

43

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. 2591

Church Church of the Mediator, 260 W. 231st St. Date of Completion

Donor and Address

Architect Henry Vaughan Quality of Glass \$12,500 (\$43.10).

Denomination and Minister The Rev. Sydney A. Temple, Jr. Tel: Kingsbridge 6-3178.

Footage 290 feet sight Sizes, full

Ventilators Set by

Position in Church "Great West Window" (Rear).

Height from floor Protection Glass Protect. Gl. C.J.C. says there is Groove Rabbet Stone Wood

Points of compass

Quality of light East.

Inscription To be a memorial to a former rector, Dr. Campbell

Design wanted late September. Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed

General Information All the windows are filled except the great window at the back, and the three on each side. Dr. Temple says "The windows have a green feeling to them, that color seems to predominate." He also said, "I want the church to be modern, living, concerned with men's lives today".

This is to be a "peopled" window - a Community window with a text, "The Tabernacle of God is among Men". Window to depict all sorts and conditions.

See floor plan sent by Dr. Temple.

Note: August, 1944: "C.J.C. said that paper stuff was stuck on the aisle windows of this church "windowphanie?".

*Job not done
there*

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

symbol of the richness of Divine Grace as the central motif, with symbols of the Trinity - the Head of God the Father descending from the clouds, the Lamb of the Son, and the Dove of the Holy Spirit - all woven into a trefoil pattern around the central theme.

A wide border in harmony with the one in Mrs. Railey's window could be enriched with angelic figures holding beautifully-designed flames to symbolize the Seven Gifts of the Holy Spirit. The five in the border would be completed by two more in the field, above and at either side of the central symbols.

I have in mind the possibility of including that wonderful text from I John 1:7, "If we walk in the light as He is in the Light, we have fellowship one with another."

Description of design in letter: "The lovely decorative pomegranate, mediaeval symbol of the richness of Divine Grace, takes its place as the central motif, springing from a tree or vine to enclose three medallions, symbols of the Trinity - the Hand of God the Father from the clouds, the Lamb of the Son, and the Dove of the Holy Spirit. The field of pure blue, enriched with foliated pattern, is accented with little flames of Christian Brotherhood. Arching over them is the significant text from I John 1:7, "If we walk in the light as he is in the light, we have fellowship one with another." Throughout the wide border of conventionalized cloud and star pattern, kneeling angels bear flames suggesting the Seven Gifts of the Holy Spirit as Isaiah enumerates them in the second and fourth verses of the eleventh chapter, - wisdom, understanding, counsel, might, knowledge, fear of the Lord, and righteousness.

The text of this window is from the twenty-first chapter of Revelation, the third verse: "And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God."

In this design, the text is set forth in an open book in the lower part of the center lancet, and the entire window is dominated by a figure of Christ in an attitude of friendly invitation.

Directly beneath that dominant figure are three mothers with children: the Blessed Virgin in the center, with the Child Jesus; Saint Elizabeth on her right, with the standing figure of the boy Saint John the Baptist; and on her left, the figure of Saint Eunice and the boy Timothy.

In the base of the center lancet is a suggestion of the Holy Family, with small figures of the Blessed Virgin and Saint Joseph, and a large central figure of the Boy Christ as a worker in the carpenter shop.

Throughout the other four lancets are illustrious characters from the Old and New Testaments symbolic of "workers in God's vineyard". These figures symbolize definite characters to be identified later. In this sketch they are roughly indicated by symbols of the four elements designed from Saint Francis of Assisi's famous Canticle in which he speaks of Mother Earth, Sister Water, Brother Wind and Brother Fire.

Also more definition is given to the central theme of the window by symbols of workers in the four seasons, spring, summer, autumn and winter in the bases of right and left lancets.

C.J.C. gave price for aisle windows, between \$1250 and \$1500

The tracery pieces have been developed to set forth, in gracious fashion, the world triumph of Christianity, with the dominant symbol of the globe surmounted by the cross, held by an angel figure, while Angels of Praise and Prayer occupy tracery pieces underneath. The sacred monograms, the symbols of the four Evangelists, and symbols of Old and New Testament, with sun, moon and stars, complete the tracery design.

My thought is that this window should be, through its position in light, and its most excellent architectural design, a radiant hymn in color and light. That radiance, I should like to emphasize especially in the dominant figure of Christ; and underneath that figure, I should like to inscribe, in handsome letters of silver on a dark background, my own favorite text: "If we walk in the light, as He is in the light, we have fellowship one with another."