

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

City or Town Pottstown, State Pa. No. 2895
Date of October 1, 1950, SURE.
Church The Hill School. Completion Celebration.
Donor and Commencement May 12, 1951. Install the
Address 2 weeks prior to that. (8/25/50
Quality of Total: \$15,200.
Architect Central gr: \$7200 (\$79.12)
Glass side groups - \$2100 ea. (55.2
Denomination Outer groups - \$1900 ea. (\$41.8
and Minister Dr. James I. Wendell. sight Profile # 633.31 30
Center group of 5,91'; 2 center groups, 38' ea; 2 Sizes, full .042.
Footage side groups 46' ea. TOTAL 259'

Ventilators Yes - see diagram on back. Vent frame Set by Set by
cuts in about an inch. Central pivoted

Position in Church in Memorial Hall

Height from floor 40 inches Protec- Groove single Stone STONE.
tion Glass Rabbet Wood

Points of compass South. Considerable trees and buildings outside, but sun hits in
Quality of light spots.

Inscription See other side.

Design wanted finished sketch, June 1, 1948.

Shipping address

Staging

Blue-prints

Received Yes. O.E.S. brought back. Be sure to return.

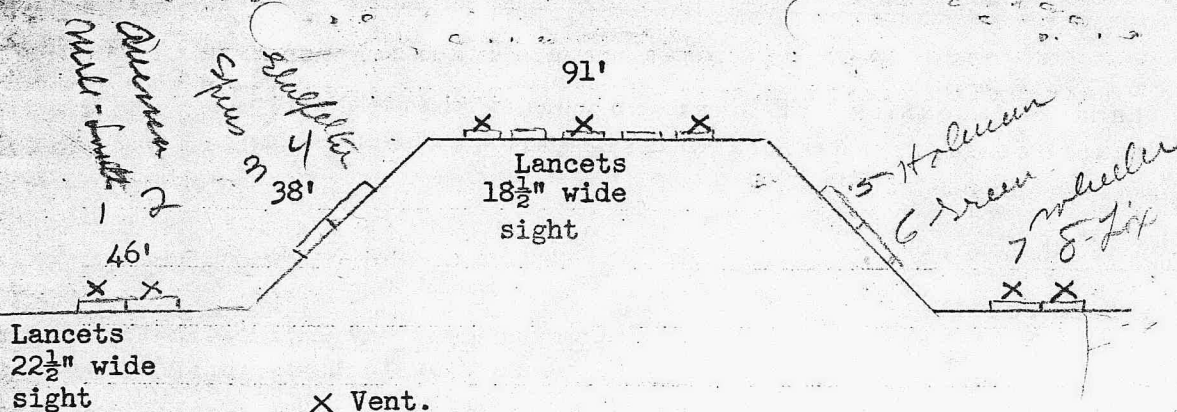
Bill to

Templets

Photos of Cartoons Mailed

General Information Letter of Oct. 10, 1947: "...beginning with the branches of the services at the bottom, and going up through groups of knightly figures to the archangels, symbolizing the militant, peaceful and guardian spirits of worship. The entire composition in rather light glass, with passages of pure rich color, and enough texture in the glass and pattern in the painting to control the very uneven and active vista beyond, without creating a heavy or shut-in feeling. (See Holy Grail Window at Princeton, and to Soldiers Memorial in Vestibule. Also First Unitarian Church, Phila.)
Concentrate the enrichment in the central group of five lancets of the bay - the panels at either side, which we are not designing now - with not quite so much detail. When we come to do the extreme outer panels, they will probably be in comparatively simple treatment, but with significant accents of color in figures and medallions that would unify the entire group.

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



Mr. Skinner's report, April 18, 1948 - when he showed the preliminary design to the Wendells: "They were pleased with the design, but thought that it might be a little smaller in scale; also that possibly the four Archangels might well be represented in the heads of the four panels at either side of the central dominant one. They questioned two representations of Galahad, and wondered if the Grail could not be held by the Angel, as at Princeton. They thought the whole window could be kept very light and airy. They would like to have us develop the suggestion for the additional two side panels, as they think now they will be able to go ahead with all of it. They would like to have a more finished sketch by June 1, if possible.

