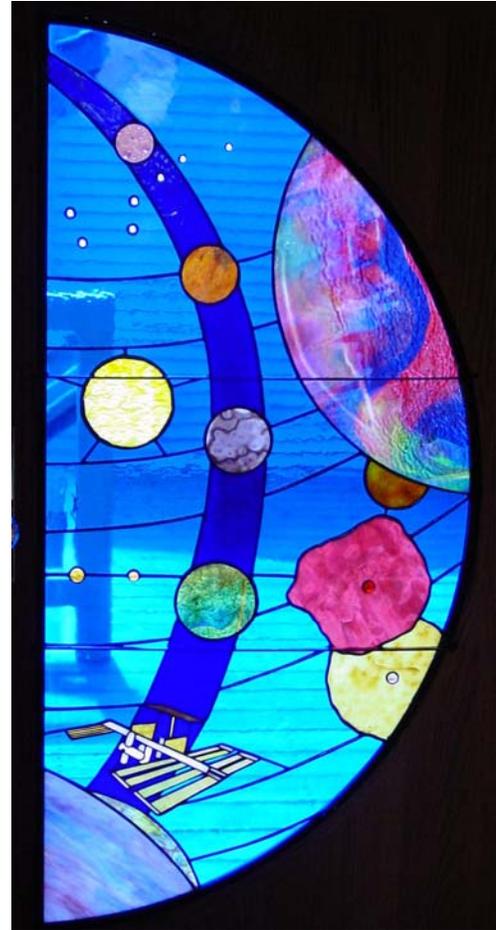
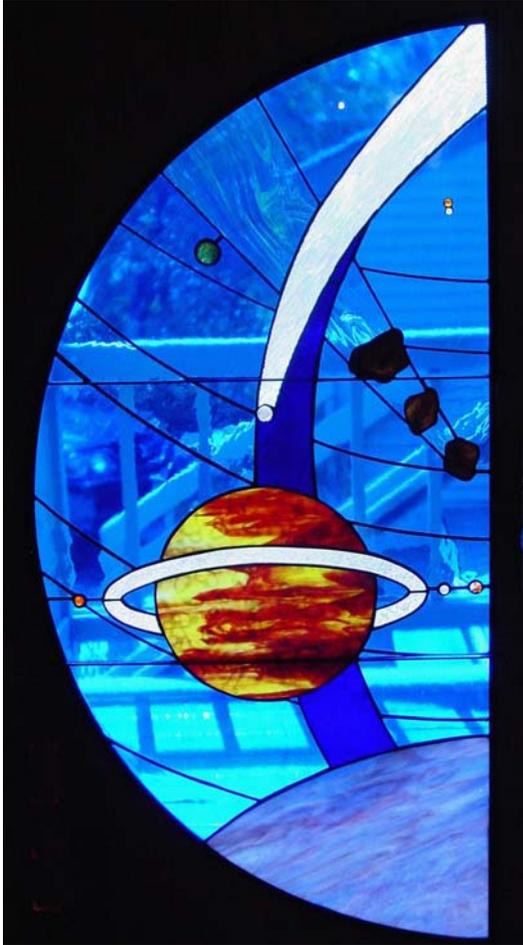
Billie Jo's Versailles Panels







JOHN NAGEL'S ENTRY WINDOWS



The windows were installed in the front doors of the house while the international space station was still in orbit, with Don Petit one of the three occupants. Don plans to come to Ft. Collins to autograph these windows when he has the chance.

Below the depiction of the space station is a piece of glass intended to represent noctilucent clouds.

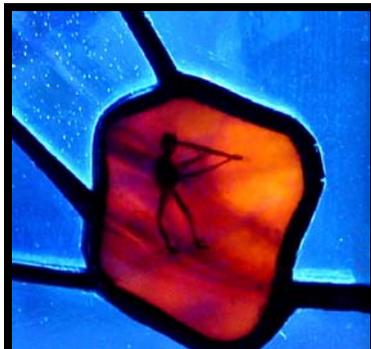
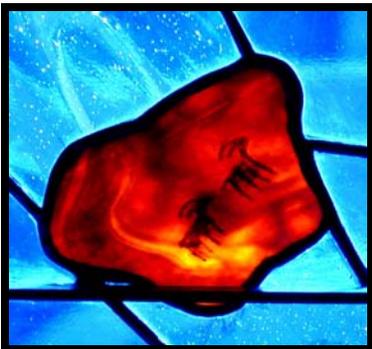
Logarithmic spirals are used against which to place planetary bodies, the Big Dipper is included, and the three dark pieces in this picture represent three chunks of an asteroid passing through space and space itself is distorted by their passage. The large red and yellow pieces at the left represent clouds of gas being illuminated by the stars in their centers. Notice that a comet in the left-hand panel is also in attendance.

