

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

City or Town Florence, State S.C. No. 2144  
Date of (for 6.) Dec. 8  
Church St. John's Episcopal Church. Completion November 25, 1939.  
Donor and Miss Jane B. Evans, Ramapo Lodge, Greenview  
Address Greenwood Lake, New York. Was to be donated by several members.  
Quality of Glass > \$500 each (\$45. per.).  
Architect See note\*.  
Denomination Episcopal.  
and Minister S.R. Lucas, M.D. Chairman Committee on Memorials. 125 W. Cheves St.  
Footage 11.61 sight  
Sizes, full  
Ventilators Yes - we supply. Good sized base vents Set by  
Position in Church 4 on north and 4 on south. (6 subscribed) make the 8  
Height from floor 3 1/2' Protec- Not included in our Groove Stone  
tion Glass contract. To be Rabbet Wood  
Points of compass  
Quality of light 4 north and 4 south.  
Inscription See other Side  
Design wanted Aug. 21, 1939. Staging  
Shipping address 1 Blue-prints  
Received  
Measurements by O.E.S.  
Bill to Miss Evans on Oct 10. Templets  
Photos of Cartoons Mailed

General Information \*This price includes delivery, installation and steel ventilators  
at bottom of windows.

Suggest "Nativity" for sketch. (Windows to represent Scenes from Life of Christ).  
~~Lighting fixtures by Camac Company, 80 Huntington Av. Boston. (We to collaborate with them.)~~

Miss Evans visited studio and liked the idea of a window designed with a  
field and with a single subject medallion and possibly a related symbol  
in the foliated field below. Perhaps the medallion would be placed a bit  
lower in the lancet - more like the arrangement in the photograph of the  
aisle window in the Chapel of Saint Rose of Lima, Sacramento, but with  
smaller symbols above and below.

Windows should be in full color, but light enough to illuminate the  
For addresses of those to be notified as window progresses, see other side.

interior, as it is rather dark. Likes a brilliant blue and rather deep rubies.

The chancel windows were put in by Powell of London, about 50 years ago. The central window is a figure of St. John; the windows on either side have only symbols. <sup>(1883)</sup> It is proposed to move the two side windows to the sides of the <sup>new vestibule to</sup> chancel <sup>they place the</sup> and to replace them with the figures of 2 other saints, which are now in the nave, and also by Powell. This will make it possible to have all the nave windows of similar design. *The Baptism + Resurrection Wds will come later, and probably a small circle over the entrance, making 9 in all.* Church is a small Gothic brownstone structure well shaded with trees.

*Two more may come later in the East - circle side of entrance, making 11 in all*

Prepare sketches of six other subjects, which with the Nativity they have, and the Baptism of Christ that we will return, will complete the group of eight. We will try to include the Good Shepherd subject in a design which will be harmonious with the others. Also prepare a diagram showing the proposed position of each subject so that a related sequence may be maintained. "While the light of the nave windows is well shaded and they present comparatively small areas, I am confident that we can have full color windows, so designing and treating them that they will not be heavy but will take advantage of the available illumination. For instance we can use blues and rubies which are colorful but luminous. Their life will be retained on cloudy summer days and will not glare in winter sunshine."

Note: "...the side panels of the window over the altar were considerably smaller than the nave windows so it seems difficult to place the two Powell windows there without considerable change. The two windows at the sides of the chancel were suggested as a possible setting, but this presents a problem in relation to the new organ chamber. Another suggestion is related to the new vestibule. Apparently there is some objection to moving these Powell windows from the nave, and Dr. Lucas thought that a complete set of designs might tend to obviate that. "

August 21, 1939. When we sent sketches to Dr. Lucas on Aug. 21, said according to the plan, the subjects would start on the left nearest the chancel and proceed toward the entrance, returning on the right side and ending with the Resurrection nearest the altar. "We have included the subject of the Light of the World by making it more of a definite incident and introducing a symbol of the man born blind and the pool of Siloam. This brings it more in harmony with the general theme of the Life of Christ and includes His miracles. In the same way, we have included The Good Shepherd as representative of Christ's Parables, developing the story through the hireling and the wolf."

## Inscriptions.

ANNUNCIATION

1841 In memory of 1908  
Marie Antoinette Powell Evans

NATIVITY

In memory of  
1831 James Evans 1909

GOOD SHEPHERD

In Memory of William Alexander Guerry, D.D.  
Rector 1888-1893 Bishop 1907-1928

LIGHT OF THE WORLD

In memory of Cornelia Kingman Lucas  
and Arthur Melville Lucas

BLESSING CHILDREN

1867 In memory of 1935  
Alexander Lewis Sessoms

RESURRECTION

1848 In memory of 1908  
Edward Henry Lucas

TRANSFIGURATION

1861 In memory of 1938  
Dell Smith Williams.

BAPTISM

1823 In memory of Bishop William Bell White Howe 1894  
First Missioner to Saint John's.



Re: Florence, South Carolina.

September 19, 1939.

Miss Evans came to the studio and met Mr. Connick. She asked a great many questions about details of the sketches - all of which were answered to her satisfaction.

