

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

MAY 25 North Wds
bef. Thanksgiv,
3140 1952.

City or Town Saint Joseph, State Michigan. No. 3140
Date of July 15, 1952. for 3 prs
Church Saint Paul's Episcopal Church. Completion south aisles.
Donor and Mr. John S. Stubblefield, The People's State Bank, St. Joseph, Mo.
Address

Architect Quality of \$1000 a pair.
Denomination Glass (\$62.50 per foot).
and Minister The Rev. H. Stewart Ross, Benton Harbor, Michigan. Tel. 9593.

Footage 16' each. sight 17 7/10 1/0
13 3/4" high x 16 3/4" wide, sight; Metal frame at bottom is 1 1/8" wide to
Ventilators bottom vents. sight, and at the top 1 3/4". 1030.59
Set by 1/28/52.

Position in Church 3 pairs north; 3 pairs south, in the aisles.

Height from floor 4'. Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass 3 pairs north; 3 pairs south.
Quality of light

Inscription None

Design wanted Staging
Blue-prints
Shipping address Received

Bill to Walter W. Pym, Colonial Art
Templets Glass Co., 2615 Lakeview
Av. St. Joseph, Mo. Ch.

Photos of Cartoons Mailed
General Information To have the Prophets on one side; and the Apostles on the
other with the story of Saint Paul in the west window.
Devote the first pair in the typical sketch to Peter and Paul.

Mr. Stubblefield reminded us that it would be well to have the
south windows darkest, and he thinks they can stand a pretty good
amount of color all through the aisle windows.
Alternating color scheme.

Make designs for 2 more aisle windows, continuing the Apostles idea -
James, the Elder, and John.
James the less, and Jude

Make designs for 3 more aisle windows, continuing the Apostles idea -
Philip-Bartholomew; Matthew-Thomas; Simon-Matthias.

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

toward the bottom. They want to suggest the number 99 in some way, perhaps in 33 fleur-de-lys, counting each petal as one, or 33 stars in each of the three panels.

Then we should suggest the Swedish contractor, with spectacles, holding a saw and a big bag, and a group of Benedictine Monks looking up to Heaven and praying, with three rivers flowing from their feet.

Father Ross helped to dig the basement with a big steam shovel, We should suggest this - we have a picture of it.

We should also get in a burning Church.
GO LIGHT ON GREEN.

NOTE: Send photograph of cartoon showing small personal incidents. 7/24/52.

We have now completed the color sketch for the great west window and are sending it to you at once. As planned, it is devoted to the story of Saint Paul, with his dominant figure represented at the centre with the traditional book and sword of the Spirit which is also the instrument of his martyrdom. The principle medallions, begin with the upper one in the left lancet, with the Conversion of Saint Paul on the Damascus Road. His horse rears upon seeing the miraculous Presence. Below, Saint Barnabas brings Paul to meet the disciples (Acts 9:17). Under the central figure, he is represented preaching of the Unknown God at Mars Hill. The lower medallion of the right panel is devoted to the ship wreck on the way to Rome, with the angel resuscitating Paul, -- "For there stood by me this night, the Angel of God whose I am and whom I serve, saying 'Fear not, Paul'". Above, he is represented counselling and guiding his companions in his new home at Rome (Acts 28:30-31).

Other significant incidents from Saint Paul's life are represented in the three smaller intermediate medallions, -- at the left, Paul's sight is restored by Ananias (Acts 9: 17-18); in the center, Paul heals the cripple at Lystra (14:9); at the right he heals the father of Publius (20:7). At the base of the central lancet, is the miracle at Malita with the snake from the fire (28:3). In the panels at either side are traditional symbols of Saint Paul, -- the open book inscribed with the three fountains, and the crossed swords.

In the head of the central lancet is the Head of God from the clouds, -- the symbol of God the Father, which with the Lamb of Christ and the Descending Dove of the Holy Spirit, at the left and right, complete the Holy Trinity.

P.S. We have in mind and plan to include, the interesting little personal incidents, but it is difficult to show them in this small scale.

We plan to design them in the blue triangular pieces near the bases of the two outer panels of the church; the Swedish contractor with his saw and bag, and the Benedictine monks looking up to Heaven and praying, with three rivers flowing from their feet.

The 99 stars represent the 99 mortgage signers.

Note: Mr. Simpson suggested designing some lead forms to break the plain Gothic arches of the west windows.

aisle windows, but we wanted to have them just right and, as a matter of fact, these sketches culminate a series of studies. We are convinced that we have the right solution now, and are confident that this plan promises very lovely compositions in the color and light of the actual glass.

