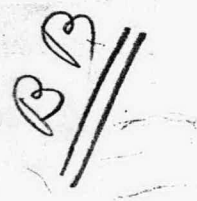


CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND  
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town Erie, State Pa. No. 2610  
Church Church of the Covenant Date of Completion  
Donor and Address Correspondence with H.W.Sims, The Sims Co., Erie.  
Architect \_\_\_\_\_ Quality of Glass (\$32.80 per foot)  
Denomination and Minister \_\_\_\_\_ Glass \$4000 each  
Footage 1 has 70 feet. sight  
16 have 122 feet each. Sizes, full  
Ventilators \_\_\_\_\_ Set by \_\_\_\_\_  
Position in Church 17 clerestory windows.  
Height from floor 26 feet. Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass  
Quality of light 9 East, 2 North, 6 West (See floor plan).  
Inscription \_\_\_\_\_  
Design wanted Typical design by Nov. 24, 1944. Staging \_\_\_\_\_  
Shipping address \_\_\_\_\_ Blue-prints  
Received \_\_\_\_\_  
Bill to \_\_\_\_\_ Templets \_\_\_\_\_  
Photos of Cartoons Mailed \_\_\_\_\_  
General Information Make typical design.  
See schemes with design layout.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

November 29, 1944.



Mr. H. W. Sims,  
The Sims Company,  
Erie, Pennsylvania.

My dear Mr. Sims:

I am greatly pleased to send you today a typical clerestory window design.

It is for the window on the east side nearest the transept, and symbolizes the Seraphim, the Angelic Choir nearest the Throne of God who represent Divine Love, and so the two characters are Blessed Virgin Mary and Saint John the Evangelist.

With the design I am sending a full description of all the clerestory windows, dividing them into two groups, - ten in the nave, which are to have for subject-matter the Nine Choirs of Angels, and Christ in Glory in the tenth window; and for the seven in the transepts, the spirit of Christianity as symbolized by the Seven Angels of the Seven Early Churches.

This choice of subjects, as you probably know, is the result of much former correspondence and many preliminary sketches.

In other words, these ideas have survived from among many others, and we are all very happy about them. Such suggestions also have a kind of elasticity that often greatly appeals to donors.

What I mean by that is the actual figure-subjects chosen to represent any one of the Angelic Choirs, as we have chosen Saint John the Evangelist and the Blessed Virgin Mary, may be subject to further choice as it might reflect the devotional characteristics of those most interested in the development of the window.

This also applies to the Seven Angels of the Seven Churches.

Most of all, however, my own feeling relates to these subjects as among the most beautiful poetic and imaginative symbols in the whole range of Christian Art.

You will notice that in carrying out the design

2610

Mr. H. W. Sims - 2 - November 29, 1944.

for the typical clerestory window, I have taken great pleasure in providing color and light together, for I remember that church very well, and realize that the great clerestory windows should be extremely luminous as well as rich and colorful.

I need hardly tell you that I am very happy at the thought of enriching further that very handsome interior.

With all cordial greetings,

Sincerely yours,

CJC/rmh.

The Clerestory Windows in the  
Church of the Covenant,  
Erie, Pennsylvania.

Considered in two groups: - for the ten in the nave:  
The Nine Choirs of Angels, with Christ in Glory in the  
tenth window; - for the seven in the transepts, the  
Spirit of Christianity as symbolized by the Seven  
Angels of the Seven Early Churches.

Each Angelic Choir has a distinctive office and presents, from Angel-Messengers to Seraphim, an ascending range of spiritual power and Grace to the supreme revelation of Faith, Hope and Love in Christ the Saviour. Each symbol of the Angelic Hierarchy is accompanied by characters significant of spiritual achievement throughout the Old and New Testaments and later Christian History, as representative types of these gifts and virtues.

For example, in the design of a typical window submitted herewith, the Ninth Choir, Seraphim, is represented, symbolizing Divine Love. Here the accompanying figures are Saint John the Evangelist and the Blessed Virgin Mary, - best known symbols of Christian Love throughout the development of Christian Art.

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The first Choir of Angels - which would begin in the window nearest the entrance on the right, is composed of Angels guardians of individuals and bearers of tidings of God's bounty, nearest the children of earth. Therefore they represent the idea of first leadings and gropings. Their figures are chosen from early seekers for light - the Prophet Malachi, and Zacharius.

The second Choir, Archangels, who announce messages of great import and protect nations, is planned for the first window from the entrance on the left. The accompanying figures could be Gideon and Deborah.

