

Contractor is Frederick J. Beal, Vice President, of the Pearson Construction Company, Inc., 240 West Britain Av. Benton Harbor, Michigan.

Galloy & Van Etten, Inc., Gary, Ind, Cutstone contractors.

*postponed in difficulty sketch in prof*

*filed 28 110*

They want to dedicate the window on Sept. 3, putting it in the week before that.

**Nº 3011 4011**

Place St. Joseph, Michigan.

~~May 15, 1961~~ **Sept. 3, 1961**

Building Saint Paul's Episcopal Church. Morton and Lane Drives.

Date of Completion ~~August 19, 1958~~

Persons Interested Mr. Montgomery, Shepard, 100 Church Street, St. Joseph, Mich. Tel. YUkon 3-5062.

Price: \$3500 (\$125. per ft.).

*\$3200 (114.29) 8/6/57 Profit 37% \$1285.00*

Minister The Reverend H. Stewart Ross. Lives in Benton Harbor - phone 9593.

Denomination Episcopal.

Architect Lewis W. Simpson, Detroit. Associate.

Harold M. Fisher, Architect.

Vents

Position in Church Circle window in the chancel, over the altar.

Height from floor 10 or 11'

Protection Glass

Groove Rabbet

Metal Stone Wood Stone.

Exposure East.

Footage 28'

Inscription ~~Get in all the names: Thomas, Anne, Helen, Mary, John Francis~~

Design wanted soon as possible. Staging Pearson Construction Co (see above) ~~will~~ send drawing.

Templates Walter Pymm set windows.

Blueprints

General Information To be a seated Christus Rex (Christ the King). To be well broken up - jewel-like, treated in a very fine manner.

Rector writes: "Because this window is absolutely exposed to the sun, dark reds and blues will have to predominate. I am wondering if there is any way in which we could work in the idea of the Communion of the Saints, either into the border, or actually into His robes." (This might be suggested in the apparell of the ~~platt~~ <sup>bliss</sup> kingly robes of Christ.) or in little figures of saints through the field.

*2 photos of Home returned to Fisher Ross*

As planned, it is a rich colorful symbol of Christus Rex. The figure of Christ, crowned and enthroned, holds the dominant position. He bears the fleur-de-lis sceptre of Purity, and the orb surmounted by the cross, symbol of His domination over the world. At His feet is the CHI RHO monogram. *Sublime home*

The Communion of the Saints is symbolised through the deep rich field by figures bearing symbols suggesting the attributes of the saints.

Extract from letter of August 13, 1957, from Rev. Ross.

"...We were not happy with the sketch as submitted, primarily because of the colors involved. The first sketches you sent us for the windows were so clear and perfect that they were works of art in themselves. It gave us the complete idea of what we were to have in the proper colors.

The present sketch shows an appalling amount of brown, and the border is particularly muddy. It lacks the ruby and crimson one associates with the Connick window. The blues are either surprisingly weak, on the one hand, or muddy. The green does not live up to the fine standard we have seen in our present windows and there is a rather unpleasant pink-violet in the tunic of Our Lord. The hem of his cope also just does not satisfy.

The form of the window is quite right. We like the seated figure of Christ and His attitude, with orb and sceptre.

We wish to maintain the Vine. In place of the Chi Rho we would have a factory and a home, symbolizing the places we practice our faith. The medallions would be devoted to St. Dunstan, the patron of craftsmen, St. John Chrysostom, for professions and eloquence, and St. Francis of Assisi for those dealing with nature and animals, and good works. The other side would deal with St. Mary, example of perfect motherhood, St. Anne (teaching our Lady to read) symbolizing older women who devote their lives for children, and St. Helena, symbolizing those who devote their lives to good works.

Perhaps the figure of St. Mary could be in the fashion of the medals of Our Lady of Walsingham, or perhaps the figure of our Lady at Chartres; St. Helena might be shown holding a Church, or a cross; St. Francis with a dog, and birds; St. Dunstan with hammer and pincers.

