

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

City or Town Glendale State Cal. No. 2226
Church Forest Lawn Memorial Park Date of Completion _____
Donor and Address _____
Architect Paul O. Davis, Chief Architect. Quality of \$400, f.o.b. Glendale.
Denomination and Minister _____ Glass \$29.00 per foot.
(See letter Oct. 5. about shipping).
Footage 21 feet. (3'6" x 6'6" high.) sight Sizes, full _____
Ventilators Vent in place and 2 tee bars in design. Set by _____
Westerly wall of the stair landing in south end of corridor.
Position in Church Mausoleum. Window O. Unit C. Corridor of Tranquillity.
Height from floor _____ Protec- Groove Stone Steel Sash
tion Glass _____ Rabbet _____ Wood in place
Points of compass _____
Quality of light West Elevation. South End Corridor of Tranquillity, Gardenia Terrace
Inscription See other side

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

Bill to _____ Templets Yes.
Photos of Cartoons Mailed _____

General Information Text: "Abide with us: for it is toward evening and the day is far spent".* The medallion itself is made significant as a symbol in line and color to set forth the spirit of the quotation, especially as it relates to family unity. The impression of simplicity is further emphasized by the humble cottage and fireside, while the pure colors symbolic of love and wisdom are featured in the wide border, - a conventionalized growing form.

*St. Luke 29th verse of 24th chapter.
We are to reduce cost to \$400 by painting foliated border in white and gold stain, adding pure color in two border strap lines, Eliminate two smaller medallions, house and fireplace.

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

Cartoons approved with the following suggestions and criticisms:

Nov. 27, Davis: "...the third degree Masonic emblem is to be incorporated in the design."

We replied that it has been used, but is very small, and "we plan to redesign it in a larger form."

Nov. 27, Mr. Spaulding wrote: "...Mrs. ~~Utler~~ wished that the hair on the man to be shorted in the back - at the nape. Also she suggested that she would like some rather bright colors in the dress of the woman's figure. The family were all light brown as to color of hair - almost blond, she stated."

West Window at End of Choir Aisle,
Church of the Reformation, Glendale,
California.

*Sketch approved
Mar 7, 1941*

This window, looking out upon the scene of the Easter Sunrise Service, is designed as a colorful symbol of Easter and the Resurrection of Our Lord.

The dominant Angel of the Resurrection bears the lily, symbol of Easter and purity.

Below are the three Marys, with Saint John and Saint Peter at the tomb. The text, "He is Risen" is from the sixteenth chapter of Saint Mark, the sixth verse.

The West Window in the Family Room,
Church of the Resurrection, Glendale,
California.

Shell affixed
Apr. 5

This window is devoted to the Jesse Tree, or the genealogical descent of Christ - one of the most popular themes in mediaeval Christian Art, perhaps devised or at least greatly developed by the devout churchman and builder, the Abbe Suger of Saint Denis. It is the subject of a magnificent window in the western facade of Chartres Cathedral, designed in glass dating from the twelfth century.

From the figure of the ancient reclining Jesse, at the base, springs the foliated vine - supporting the Kings of Judah in its branches and culminating in the figure of Christ. As in the Chartres window, He is surrounded by seven doves, symbolizing the Seven Gifts of the Spirit.

The text is from the eleventh Chapter of Isaiah, tenth verse: "A root of Jesse, which shall stand for an ensign of the people".

Theme of Windows for the Church of the Recessional,
Forest Lawn Memorial Park, Glendale, California.

While this group of windows has been designed with the masterworks of Chartres constantly in mind, it is in no sense a slavish copy of any ancient forms. Something of the deep, rich, and subtly brilliant color of Chartres is clearly in evidence, and the designer's understanding of the character and composition of Chartres glass is quite apparent.

The pure limpid blue, rich rubies, clear golds and whites, and the elusive shades of tan and saffron, emphasizing the purity of the primary colors, distinguish these designs in their relation to the great masterpieces of the middle ages.

The spirit of Kipling is evident throughout the entire scheme. His great "Recessional" forms the basic motif through the aisle windows, culminating in the rose over the entrance. The text runs through the base of the aisle group:

"The tumult and the shouting dies,
The Captains and the Kings depart:
Still stands thine ancient sacrifice,
An humble and a contrite heart."

with the final magnificent plea around the circle of the rose:

"Lord God of Hosts, be with us yet,
Lest we forget - lest we forget!"

The Chancel Window.

The chancel window announces the dominant note, recalling Chartres and the reversed window known as Satan Dore de la Halle Verrier, with the significant line from Kipling's stirring appreciation of the glass of Chartres Cathedral.

"Colour fulfils where music has no power."

sketch
approved
Large sample
to be submitted
to show proper
transparency
Sample approved
May 20, 1941

Aisle Windows.

