

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

City or Town Buffalo State N.Y. No. 1791  
Church Westminster Presbyterian Church. Date of Completion April 7, 1935.  
Donor and Mr. Alderman, donor. 724 Delaware Av.  
Address Carlton C. Jewett, 36 Church St. Buffalo. Chairman Memorial Committee.  
Fred Cooley, N.Y. Car Wheel Works, 15 Forest St. Quality of \$6500.  
Buffalo, one of the Committee. Glass (\$42.21 per foot).  
Architect  
Denomination Presbyterian.  
and Minister  
Footage 154' sight  
Ventilators Yes. (TO BE IN SECOND MEDALLION INSTEAD Sizes, full  
OF FIRST (Note on contract). Set by  
Position in Church Window #3. (Center one of south group).  
Height from floor 5' Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass  
Quality of light faces due south.  
Inscription  
"1870 In Memory of Elizabeth Clifford Alderman 1931"  
(For verification, see letter of Sept. 14, 1  
Design wanted Staging See Hager letter. 934)  
Blue-prints  
Shipping address Note that we have a quotation from Received.  
Hager & Sons for building scaffold, assisting our men in installing the window.  
E.M. Hager & Sons, Buffalo,  
Bill to Templets Mr. W.L. Hoffmeyer.  
Photos of Cartoons Mailed  
General Information See the photograph of the bottom of the first window - with  
the sketch layout. The medallions in the second window are diamond  
shaped. The prevailing coloring - blue medallions against ruby  
background in both windows.  
There are five windows in each side of the church.  
Two stained glass windows have been installed in the church - by Wilbur  
Herbert Burnham. A more or less fixed plan of subjects for the  
remaining eight windows has been settled upon. The subject for the third  
window is the Parables of the New Testament.  
The windows are now double, but Mr. Jewett says the mullion is easily  
removed. The windows are of good proportions. The drawback is the yellow

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



green aisle windows which I have suggested should be stippled. Burnham's windows are painted (matted) all over. As my window (given by Mr. Alderman) is the center of the south group - it may vary in design and in color. C.J.C.'s report. (Refer to C.J.C.'s rough pencil sketch with subject suggestions. The original is attached to the sketch layout material..

Aug. 31, 1934. C.J.C. wrote Mr. Jewett: "I have in mind a glorious effect in the central south window that will combine whites and golds with reds and blues, and in that way will help the other two memorial windows. .... At the same time I am counting upon a modification of those terrible yellow-greens in the temporary glass. Also I am counting upon your uncovering the two more ancient lights of glass in your vestibule. When this is done you will see at once a lively contrast with the opalescent windows."

See also C.J.C.'s rough pencil sketch. Original with sketch material. A copy in the folder.

This design gives special recognition to the requirements of a window functioning in direct sunlight. Such a window, whose changing moods reflect the widest possible variety of light conditions, presents to the craftsman in stained glass at once a challenge and a glorious creative opportunity. The suggested pattern of dominant blues, supported by cool greens and bluish whites, is designed to control the brilliant warmth of sunlight. At the same time it creates an interesting balance for the passages of deep red and warm accents of gold and tan. Thus the window will function as a sensitive instrument of great range, vivid and dynamic in sunlight and full of subdued luminosity in the quiet light of morning and evening.

The theme of this window is one of the most significant in the New Testament "the Parables of Our Lord". In themselves symbols, the Parables are particularly appropriate for expression in the symbolic terms of pure color and design.

Eleven Parables, beloved as universal symbols of the Kingdom of Heaven and of Christian character, are presented in the four dominant medallions and smaller side medallions. (The medallion backgrounds are designed in pure red, the symbolic color of divine love, sacrifice and devotion.)

The large medallions present four famous parables:

1. "The Good Samaritan" (Luke X:30-37) The lesson of mercy and compassion is symbolized in figures of the Samaritan ministering to the wayfarer, and smaller figures of the Priest and Levite passing by.

2. "The Prodigal Son" (Luke XV:11-32) The lesson of divine love and redemption is symbolized in the central figures of the Son and his Father, with smaller figures suggesting the episode of the swine, and the other brother.

3. "The Talents" (Matthew XXV:14-29) The lesson of devotion and active service is presented in figures of the Master and the three servants, identified by the coins held by each servant.

4. "The Wise and Foolish Virgins" (Matthew XXV:1-13) The lesson of constant zeal and watchfulness.

The smaller medallions symbolize seven other Parables, eloquent witnesses to the vital simplicity and brilliant imagery of Christ's teachings.

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These are in pairs, beginning with the half-circles at the base:

1. The Parable of the Mustard Seed, "which waxed a great tree, and the fowls

of the air lodged in the branches" (Luke XIII:18-19) A symbol of the kingdom of God.

2. The Parable of the Barren Fig Tree (Luke XIII:6-9) A symbol of the opportunity for repentance of the faithless and sinful.

3. The Parable of the Lost Sheep (Saint Luke XV:4-7) Symbol of joy in heaven over the repentant sinner.

4. The Parable of the Lost Piece of Silver (Saint Luke XV:8-10) The same symbolism.

5. The Parable of the Sower (Saint Luke VIII:5-15) Symbol of the growth and fruitfulness of the Word of God.

6. The Parable of the Net Cast into the Sea (Saint Matthew XIII:47-49) symbol of the Last Judgement.

7-8. These two present the Parable of the two houses, one built on the sand, and the other on the rock (Saint Luke VI:47-49) Symbol of the Gospel as the true foundation of Christian faith.

The background and border motifs suggest symbols of the ilies of the field and the fowls of the air, recalling the sermon of Christ in Matthew VI:25-34.

A panel at the base is designed for the Memorial inscription, "In memory of Elizabeth Clifford Alderman".

C.J.C. said, when he returns from Br. photo, "Great transept windows have a tendency to dwarf interior. T. i. means that small scale should be carried throughout - smaller than anticipated in our design. From first clerestory west of crossing the west windows (sides) are free. Center window at top with gray and glass (of many windows), dusky blue evident from "Cath" Clerestories next crossing are overshadowed by overhang - also marked by side walls. Also clerestories nearest chancel are partly obscured by buttresses. When seen from crossing (warm gold tan limestone. Interior stone gray-white (cast?). All clerestory windows are shaded by buttresses. Altogether, I never saw a building so utterly at the mercy of a glass man. The whole place could be spoiled by one "wrong" window.