As to the glare problem, while it does face East I think that the window need not be too much darker than our West one. I can see that perhaps some of the darkness in this proposed sketch might stem from an attempt to subdue a strong light. ..."

Thomas the Apostle in his place. (There is a possibility of replacing in place of the pincers. If Francis does remain,

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The window is designed as a rich, colorful symbol of Christus Rex.

The figure of Christ, crowned and enthroned, holds the dominant position. He bears the fleur-de-lis sceptre of Purity, and the orb surmounted by the cross, symbol of His domination over the world. At His feet is the Chi Rho monogram.

The Communion of the Saints is symbolized through the deep rich field by figures bearing symbols suggesting their attributes, of the saints.

In the upper medallion at the left, <sup>B.V.M</sup> ~~Saint Dunstan, the patron of craftsmen, has a hammer and pinchers; Saint Elizabeth of Assisi is next with the Wolf of Gubbio and a bird; and below is Saint John Chrysostom with a book suggesting writing and eloquence.~~ *King David.*

At the right, the upper medallion suggests Saint Anne <sup>Joseph</sup> ~~teaching Our Lady to read; Saint Mary with sceptre and the Christ Child in the manner of Our Lady of Walsingham; and Saint Helena holding a model of a church.~~ *Father Huntington.*

These are woven into a grapevine pattern suggesting the unity and fruitfulness of the Church through the words of Our Lord, - "I am the vine, ye are the branches."

We have kept the color scheme deep and rich, the passages of silver well controlled with patterning and texture to prevent glare.

THEY WANT A RICH, DEEP FULL COLOR WINDOW.

The smaller circles are to have figures as follows: Upper left, BVM. Upper right, S. Joseph; middle left, S. Elizabeth; Middle right, John Baptist, Lower left, King David, Lower right, Father Huntington, founder of Holy Cross Society, in white robes. (He, with Father Sill, founded ~~we have a good picture of this and will follow it more carefully.~~ *Kent School.* They have criticized the feet of Christ. Cover, or have sandals.

for children, and ~~lives to good works.~~

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*Southwell*

Circle window in the chancel.

Make the following changes on tracing paper - of the outer circles only - The Rector writes:

"...We would like to start at the base at the left hand side with David the King. I am not wholly sold on the harp as the symbol for him, but for the moment cannot think of a better symbol.

