

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

City or Town Seattle State Wash No. 1624 *See wire of Oct 26*  
Church Florence Henry Memorial Church. Date of Completion December 7, 1932. *place*  
Donor and Address Mrs. A. Scott Bullitt, The Highlands, Seattle, Washington, on the  
Committee. Her mother, Mrs. C. D. Stimson, Seattle, Donor.  
912 White Building, Seattle. Quality of Glass \$4000.00 (\$42.55 per foot). 6/28/32  
Architect  
Denomination Episcopal.  
and Minister

Footage 94' sight Sizes, full

Ventilators Not unless later specified. (Contract). Set by

Position in Church In the North End.

Height from floor 4 feet Protec- tion Glass There is only a single groove. Groove 1/2". Stone Wood Stone.  
Points of compass  
Quality of light North. Rabbet

Inscription In the center the name of Charles D. (or Douglas) Stimson and on  
either side the names of Thomas D. (or Douglas) Stimson and Alexander Scott  
Bullitt. (See letter of August 24, 1932).

Design wanted Accepted. Staging

Shipping address Blue-prints Received Yes.

Bill to Templets from Nyson.

Photos of Cartoons Mailed

General Information "The Sermon on the Mount, and the Beatitudes".

This is a small gray stone chapel, erected as a memorial to a young girl.  
Mrs. Bullitt wrote in 1928, "On account of our winter climate and the  
number of dark days we have, I would suggest that the principal area of  
the windows be kept to the light, transparent colors, with the rich, denser  
qualities used only sparingly for contrast."

Mr. Nyson wrote, "The sun will play on only the west and north windows in  
the late afternoon. . . You may remember that the north elevation has a road  
and park strip about 75 feet wide beyond which is a dense forest."

This design expresses in the distinctive terms of light and color the message  
of the Sermon on the Mount and, particularly, the eight Beatitudes.

In the center stands the figure of the Saviour with the cruciform  
For addresses of those to be notified as window progresses, see other side.

nimbus of the Trinity. He wears a blue robe, the color of eternal truth, constancy and wisdom, over a white garment symbolizing faith and purity. At His feet sits the congregation. The central inscription reads, "Seek ye first the kingdom of God and His righteousness".

In the eight medallions, significant subjects from the life of the Saviour symbolize the Beatitudes. These progress in order, upward in each lancet, and from left to right.

The poor in spirit are symbolized by the Nativity of Our Lord; they that mourn, by Christ mourning over Jerusalem; the meek, by His triumphal entry into Jerusalem; and they that hunger and thirst after righteousness, by the Last Judgment, when the sheep are separated from the goats. The merciful are represented by Christ healing the woman with the issue of blood; the pure in heart, by Christ with the little children; the peace makers by His healing of Malchus' ear, and they that are persecuted by the Flagellation.

Symbols of the beatific virtues are born on shields by eight angels, ranged about the central lancet in the form of an arch. These symbols are: the poor in spirit, a dove; they that mourn, an inverted torch; the meek, a lamb; they that hunger after righteousness, a book and sword; the merciful, a broken sword; the pure in heart, a lily; and the peacemakers, an olive branch; the persecuted, a martyr's crown and palm.

The theme is reflected in significant details throughout the design.

The six and five-pointed stars of the Old and New Testaments, doves and lilies form decorative units in the three principal lancets. The eight-pointed cross of the Beatitudes and the Alpha and Omega appear in the tracery, and eight blue-winged cherubim in a heavenly choir complete the design.

See photographs of church in correspondence folder.

Mr. Biberstein wrote: "The 2 small outermost lines of glass, as shown in the sketch are so much the same size that they conflict, and, in conflicting, they join to detract from the border in general. - Regarding the two small outer lines of glass, we shall follow Mr. Biberstein's suggestion of decreasing the width of the outer line, or it might be eliminated entirely, placing the little red accents in the outer white line. We shall also keep in mind the ruby outline of the medallions with the idea of dispersing the red to best advantage, and "avoid the possibility you mention".

"Also, the idea of the lily overlooking the rose, I believe, should be emphasized a little more. I should think that having them sprout from the one and the same vine it would show the closeness of family life, and indicating that the father of the family is the guardian of his home. I should like to see the lily and the rose brought together to form more of this motive." Mr. Biberstein.

We replied: "We are glad you like the symbolism of the lily and the rose, and we think that this can well be emphasized, making it quite clear that they both sprout from the same vine. We assume that your idea was not to show both of them in one border unit. Their alteration would seem to make the symbolism clearer. "