

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

City or Town Lake Forest, State Illinois No. 1862  
Date of ~~Whitsuntide, May 31, 1936 or~~  
Church Church of the Holy Spirit, Completion possibly, Easter, April  
Donor and Mrs. Jane B. Grannis. Died January, 1936 12, 1936. They would  
Address The Parish Guild, Church of the Holy Spirit. like it for Easter, See  
Letter, Nov. 10  
Architect Granger and Bollenbacher, Chicago. Quality of Glass \$2000.00 (\$46.51 per ft.)  
Denomination Episcopal. 7/16/35.  
and Minister Rev. Herbert W. Prince, 418 Westminister Av. Phone 297.  
Footage 43' sight Sizes, full .....  
Ventilators Same as Heyworth and Hixon Windows. Set by .....  
*as* Window furthest east and nearest the organ.  
Position in Church .....  
Height from floor 3' Protec- Groove Stone  
tion Glass No Rabbet 1/2" Wood .....  
Points of compass  
Quality of light South.  
Inscription "In loving memory of Jane Grannis. By Parish Guild, 1932."  
(for year of the see letter of November 10)  
Design wanted ..... Staging .....  
Shipping address ..... Blue-prints  
Received .....  
Bill to ..... Templets .....  
Photos of Cartoons Mailed .....  
General Information Over for subject.  
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For addresses of those to be notified as window progresses, see other side.

Description sent with design.  
The Window devoted to the Magnificat

This beautiful Song has an especial appeal for the artist in stained glass, and this design reflects his response in color and line, which resembles an accompaniment in music - with many of the beautiful words also presented in the light and color of the craft.

In the first panel the figure of the Blessed Virgin has been designed with an accompaniment in words - "My soul doth magnify the Lord."

The second panel contains the figure of Saint Elizabeth, with the words, "Blessed art thou among women."

Surrounding both figures are words from the text, and figures of musical angels in white on a gold ground. The ornament also suggests rhythmic development in growing forms of flowers and leaves, and the entire design is arranged to harmonize directly in relation to the windows now in place, although it is much lighter in color.

The words that occur throughout the window are from the first chapter of Saint Luke, beginning with the forty-sixth verse, and are as follows:

"My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour, for he hath regarded the lowliness of his handmaiden, for behold from henceforth all generations shall call me blessed. He hath filled the hungry with good things.

And the rich he hath sent empty away.

For he that is mighty hath magnified me.

His mercy is on them that fear him. He remembering his mercy, hath helped his servant Israel.

He hath showed strength with his arm: he hath put down the mighty from their seat."

October 23, Dr. Prince wrote: "You remember the Heyworth window has deeper reds and blues and more of them than e.g. the Hixon window or even the Baptistry group. Most of us think the Heyworth glass excludes too much light. The Magnificat and Benedictus Wds are perfect in themselves, but we wonder whether the contrast between them and the Heyworth window will be too great. For example, Mrs. Grannis who is chiefly responsible for securing the Magnificat window, wonders whether the 14 smaller figures -- all white -- may not, or should not, here and there be modified somewhat with yellows and greens. She is particularly partial to your greens."

C.J.C. replied:

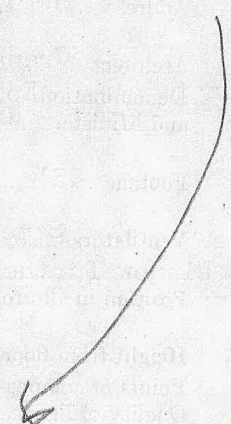
for the Magnificat Window, and I note the points you have made, as follows:

First: I do remember the Heyworth Window, of which we have a color photograph, and you are right in saying that there would be a contrast between it and the Magnificat and Benedictus Windows. At the same time there would be a direct relationship between all the windows, because of the similarity in scale, and because the iron work and bars are closely related in all those windows. In other words, the contrast will be a pleasing one, even if the designs were carried out as they were originally planned.

But I at once agree that the smaller figures

1862

see original  
for





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But I at once agree that the smaller figures may well be developed in modified whites. This modification I shall make in greens and yellows.

Second: The circular red spots will not be made to appear too prominent, and you are correct in assuming that in the actual glass they will not be allowed to attract the eye away from the main features of the design.

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SEE ORIGINAL  
FOR