

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

City or Town Walla Walla, State Wash. No. 2764
Church St. Paul's Episcopal Church, Catherine & Birch Date of Nov 21, 1947 Spring
Completion 1948
Donor and Address Mrs. Darrell J. Harvey, Route 1, Walla Walla, Washington. (2/7/49)
Treas St. Paul's Altar Guild. \$25.00
Architect _____ Quality of Glass \$1000 (\$50. per foot)
Denomination The Rev. A. A. Vall Spinosa, Rector. Target \$25
and Minister The Rev. William A. Gilbert, Rector. \$24.85
Footage 31+ 40' sight Sizes, full _____
Ventilators _____ Set by _____
Position in Church Chancel (five openings).
Height from floor 16' Protec- Groove Stone
tion Glass Rabbet Wood Wood*
Points of compass East
Quality of light _____
Inscription (brief inscriptions - not yet received) 10/28/48 2/7/49
NONE
Design wanted _____ Staging _____
Shipping address _____ Blue-prints Received _____
Bill to _____ Wrote W.P. Fuller Glass & Paint
Templets Co., 39 E. Main, Walla
Walla, Washington.
Photos of Cartoons Mailed _____
General Information See photograph showing the windows over the altar.
They would like to "have stained glass in these windows that would be
beautiful with the morning sun and light reflecting through. They would
be like jewels and become apart of the altar.
Note, the 2 pictures of the church interior are to be returned to Mrs. Harvey.
To have an overall design pattern, accented with dominant Christian
symbols - for instance, symbols of the Trinity could take their place in
the three central panels. We sent photos of Leesburg, Chicago, St. Paul's;
Newton, Trinity, lower tier great east window, and clerestory window;
Cambridgeport sacristy vestibule; Harrisonburg, Baptistry and narthex;
Cambridgeport chancel.
Church is small, Gothic design, partly of wood and stone; interior dark wood

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

with high vaulted ceilings. Altar is of light oak, beautifully carved. There are red carpets to the altar, and we have lots of lovely Brass. The Dorsal ~~is~~ behind the altar is of sort gold with panels of red velvet on either side.

Mrs. Harvey wrote: "The windows are some distance above the altar and the early morning sun starts through them like a picture from the Bible. They have had plain amber glass in them up to date, and we thought the amber maybe predominating in the ones you made would be nice with of course some of the lovely reds, greens and blues that are so beautiful, you would probably know best.

(Be sure to return 2 photographs of interior to Mrs. Harvey).

Description of Design: "We have in mind an abundance of sparkling gold well contrasted with passages of pure blue, rich ruby and silver. In the actual glass some of the blues will go a little more toward the green, and in the sunlight this will be even more in evidence. It is a fine brilliant color scheme, but well controlled with textures and patterning to take care of the possibility of glare from the direct rays of the sun.

The symbols of the three central panels are devoted to the Trinity, with the Lamb of God the Son bearing the banner inscribed with the Cross dominating the central position, the hand of God appearing from the clouds at the left, and the descending dove of the Holy Spirit at the right.

In the outer panels are the Seven-branched Candlestick, symbol of the church, and the globe surmounted by the cross, symbol of the triumph of Our Lord over the world. These outer symbols might also suggest the Old and New Testaments."

Mr. Whitehouse recommended the W.P.Fuller Co., who has a branch in Walla Walla.
720 West Main, Walla Walla.

gone price for West Wds @ \$1050 ea. 10/9/46. Rev. Harvey likes them in our St Paul Wds for west end of Chapel of St Paul, Nulivankie, and feels it might be worth it as a treatment like Lord Linn Wds. (10/28/46). gone price 2/7/47

Criticism of design: "Include some Christmas green in the windows in place of so much blue. Church is very dark inside. We replied we would introduce some fine notes of green in the windows in place of some of the blues - in the squares or corners. Keep the fine, pure blue light and brilliant, so there will be no sombre feeling."

*See details of frame, stop-beads and stools in letter of Mar.14,1947.