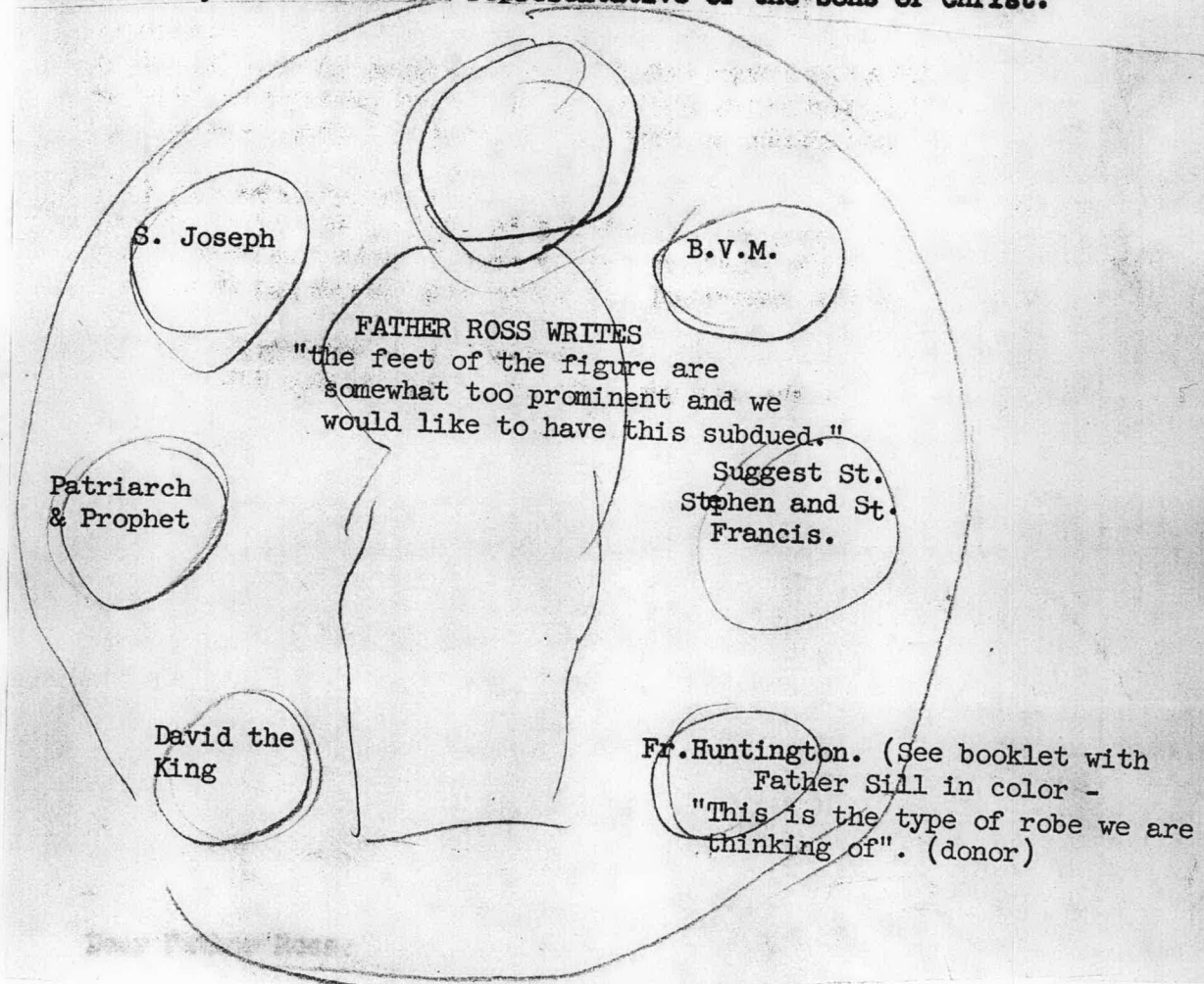
Above him, again on the left, would be the Holy Souls of the Patriarchs and Prophets whom Christ brought from the grave before His resurrection. (Suggest a Patriarch and Prophet here).

Above, again on the left, would be St. Joseph holding the budding staff rather than the carpenter's square.

Above on the right, the Blessed Virgin;

Beneath her, the figures of the Christian era (suggest vaguely St. Stephen and St. Francis)"

And below/that, Father Huntington, in white robe, of the Holy Cross Order, as an American representative of the sons of Christ.



We are sending you the revisions for the six little medallions of the rose.

They are rough, and color is introduced simply to silhouette forms. It does not represent the actual tones, which will be carried out in harmony with the surroundings.

~~First, King David holds the scepter surrounded by the six-pointed star. I prefer the harp, and if you wish, we will go back to the original sketch in this sketch.~~

Above are Holy Souls of the Old Testament. We have suggested Isaiah with his tongue and coal of fire, and Melchizedek with bread and wine. We could just as well have Abraham if you wish; or any others.

Saint Joseph holds his flowering staff, across from the Blessed Virgin Mary.

Saint Stephen and Saint Francis are suggested for the Christian era, but again, they may be any others you prefer. *And finally had Mrs Huntington, with white robe and the cross complete the group.*

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First, King David holds the scepter

Father Ross writes: "I prefer the harp for King David, and suggest we go back to the original sketch.

Mr. Shepard wants to be sure that Father Huntington has a black cross around his neck, which he recalls as a special mark of the man. I believe the photograph of Father Sill shows this.

Mr. Shepard also wishes to re-emphasize that the feet of Our Lord be greatly de-emphasized."