

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

~~Have completely installed before
Thanksgiving day, Nov. 28, 1946 - see
letter 7/25/46.~~

City or Town Erie,

State Penn. No. 2625

Church Church of the Covenant.

Date of April 1947 Completion Sept. 15, 1946.

Donor and Address Corresponded with H.W.Sims,
P.O. Box 1096, Erie, Pennsylvania.

~~Wanted for a big conference
on October 1. (See report of~~

Architect
Denomination Presbyterian
and Minister

Quality of \$20,000 - 1/2/46*
Glass \$57.46 per foot.

Footage 348 feet.

sight
Sizes, full

Ventilators

Set by

Position in Church Front Window. (over entrance, opposite chancel), in balcony.

Height from floor 25 feet Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass
Quality of light North.

Inscription No memorial text in window - to be on bronze tablet.

Design wanted soon

Mr. Sims will help - see
Staging letter 10/30/46

Shipping address

Blue-prints
Received

Bill to

Templets Hugh B. Campbell.

Photos of Cartoons Mailed

General Information Symbolize the Ideal Church or the Kingdom of God, with
texts from Revelation, - "The Tabernacle of God is with men."

See photograph of chancel window and aisle windows in place.

NOTE: See letter of May 23 and June 4, 1945. Present glass is to be
removed and carefully preserved for future use in the church.

*If window cannot be completely in place before conference on October 1, do
not begin installing until after that.

One man on the committee thought the tracery was brown. I assured him it wasn't.
Some were afraid of too much white in the upper central part of the lancets.
Thought it looked colorless. I assured them that it would not be colorless,
although it should be kept light and brilliant for abundant illumination of
the nave.

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

The Great Window over the Entrance
The Church of the Covenant in
Erie, Pennsylvania

"The Kingdom of God"

This window is designed to celebrate in color and light the
Tabernacle of God among men, with its text from Revelations XXI 2-3-4:

"And I John saw the holy city new Jerusalem, coming down from
God out of heaven, prepared as a bride adorned for her
husband.

And I heard a great voice out of heaven saying, Behold, the
tabernacle of God is with men, and he will dwell with them,
and they shall be his people, and God himself shall be
with them, and be their God.

And God shall wipe away all tears from their eyes; and
there shall be no more death, neither sorrow, nor crying,
neither shall there be any more pain: for the former things
are passed away."

The central dominating figures of the Church - the Bride coming
down from heaven and Christ enthroned - are surrounded by a host of
witnesses, heavenly and terrestrial.

The pure brilliant white of the Bride's garments is echoed in the
robes of Christ, with the sharp two-edged sword, the Book of Seven Seals,
and the seven Stars at His right hand. At His feet are the seven
Candles of the seven Churches, with the text across both panels, "The
Tabernacle of God is with men."

The Guardian Archangels are represented in the heads of the lancets
at either side - Saint Michael, Protector of the Church, with his scales
of justice; Saint Raphael, Chief of the Guardian Angels, with the fish
symbol recalling his association with Tobias; Jophiel, with the flaming
sword, Guardian of the Gates of Eden; and Uriel, with the flaming sun,
Guardian of the Sepulchre of Our Lord and leader of Esdras.

The tracery immediately above them are enriched with blue-winged Cherubim, symbols of heavenly truth and contemplation; while four trefoils over the central panels contain ruby-winged Seraphim of divine love. The angelic figure in their midst, together with the six in the quatrefoils at either side, symbolize the angels of the Seven Trumpets, - the pure blue of their fields contrasting with the golden fields surrounding the four Mystical Beasts, each with ruby wings, in the upper central quatrefoils - the lion, the calf, the man, and the eagle - recalling the traditional symbols of the four Evangelists.

The central star of Faith and Divine Steadfastness is echoed through other members of the tracery, together with flames of divine zeal and conventionalized cloud forms of the heavenly reaches.

Descending again to the lancets, the twelve Gates of Heaven, each with its guardian angel, are symbolized in the four medallions around the central figures; and the four-and-twenty Elders clothed in white raiment offering their crowns before the throne, are symbolized on the deep blue fields of six lower medallions.

The group of larger figures with six base medallions are of profound significance in relation to Christ's kingdom on earth in symbolizing the verses from Saint Matthew's twenty-fifth Chapter. First - "I was an hungred, and ye gave me meat" - Levi and his great feast for Christ, "And Levi made him a great feast" (Saint Luke 5:29). Second - "I was thirsty, and ye gave me drink" - the Woman of Samaria who gave water to Our Lord, "Give me to drink" (Saint John 4:7). Third - "I was in prison, and ye came unto me" - Saint Peter and the prisoners, "He went and preached unto the spirits in prison" (I Peter 3:19). Fourth - "I was sick, and ye

visited me" - Saint Paul and the father of Publius, "to whom Paul entered in and laid his hands on him and healed him" (Acts 28:8). Fifth - "I was naked and ye clothed me" - Dorcas "Full of good works and almsdeeds which she did." (Acts 9:36). And Sixth - "I was a stranger, and ye took me in" - Zacchaeus in whose house Christ abided, "This day is salvation come to this house." (Saint Luke 19:2-10).

Thus is made concrete and almost personal, the conception of God's Tabernacle among men, and by an equally strong suggestion, that of the spiritual value and beauty of good works.

Growing vine forms suggesting the pomegranate, symbol of the fruitfulness of the church and of the good life, pattern the field and outline the medallions.

From the rich spiritual regions of the Middle Ages we have inherited a symbolism of color that is still recognized in our workaday world. The red cross of devotion and sacrifice carries its message around a stricken world now to remind us that in the twelfth century, pure red was the color of divine love, of passionate devotion, of self-sacrifice, courage and martyrdom.

Blue immediately glows before us as the graciously supporting color of red, so we acquiesce with those wise colorists who said that blue is the contemplative color, the color of divine wisdom. Blue also symbolizes eternity, Heaven itself, and the steadfastness of enduring loyalty that in our speech of today we call "True Blue".

Green, the color of hope, springtime, youth and victory -

Gold, which we characterize in the expression of "Good as Gold", the mediaeval masters said symbolizes spiritual treasures, worthy achievement, the good life, while -

Violet, a combination of blue and red, symbolizes justice, mystery, pain and penitence. It forms in some ancient windows a beautiful background for shimmering silvery white, the symbol of faith, of the light of truth, of peace and serenity, - a radiant and significant symbol that is most beautifully expressive in the words:

"But if we walk in the light
 as He is in the light, we
 have fellowship one with another."

First Epistle of Saint John 1:6

Note: Noticed a slight bulge in one section of the chancel window. It is in the lower part of one side lancet, about three sections up. It might be well to look at this when we are setting the other window. Perhaps the wires have come loose and could be fixed. (1/12/46).