We have completed the color design for the portion of the Memorial Hall window as far as the top, and are sending it to you at once in the hope that it may be of use to you before Commencement.

I should like to get down for that event, but I am just recovering from quite a siege of the grippe, and I am afraid I cannot manage it.

You will see that we have reduced the scale from the first rough suggestion, and made a number of changes that we think will greatly improve the composition.

The dominant figure now is the Angel of the Grail, clothed in pure white, and holding aloft the veiled Grail.

Note: There may be personal touches of symbolism and heraldry in the side windows?

Note: Be sure the uniforms are those of World War II. They look, in the sketch, like World War I. 5/17/49

Dr. Wendell is anxious that the figures representing the services be animated as much as possible. Keep this in mind.

Notes for Mr. Svendsen. *Aug 11, 1949*

Re: Pottstown, Pennsylvania.
The Hill School.

Dr. and Mrs. Wendell are coming to Boston around the 9th or 10th of September. Material to be ready then on the panels flanking the bay group.

The plan should admit of adjustments and variations to meet the varying needs of individual donors.

The four panels at each side of the central five panels will be used as individual memorials. They are not all in memory of boys who died in the Service. For example, there will be two or three that will be given for outstanding boys in the school who died from other causes than those incurred in war.

The designs for the two pairs which flank the 9 panels in the bay are to be of a religious nature without the war theme. Dr. Wendell would like to have these designs all separate; that is, each panel separate, so that he can take them up with the individual donors.

One of the windows will be in memory of Edward H. Green, Jr., who died some years before the war - in 1930. Mr. and Mrs. Green felt that they would like to have the idea conveyed in the 7th chapter of Matthew, either verses 16 or 20 woven into their window. X

One of the windows is in memory of Jacob S. Ancona, who graduated from The Hill in 1925. This boy was not killed in the service. He was a local day boy who had a great affection for the School, so much so, that he made a provision in his Will that if he died without issue, all of his estate should go to The Hill School. He did not die without issue, but his devotion to the School is appreciated. Perhaps some theme emblematic of his generous nature could be incorporated in the concept of the window. (GENEROSITY) - Bay with *Boats + Fishes*

One of the boys for whom an individual window is contemplated is Theodore C. Speers, Jr. We made his memorial windows in the Central Presbyterian Church in New York. (SPIRITUAL DEVOTION). *Samuel* (He planned to follow in his father's footsteps in the ministry, and was very fond of nature and the New Hampshire mountains).

Van Santvoord Merle-Smith, for whom a window is being provided by the Trustees, was a graduate in 1907; also graduated from Princeton, and a veteran of both the first and second World War. At the close of the first World War, he was appointed one of the Assistant Secretaries of State and in the Second World War he was a Colonel located in Australia and in charge of the provisioning of MacArthur's Army. He was seized with a heart attack in Australia, flown to the Veterans Hospital in Long Island from which he was discharged, only to die within two or three weeks. He was a most outstanding man, successful in business and outstanding in civic and national affairs. He was a most forthright person, honest and generous and commanded a great deal of respect among all groups. (UPRIGHT)

PUBLIC SPIRITED

(SEE NEXT PAGE).

Accenting and enriching the foliated vine pattern below are the arms of other knights of the goodly company, - Sir Melias, Sir Gareth, King Arthur, King Bagdemagus, Sir Uwayne, Sir Lionel, Sir Kay, and Sir Ector.

(3, 5 and 6)

In the lower panels are service insignia of the Navy, Parachute men, ~~Navy Chaplain~~, Army Signal Corps, and Army Medical Corps. In panel 4 the

excellent qualities of William Glatfelter are represented: the heart for a thoughtful and affectionate nature; the cornucopia for generosity, and a playing child for his love of children.

The decorative fields throughout these panels and the central ones are also rich in significant symbols, - flames of courage, oak leaves for strength, and white lilies of purity.

Through the tracery are well known symbols, the anchor of hope and the cross of faith at the center; flanked by the lion of courage, the flaming rose of charity, ~~the broken sword of mercy~~, the ~~lily~~ ^{bell} of purity; and, in the side panels, the dog for ~~loyalty~~ ^{truth}, the harp symbolizing ~~joy~~ ^{peace}, the lamb, gentleness; the olive of peace; water of ~~temperance~~ ^{wisdom}; the scales of justice, the cross of humility, and the ox of patience.

