

301 Lincoln Boulevard
Merrick, L.I., New York 11566

July 22, 1967

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Mr. Raymond Rivell
Willet Stained Glass Studios
Philadelphia, Pennsylvania 19118

Dear Mr. Rivell:

Thank you for your letter of July 6, and please forgive the tardiness of this reply. Summer is a difficult time for getting people together anyway, plus the fact that the most important member of the committee, namely the minister, has his vacation in July.

However we did have a discussion the other day and the following suggestions were made. I trust that the feelings of the artist are not too vulnerable but that she will understand that this is a once in a lifetime decision and therefore must be carefully weighed, hoping we may balance theological concepts with artistic concepts.

We feel that each window must be a sermon in itself, using symbolism but going beyond it.

Upon re-examination we felt that the Prophecy window for example could be more meaningful. Pastor Manchester suggests reading the fifth and sixth chapters of Isaiah for a richer imagery to portray the message of the prophet --the forces of history are the wrath of God against the sinfulness of the world. In the 25 th verse it speaks of the corpses in the street of the desolate city (like a modern headline) but in chapter 11 is the vision of redemption (the lion and the lamb lying down together, swords into plowshares, etc). Pastor Manchester suggested depicting corpses in the street of the desolate city up to the point where the highway to the mountain leads to where the remnant is to be delivered.

Since the "saw" is only a reputed symbol of Isaiah we suggest it be eliminated and perhaps use the stump of the oak tree.

In the window depicting Paul's ministry, in deference to II Corinthians 4 verse 7, could the chalice be changed to an earthenware vessel? It is felt that there should be included a symbol of a tent, referring to the fact that Paul was a tentmaker but also to illustrate verse I, chapter 5 in the same book, speaking of our transitory life. The spreading of the gospel comes at a price and we feel there should be some symbols of anguish-- perhaps a scroll (representing the Letters) behind prison bars, a whip, stones and a cross. If possible, include the idea of the seed dying in order to live.

In the Resurrection window, in place of the Phoenix, we suggest an open tomb with the broken stone bearing the seal of the Roman Empire upon it (broken earthly power) with the Easter Lily symbolizing the garden, and perhaps the grave clothes at the foot of the tomb. A bright light should be emanating from the tomb, with perhaps a rosy sun beyond it to represent the dawn... If spaces could be included, they would symbolize man's idea

of embalming and of faithlessness. The idea of the empty crosses should ofcourse be retained. Instead of the pomgranite, how about using the broken loaf of bread "when their eyes were opened and their hearts burned" .

At the bottom of the Nativity window, in place of the fleur-de-lis as the symbol of Mary it is suggested that a heart would be appropriate (She pondered these things in her heart) and that a joyessness be expressed perhaps with musical notes since the angels sang.

In the Advent window, the baptism could better be symbolized by water, and dove and fire (He was baptized by water - but He will baptize you with the fire of the Holy Spirit). This we feel would be more meaningful than the traditional scallop shell which is merely a symbol but without a message. The imagery found in the third chapter of Luke referring to the valleys and mountains, crooked ways becoming straight, rough ways smooth ; the brood of vipers, axe at the root of the trees, are all meaningful symbols. And after Baptism John said anyone having two coats must share one. A sandal could also be speaking of John who said "I am not fit to undo His shoe-laces." The second coming is symbolized by the husbandman and the vineyard, therefore the vineyard could be used alone since no figures are being depicted.

A very minor change is suggested in the window of the 23rd Psalm, and that is only the shape of the crook on the staff in this drawing which makes it a little hard to recognize because the two sides are equal in shape, whereas the staff in the Nativity window is more recognizable.

The round window representing Creation will include the firmament, waters, darkness and light, vegetation and fruits, sun and moon. fish (which is also smbolic of Christ) a serpent, for the creeping things but which is also representative of evil ofcourse. The traditional "tree of life" design could represent mankind, and the garden of Eden.

If Pastor Manchester could converse with your artist in person I am sure he would be much better able to convey the theological concepts we feel are important to convey as well as the beautiful artistic concepts which your artist so excitingly portrays. We are eagerly anticipating the installation of the windows and know they will be a priceless addition to our church.

Thank you for your cooperation and understanding in regard to our working on the windows.

Sincerely,

Frances N. Streit

Frances N. Streit

August 2, 1967

Mrs. Frances N. Streit
301 Lincoln Boulevard
Merrick, Long Island, New York 11566

Re: Bellmore Methodist Church
Bellmore, Long Island

Dear Mrs. Streit:

Thank you for your letter of July 22, 1967. The studio has been on vacation for two weeks, but will be returning this coming Monday, August 7, 1967.

We have not heard from Pastor Manchester in reply to our letter of July 13, 1967. We understand from your letter that he is also away on vacation.

When the Pastor returns, it might be well if we get together again at the studio to discuss the suggestion outlined in your letter.

We appreciate your cooperation, and interest at all times.

Sincerely,

Raymond L. Rivell

RLR/dmf