

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

City or Town New York City, State N.Y. No. 2224
Date of April, Apr. 13, 1941.
Church Calvary Church, (Episcopal), 4th Av. 21st St Completion 1941
Donor and Philip L. Goodwin, Architect, 32 E. 57th Street, N.Y.C. Tel: Vol. 5-1990.
Address

Architect _____ Quality of \$2850. Center lancet.
Glass (\$55 per foot):
Denomination Episcopal.
and Minister Rev. Samuel M. Shoemaker.

Footage 48 feet (Center lancet). sight
Vent near base of central lancet - doesn't quite come to base. There is a
Ventilators narrow border below it. Yes (New?) Set by Double Double

Position in Church Center lancet of 1st window from ~~the~~ lancet, south aisle.
Height from floor 7 feet Protec- In place. Groove Stone
tion Glass to be removed Rabbet Wood
Points of compass _____
Quality of light South. *
and new prot. glass to be installed.

Inscription (Confine inscription to base of central panel -
"In loving memory of Josephine Sarah Lippincott Goodwin
December 31, 1850 - April 23, 1939".
Within 2 or 3 months from July 10.

Design wanted _____ Staging _____
Shipping address _____ Blue-prints _____
Received _____

Bill to _____ Templets _____

Photos of Cartoons Mailed _____
ONLY CENTER LANCET TO BE MADE NOW.

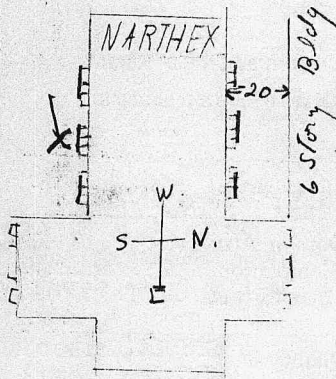
General Information See snapshots of windows at either side. The 2 side windows
will require a nicely balanced scale in the center window, and a color scheme
neither too warm nor too cool. The window should not be too blue, and should be an
arrangement to achieve the most beautiful effect in that particular place with
its southern light exposure.

SUBJECT: FAITH, HOPE and CHARITY, with Charity as the central figure, and of a
woman. Mr. Goodwin wrote: "both Mr. Shoemaker and I are of the opinion that the
figures should not be too small, as in the adjoining 2 little lancets in the next
group, and that there should be a fairly large figure in the center panel."

NOTE: Replace broken piece of protective glass - no charge.
*This window faces 21st Street, with a big building across the street. But these
south windows seem to get a fairly good light.

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

21st St.



The aisle window nearest the transept on south has a Heaton, Butler & Bayne in the center lancet, with medallions in the 2 side lancets, which are quite small and complicated, dark blue background, light figures - Dr. Shoemaker got them somewhere in England. He had the Lamb Studios put them together, and added 2 medallions - the lower one on each lancet. The window on the other side of the center window looks like a Holiday, rather dark heavy figure groups.

Note: Mr. Goodwin wrote card from San Francisco, where he saw the windows in Grace Cathedral. He said - about the Lady Chapel south window - "The small units with some green, yellow and perhaps white, make a jewellike effect."

**Center lancet of first window from the transept, south aisle. to include removal of Satterlee Memorial lancet and its replacement in center opening of the next group. Figured \$160 of this for moving.

not now to be removed.

Nov. 8. Mr. Goodwin wrote: "I enclose a tracing which shows the situation at present. In the left hand (end) window the combination of the 2 red and blue side windows with 9 discs each, and the brown central window to Satterlee is terrible. We would like to have you execute the central large window of your group of 3 and place it where the Satterlee window now is, taking out #2 and placing it where #5 is on the tracing."

*Central lancet
only to be
made*

2224

Design for Central South Aisle Window - The Goodwin Memorial,
Calvary Episcopal Church, New York City.

This window is designed to symbolize, in pure color and light, the spiritual beauty of the Cardinal Virtues, Faith, Hope and Charity. Its place in the south wall of the nave, with a neighboring window on either side, has, of course, influenced the character of this design.

For example, the small circular medallions are introduced in each window opening as a gesture of friendliness to the window on the left, which contains many circular medallions in the two smaller lancet-like shapes.

The canopy and the small accessory figures, as well as those above the motherly figure of Charity, and in the bases, are also related to the neighboring windows, as well as to what may be called the prevailing impression of all those that enrich this interior.

The dominating figure of Love, or Christian Charity, is clothed in garments of red, accented with seven golden roses (for the Seven Acts of Mercy); and around her orange vermillion halo is the text: "the greatest of these is Charity". (I Corinthians 13:13).

The child accepting bread suggests words from the twenty-fifth chapter of Saint Matthew: "I was an hungred and ye gave me meat".

Six companion figures of children through the canopy on either side complete the symbolism that includes the works of Christian Mercy based on that chapter. These figures hold the pitcher of water (Drink to the Thirsty); a cottage (Harboring the Harbourless); a garment (Clothing the Naked); flowers (Visiting the Sick); lock and key (Ransoming the Captive); and spade (Burying the Dead).

Angelic figures, bearing the heavenly crown are also related to this chapter of Saint Matthew.

The Parable of the Good Samaritan is set forth in the base of this center lancet, and the central motif of that parable appears on the scroll held by a tiny angel figure: "He had compassion on him" (Saint Luke 10:33).

An allegorical figure of Faith appears in the left lancet panel, clothed in blue and white, and bearing attributes, the chalice and the cross.

Above occurs the text, "Believing, ye shall receive". (Saint Matthew 21:22).

Below is the symbolic design of the Parable of the House on the Rock, with an inscription: "That house founded upon a rock". (Saint Matthew 7:25).

The allegorical figure on the right is clothed in the green of Hope, and the gold of Heavenly Riches, and bears a golden anchor to recall the words from Hebrews 6:19: "Hope, an anchor of the soul".

The Sower in the base is inscribed: "The word which beareth fruit" from Saint Matthew 13:23.

The memorial-inscription across the base reads:

In loving memory of Josephine Sarah Lippincott Godwin
December 31, 1850 April, 25, 1939

The architectural canopy, forming a decorative border around each lancet, suggests a type of enrichment developed by the mediaeval masters of stained glass. It offers opportunity for delicate enrichment in silver and gold and relates the color and light of stained glass to its architectural setting.

From rich spiritual regions of the Middle Ages we have inherited a symbolism of color that is still recognized in our workaday world. The red cross of devotion and sacrifice carries its message around a stricken world now to remind us that in the twelfth century, pure red was the color of Divine Love, of passionate devotion, of self-sacrifice, courage and martyrdom. The Seraphim, nearest the throne of God, symbols of Divine Love

and Adoration, have wings of purest red.

Blue immediately glows before us as the graciously supporting color of red, so we acquiesce with those wise colorists who said that blue is the contemplative color, the color of Divine Wisdom as announced by the blue winged Cherubim, who join the Seraphim around the Thrones of God. Blue also symbolizes eternity, Heaven itself, and the steadfastness of enduring loyalty that in our speech of today we call "True Blue".

Green, the color of hope, springtime, youth and victory -

Gold, which we characterize in the expression "Good as Gold", the mediaeval masters said symbolizes spiritual treasure, worthy achievement, - the good life, while -

Violet, a combination of blue and red, symbolizes justice, mystery, pain and penitence. It forms in some ancient windows a beautiful background for shimmering silvery white, the symbol of faith, of the light of truth, of peace and serenity, - a radiant and significant symbol that is most beautifully expressive in the words:

"But if we walk in the light
as he also is in the light, we
have fellowship one with another".

First Epistle of Saint John I:7.