JOHN NAGEL'S ENTRY WINDOWS

A close look at the representation of the International Space Station



Three pieces of an asteroid are flashing past, distorting the space around them. When one looks close, one sees the following:



Consider this as a prediction, if you wish.

The windows were installed in the front doors of the house while the international space station was still in orbit, with Don Petit on of the three occupants. Don plans to come to Ft. Collins to autograph these windows when he has the chance.

Below the depiction of the space station is a piece of glass intended to represent noctilucent clouds.

The picture below documents something quite rare: RRB at work!



This close –up shows the comet, a part of a planet, the incoming asteroids with some rock-art, and a double star.
(John’s porch railing also shows clearly.)



My Solar Panel!



ERIC JONES' GLASS PANEL



Many years ago in Los Alamos I happened to make Eric Jones a glass panel for his greenhouse. Despite the fact that he liked it OK, it was not well done, and when he moved to a different house I determined to ditch that one to make another, this time with an improved effort. The picture at the left shows the result of using lots of different kinds of glass to create images of tropical kinds of plants.

Eric and his wife Di now live in Australia, where they built a house, and this panel resides there. I asked him to send me a picture of it, and Eric replied with digital photos with extremely good resolution.

I also constructed a hanging lamp shade and a panel depicting a planet very much like Jupiter.

(Although Addie Leah and I have been to Australia, we have not yet had the opportunity to visit Eric. We are proposing to do so at some point in the future.)

Entry Way for Jean and Al Sperry



Entry Way Made for Martha and Andy



Parmer Rugh's Entry

Palmer and Cheryl live in Ft. Collins, and have a splendid home there. Palmer moved to Loveland about the same time as we, and actually seriously considered buying the house that we bought. But he was in Pennsylvania, not quite ready to purchase when we came along.

Palmer had seen some of my glass work, and he suggested that he was interested in a window next to his front door. And, he would like to have a columbine in it.

The panel is shown on the right, and the columbine below!



Lamp Shades

From time to time I get the urge to try to make an interesting lamp shade. My earliest ones were pretty crude, but I kept learning, and enjoying the work. I would occasionally hang one in my office at the lab and a few fellow workers liked what they saw, and some of them benefited there from. Mostly I gave them away because there was no way anybody could afford them if I were to charge even a dollar per hour. I did accept some money on occasions to buy more glass. After lots of practice with both windows and lamps shades, I discovered that at best I could only do about 6 pieces per hour. So a panel or a shade with 1200 pieces would take me at least 200 hours. My friends were mostly of the kind that would blanch at the thought of \$2 per hour for a shade. You can see how this ended up.

Lamp bases themselves are a problem. After putting in so many hours, I kept thinking that only a really good lamp would suffice, meaning that I liked bronze ones. So I was always on the lookout for sales of Tiffany Lamps. These would occasionally occur when a wholesale glass house would have a lamp for a long time, and finally mark it down to about cost just to get rid of it. This required me to keep checking, and to be on the alert.

I developed the habit of visiting big glass wholesalers when I was on travel, then buying a crate of my individually-selected sheets of glass. I would buy unusual pieces that I would guess that I might really need someday. So today, in 2004, I still have stored in my shop and in a "sarcophagus" by the back door a goodly supply. At my current rate of usage, I literally have about a hundred years supply. Some I refuse to use because they are so special. On one occasion I attempted to buy a crate of glass in England, but gave it up because the staff was stumped on how to accommodate only one crate for America! But it is almost always true that American made glass is better and more imaginative than what is made in Europe. Europeans are very good however on doing what they traditionally do, and so I use French Antique glass from time to time.

I do not have pictures of a number of shades that I have made, but will add to this book pictures of those that I happen to have around.

