

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

NOTE: See slab of glass Architect sent. Make good use of chipped fragments from it,
in the window.

City or Town San Francisco, State Cal. No. 2310

Church Temple Emanuel Chapel Date of Completion April 1, 1942.

Donor and Address _____

Architect Michael Goodman, 2121 Allston Way, Berkeley, California. Quality of Glass \$1000.00 \$66.66 per Foot

Denomination and Minister Jewish Rabbi Reichert (Irving Reichert.)

Footage 15 1/2 square feet. Sight Sizes, full Dombrink & Sons, recommended by

Ventilators _____ Set by Church Art Glass Co.

Position in Church Vestibule of Temple Emanuel Chapel. Vestibule is 15' wide, and window will be 20 feet away from entrance.

Height from floor _____ Protection Glass Yes. Groove Stone Rabbet Wood

Points of compass _____ Quality of light Window to be illuminated from back at night.

Inscription 12/3/41.

"MY HOUSE SHALL BE CALLED A HOUSE OF PRAYER FOR ALL PEOPLES"
(No memorial inscription).

Design wanted _____ Staging _____

Shipping address _____ Blue-prints _____ Received _____

Bill to _____ Templets
GOODMAN WRITES: "TYPICAL OUTSIDE STEEL SASH ABOUT TWO
AND ONE HALF FEET AWAY. AM SENDING A DRAWING."

Photos of Cartoons Mailed _____
Use obscured glasses.
General Information "I think a sentence and a shield of David is Good.
My house shall be called a house of prayer for all peoples.
Am afraid that clear glass field will show during day
the outline of outside steel sash about two feet away. "

We previously said, "Think window that size should not be entirely
~~Sandwich Glass. Suggest important features Sandwich, with more restful~~
field. Can be well arranged with ~~clear glass and areas quiet color.~~"

Their first message asked for price on memorial window 2'4" x 6'8" high,
done in leaded, chipped, thick Sandwich Glass. Had seen samples of

~~Sandwich Glass medallions. Want major spot, as a shield, possibly border or~~
borders and inscription, beautiful ornamented sentence.

The architectural design, unlike rest of temples, is not along any

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

definite style, rather Baroque.

They suggest a color scheme of red, brown, gold and amethyst and some clear glass.

See Mr. Goodman's letter of Oct. 16 for criticism of design

This window has been designed to set forth in significant light and color the words "My house shall be called the house of prayer for all peoples" (Isaiah 56:7).

The shield of David, with a heraldic lion in its center, serves as the dominating feature, while circling in ^v through the lettering, are suggestions of a window in place ^{is done in 5 slabs of red brown 1/2" plate} of a growing form with balls of gold and pomegranates in blue, purple and scarlet, following the poetic description of the High Priest's ephod in the twenty-eighth chapter of Exodus, the thirty-third verse.

Golden balls and pomegranates of various colors are now recognized as of universal significance in relation to praise, prayer and the good life as symbolical of all true worship.

These colors, with a warm brown, distinguish the entire scheme, such of which is to be carried out in brilliant Sandwich Glass, especially in areas marked on the cover sheet.

The design has been developed with the idea that it shall not only be clearly articulate in daylight, but that it shall also serve well in artificial light at night. It, serves as a beautiful setting for the sort of clustered jewels that are to be found in Sandwich Glass fragments.

I am very much interested in your suggestion that the window will be lighted at night, and I am eager to tell you that we have had excellent success with the new Fluorescent daylight tube.

My thought is to use water-white slabs and tinted glasses in the borders, and in some of the larger areas of light and tinted glasses, avoiding altogether the use of clear glass.

AR
W. H. H. H.

The windows in place are done in 5 slabs of red brown 1 1/2 " plate deeply undercarved and rebaked to a new lustre. One window is dedicated to the 5 Holidays, the other, to the 5 books of Moses. All done in appropriate symbols. Mr. Goodman sending samples of the glass. (In safe).

I have taken great pleasure in developing this design, for I very much like the idea of using Sandwich Glass with its brilliance and clarity to enrich just such a window.

I have noted on the cover sheet, areas that will be developed entirely in Sandwich Glass, for there are some patterns of glass that demand shapes difficult to find in those fragments. So it would hardly be practicable to depend entirely upon Sandwich Glass.

Also, please know that I discovered in my windows for the Heinz Memorial Chapel in Pittsburgh that stained glass, as I use it, serves as a beautiful setting for the sort of clustered jewels that are to be found in Sandwich Glass fragments.

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My thought is to use water-white slabs and tinted glasses in the borders, and in some of the larger areas of light and tinted glasses, avoiding altogether the use of clear glass.

2310

Nov. 18, 1941. New design made, and sent with the original one to Mr. Goodman:
"I feel that the presence of the outer column can best be minimized by a rather full-color field in rough-textured glasses, which will catch and reflect side lights. I have made a rough revision of the original plan, straightening out the lettering and making it more legible. This I am returning with the original sketch which suggests more clearly the actual refinement of detail throughout the pattern. Through the field I would use glass as nearly as possible in character with the samples you sent me. I am reluctant to eliminate the lion which I am sure would make a very rich spot, and I feel that with the memorial inscription eliminated and the few simplifications suggested, I can undertake your window at the lower price of \$800.

Dec. 17, 1941. Sent 3rd design: "...I have retained some of the bells and pomegranates which I feel have such an important symbolism throughout the field. In the full size of the actual glass I can make these take a more secondary position, emphasizing the clarity of the lettering.

The outline of the growing vine nicely leads up to the Shield of David, and strengthens the entire composition....I have indicated a suggestion of the pattern you liked through the border and I think this will work out as a very successful enrichment of the border theme.

Sandwich glass areas are roughly indicated on the tracing-paper cover sheet, although I do not plan to restrict the Sandwich Glass to the indicated places. It will carry throughout the entire composition, wherever it can serve most effectively."

(Architect says: "If possible, use less white (or near white) pieces between the lines of lettering.")