

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

Use # 2383

City or Town Bronxville, State N.Y. No. 2482

Church Reformed Church. Date of Completion

Donor and Address

Architect Harry L eslie Walker, 30 Elm Rock Rd. Bronx Quality of Glass 1200 - 40 ~~\$500 (\$16.67 per foot)~~

Denomination and Minister Dr. Powell ~~1000~~ 2446

Footage ~~30 feet~~ 30' sight Sizes, full

Ventilators None (C.J.C.'s report 3/16/42) Set by

Position in Church Clerestory (First window on south side, nearest chancel).

Height from floor 22 feet Protec- tion Glass Groove Rabbet Stone Wood

Points of compass Quality of light South.

Inscription Perhaps citations, no inscriptions? 12/9/43

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed

General Information "The subject of this first window will be THE FLOOD, THE FALL, and THE CREATION, in that order as you face the window." (H.L.W.7/27.43) See iconography dated Aug. 23, 1943.

An early note from Mr. Walker said, "As the windows for the ^{should be 30} 20 lights for the Clerestory are really too high for subject matter, the most fitting treatment for these windows would be ecclesiastical emblems or symbols placed in medallion form upon a diamond field."

There are 10 groups of 3 - 5 groups north; 5 groups south.

Notes with sketch: "My thought, in the design of the field, is to relate these windows with the others through the introduction of a light, simple canopy, accented with passages of pure rich color, - alternating thru the

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

groups as we are doing in the aisle windows. The three medallions, with blue fields, in this case, bear symbols of the Creation, the Fall, and the Flood. To symbolize the Creation, I have suggested the Hand of God from the clouds with rays to the sun, the moon, the stars and to the waters, including a great fish. The Fall is symbolized by the serpent entwined in the apple tree, and the Flood by the Ark, with the Dove above.

Notes sent with revised sketch: "...first thought was to keep the canopy quite light and hardly in evidence, but strengthened it, introducing accents of color to reflect the value of the medallion throughout the fields. The strengthening of the canopy and the color notes will avoid the feeling of circles of color suspended in light fields - at the same time retaining enough light, brilliant glass to provide an abundance of illumination. Also counterchanged the color in the central panel, further avoiding the danger of monotonous repetition. It is the thought to again counterchange the colors through the groups, alternating this plan with one in which the outer medallions would be predominantly ruby and the central one blue."

Oct. 29, 1943. When Mr. Walker visited studio, he and Mr. Connick decided on color about like the Torrington sample for the clerestory windows.

See complete list of clerestory window subjects on general sheet #2384. This first window is to be devoted to The Great Myths,

- a. The Creation - Genesis 1 and 2
- b. The Fall - Genesis 3
- c. The Flood - The Ark, with small figures of the building of the Ark, and the building of the Tower of Babel.

Oct. 30, 1943. Mr. Walker wrote - "I agree with you that the color scheme should be somewhat richer, and perhaps the scale a little greater, for the Clerestory windows than for the Aisle Windows."

Dec. 9, 1943. Revised design sent: "...My thought is to arrange a scheme which will supplement and complement the aisle windows, and that will at the same time have a distinct message of its own. These 3 windows, the Creation, the Fall, and the Deluge (with the Tower of Babel) set forth the Angel of the Lord, first as the Creator (with the sun and moon), cherubim, seraphim, small silhouetted wolf and lamb, and the great growing form with Adam and Eve. Next, the Angel of Justice with the flaming sword, dejected figures of Adam and Eve, small silhouetted figures of Adam digging and Eve spinning, the tree with the Seraph, and the prone serpent underneath. The Deluge is again represented by the Angel of Justice, with Noah the Builder, and smaller builders silhouetted underneath, and on the right, the Tower of Babel, with tiny silhouetted figures of workers, both underneath and on the tower, while the center of the window is devoted to the Ark in the Flood. You will notice that I have used significant colors throughout, for example red, the creative color, violet, the color of justice, and retribution, gold for the goodness of God, and white, for innocence and humility; blue, for divine wisdom and eternity. My thought is that the whole series of clerestory windows should have its own way of proclaiming the Old Testament myths and stories, and I should use the canopy much as an interesting and significant border in brilliant white glasses with enough painted patterns to keep their brilliance in place. ...I mean to make much of vertical line and of the simple silhouette. ...I am thinking of this same arrangement throughout the whole series; that is, the principal figure brought out in the center of each panel, and accessories made small but in eloquent contours...citations are suggested in the base of each window, assuming that memorial inscriptions are not to be required in the windows.

Dec. 30: Mr. Walker wrote: "in connection with the 'Deluge' panel, place 'Noah Building the Ark' on the right side, with the 'worker' below; and the 'Ark on Ararat' with the dove on the left side, with the 'Tower of Babel' (small) below. *Animals entering ark, the sheep & the workers*