*Sketch
app. 1900
with comment*

Interpreting Kipling's thought in the "Processional", the Beatitudes - the way of Christian life which Our Lord taught in His Sermon on the Mount - are symbolized through the aisle windows.

Dominant Figures.

Dominant figures represent saints whose lives bore eloquent testimony of each Beatitude. The central tier of medallions interpret the Beatitudes through the life and works of Christ; and the lower tier are devoted to their expression in terms of more modern saintly characters.

Symbolic Forms and Color.

Growing vine forms in varied patterns enrich the fields and outline the medallions. Each pattern is symbolic of the Beatitude represented, as are the colors of the dominant figures in each lancet.

First Aisle Window (First lancet) - "Blessed Are the Poor in Spirit!"

In the first aisle window, "Blessed are the poor in spirit" is personified by Saint Joseph, bearing the scroll of the Beatitude, and his traditional flowering staff. Tan is the symbolic color of his robe, and the vine pattern represents the oak and acorns.

Father Junipero Serra.

Below, the Birth of Christ in the stable, with the kneeling ox and ass typifies the lowly and humble, while the base medallion is devoted to Father Junipero Serra, whose Franciscan vows of poverty were faithfully fulfilled. The medallion suggests his work among the Indians in founding the California Missions; and the birds recall his love of all lowly creatures.

(second lancet) "Blessed are they that Mourn".

The second lancet of the first pair of windows symbolizes "Blessed are they that mourn". Saint Mary Salome, one of the three Marys at the Tomb of Our Lord, is the type of those who mourn. Her garment of red is the traditional color of divine passion. Below is the Flight into Egypt. The small figure of a soldier with drawn sword recalls the massacre of the Holy Innocents. The lower medallion is devoted to Margaret Brewster, who, in protest against the Quakers' harsh treatment of unfortunates, went to church in sackcloth and ashes.

Margaret Brewster.

Second Aisle
Window (first
lancet)
"Blessed are
the Meek".

Saint Agnes

(second lancet)
"Blessed are
they who
hunger and
thirst after
Righteousness".

Saint
Constantine.

In the first lancet of the second window, Saint Agnes, in a blue, typifies the Blessed Meek. Below is the Baptism in the Jordan - when Christ submitted to the ministrations of Saint John the Baptist.

At the base is Saint Agnes with her symbol, the Lamb. She is menaced by soldiers, and at her feet are the flames extinguished by her prayer. Her tradition is one of the most loved in all Christian Art.

The mulberry forms the background pattern.

Nicodemus, who sought Christ by night, is the symbol of the Blessed who hunger and thirst after righteousness. The symbolic color is green, and the growing form through the background is the sunflower - continually seeking the light.

The central medallion is devoted to the temptation of Christ. Satan is commended to Christ. (Saint Matthew 4:1.)

The Emperor, Saint Constantine, through whose efforts Christianity supplanted paganism is represented below. He holds the Cabarum staff, surmounted by the monogram of Christ, always carried before his army.

Little figures of soldiers and monarchs accompany the text - "The Captains and the Kings Depart".

The pattern through the field is composed of holly with red berries in clusters. The background and borderlines of this and the balancing window at the opposite end of the group are ruby - contrasting with the blue of the two central windows.

Small little figures with wings and horns accompany the inscription: "The tumult and the shouting cease".

Second Aisle Window (first lancet)
"Blessed are the Meek".

In the first lancet of the second aisle, Saint Martha, in robes of blue, typifies the Blessed meek. Below is the Baptism in the Jordan - when Christ submitted to the ministrations of Saint John the Baptist.

Saint Agnes

At the base is Saint Agnes with her symbol, the Lamb. She is menaced by soldiers, and at her feet are the flames extinguished by her prayer. Her tradition is one of the most loved in all Christian Art.

The mulberry forms the background pattern.

(Second lancet)
"Blessed are they who hunger and thirst after Righteousness".

Nicodemus, who sought Christ by night, is the symbol of the Blessed who hunger and thirst after Righteousness. The symbolic color is green, and the growing form through the background is the sunflower - continually seeking the light.

The central medallion is devoted to the temptation of Christ. Satan is commanded to depart. (Saint Matthew 4:1.)

Saint Constantine.

The Emperor, Saint Constantine, through whose efforts Christianity supplanted paganism is represented below. He holds the Caborum staff, surmounted by the monogram of Christ, always carried before his army.

Little figures of soldiers and monarchs accompany the text - "The Captains and the Kings Depart".

Third Aisle Window (first lancet)
"Blessed are the Merciful".

In the third window, Saint Paul, always solicitous for the welfare of others, symbolizes the Beatitude - "Blessed are the Merciful". The traditional color is white.

Abraham Lincoln

Below him, Christ heals the demoniac child (Saint Mark 9:19), while the lower medallion is devoted to Abraham Lincoln - emancipator of the slaves.

