

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

City or Town Yakima State Washington No. 2796
Church St. Joseph's Academy Chapel. Date of December
Completion October 1, 1948.
Donor and Address Rev. Sister Mary Carita in charge. *late Jan. 1948 - 10/16/48*
Architect John Maloney, Architect. Larson Bldg., Quality of \$215 each for 5 (15.60)
Denomination Yakima, Wash. Attention: Glass \$145 (16.11) Narthex.
and Minister Mr. Wallace MacDonal Total: \$1220.00 *50.00*
Add doorlight to bill. 880.00
Footage 8 1/2 feet in narthex. Doorlight 6 1/2 feet. sight Prof. J. 06
Ventrilators None Set by _____

Position in Church Six windows - see below; also one doorlight *To have new metal*
from hall into narthex. Protec- Groove Stone frames made
Height from floor 3 1/2 feet tion Glass Rabbet Wood Wood *by owner*
Points of compass West. (all). Sash being made by
Quality of light _____ Manitowac Church Furniture Co.,
Waukesha, Wis. Mr. E. C. Schuets. Wrote
for exact sizes.
Ebenreiter Woodworking Co.,
1201 Erie Av., Sheboygan, Wis.
Wrote them.

Inscription None Staging _____
Design wanted _____ Blue-prints _____
Shipping address _____ Received Yes.

Bill to _____ Mr. Whitehouse recommended W.P.
Templets Fuller Co. Branch in
Yakima.

Photos of Cartoons Mailed _____
General Information One window in the narthex, and
~~This is one of five windows,~~ all located on one side of
the chapel. In the center of the opposite side there will be a triptych
that opens to about 5' in width, with a background of blue. The inside
of the canopy over the altar is also of blue. For this reason they think
a predominance of blue in the medallions would be desirable.

Sr. Carita wrote: "With the exception of the medallions the windows are
planned to be entirely of hammered glass. Among the samples I have seen
a Fuller's No. 34-4 Cathedral glass is most acceptable. It is slightly
amber with a rather pleasing texture.With regard to the designs for
the medallions I should like rather simple, conventional, liturgical
motifs, worked out in blue backgrounds, relieved by the liturgical colors,
of violet, red, olive green and gold. If you will note the remarks on
the plans for these symbols, you will know which ones I should like to have
you redesign..." (Sr. Carita sent a copy of the chapel plan.)

175
15
100
2
315
5
1575
260
5
1300

We wrote: "re,prints,drawings and samples of color....we do not copy designs...However there are some excellent suggestions in the material you have sent that only needs adaptation to terms of glass and light. Transparent colors have quite a different nature from hues reflected from opaque surfaces. Then too, some colors are more effective in one medium than another; but I am confident that we can devise a palette that can be pleasantly related to your samples.

...We are not entirely satisfied with the general proportions of the leading in the fields and should like to experiment with this a bit to discover the best arrangement. For instance, we should like to suggest a change of tone in the outer panels to emphasize the vertical feeling and we believe that two or three slightly varying tones of light amber well arranged in the field would be more interesting than one flat tone."

(With design, send samples of the sort of glass we have in mind, and give estimate of cost.)

Description of design: "Intended to give an impression of color and light in action, and as is our usual custom, the exquisite detail of line and form would be developed in the actual glass. We have worked for an interesting pattern of lead lines and well proportioned spaces carrying into the transom to unite the entire composition. Slight color variations and emphasized vertical lead lines are also intended to make the most of the ascending movement. (We sent a group of samples of ~~the~~ glass of the general character we have in mind), - the lighter ones naturally apply more directly to the larger areas of the field. ~~...We have made rough suggestions for the other four symbols to dominate the transoms. These are our first studies of the problem, but we are sending them along as an indication of our developing thought. The rose does not hold the prominence that it should, and you will see that we have experimented with the pattern of the field and the secondary symbols. We would work these out in clearer form."~~ *Transoms to be eliminated now.*

Apr. 2, 1947. Sent rough designs for Eucharistic and St. Joseph panel. We have indicated a simpler chalice and have the rays emanating from the Host. The forms that suggested the VM monogram in our first design for Saint Joseph, were actually intended to represent the lily staff and leaves. We have shortened the staff of the lily to occupy only the circle, and have attempted to make clear the carpenter's square which often identifies him. We intended the lighter glass samples for the field, with the deeper and richer colors confined mainly to the symbolic panels. Omit lower secondary motif.