MY LAMPSHADE WITH THE MOST PIECES



THIS IS A COPY OF A TIFFANY SHADE



Donice Buller's Conical shade using fractured glass

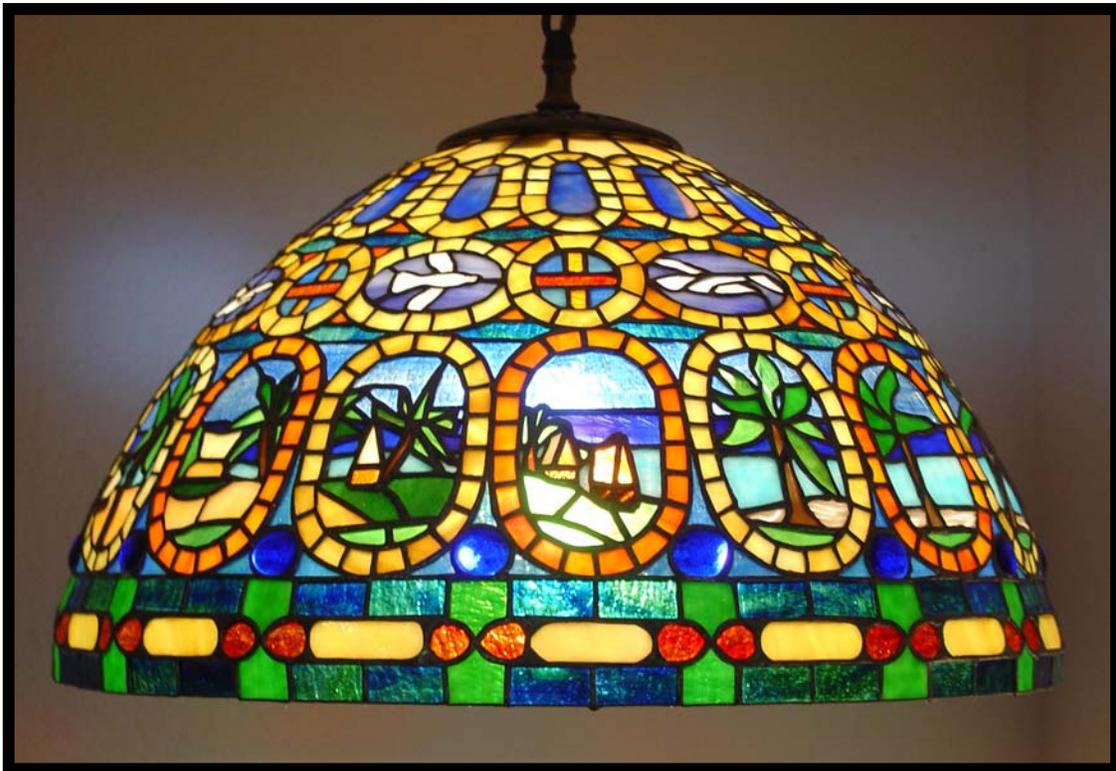


Chip's Pacific Atoll Shade

This shade was created as a memento of Atolls in the Pacific. If one imagines that one's eye is in the center of the shade, then one will discover that he is standing on a coral island that is part of a reef, and there is a volcanic island in the center of the lagoon. Behind him are buildings of a small village. The following page shows other details of the shade.