The central group is kept very light and brilliant, while the flanking panels of the bay are a little deeper in color to avoid the possibility of surface light on the central group.

It is our thought to continue the further windows beyond the bay in design forms similar to the outer panels here represented; but again, in a much lighter key, and in a somewhat simpler manner.

The ruby vesica symbolizes purifying and cleansing fire, stimulating human effort to the achievement of good and the resistance of evil. It is also the traditional color of divine love.

The surrounding nimbed doves, as we know them in the Jesse Tree at Chartres, are also the traditional symbols of the Seven Gifts of the Spirit.

Below, in brilliant ruby, or vermillion, is the figure of Galahad, the pure knight, kneeling before his quest, the Holy Grail.

His companions in the neighboring lancets are Sir Lancelot and Sir Percival, mounted; and Sir Gawaine and Sir Bors, all bearing spears or swords, and their identifying arms.

Above are the four major Archangels bearing their symbols, the flaming sun of Uriel, the lily of Gabriel, the scales and flaming sword of Michael, and fish and pilgrim's staff of Raphael.

Christian banners, Sir Galahad's shield and sword Excalibur, further enrich the central lancets.

In the lower tier, the flowing fountain figure symbolizing the Air Force of salvation, dominates the central panel, with figures symbolical of the other four branches of the service at either side, the Coast Guard, the Army, the Navy, and the Marine Corps.

The Text across the base is
~~An appropriate dedicatory inscription~~
~~may be used across the base, or the text that~~
~~we have suggested from Sir Thomas Malory's~~
~~works: "My knights, and my servants, and my true~~
~~children, which be come out of deadly life into~~
~~spiritual life, I will now no longer hide me from~~
~~you, but ye shall see now a part of my secrets~~
~~and of my hidden things: now hold and receive~~
~~the high meat which ye have so much desired".~~

see Oct 26, 1949 note (X)
 The four flanking panels of the bay are dominated by ~~members of the Angelic Choir bearing~~
~~trumpets and censers, symbols of praise and~~
~~prayer. The censers also suggest the breath of~~
~~incense, the mystical substance upon which the~~
~~child Galahad thrived in body and spirit.~~

Mrs. Wendell has in mind a small window, and she thinks the lower part of the Portland, Oregon window which she saw in the painting department is just about right. This has a good amount of greens, deep blues, and a small amount of deep rubies, silvers and some pale gold. Has a very sparkling effect.

William L. Glatfelter graduated in 1936 and lost his life in the second World War. His father was a graduate of The Hill as was his two brothers. He was an athletic type of boy of sterling character and strong in his loyalties. (ATHLETIC LOYAL) • David

Perhaps tie in the eight panels with symbols of the Beatitudes or symbols of the Fruit of the Holy Spirit.

The sixth one is W. Reginald Wheeler, Jr., from a long and distinguished family. He was not killed in the War. As a matter of fact, he took his own life following a great deal of frustration, for which he was in no wise directly responsible. His father was a missionary and is now connected with the Presbyterian Board of Foreign Missions. The boy was brought up in an ultra religious atmosphere, dominated by his father and led to believe, in his development, that he was a "world-beater" in the making! The boy believed his father implicitly and then came to a point where he was totally disillusioned with the result that he never recovered from it and although he was extremely brilliant in his work, his strong desire to attain eminence in other fields deepened his disappointment with fatal results.

* Window #6.
Re: Edward H. Green - extract from his parent's letter: "...We considered this in connection with the binding of the memorial Bible at the Riverside Church, and selected as the theme the quotation from Matthew 7:20 - "By their fruits ye shall know them" - a text that Edward and we had often used in our family life. We would be very happy if that theme could be used in the window and we would be glad to show photographs of the Bible to you and Mr. Skinner..."

Inscriptions:

- (Window #1. - "In loving memory of Van Santvoord Merle-Smith".
- Window #2 - "In Memory of Jacob S. Ancona." May 12 1958
- (Window #3. "In loving memory of Theodore Cuyler Speers Jr." (1/7/50)
- Window #4. "In loving memory of William L. Glatfelter." (1/7/50)
- Window #5 "In Memory of John Valentine Holman." Jan 30 - 1950
- Window #6 "In loving memory of Edward H. Green, Jr." (11/16/49) The grapevine pattern, with clusters of grapes at intervals.
- (Window #7. "In Memory of Reginald Knox Wheeler 1918-1945". (12/29/49).
- Window #8. "In memory of Myles Crosby Fox 1918-1942".