Keep in mind that the chapel is small, that the windows face the afternoon sun, that they occupy rather large areas. ~~(We have in mind transparent glasses for the sides, but of lovely textures that will keep them lively and sparkling. We have in mind echoing some of the pure color of the symbols through the light areas of the lower panels, so that the transoms will not be too isolated.)~~ In this sketch the blue of the rose panel is not as rich as the others, but of course in the actual glass they would all be in harmony. We have prepared another sketch to more clearly show our thought for the treatment of the lower fields. This would bring down the pure blues in small accents, and would at the same time suggest the warmer colors in light tints. In this way the transoms will maintain the dominance but will not be too isolated. It might be well to alternate the blue spots with ruby in every other window, that is, the second and fourth, introducing a little more pleasant variety.

Restudy our last sketch to present a simple leaded field - and prepare suggestions for the 5 symbols in accordance with her letters of Aug. 26. and Sept. 6, 1947.

Final studies: Five windows to represent "The Holy Eucharist", (center); "Vine and Branch", "Mystical Rose", Saint Joseph, Christ the King, The Holy Eucharist, and the Vine and Branch.

Sent glass samples.

We have made a very rough sketch for the narthex window, although the colors look somewhat different, our thought would be to carry it out in the same color scheme as the others, with the exception of the blue field. The Sacred Monogram would be etched from a single piece of blue glass.

Re. Christ the King, "We have moved the Alpha and Omega into the circle above the crown.

Mar. 29: Sister Carita wrote: "...I am wondering just what color you intend using in the sections between the blue field and the green border. Although the color sketches show white, I would not suppose that you would use clear. We would not want clear since the sun shines very strongly on this West side. The faintly mottled blue seems to blend well, and would seem the right color to use here. However, I'll rely on your experienced judgment".

We replied: "...We do not have in mind absolutely clear glass where white is indicated, but rather, rough textures in harmony with the rest of the glass. The faintly mottled blue will probably fill this position to excellent purpose."

Mar. 29, 1948. Sister Carita wrote: "...while we approved the ~~XP~~ vine and branch window, we did so with the following misgivings: The symbol in each of the other windows forms an integral part of the central motif, but in this ~~XP~~ one, where this unity is essential to the idea, "I, ~~XP~~ Christ, am the Vine, you are the branches", this ONENESS is not too well maintained. This idea had been well carried out in the transom before we changed the scheme. Would it be possible to have the ~~XP~~ be the ~~XP~~ or symbol of Christ, then the conventional leaves and grapes would be branches of the Vine, Christ. I hope I have made myself clear."

We replied: "I think we can readily meet your wishes in relation to the ~~XP~~ symbol but a gradual lightening of the color to suggest an emanating light would be difficult to do in glass. We have found that we can express this thought very successfully in rays."

"We shall be sure the vine and branch is kept very conventional with the XP emblem."

XP Vine & Branch

Holy Spirit

1/2 inch wider than others.

Holy Spirit	Lily	Mystical Rose	XP Vine & Branch	Holy Trinity	Holy Eucharist
XP	+	R	XP	+	+
<u>1</u>	<u>2</u>	<u>3</u>	These 3 recessed together.		

Narthex

Nave

Sanctuary

NOTE: Indicate an "M" in the heart of the rose, and a "J" in the blue field beside the lily, quite small, but sufficient to identify them.

Doorlight from hall to narthex - Red cross, white outline on blue field (circle), background to have light tints of green and white. Receives very little illumination. View to be obscured to a degree.

Sister Carita wrote. "Be sure to make cross a rust rather than orange.