Chip's Pacific Atoll Shade
Other views





Jeanne's first lamp shade





Jeanne's Rose Lamp Shade





Jeanne's Tulip Lamp





Nancy's Daffodil Shade

Wenda's Tulip Lamp Shade



Eric Jones' Lamp Shade

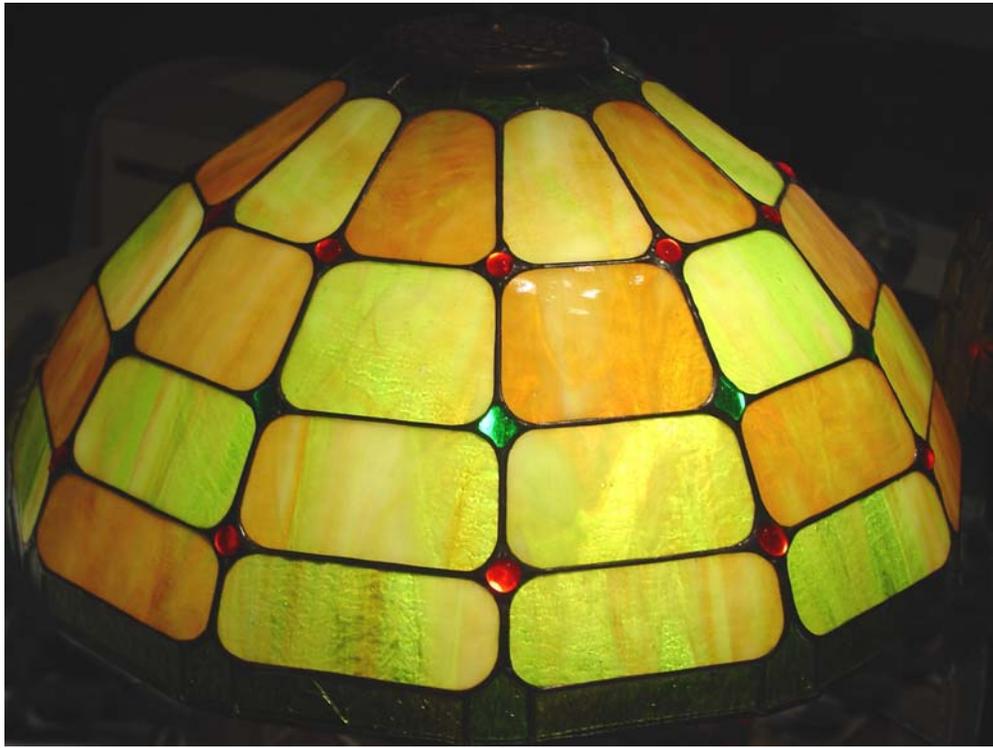




Deep Anthurium Lamp Shade

As a tribute to tropical flowers found throughout the Pacific, I determined to make a shade showing such flowers. The difficulty is that the spadix jutting out from the leaf requires lots of special glass cutting and grinding, and is really time consuming. I think that is why I have only seen two such shades—the one shown above, and the one on the next page! In Hawaii Anthuriums are grown under a net canopy that lets in some sun, but greatly reduces same. So in the above picture you can see two of the poles supporting the net.





My Library Lamp Shade



My Old Green Lamp Shade



Our Bedroom Lamp

Our Agate Lamp



Our Lamp with Ellipses





The bronze lamp for this shade was given me by Robert H. Campbell, a colleague in Los Alamos. It was a present for his grandmother at her wedding in 1883, or thereabouts. The shade had been broken long ago and I resolved to have an owl shade. It contains three different owls, as shown following.





Our Poinsettia Lamp Shade



Our Rose Lamp Shade

AL NUTT'S LAMP SHADE



Al, a former colleague in Los Alamos, works as a medical doctor at the Savannah River nuclear facility in South Carolina. After he repeatedly asked for a lamp shade, I finally made him one. It is 24 inches in diameter at the bottom, and has about 1200 pieces. I chose to have it depict a battle between order and chaos. The ordered portion is at the top of the shade, and it dips downward trying to establish order as it goes. I outlined this scheme to my grandson Ian as I was making it. After some study, he asked which was going to win. I told him that I was not certain—and I am still undecided about it though I am comforted by the sight of a couple of logarithmic spirals. I really wanted order to be the winner, but my work seems to favor chaos.

With the lamp in South Carolina, it is not necessary for me to keep observing it, and I have not had a recent update from Al. So, who knows?