Across the bases of the ~~two left and two right~~ panels of the center group of five - the classes are to be recorded as follows: "Class of 1941" "Class of 1942" "Class of 1943" "Class of 1944" "Class of 1945".

October 26, 1949 - Study of Outer windows to complete the entire group.

"While we have kept in mind the decreasing scale of costs, we have planned a harmonious arrangement throughout all the windows, so that each will take its place beautifully in the over-all scheme. The same lily and flame motifs for purity and divine zeal are designed in the border pattern. (Grapevine and grapes in Window #6. 11/16/49)

The five central lancets of the bay remain as they were originally planned, except that we have restudied the uniforms of the figures representing the Armed Services in the lower tier. We can, of course, do this to much better advantage in the full sized drawings. We have in mind the fatigue or combat costumes, and the marine is in camouflage. Two symbols in the tracery have been changed, - the tower symbolizing strength, and the bells for joy, in place of the broken sword of the merciful and the lily of purity, which are included among the symbols of the Beatitudes we are now representing in the outer panels.

These are represented, two in each lancet, above and below the figures. They are, the descending dove of the Poor in Spirit, the lamb of the Meek, the inverted torch of Those that Mourn, the scales for Those who Hunger and Thirst after Righteousness, the broken sword of the Merciful, the lily of the Pure in Heart, the olive branch of the Peacemakers, and the heavenly crown of ~~Those who are and Persecuted for Righteousness Sake.~~ *sword for loyalty, courage & honor.*

The figures themselves represent significant young people of the Old and New Testaments, four from the Old Testament at the left, and four from the New at the right.

Beginning with the first in the extreme left panel, we have suggested Joseph holding a stalk of corn. We had thought of this as the Van Santvoord Merle-Smith Memorial, with Joseph as a symbol of his upright public spirit, generosity and honesty, commanding great respect. The second figure represents Isaac carrying the wood for his sacrifice. Here we have many fine implications that may well suggest another memorial. y The third symbolizes Samuel as he hears the call of God. This might well be the memorial to Theodore C. Speers, Jr., in its suggestion of spiritual devotion. The last of the Old Testament figures is David going forth with his sling to the encounter with Goliath. This would be appropriate for the William L. Glatfelter Memorial, the athletic type, sterling character, strong in his loyalties.

At the opposite side, the first figure from the central group of five, represents the Christ Child in the Temple. This window might constitute the Theodore C. Speers Memorial as well as Samuel. The next figure represents the boy with the loaves and fishes, denoting a generous nature, and this lancet ~~could be devoted to Jacob S. Ancona.~~ *time of his conversion in militant character.* The figures in the outer panels in the last group represent ~~Saint Stephen, the first deacon, holding the martyr's stones and palms, with his companion Saint Philip, holding the scallop shell, recalling the Ethiopian Eunuch.~~ *St. Stephen, Saint Philip, last of the* Both of these figures suggest fine qualities that lend themselves to memorials.

by the name, Symbols in the base of the four outer lancets represent the plough for diligence, the unicorn for chastity, the ~~flaming cross for religious zeal,~~ and the ~~beehive for industry.~~ *Marine emblem.*

In the tracery the symbols represent, (at the left), the wings of aspiration, the torch of enlightenment, the oak tree for forgiveness, and the knife of sacrifice; and (at the right), the open book of wisdom, the serpent for prudence, the fountain of inspiration, and the lamp of knowledge."

X is "In loving memory of Edward H. Green, Jr." (11/16/49)
On the scrolls, "By their fruits ye shall know them." Grapevine and grapes here instead of fleur-de-lys.

strength, and white lilies of purity. Note that in panel 6 (The Green memorial), the background is enriched with the grapevine pattern, with clusters of grapes at intervals.)

Through the tracery are well known symbols - the dog for loyalty, the harp symbolizing Praise of The Lord, a horse for service, the wheel symbolizing Life shaped by Divine Power; the water jug for Temperance, the Star for Benignity, Saint Andrew's Cross for Humility, and the ox for Patience.

