

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

City or Town Evanston, State Ill. *First windows wanted are 2 figure wds. near west chancel No. 2822*

Church Anderson Chapel of Seabury-Western Theological Seminary, 600 Haven St. Evanston. Date of Completion Apr. 1, 1949. *Left complete one in 1948 5/1/48*

Donor and Address (Take Evanston elevated and get off at Noyes, C.E.S.). NAVE: with symbols: \$800 ea.
Glass (\$18.18); with figures: \$1000 ea (\$25.)
SIDE CHANCEL: \$200. ea (\$16.66).
Total contract \$9400.

Architect _____

Denomination Protestant Episcopal.

and Minister Very Rev. Alden Drew Kelley, Dean.

Footage 10 nave windows, 44' each; side chancels (2) 12' each. - side sanctuary square vents at bottom of each lancet. 20" high Set by L. J. 529 \$ 4972.92

Ventilators C.J.C.'s note says windows now have

Position in Church Aisle windows. 5 pairs on each side of nave and chancel, and single lancet on each side of sanctuary.

Height from floor 10' Nave. 11' Side Sanctuary.

Points of compass _____

Quality of light 5 north; 5 south. all excellent light. Nave.
Side chancel - 1 north; 1 south.

Inscription None - see letter of Dec. 18, 1947.

Design wanted First week in March, 1947. Staging _____
Shipping address _____ Blue-prints _____
Received _____

Bill to _____ Templets from Michaudel.

Photos of Cartoons Mailed _____

General Information On one wall represent the great theologians (Doctors) of the church; and the other to the great missionaries.
Two designs to be prepared now; based on Saint Augustine of Hippo in two forms - one form by means of a heraldic symbol; and the second by means of a figure in an aureole near the top of the lancet - see photograph of Hartford, Connecticut, symbols of Saints Andrew and John; and the south nave window in Dillon Hall Chapel Notre Dame. The small figure type is represented by the picture of the side windows in the Bunn Memorial Chapel, Springfield, Ill, devoted to SS. Timothy and Barnabas.

Dean Kelley thinks St. Paul should start the Missionary series, and that the other group (great theologians - Doctors) should include Augustine and Thomas Aquinas. He thinks it might end with Hooker. He is also considering Kemper and Chase, but he doesn't know for sure. Chase is probably too closely identified with Kenyon. They like the grisaille work better than the definite geo-
For addresses of those to be notified as window progresses, see other side.

metric pattern.

Feb. 28, 1947. Description of rough design: "...One lancet includes a full figure, while the other indicates the the traditional symbol of Saint Augustine of Hippo, - the flaming heart pierced by two arrows. I think in either case it would be well to include the name of each saint in a minor position where it could be found if one looked for it. In the case of the figure, it might be lettered in the ruby background, and with the symbol, on a scroll, just below.

The color scheme as presented here may appear a little heavy, but in the actual glass it would have a sparkle and brilliance and admit an abundance of illumination while remaining colorful.

We have in mind alternating color schemes by interchanging ruby and blue, that is, not in the companion lancets, but in alternating groups. This will make for pleasant variety and added interest."

April 1, 1947 - sent new study for the aisle windows. "We have designed the figure somewhat smaller and lowered it a bit. We still feel that the dominant motif should be well up in the lancet, but we have echoed the vesica shape in the lower portion to pull down and balance the color. (\$900. per window.)*
(See also our letter of April 4, 1947 to Dean Kelley).

We are to make more detailed color designs soon. Asked Dean Kelley to return preliminary sketch. A general scheme will also be sent us. Dean Kelley wrote: "...I might say that the last colored sketch which you presented seems to us in good proportion but the colors and the leading were put in so very heavily that as a design it appears most unattractive. Accordingly, I do hope that you will take every care in preparing your preliminary colored sketches so that they will appear with real attractiveness..."

O.E.S. report, July 4, 1947 - "There is a deep overhang on the aisle windows, so that the tracery hardly shows."

IMPORTANT: Be sure to change the figure in the border of the chancel window which now represents Zechariah as King, to Zechariah the Prophet, with his proper attributes. See note below*

They want to include the two side chancel windows as a separate thing. These should be very light grisaille with symbols - perhaps symbols of the Old and New Dispensations - the Ark of the Covenant and the Barque of Peter in color. For the main nave, they want a very fully developed typical color sketch to show the lady donor. The other figures can just be suggested roughly. They like the grisaille work better than the definite geometric pattern; and they want a very fully developed typical sketch to show the lady donor. The other figures can just be suggested roughly.

*Harald Nickelsen gave in the following memorandum about Zacharias' symbol - "Zacharias - one of the minor Prophets - The Flying Parchment-Roll - Upon it is the curse of Yahweh that enters in to consume the house of every thief and perjurer. (from Catholic Encyclopedia).

Figures for aisle windows

Missionaries - north: (Gospel side)

Aidan and Columba

Patrick and David

Boniface and Ansgarius

and David Livingston

SUBJECTS ON BOTH SIDES PROCEED FROM
~~WEST TO EAST~~ (TOWARD THE CHANCEL)

E to W. from

Teachers - south (Epistle side).