Wenda's Conical Lamp Shade



Wayne's Small Atoll Lamp

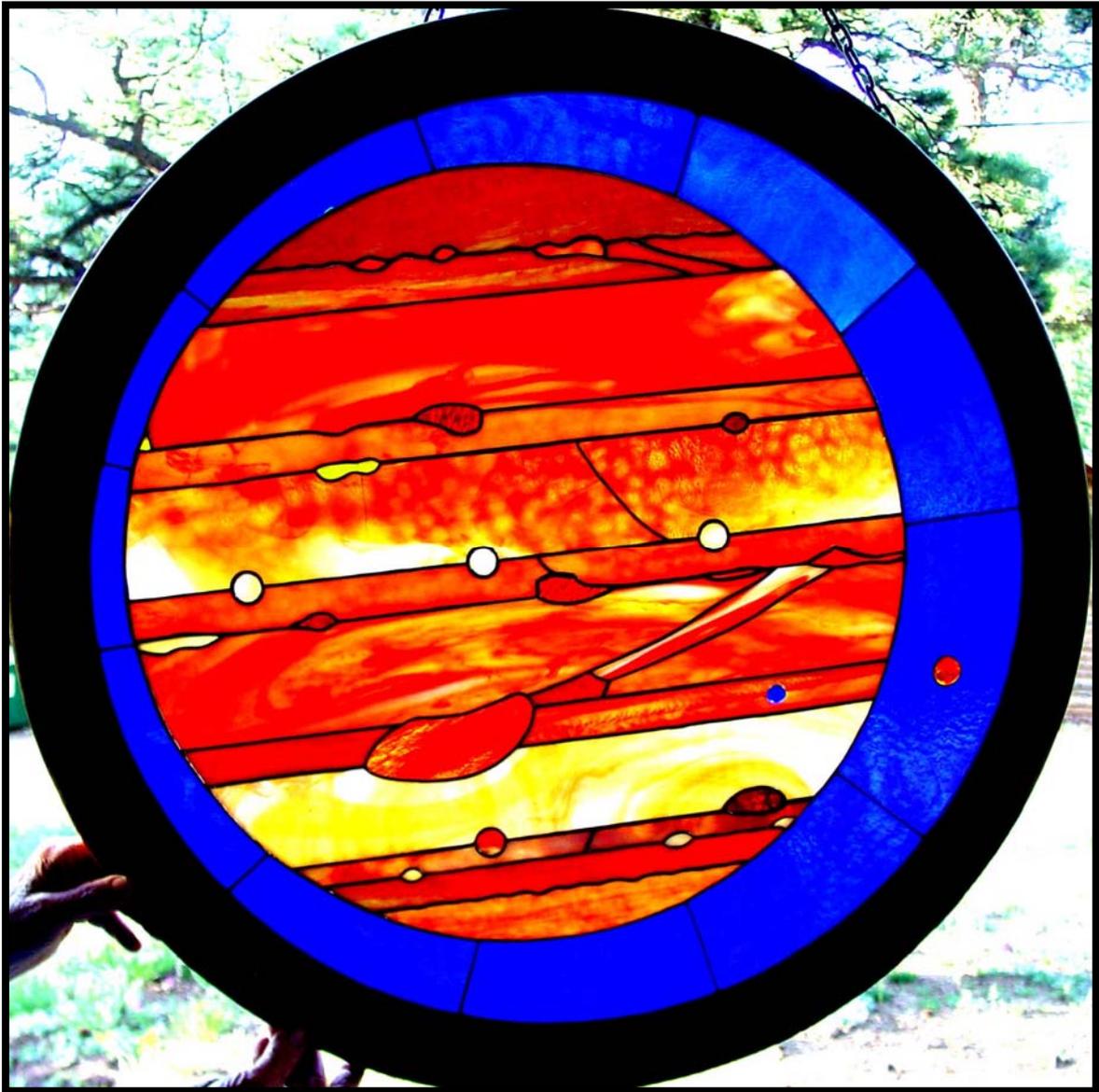




The Allenspark Lamp

Jupiter

I have done two panels of Jupiter. Here is a picture of one that is in our cabin at Allenspark. The other one is with Eric Jones in Australia. This panel includes an eclipse of the sun by a Jupiter moon.