The inscriptions are:

Panel 3: "In loving memory of Theodore Cuyler Seers, Jr."

Panel 4: "In loving memory of William L. Glatfelter."

Panel 5: "In ~~Memorial~~ John Valentine Holman."

Panel 6: "In loving memory of Edward H. Greene, Jr."

In loving memory of

The extreme outer panels

The figures themselves represent significant young people of the Old and New Testaments - the Old Testament at the left, and the New at the right.

Extreme left panel - Joseph holding a stalk of corn; second figure, Isaac carrying the wood for his sacrifice; Saint ~~Stephen with his companion~~, recalling the Ethiopian Eunuch; with his companion, the young St. Paul, just at the time of his conversion, in militant character.

While we have kept in mind the decreasing scale of costs, we have planned a harmonious arrangement throughout all the windows, so that each will take its place beautifully in the over-all scheme. The same lily and flame motifs for purity and divine zeal are designed in the border pattern.

Symbols of the Beatitudes are represented, two in each lancet, above and below the figure. They are, the descending dove of the Poor in Spirit, the Lamb of the Meek, the inverted torch of Those that Mourn, the scales for Those who Hunger and Thirst after Righteousness, the broken sword of the Merciful, the lily of the Pure in Heart, the olive branch of the Peacemakers, and the heavenly crown and sword for Those who are Persecuted for Righteousness Sake, as well as to symbolize the loyalty, courage and honor of young Fox.

Symbols in the bases represent the plough for diligence, the unicorn for chastity, the lyre for music, and the Marine emblem.

In the tracery the symbols represent, (at the left), the wings of aspiration, the torch of enlightenment, the oak tree for forgiveness, and the knife of sacrifice; and (at the right), the open book of wisdom, the serpent for prudence, the fountain of inspiration, and the lamb of knowledge.

The inscriptions are -

Lancet 1 - "In loving memory of Van Santvoord Merle-Smith".

Lancet 2 - "In memory of Jacob S. Ancona,"

Lancet 7 - "In memory of Reginald Knox Wheeler 1918-1945".

Lancet 8 - "In memory of Myles Crosby Fox 1918-1942."

Pottstown - Five central panels of the bay.

The dominant figure is the Angel of the Grail, clothed in pure white, and holding aloft the veiled Grail. The ruby vesica symbolizes purifying and cleansing fire, stimulating human effort to the achievement of good and the resistance of evil. It is also the traditional color of divine love. The surrounding nimbéd doves, as we know them in the Jesse Tree at Chartres, are also the traditional symbols of the Seven Gifts of the Spirit.

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In the lower tier, the figure symbolizing the Air Force, dominates the central panel, with figures symbolical of the other four branches of the service at either side, the Coast Guard, the Army, the Navy and the Marine Corps.

The text across the base is from Sir Thomas Malory's work: "My knights, and my servants, and my true children, which be come out of deadly life into spiritual life, I will now no longer hide me from you, but ye shall see now a part of my secrets and of my hidden things: now hold and receive the high meat which ye have so much desired".

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Across the bases of the ~~two left and two right~~ panels of the center group of five - the classes are to be regarded as follows: "Class of 1941" "Class of 1942" "Class of 1943" - "Class of 1944" "Class of 1945".

The central group is kept very light and brilliant, while flanking panels of the bay are a little deeper in color to avoid the possibility of surface light on the central group. The further windows beyond the bay will be in a much lighter key.

The four flanking panels of the central five of the bay are dominated by Samuel as he heard the call of God; David going forth with his sling to the encounter with Goliath; - The Christ Child in the Temple; and the Boy with the Loaves and Fishes.

Acceding and enriching the foliated vine pattern below are the arms of other knights of the goodly company, - "Sir Melias, Sir Gareth, King Arthur, King Bagdemagus, Sir Uwaine, Sir Lionel, Sir Kay, and Sir Ector."

In the lower panels (3, 5, and 6) are service insignia of the Navy Parachute men, Army Signal Corps, and Army Medical Corps. In panel 4, are represented the heart for a thoughtful and affectionate nature; the cornucopia for generosity, and a playing child for love of children.

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