

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

City or Town Detroit, State Michigan. No. 2432
Date of July 15, 1943. *Contract*
Church Woodlawn Cemetery Mausoleum. Completion Completed about May 10
Donor and Mrs. Gilchrist and Mr. Joseph Vance
Address 1975 Woodward Avenue, Detroit.

Architect Harley & Ellington (Alvin E. Harley), Quality of Best \$400 - \$500
Glass \$500 (\$38.46) - \$46
Denomination 1507 Stroh Bldg, Detroit.
and Minister

Footage 13 feet sight
Sizes, full

Ventilators Set by
Room in southwest corner of building. P.R. 16, Corridor BB.
Position in Church Lower floor of mausoleum. (first floor), in areaway half below
and half above the ground. See floor plans showing location. Stone See other
Height from floor Protection Glass Rabbet Wood side*
Points of compass
Quality of light Southern

Inscription

Design wanted Staging

Shipping address Blue-prints

Received

Bill to Templets

Photos of Cartoons Mailed

General Information The donors had no preference for any particular style of window
but did mention that if a cross was introduced in the design that they felt
they would like the idea. They also stated they did not want the cross to
stand out too prominently but merely as a cross-formation in the general
pattern of the window. (See sketch enclosed by the architect)

(Keep in mind middle course between four and six hundred dollars.)

"We are confident that we can select rough-textured glasses and treat them
in a way to minimize the position in the areaway. We can certainly eliminate
the direct appearances of the wall, although it may be that in certain lights
the shadow will be more noticeable at the bottom than at the top of the
window. - and when the direct sun strikes it, there is pretty sure to be
a fairly noticeable difference in tone, but we shall certainly make
this as inconspicuous as possible."

For addresses of those to be notified as window progresses, see other side.

Architect says "It is important to keep in mind that the areaway wall which comes a little more than half way up above the bottom of the glass could be seen, if the glass is at all transparent. Therefore, in designing this window, this should be kept in mind as Mr. Vance and Mrs. Gilchrist would like to avoid any possibility of seeing the areaway wall from the inside of the room."

* Architect says, "I find that the glass size for private room windows is 2' 5-3/8" wide X 5' 5-7/16" high. This net size allows for a 1/16" clearance all around the outside of the lead. The bronze stop, of course, will cover this outside dimension approximately 3/8" all around."

We replied, "Our measurements of those in the private rooms correspond with yours, with the possible variation of about 3/16ths of an inch in their height. My records make the openings slightly longer than yours, but any possible variation there will easily be taken care of in the outer lead which is 5/8 of an inch wide and can be easily trimmed a bit."

Note sent with sketch: "The cross is not too prominent, but clearly indicated, and we have taken advantage of traditional symbolism in its enrichment by introducing the growing vine form recalling Christian unity and the text, "I am the vine; ye are the branches." The central focal point is the Sacred Monogram, I.H.C. The colors suggest the traditional symbolism - the red of Divine Love, Blue for Heavenly Contemplation, white for Purity, and gold for Treasures of Heaven."

Apr. 6, 1943. Architect wrote: "You will note that we have emphasized (on the sketch) the leaded line around the circular portion of the cross by marking it off in pencil. We rather felt that this circular portion faded into the field." (Remember to emphasize this.)

**The Areaway Wall is about 4 feet away from the window.