

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

see letter of Oct 21

→ 440 East Wisconsin Avenue,

City or Town Lake Forest, State Illinois. No. 1651

Church Church of the Holy Spirit. (Episcopal) Date of Completion October 25, 1936.
Donor and Mrs. James Otis Hinkley, Lake Forest. \$600 for Doorlight. *(15.00 per ft)*
Address Mrs. William Schrauff, Plandome, Long Island, New York. \$910 for Augustine & Chrysostom
Architect Granger and Bollenbacher, Chicago. Quality of \$860.00 for Stephen & Glass. Timothy. *(20.00 per ft)*
Denomination Episcopal. 418 Westminster Road, and Minister Rev. H.W. Prince, 860 North Church Road. *(21.16 per ft)*
Footage Typical aisle, 43'. Doorlights-40'. Sizes, full sight

Ventilators as in the south windows - lower. Set by

Position in Church Nave - ~~3 South~~, 3 North. (one is a double door). (See note on other side*)

Height from floor Protection Glass Groove Rabbet Stone Wood

Points of compass 3 North, ~~3 South~~. (The 3 north are lighted by cloister.)

Inscription "In loving memory of Henry Hamilton Putnam 1904-1928" - (Stephen & Timothy).
"In loving memory of James Otis Hinkley 1859-1933" (St. Augustine) & St. Chrysostom)

~~Designs sent to Mrs. Schrauff to be forwarded to Mrs. Hinkley.~~

Design wanted Submitted May 16, 1932. Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed

General Information Interesting obscure glass, something like Erie. (oblongs).

(Note - have vents and upper T line up with our finished window - see photograph).

~~(Mr. Connick said, April 3, 1932 - "I've just come from Lake Forest with Granger. These windows are good - very - but they are handicapped by awful yellow-green temporary glass I had forgotten (opalescent)."~~

When Mr. Connick sent the designs and sample of glass on May 16, 1932, he wrote: "I have purposely made it somewhat light to suggest a middle tone between the north and the south windows. I feel that those in the south should be treated with considerably more texture and in the north perhaps even lighter than this sample.

The color arrangement might be varied in alternate windows or on For addresses of those to be notified as window progresses, see other side.

opp. sides of the nave. On the north, the color border could well be rubies with the smaller accents of blue. *superadded*

July 16, 1935 - Letter to Dr. Prince - "I am sending todaytwo ornamental designs for the north windows, one of which is for the doorlight. You will note that I have made them all harmonious in the important areas of design. Also that they are all directly related in color - even though the ornamental windows are very light.I shall make a special price of \$550. each for the ornamental windows, and \$300 for the doorlight which does not contain the outer borders."

June 27, 1935, Dr. Prince wrote. "The north windows...have behind them a cloister which greatly modifies the light."

April 30, 1936. Mrs. Hinkley and her niece, Mrs. Schrauff came to the studio. We are to make a sketch for the Saint Stephen and Saint Timothy window to go with the one already made, and we are to make sketch for the door - growing form - with little spots of color - see C.J.C.'s pencil sketch which Cartwright has. The Hinkley window to have "St. Augustine and St. Chrysostom". (Mr. Putnam, in whose memory one of the windows is being made, was a vigorous, healthy honest young man - active).

May 22, 1936: Dr. Prince said, "We have considered a whiter background for all four central figures and concluded we must not disturb your balance of color, but suggest to you only that the central panel background be kept light, lighter than the outside band of glass."

May 22, 1936: Dr. Prince wrote: ". . .the two greatest and best known of the early church fathers, St. Augustine of Hippo and St. Chrysostom of Constantinople . . .we prefer these to other suggestions. .because they can be made much more impressive and magnificent with golden mitres, bishops' staffs and rich gowns."

To memorialize Mr. Hinkley, C.J.C. wrote Mrs. Hinkley, June 5, 1936: "...I like the idea of using a grand character like St. Augustine, who was a good deal of a poet as well as theologian, and who was a mighty influence for spiritual strength and goodness in the world of his time.(for the other figure), "...St. John Chrysostom... was also a grand character called Chrysostom, or the honey-mouth, on account of his great eloquence, but even more noted for his humility, his wisdom and his charity. He would make a splendid figure as a Christian Bishop in the Greek Church, to balance the imposing figure of St. Augustine." "The enriched figures must be considered with very great care so that their richness of costume may respond beautifully to that light without obscuring it too much." (SEE BELLINI'S PAINTING REPRODUCED IN "MASTERS IN ART" PLATE X. AND CLARA ERSKINE CLEMENT (SAINTS IN ART) PAINTING ON PAGE 175 "The figure of St. Augustine is quite splendid, and may well serve as a suggestion for the window itself" (Mrs. Hinkley liked that picture).

June 9, 1936. "...enrich the St. Stephen and St. Timothy figures to balance the other."

*Mr. Hinkley's window is to be between Henry's window and the door. The door is the nearest to the chancel, then Mr. Hinkley's window and then Henry's.