

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

City or Town Columbus, State Ohio. No. 1501
Church First Congregational Church. Date of October 1, 1931.
Donor and Address Mr. Orlando A. Miller, Columbus, Ohio. Completion June 1, 1931.
Consulting Architect W.C. Ronan, Ohio State University, Columbus. Quality of Glass \$5,500 - \$30. per ft
Architect John Russell Pope, New York. ~~Glass \$5,500 - \$30. per ft~~
Denomination Congregational.
and Minister Dr. Lichliter, Pastor
Footage 186 feet. sight Sizes, full
Ventilators None. Set by
Position in Church East Transept Window, 9th Street Elevation.
Height from floor 24'6". Protec- tion Glass None. Groove Rabbet * Stone Wood
Points of compass East. (There are no high buildings near this window which faces due East).
Quality of light
Inscription Honored
In Memory of Francis C. Sessions Mary J. Sessions.
Friendship Love.

Design wanted as soon as possible. Staging
The cast stone frames are very irregular throughout as you can note from the patterns but as you will no doubt use wide leads on the outer edges you will come out all right in the setting. Blue-prints Received

Bill to Templets from American Art Gl Co. Columbus.

Photos of Cartoons Mailed Christ and Saint John.

General Information Mar. 21. Mr. Miller said "please keep in mind our preference for the color scheme of the Bangor Window."

~~Figures suggested, Christ and Saint John.~~

C.J.C.'s report of Mr. Miller's visit says - "He said he would want and let me know definitely later if he really wants me to make the window - for \$5,500.00. Likes the window having scheme carried out like Spokane clerestory. This window is to be a friendship window in memory of an old friend. This old friend was especially fond of art and painting, and I suggested that some suggestion be made of this fact in symbols, or somewhere else in the window."

See notes on cover sheet.

~~"You will have ample time because the church will not be finished within a year, so that no doubt the end of 1931 would be more nearly the date than June 1st."~~

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

*Rabbet is 5/8" deep but varies from 1/2" to 3/4" in places.

(over)

May 27 - Mr. Miller wrote - "On the whole the scheme is pleasing but the color is disappointing, as it is blue rather than red, as suggested by the Bangor window."

→ Christ + St. John.

(Quoting from the Architect, Mr. Ronan: - "That the design be geometric with two figures, ~~David and Jonathan~~, inserted without borders in the central panel. Each opening should have a border. There should be strongly emphasized iron work. The drawing should be conventional and accomplished with the lead, and the brush work should be very limited in amount. The background should appear on all sides of the figures. The pieces of glass should be comparatively small and a very few colors should be used, mostly blue and red, with small amounts of white, yellow, green, purple and very little brown."

Mr. Miller wrote - October 23, 1930 - "You know the whole story, and have the matter well in mind for this Friendship Window and my ideas of color - Red and Blue."

Feb. 19, 1931 - description written to Mr. Miller.

"I have presented Christ and Saint John as the principal subjects, - the Christ Cruciform globe, and Saint John with pen and book inscribed with his symbol, the Eagle. Another traditional ecclesiastical symbol, the chalice and serpent, is used as ornament on his mantle. Each is robed in pure ruby, that given to the Christ being a little more brilliant than the garment of Saint John. The angel in the principal member of tracery holds shields bearing the symbols of Christ and Saint John - the chalice and host, and again the chalice and serpent. Around this central angel are seraphs with ruby wings, symbolical of Divine Adoration.

In the four quatrefoils of the tracery are represented the symbols of the (four * Evangelists, the Winged Man of Saint Matthew, the Winged Lion of Saint Mark, the Winged Ox of Saint Luke, and Saint John's Eagle.) Twelve stars through the lesser members of the tracery symbolize the twelve gifts of the Holy Spirit, while flames suggest Inspired Zeal.

Through the field of the lancets I have placed symbols related to and develop the central theme of Friendship and Love. In the head of the lancet beside the Christ is a symbol of His Mother, the Blessed Virgin (the Lily), while in the opposite position beside Saint John is the symbol of Saint Salome (vase of ointment). Below this (indicated on the cover sheet) are symbols of Saint Martha and Saint Mary, the traditional personifications of Friendship and Love.

In the lower parts of the two center lancets are symbols of the principal apostles: Saint Peter, Saint Paul, Saint Andrew, and Saint James. In the side lancets are symbols of Music, Painting, Sculpture, and Literature."

Note: The window in the other end of the transept is to be a full color with a modified medallion treatment. The chancel window by Nicola d'Ascenzo is to be a full color medallion window with a predominant blue color.

*March 23 - See letter from and to Mr. Miller - "Inasmuch as the Four Evangelists are to be represented in various parts of the Church, I think that it might be just as well to follow Mr. Lichliter's suggestion, and represent the symbols of the Four Archangels, rather than the four Evangelists. This is a detail which can very easily be taken care of, and will not materially affect the design."

Mr. Connick wrote the following from Paris, June 14, 1931, after having seen the rose and Great Missionary window in place in the American Church: "I am reminded that the Columbus window may well have much of that cool gold. I was not at all pleased with the grisaille scheme of that design but I do not recall whether or not I gave Cartwright definite instructions about it. My thought now is that each unit should be emphasized by strong center themes to vary the monotony of many repeats, also - I wonder if they (the units) should not be varied in form. I want that to be a splendid window in spite of hell.

red

blue

red