The border pattern suggests the water lily.

(second lancet)
"Blessed are the Pure in Heart".

The companion figure to Saint Paul is Saint Eunice - mother of Timothy, clothed in white. She is the type of the Pure in Heart - as is the child which Christ placed in the midst of His disciples, an example of purity and humility.

Katherine Tekakwitha.

Blessed Katherine Tekakwitha - Lily of the Mohawks - who exhorted her tribe to better ways of life - is also a later personification of the Pure of Heart.

The surrounding lily pattern again emphasizes the central theme of Purity.

Little figures of communicants kneeling before the priest accompany the inscription: "Still stands thine ancient sacrifice."

Fourth Aisle Window (first lancet)
"Blessed are the Peacemakers".

In the fourth window, Saint Stephen is the symbol of the Blessed Peacemakers, while Christ's greeting to His disciples "Peace be unto you" (Saint John 20:19) is a significant prototype of more modern Peacemakers - such as William Penn whose dealings with the Indians were so amicable.

William Penn

(second lancet)
"Blessed are they which are Persecuted".

Saint Stephen's companion is Saint Mary Magdalene who bears the scroll - "Blessed are they which are Persecuted".

Below is Saint Peter, imprisoned and in chains, who was miraculously released while his guards slept.

Anne Hutchinson.

At the base is Anne Hutchinson and her children - banished for her outspokenness.

In the first lancet, the olive pattern symbolizes - Peace, while the

red rose in the second is the symbol of the Persecuted.

Bowed and repentant figures accompany the scroll: "An humble and contrite heart".

The Rose Window over entrance.

The rose window over the entrance is designed as a great symbol of Christ, as the Chancel window is of the Blessed Virgin.

The Lord Christ, represented as seated on the Mount, holds the eight-pointed cross of the Descent. He is surrounded by groups of figures from the Multitude who listened to the Sermon on the Mount, - those who heard in their hearts. (They appear also in the aisle windows.)

The decorative grooving grooving, outlining the medallions, suggests Christ's sermon - "I am the Vine, ye are the branches", while the text completes the Recessional, - "Lord God of Hosts be with us yet, lest we forget, lest we forget", and culminates the theme of the aisle windows.

Window at end of aisle.

The single lancet at the west end of the aisle would be devoted to the Archangel Gabriel, bearer of glad tidings and angelic visitor of the Madonna; while the great chancel window is conceived as a symbol, in light and color, of the Blessed Virgin and the Holy Child. Here we are aware of the direct influence of the illustrious masterpiece of Chartres Cathedral called, Our Lady of the Beautiful window.

Great Chancel Window.

The central lancet is dominated by the representation of the Virgin - enthroned and holding the Christ Child.

Both line and color vividly recall the window in the south ambulatory of Chartres, and even the canopy, the descending dove of the Holy Spirit, and the attendant choir of adoring angels suggest their celebrated prototype.

The figure of the Blessed Virgin is robed in limpid blue, silhouetted against a field of rich, deep ruby. The kneeling angels

Sketch received approval

Sketch received approval

The Blessed Virgin and Child.

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bear candles, censers of prayer, and trumpets of praise, while the angel below the Virgin holds a scroll inscribed with the line from Kipling's significant appreciation of the windows of Chartres -

"Color fulfills where music has no power".

The Flower Aisle

The windows for the Flower Aisle are designed in well proportioned patterns outlined with rugged leads.

Subtle variations in arrangement and color add essential interest to the scheme. The glass of varying textures would be selected to admit an abundance of brilliant light while avoiding the thin flatness of ordinary clear glass.

The Family Room

Church of the Recessional, Forest Lawn Memorial Park, Glendale.

Sketch
approved
April 8,
1941

The windows of the Family Room are designed in colorful foliated pattern to quietly control the light, to produce an atmosphere of subdued brilliance. Growing vine forms in varying cool blues and greens are enriched with accents of warmer color - ruby and gold - in flowering forms and little kneeling figures of angels of praise and prayer bearing trumpets and censers. In this field, the full color notes of the brilliant medallions take their places to excellent purpose.

The Dominating
South Window

The theme of the dominant south window - The Nativity and The Epiphany - is emphasized by the text, "If we walk in the light as He is in the light, we have fellowship one with another."

Central Panel
"The Nativity"

The central medallion is devoted to The Nativity, with the Christ Child in the crib at the center between the kneeling figures of the Blessed Virgin and Saint Joseph. Above is the five-pointed star of Bethlehem.

Left Panel
"The Three
Kings"

At the left are the figures of the Three Kings, with their crowns before them, bearing their gifts of gold, frankincense, and myrrh.

Right Panel
"The Shepherds"

Contrasted with them are the humble Shepherds who received from the angel of the Lord the "good tidings of great joy".

4/2/41
mfb