

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

City or Town Pontiac, State Michigan. No. 2958
 Church All Saints Episcopal Church, Williams and Date of Nov. 1, 1952.
 Donor and West Pike Street. Completion 948 - 60.00
 Address Mr. W. W. Smith. 16,000 - 7600
 Architect Quality of \$5400 or \$5500
 Denomination Episcopal. Glass \$50 \$51
 and Minister The Rev. Ivol I. Curtis. \$7000 (\$56.00).
 Footage 125 feet. Sizes, full sight Profit 20% 10% 4
 Ventilators Set by \$1426.12
 Position in Church Big front window (~~3 lancets~~). 5 lancets and rose.
 Height from floor Protec- Groove Stop bead Stone Wood.
 Points of compass tion Glass Rabbet on Wood
 Quality of light West window. inside.
 Inscription IN LOVING MEMORY OF
CLARA PHELPS SMITH
 (Leave room for the addition of the following words at a future date -
 AND
 Design wanted W. WALTER SMITH. Staging
 (Verification: Letter of 7/5/52). Blue-prints in Curtis's file
 Shipping address Received ack of plan
 Bill to Templets by Mullaney.
 Photos of Cartoons Mailed
 General Information They think to make this a Ministry window, dedicating it
to the three past bishops. - Possibly include the Sermon on the Mount,
The Good Samaritan. It would also have personal symbols of the bishops
in minor positions.
3/17/50 "I recall we spoke of theme to symbolize the Ministry, with implica-
tions of the three past bishops. I think there are wonderful implications
in the Sermon on the Mount and the story of the Good Samaritan... Your
window offers 12 tracery members that suggest places for the Apostles,
completed by the symbol of Our Lord at the center of the rose." See letter
for plans etc.

125
 54
 500
 625
 6750
 125
 6875
 6900
 125
 56
 750
 625
 7000

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

Window to symbolize Saint Paul - his life, teachings, missionary journeys, etc.

"We could very well start out with the theme of Paul's missionary journeys, representing him as the dominant figure of the central lancet above the balcony, the other four lancets could be devoted to his companions on the three journeys, Barnabas and John Mark on the first, Silas and Timothy on the second and third.

Then, the circles in the rose could be devoted to significant incidents in his life, from his conversion, through his sufferings and persecutions to the wonderful incident of the storm and shipwreck on his way to Rome, when the angel stood by him assuring him of their survival.

I would have Paul as a tentmaker and as a student under Gamaliel, Paul before Agrippa and at Antioch, Barnabas bringing him to the Apostles, Preaching of the unknown God at Mars Hill, and in some prominent position, a crown: "Henceforth there is laid up for me a crown of righteousness."

great west window, and are sending it to you at once.

We all feel that it has worked out beautifully, both in composition and subject-material. It will beautifully enrich your Church, complementing and enhancing the other windows, and we are eager to develop it in the color and light of the actual glass.

As planned, the entire theme is devoted to Saint Paul, - his life and works, his teachings and missionary journeys. His dominant figure, robed in ruby and white, is symbolized in the central lancet, bearing the sword of the spirit, which is also the instrument of his martyrdom.

This same color note carries throughout the window, beginning with his conversion on the road to Damascus in the first panel at the left, and continuing with his preaching of the Unknown God at Mars Hill, the angel reassuring him during the storm on the way to Rome, "For there stood by me this night the angel of God, whose I am, and whom I serve"; and, at the extreme right, preaching at his home in Rome.

The circles of the rose are also devoted to significant incidents from his life; at the top left, his sight restored by Ananias (Acts 9:17-18); right, Paul and Barnabas sent out to preach (13:1-4); then back to the second left, Paul preaches in the synagogue at Athens (17:14 -); opposite right, Paul heals the cripple at Lystra (14:8); left centre, Paul and Silas beaten and imprisoned (16:19 -); right, Paul restores Eutychus to life (20:9); left, Paul defends himself before King Agrippa (26); right, he heals the father of Publius (28:7); and at the bottom, left, the miracle at Malta with the snake from the fire (28:3); and his conversion of Lydia, who sits at his feet.

At the center is his familiar symbol, the sword and open book inscribed "Spiritus Gledius". This is surrounded by twelve flames symbolizing his Epistles.

In the two outer tracery members are other traditional symbols of Saint Paul, - the cross shield of faith, and the three fountains of his martyrdom. There are also white lilies of purity, stars of heavenly steadfastness and, in the two circles above the lancets, angels of praise and prayer bearing trumpet and censer.

Mr. Curtis writes: "Mr. Smith has been one of your severest critics. He and his wife have traveled extensively thru the Cathedrals in Europe and he knows definitely what he does and does not want. I personally do not feel that you should change the proportion of the figures at all from the painting. However, we will go largely by your suggestion because you should know better than we what the general outcome will be. ... This window should be the equivalent of the Altar Window and I am secretly hoping that "genius will burn" at Connick Studios and that the West window will be even better."

We have promised to make it as lovely and jewel-like as the chancel window.

The 5 lower panels of this west window come in the narthex, and as the narthex screen is not an open one, they are not seen from the nave, only the portion of the window above the balcony. From the middle of the Church, the sight line of these lancets is about 26 inches up from the bottom, and even in the balcony there is an open metal grille across the lower part of the window about 15 inches up. The window goes right down to the balcony floor.