

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

City or Town Detroit, State Michigan. No. 1616

Church Saint Paul's Cathedral, Woodward & Hancock Date of August 15, 1932.
Completion venues.

Donor and On Committee is Mr. F.C. Gilbert, 296 Mountain Av. West, Detroit.
Address Mr. George G. Booth, 2512 Buhl Bldg, Detroit.

Architect Cram and Ferguson, Boston.

Denomination Episcopal.

and Minister K.B.O. Ferrall, D.D. Dean.

Quality of Glass \$15,000.00* They now want the window for \$10,000 complete, including stonework.

Footage Perhaps same as Pierson - 200' Sight Sizes, full

Ventilators Set by

Position in Church South Transept.

Height from floor Protection Glass Groove Rabbet Stone Wood

Points of compass South.

Inscription

The frame cut Stone Co on the stonework will cost \$90. plus charge of Crum + Ferguson.

Design wanted Staging

Shipping address Blue-prints Received

Made by W. S. Silet

Bill to Templets

Photos of Cartoons Mailed

General Information *This price is inclusive of stonework and protection glass.

Subject "Benedicite". (See cover sheet).

On the Pierson Window the Stone frame was \$1600.00

" "Installing Protection Glass & Irons 365.00

" "Installing Window 310.00

With these amounts deducted only \$12,725 is left for the actual glass, which makes \$63.62 per foot.

"Mr. Booth wrote: "She (Mrs. Booth) is looking for a window more "Jewel like" in its general aspect."

(over)

Description of the Design, Submitted, December 11, 1931.

"This composition has been conceived as an accompaniment in light and color to the beautiful canticle. The figures and other details throughout the design symbolize definite, significant characters and ideas, but are represented as symbolic motifs, rather than as pictorial representations.

Three thematic verses from the Benedicite are inscribed at bases of the three main divisions. At the foot is the opening verse, "O all ye Works of the Lord, bless ye the Lord: praise him and magnify him forever". In the center is the verse, "O let the Earth bless the Lord; yea, let it praise him and magnify him forever". And carrying through the design of the upper section are the opening refrain and closing words of the canticle, "Bless ye the Lord: praise him, and magnify him forever".

The movement of the entire design is from the top down, starting with the Creation theme. In the dominant tracery member an angel holds the sun and moon, suggesting the sixth verse, and in the two below are suggested the stars of heaven, in pattern with clouds and celestial flames. Small seraphim occupy the remaining members.

At the top of the center lancet is the figure of Christ the Creator, symbolized by the rainbow aureole surrounding Him.

Following out the inscription in the left lancet, "O ye angels of the Lord", the nine choirs of angels surround the figure of the Creator. The Seraphim are in the lancet heads, the Cherubim and Thrones at His feet. The Archangels, Powers, Dominations are on His right, and the Principalities, Angels, and Virtues on His left. The inscription on the right, "O all ye powers of the Lord" suggests the six days of creation which are symbolized in small medallions below the choirs of angels. Angels of praise on either side complete this division.

The central section has for its theme the natural elements, belonging to the middle passages of the canticle. A flashing white central figure, symbolizing lightnings and clouds supports a medallion of the Waters that be above the Firmament. On either side ruby-clad angels bear medallions symbolizing Nights and Days, Winter and Summer. Below them characteristic figures suggest Ice and Snow, on the left, and Dews and Frosts, on the right. In lower sections of the side lancets are medallions of the Green Things upon the Earth, and the Mountains and Hills. Fire, Heat, and the Winds of God are symbolized in the swirling figures of the center lancet.

The theme of the lower section is the last of created things, Man, and his praises to his Creator. In the center, King David the Psalmist is placed beneath the Infant Jesus and a boy and girl, the children of Men. On either side are four figures praising the Creator. Saint Ignatius of Antioch, who as a child was taught by angels to sing praises to the Lord, is on the left, with Melchizedek the first priest of the Church, holding the symbolic bread and wine. On the right are St. Joseph with his flowering staff, and Job, with his attribute, an earthen vessel.

The creation theme is completed with Beasts and Cattle, the Fowls of the Air, Seas, and Floods, and the Whales and all that move in the sea, in the lower corners. Throughout the design, ascending flames and the Creator's star enriched the color and symbolism.

The subject development is reflected in the symbolical color. The deep blue of divine wisdom forms a background, contrasting with the ruby of divine love and compassion in the garment of Christ, the angels wings, and the other details. Sparkling accents of white, color of faith and purity, green for spiritual life and hope, and the gold of spiritual victory complete and enrich the whole.