We have represented Peter and Andrew. Peter and a suggestion of water and his activities as a fisherman.

Saint Andrew's distaff is represented below his figure.

The ruby borders are a suggestion of steadfastness. We would like to interchange the colors.

You will note that the colors are somewhat lighter than the original suggests the difference in the south elevations, although the companions.

Originally we had suggested the twelve Apostles on the other side and might not be best to devote the twelve Apostles. Of course, Saint Matthew, who are the Evangelists in the Chapel, figures would be so different and would be objectionable; that can bear repetition for Saint Paul.

We have used a full color scheme, insuring a rich and sufficiently transparent suggestion of a sombre atmosphere.

We have completed the design of the aisle windows, and send you at once.

You will see that we have introduced the alternate color scheme in one of them. This maintains a nice balance but an interesting variation in color-arrangement.

One pair is devoted to Saint John who, of course, bears the evangelistic pen and book, with his traditional eagle symbol below; and Saint James carries the pilgrim's staff and book inscribed with the cross. As usual, his peculiar hat is marked with the shell of St. James, which is repeated in the symbol below.

The other design represents Saint Jude, who carries the inverted cross, and is accompanied by his symbol of the boat; James Minor holds the fuller's bat, while another of his traditional symbols, the windmill, is represented below.

north aisle windows and are sending them at once.

The recent epidemic of influenza has crippled nearly our entire staff, and has set our schedule back several weeks. However, the worst now seems to be over, and we are trying to make up for lost time.

However, you may be sure that the delay in sending you these designs will not delay the completion of the windows. We are well along with the south group, and we have the design for the vestibule and west windows well under way.

In the pair of aisle windows nearest the chancel, we have shown, in the left panel, Saint Matthias, with the Book and Halbert, and the symbols of the lance and three stones symbolic of his martyrdom; and Saint Simon with the saw, instrument of his martyrdom; and the fish and boat hook below, recalling that he was a fisher of men.

The second window from the chancel depicts Saint Thomas with his traditional carpenter's square, and the leather girdle and three stones, his usual attributes below; and Saint Matthew holding the money bag, referring to his original calling, with the battle axe below.

Saint Bartholomew and Saint Philip are in the third window. Saint Bartholomew holds the flaying knife, and the cross and human skin below recalls that he was flayed alive. Saint Philip's symbols are the vertical spear, of his martyrdom. The basket of bread recalls his remark when Our Lord fed the multitude.

aisle windows, but we wanted to have them just right and, as a matter of fact, these sketches culminate a series of studies. We are convinced that we have the right solution now, and are confident that this plan promises very lovely compositions in the color and light of the actual glass.

We have represented the first two of the Apostles, Peter and Andrew. Peter is at the right, with his net and a suggestion of water in the background to imply his activities as a fisherman. Below are his traditional keys.

Saint Andrew's distinctive diagonal cross is represented below his figure.

The ruby borders are enriched with stars of heavenly steadfastness. We would alternate this border with blue and interchange the color schemes.

You will note that the panel devoted to Andrew is somewhat lighter than that of Saint Peter. This suggests the difference in treatment for the north and south elevations, although actually the figures are companions.

Originally we had suggested Prophets on one side, and Apostles on the other; but I am wondering if it might not be best to devote the entire group to the twelve Apostles. Of course this would repeat Saint John and Saint Matthew, who are represented among the Evangelists in the Chapel; but the treatment of the figures would be so different that I hardly think this would be objectionable; and surely they were characters that can bear repetition. This leaves the great west window for Saint Paul.

We have used a full color palette throughout the scheme, insuring a rich effect; but the glass is sufficiently transparent and brilliant to avoid any suggestion of a sombre quality.

We have completed the sketches for two more of the aisle windows, and are getting them off to you at once.

You will see that we have introduced the alternate color scheme in one of them. This maintains a nice balance but an interesting variation in color arrangement.

One pair is devoted to Saint John who, of course, bears the evangelistic pen and book, with his traditional eagle symbol below; and Saint James carries the pilgrim's staff and book inscribed with the cross. In addition, his peacock is marked with the shell of St. James, which is repeated in the symbol below.

The other design represents Saint Jude, who carries the inverted cross, and is accompanied by his symbol of the boat; James Minor holds the fuller's bat, while both of his traditional symbols, the winnowing, is represented below.

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