

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

City or Town Casselton, State N.D. No. 2421
Church Evangelical
Martin's Lutheran Church. Date of Completion Oct. 1, 1943.*
Donor and Address

Architect Quality of Glass (\$11 per foot)
\$150 each f.o.b. Casselton
Denomination Lutheran
and Minister Rev. J.F. Graepp.

Footage 14' each window. sight Sizes, full

Ventilators Set by

Position in Church 2 chancel windows. (1 either side).

Height from floor Protec-fractrolite glass Groove Stone
tion Glass to remain, See Rabbet Wood
sample.
Points of compass
Quality of light North.

Inscription

Design wanted Staging

Shipping address Blue-prints
Received

..... Asked for these.

Bill to Templets

Photos of Cartoons Mailed

General Information Design similar to that of the windows in St. John's Church,
St. Paul, without the figure medallions. (Chapel of Beloved Disciple).

Sun never shines thru these windows.

"I think these windows can well have a wealth of blues and rubies that should
be kept light enough to avoid a heavy and turgid appearance. Keep in mind
their position in the north light and also their position in relation to the
congregation. See photographs of the exterior and interior of the church.
(Take good care of these, as they are later to be returned to the minister).

The chancel, including the sanctuary, is 22 feet deep. The distance from the
main entrance of the church to the altar is about 90 feet. Seating capacity
is 425. Church was built in 1940 - style is combination of English chapel
and Gothic.

*Have in place for festival, Oct. 3, 1943.

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

We have in mind the same general pattern as that in the Chapel of the Beloved Disciple in St. John's Ch. St. Paul, but with a fuller palette in the wealth of blues and rubics to control the light in a pleasant manner. Remember their position in the north light - keep enough warmth of color and passages of silvery white to avoid a heavy and turgid appearance.

This window is designed to symbolize in the language of color and light the presence of the divine spirit of love and goodness in a troubled world.

Though the term is somewhat paradoxical, the motif may be said to be developed in full-color grisaille. Patterns of growing forms suggest the Parable of the Vine and its related symbol, the Tree of Life. They also recall Isaiah's vision of the genealogy of Christ in the Jesse Tree window - one of the most popular themes in mediaeval Christian art.

Rich blue serves as the dominant note of color, contrasted with brilliant touches of reds, golds, and whites. Accents of golden nuggets have often been called "candle flames" although they serve equally well as symbols of flowers or of fruit - the golden color, a venerable symbol of the good life, of spiritual treasures; while the oranges and reds recall the warmth of divine love, or courage, and self-sacrifice made more significant and resplendent by the developing areas of blue, the color of divine wisdom and contemplation.

Grisaille was certainly the invention of ingenious master-craftsmen of the Middle Ages for, as the name indicated, it was devised to modify the light pleasantly, but in terms of light and color that are the glassman's own. Grisaille is the humble, but unabashed sister of the medallion window. They get on well together, and throughout the great cathedrals of France and England, beautiful grisaille windows add a silvery lustre to the colorful thirteenth-century label. There are simple windows in ambulatory chapels at Chartres that, in bands and spots of color against pearly white ground, covered with flowing patterns of paint, well introduce the grisaille window.