The third Choir, Principalities, who influence earthly leaders to rule with love, is suggested for the second window from the entrance on the right. Abraham and Moses could be the figures - leaders whose faith and character exalted a nation.

The fourth Choir, Powers, - a beautiful symbolic figure representing Divine Majesty and Power in combat with the power of darkness, disease and ugliness, - for the second window on the left. The figures might be Job and King David, victors over disease - physical and spiritual.

The fifth Choir, Virtues, image of divine strength and fortitude; valiant and unconquerable Righteousness. The figures might be Daniel and Isaiah, valiants for faith and truth, (third window on right).

The sixth Choir, Dominations, image of Divine Dominion, who represent ideal government and justice, the Majesty of the Lord, for the third window

on the left - with figures of Solomon and Ezekiel, who had visions of Justice on Earth and in Heaven.

The seventh Choir, Thrones, symbolize Divine Steadfastness, the furthering of God's judgments and purification (fourth window from entrance on right). This might enter the New Testament with Saint Luke and Saint Martha of Bethany.

The eighth Choir, Cherubim, symbols of Divine Wisdom, spreaders of the knowledge of God, might have Saint Paul and Saint Peter, two distinct types of inspired wisdom (in the fourth window from the entrance on the left).

The ninth Choir, Seraphim (for the window nearest the transept on the left), as described above.

Christ in Glory, with Seraphim and Cherubim in the side lancets completes the series of ten, in the window nearest the transept on the west side.

In the seven windows of the transepts, the Angels of the Seven Early Churches are suggested. Thus the idea follows the choir of angelic influences with implications of further fruits of those influences extending into the history of the early church.

First Window on east, beginning at the south, Angel of the Church of Ephesus, symbolical of Labor and Patience, with the inscription: "To him that overcometh I will give to eat of the Tree of Life". The figures could be the Angel of the Church of Ephesus, center, with accompanying figures of Saint Elizabeth and Saint John the Baptist.

Second window from south on east side, Angel of the Church in Smyrna, with the inscription "Be Thou Faithful unto Death and I will give thee a crown of Life". Figures to suggest Faith, through tribulation and poverty and the promise of Heavenly Riches (Saint Stephen and Saint Timothy).

Third window from south on east side, Angel of the Church in Pergamos. Inscription: "To Him that Overcometh I will give to eat of the Hidden Manna." Figures to symbolize those who held fast to the Faith in the midst of wickedness and Satan's temptations of the Flesh (Saint Polycarp and Saint Irenaeus).

Fourth window from south on east side, Angel of the Church in Thyatira, with figures to suggest works of Charity and Faith (Saint Philip and Saint Barnabas). Inscription: "He that...keepeth my works unto the end to him will I give power over the nations."

Window in the north wall of the east transept, Angel of the Church in Sardis: Injunction to "Be Watchful and Strengthen the Things which remain". Figures to symbolize imperfection perfected (Saint Thomas and Saint Mary

Magdalene). Inscription: "He that overcometh...I will confess his name before my Father."

Window in the north wall of the west transept, Angel of the Church in Philadelphia: Inscription, "He that overcometh will I make a pillar in the temple of my God". Characters to suggest the Missionary Spirit to set the "open door" before them of "little strength" (Saint Jude and Cornelius).

Window in the west wall of the west transept, Angel of the Church of the Laodiceans: The Evangelical window suggesting forceful denunciation and offers of salvation. Figures could be Knox and Calvin.

SOUTH

S. Elizabeth  
Angel of Church of Ephesus

(CHANCEL)

John the Baptist

S. Stephen  
Angel of Church in Smyrna

S. Timothy

S. Polycarp  
Angel of Church

of Pergamos  
S. Irenaeus

S. Philip  
Angel of Ch

in Thyatira  
S. Barnabas

S. Thomas Church  
Angel of Sardis

S. Mary Magdalene

S. Jude  
Angel of Church of Philadelphia

Cornelius

Knox  
Angel of the  
Laodiceans  
Calvin

S. John Evangelist  
Seraphim  
Blessed Virgin Mary

Seraphim  
Christ in Glory  
Cherubim

S. Paul  
Cherubim  
S. Peter

S. Luke  
Thrones  
S. Martha of Bethany

Solomon  
Dominations  
Ezekiel

Daniel  
Virtues  
Isaiah

Job  
Powers  
King David

Abraham  
Principlities  
Moses

Gideon  
Archangels  
Deborah

Prophet Malachi  
Angels  
Zacharius

Entrance  
End

North