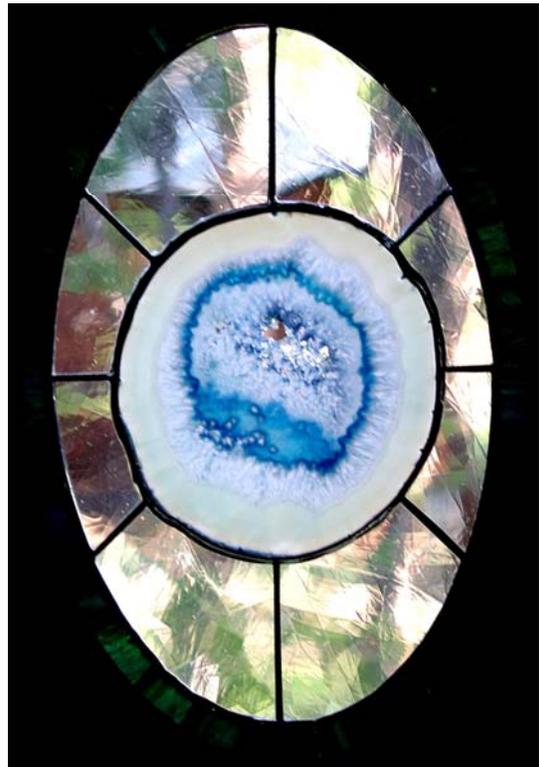
The Allenspark Pentagon

Some years ago the Outhouse at the Allenspark cabin had to be replaced, and we chose a five-sided one that had enough room for some storage. The place was awfully dark, so windows were installed. I was especially careful to use French Antique Glass as the background, but then I tried to make windows that most anyone would enjoy.

Q: "Where are you going?" A. "To the Pentagon!"