Her family is taking the Annunciation and probably the Nativity medallions (possibly the Resurrection instead ; she will let us know about this.)

In relation to the Nativity medallion, she hopes the figure of Joseph can be less prominent, especially having the head smaller. *done*

The Annunciation is to be a memorial to her Mother who is especially fond of Lilies of the Valley. Please include these somewhere.

Her Father was a physician, so we might have a symbol of St. Luke as a physician in the Nativity window.

She mentioned her liking for the Christ Child as represented in the Chalice of Antioch.

Later on she wants a de luxe edition of the book for the Library at Florence. She would like to have this nicely autographed by Mr. Connick. (Mention her.) We should keep this copy in reserve until she sends for it.

At the present time, the Annunciation, probably the Nativity, the Good Shepherd, the Light of the World, Christ Blessing Little Children, and the Transfiguration are subscribed for. This leaves only the Baptism and Resurrection.

OES/mfh

Extracts for Dr. S.R. Lucas' letter.

August 10, 1939.

Re: Florence, South Carolina.

I am still of the opinion that the two Powell windows should be placed in the chancel, if one of the window places is not lost to us by the new organ room. This will be determined shortly.

You asked for my reaction to the designs of the windows as suggested in the photographs.

I like very much the "Annunciation" from the chancel window in St. John's Episcopal Church, Williamstown, Mass.

I also like the "Baptism in Jordan" and "Transfiguration" from chancel windows in the same church.

I much prefer the "Blessing Children" design to the "Good Shepherd" as shown in the Rollstone Congregational Church at Fitchburg, Massachusetts.

I do not like the "Sermon on the Mount" as shown in the window from St. Paul's Church, Milwaukee, Wis. No doubt it is a beautiful window but for one thing, I do not like the posture of the Christ.

I have compared the "Nativity" as shown in the color sketch you left with me and the photograph of the window in the Chapel of St. Rose of Lima, Sacramento, Cal. I like the Christ Child better in the photograph than in the sketch, but the other parts of the color sketch I prefer to the photograph. To be more specific, it seems to me that the position of the hands of the Child in the photograph is more natural than the upraised right hand in the color sketch. If you agree with me this can be easily changed. I am returning this "Nativity" design so that changes can be made in it, if you agree with me.

Kindly hurry the designs in color so that we can meet with the donors and make a decision. Return the "Nativity" along with the others.

S. R. Lucas, Chairman  
Committee on Memorials  
St. John's Episcopal Church.

*subscribed - him Enns  
memorial to him  
organ window*

Annunciation

Chancel

Nativity

*subscribed  
him Enns  
memorial to his  
father*

Resurrection

Transfiguration

= subscribed

Baptism

Blessing Children = subscribed

Good Shepherd

Light of the World = Subscribed

paid for

2144

1. Nativity
2. Baptism in Jordan
3. First Miracle at Cana
4. Sermon on Mount
5. Transfiguration
6. Blessing children
7. Agony in Garden
8. Crucifixion
9. Resurrection
10. Ascension

Color is the glory of stained glass, and always the great master-craftsman have used color as musicians use sound; that is, in terms of its most profound spiritual significance.

Pure color in light reminds the observer afresh of the ancient symbolism of color that distinguished each one of the spectrum colors with spiritual qualities.

Red is the color of divine love, of passionate devotion, of sacrifice, of martyrdom.

Blue, the color of divine wisdom, of enduring loyalty, of eternal heavenly spaces, of contemplation and truth.

Green, the color of hope, springtime, and victory.

White, the color of faith, serenity and peace.

Gold, the color of spiritual attainment, of the good life, of treasures in heaven.

Violet, or purple, of justice, royalty, humility, and in the sense of the unknown quantity, mystery.



Typical Designs for Nave Windows,

Saint John's Episcopal Church, Florence, South Carolina.

This entire group of windows is designed to symbolize the Life and Ministry of Our Lord through medallions representative of profound and significant incidents in His life.

The type of ornament recalls the patterns and color harmonies of celebrated masterpieces in stained glass of the Middle Ages. In truth, the design may be said to owe its inspiration to an admiration and devoted study of the ancient glass; but its actual development is entirely original and modern.

Growing vine forms are designed to enrich the fields and outline the medallions.

The dominating central medallions contain the principal subjects with smaller medallion shapes above and below enriched with kneeling Angels of Praise and Prayer with trumpets and censers.

The decorative patterned border is enriched with five-pointed golden stars traditionally symbolical of the light of the New Testament.

An interesting counterchange of color is suggested in the alternate designs which will add a pleasing variety to the entire group, at the same time maintaining the essential harmonious unity.

A stained glass window varies in changing light and one of its greatest charms is its sensitive response to "the color of the weather". It could well be described as patterned color alive in light and its very marked virtues serve also to define its limitations.

It is a symbol and not a picture. Its patterned color is more like patterned sound in music than it is like the realistic picture. Just as Browning's Abt Vogler could take three sounds and make "Not a fourth sound, but a star" - so the artist in glass may combine colors and light and the blacks of leadlines and paintlines to sing of the ideals that make Christianity beautiful.