

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

City or Town Seattle, State Wash. No. 2270  
Date of May 1, 1949  
Church Florence Henry Chapel, The Highlands. Completion ~~October 1, 1941.~~  
Donor and Address Mrs. William Garrard Reed, 1500 42nd Av. North, Seattle 2, Washington.  
Mrs. A. Scott Bullitt, "The Highlands", Seattle, Washington.  
Architect ..... Quality of Glass \$2500 (\$62.50 per sq. ft.)  
\$1700 (\$42.50 per sq. ft.)  
Denomination and Minister ..... Prof. 221  
\$ 551.17  
Footage 40 feet. Sizes, full sight .....  
Ventilators ..... Set by .....  
Position in Church Aisle, West, nearest the altar.  
Height from floor 4 feet Protec- Groove Stone  
tion Glass ..... Rabbet ..... Wood .....  
Points of compass .....  
Quality of light West .....  
Inscription "Ethel Williams Henry - Paul Mandell Henry"  
(See contract for verification).  
Design wanted SOON. Staging .....  
Shipping address ..... Blue-prints  
Received .....  
Bill to ..... Templets .....  
Photos of Cartoons Mailed .....  
General Information Hymn. "Lead Kindly Light" - of which Mrs. Bullitt's mother  
was very fond.

*Contract here  
design not found  
check color notes  
see photo*

See floor plan in folder and photographs of windows in place. Alternating  
color scheme.

Mrs. Reed will get design from Mrs. Bullitt. The subject is to be the  
one originally planned for the window beside the entrance on the east side,  
the theme of which is Our Lord's Six Symbolic Types: the Door, the Light of  
the World, the Good Shepherd, the True Vine, the Bread of Life, etc; but  
it is to be placed in the remaining west opening.

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

Parable Window

This composition develops the theme of Our Lord's six symbolic types, based on His own words in the Gospel according to Saint John.

The words, "I am the way, the truth, and the life" accompanying the figure of Christ which dominates the first lancet. As in all the figures He wears the cruciform nimbus and a garment of red, the color of love and compassion, over a tunic of white symbolizing faith and purity. A suggestion of divine radiance emanates from His figure. In His right hand He holds the book of the Gospel.

The center medallion symbolizes the words from John X, verses seven and nine, "I am the door of the sheep", and "I am the door: by me if any man enter in, he shall be saved". Our Lord stands at the door of a fold, holding a shepherd's staff and welcoming a lamb to the flock within.

The lower medallion represents the true vine, every branch of which beareth fruit through the Saviour. The pruning knife has sealed the fate of the withered branches which abide not in Him, and are cast forth.

The figure of Christ, the Light of the World, is at the head of the opposite panel. The heavenly radiance is here augmented by rays from the symbolic lamp which He holds. His right hand is raised in blessing.

Below is a medallion representing Christ the Good Shepherd. As in the companion panel the Saviour stands at the door of a sheepfold. Here He is protecting the sheep from a wolf, which crouches at His feet.

At the base of this panel, illustrating the words from John VI, "I am the bread of life", and forecasting the Last Supper, Our Lord stands between two questioning figures, holding the symbolic bread and wine.

Angels of Praise and Prayer in the tracery members form an attend

ant choir