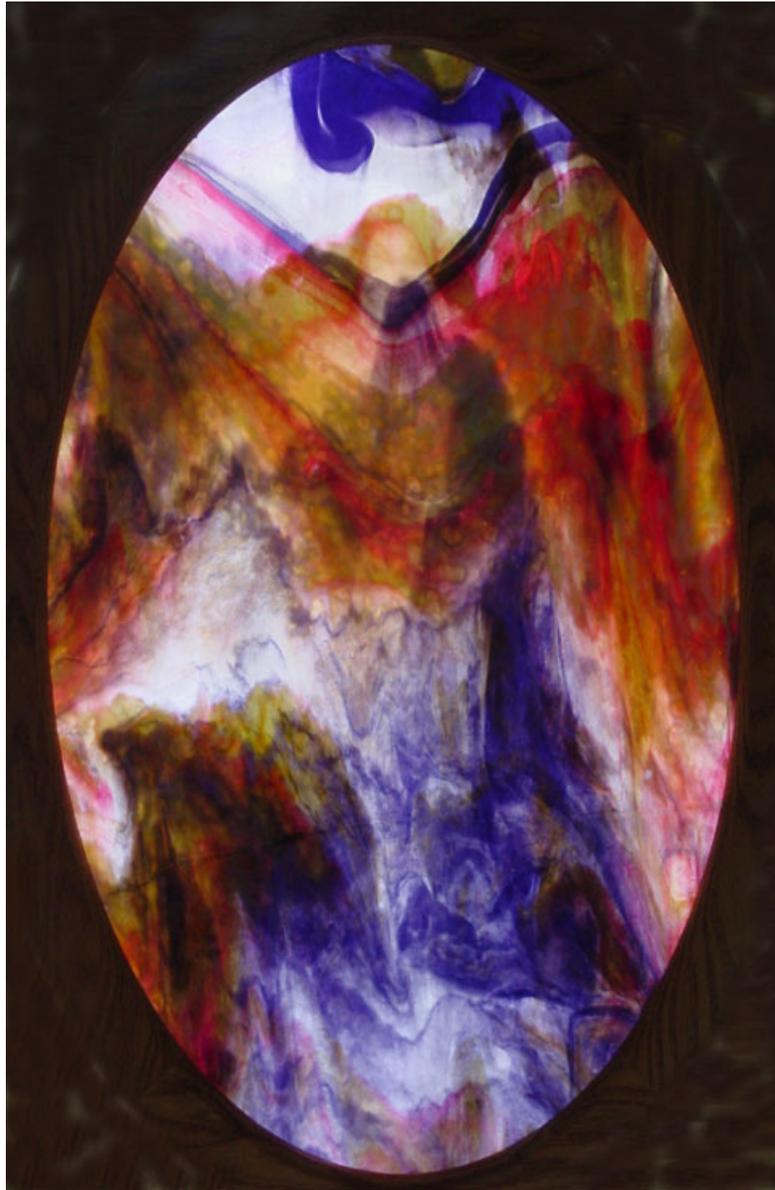


The Pentagon's Windows

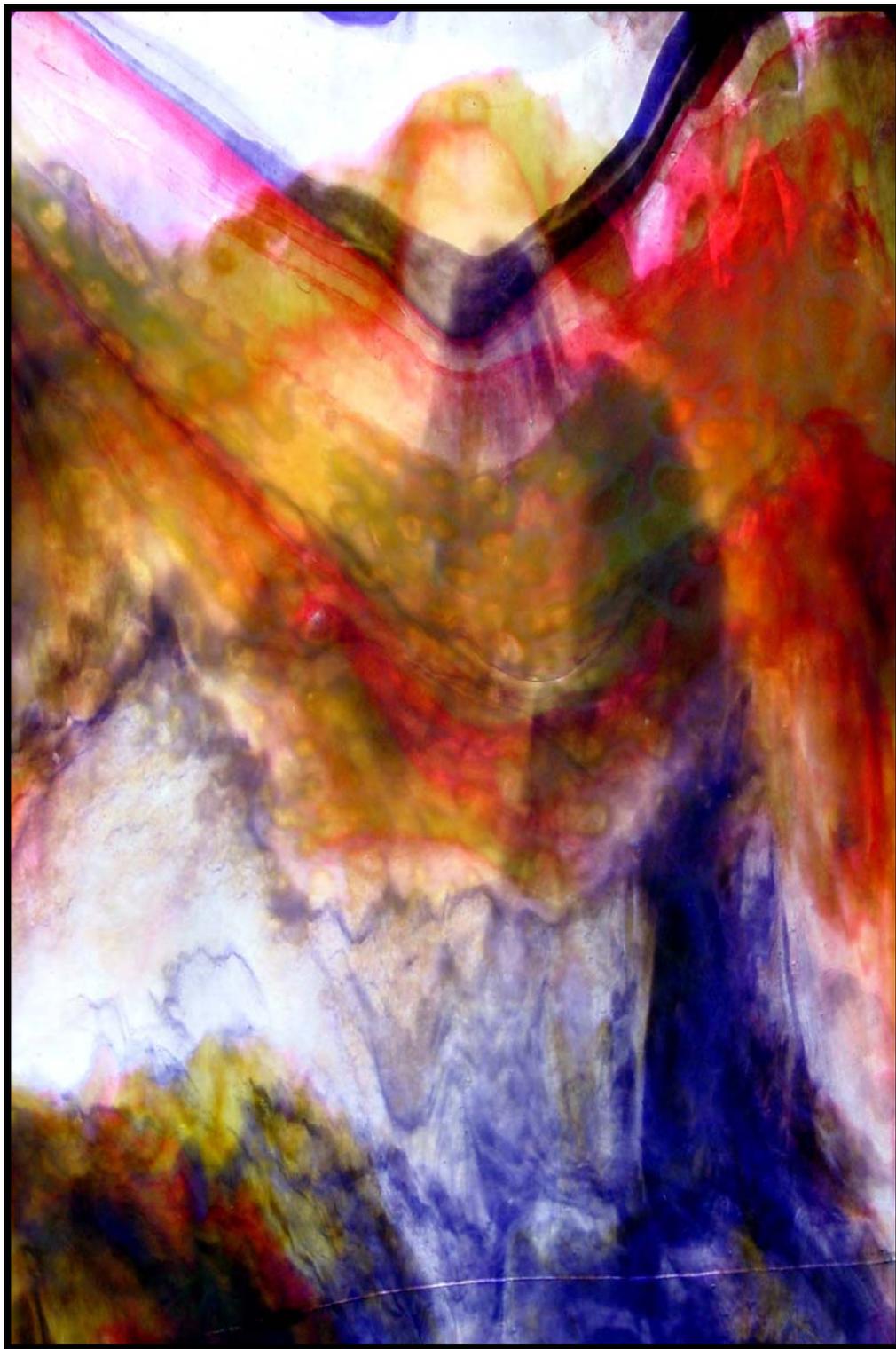


The Vicissitudes of Working in Stained Glass

Once while going through a bin of sheets of randomly produced glass, I found a truly spectacular one, for there, as certain as could be, was an angel looking out at me. I took it home immediately. Ultimately I decided to use the entire sheet cut to fit a large oval frame. The result was going to be as shown here.



Unfortunately, the single piece of glass became two, with this result.



Oh Well