Clement of Alexandria and Ambrose of Milan
Athanasius and Augustine

Anselm of Canterbury and Thomas Aquinas

Hooker and Andrews *Andrewes*

* > Gore and Temple. ~~Andrewes~~

Note: if there is difficulty in working out the colors for the last window, it can be handled by portraying William Temple in his vestments as Archbishop of Canterbury and Bishop Gore in his Episcopal vestments or his Convocation robes or Oxford doctorate gown which is red. (Note: Athanasius and Augustine was originally planned for the first one west of the Chapel; Now it is to be second.)

Side chancel symbols

Ark of the Covenant *Bible*, Gospel side

Barque of Peter *Chalice*, Epistle side.

* develop first. (6/21/48)

~~Mar. 1, 1948: Dean Kelley's criticism of the design. "... it was the feeling that the final effect should be more of~~

Mar. 1, 1948: Dean Kelley's criticisms of the design: "...asked whether the glass itself would show the vertical lines of color in as pronounced a fashion as in the colored drawing. It was the feeling that the final effect should be more of a blending of the colors one within another, rather than standing out in startling contrast." (We assured him that the vertical lines will not be so pronounced in the window, but we do want to emphasize the ascending movement.)

WINDOWS WANTED FIRST ARE THE 2 AT EAST END. 7/14/48. Perhaps then the 2 side chancel windows.



Gospel side
MISSIONARIES

Patrick
Columba

Aidan
Augustine of Canterbury

Boniface
Ansgarius

Francis Xavier
David Livingstone

John Coleridge Pattison
Bishop Joseph Schereschewsky

Chancel

Epistle Side
Teachers

Clement of Alexandria
Ambrose of Milan

Athanasius
Augustine of Hippo

Anselm
Thomas Aquinas

Hooker
Andrews

Gore
Temple

complete seen the 2 side chancel wds

complete first

Chapel Windows
Seabury-Western Theological Seminary,
Evanston, Illinois.

All of the nave windows are designed in colorful foliated pattern, with dominant figures devoted to Missionaries on the Gospel side, and Doctors or Teachers on the Epistle side.

Alternating use of ruby and blue gives added interest to the entire color scheme.

Beginning nearest the east end, the Missionaries represented are, - Saint Patrick in archbishop's robes, who holds his traditional staff entwined with the serpent; his companion, Saint Columba, Abbot of Iona, holds a closed book inscribed with the Celtic Cross.

In the next window, Saint Aidan in bishop's robes, holding an open book inscribed with his admonition regarding teaching, "Nourish with the Divine Word"; has for his companion, Saint Augustine of Canterbury, bearing the crozier and the closed book inscribed with the cross.

Saint Boniface, Archbishop and Apostle of Germany holds his traditional symbol, The Bible transfixed with the sword; Saint Ansgarius is again attired as bishop, and holds the model of one of the many churches he built throughout the north.

Saint Francis Xavier, in the black garment of the Jesuits, bears the Cross and Scroll inscribed, "Satis est Domine - Satis Est"; David Livingstone ^{redraw} ~~in~~ ^{like original sketch} ~~traveler's costume~~, holds the broken chains, suggesting the release of the Africans from the power of darkness.

John Coleridge Pattison is clothed in ^{cassock} ~~later bishop's robes~~, and holds the martyr's palm; Bishop Joseph Schereschewsky holds the model of a Buddhist Temple which he bought and converted into a chapel where he preached near Peking.

Dec.27,1948. Letter from Dean Kelley -

"The feeling seems to be now that your original sketch for Livingstone (the one with the staff, etc.) would be preferable if things have not gone so far that a change cannot be made.

"On the figures of Bishops Pattison and Schereschewsky two points have been raised. First, it does not appear that the bishops are actually vested in rochet and chimer but in rochet and black scarf. In other words, the rochet should not show through in the white color back of the scarf as it now appears. It is suggested that this adjustment be made for the figure of Bishop Schereschewsky. The other point raised is whether it would not be possible to have the figure of Bishop Pattison clothed in a purple (violet) cassock rather than rochet and chimer? It was felt that this would lend some variety to the final window of the series."

Jan.4,1949 - reply: "We have redrawn Livingston in line with the original sketch, and also Bishop Pattison, clothing him in cassock rather than rochet and chimer. In making the full size drawings we had eliminated the scarf effect, and Bishop Schereschewsky remains as drawn; but we agree that there was a marked similarity between him and Bishop Pattison, and are therefore glad to make the change.

"You will note some jagged flecks of white around the figures which are not part of the costume, but will serve beautifully in the actual glass to accent these figures and separate them from the surrounding field."

Jan.20, from Dean Kelley. "...redrawn figures of Bishop Pattison and David Livingstone. Both these strike our Committee as fine and a decided improvement. It is assumed that the coloring of the figure of David Livingstone will be more in line with your original colored sketch and not in white as in your second thought. Something has been pointed out by the Committee which you undoubtedly know and that is it would be undesirable to have the top of the hat of Livingstone in white glass, thus giving the impression of a half moon or a full tonsure."

Jan.24. reply. "We are keeping in mind the darker coloring of the Livingstone figure and we shall watch Livingstone's hat for its clear explanation."

The Teachers on the opposite side begin at the east end with Saint Clement of Alexandria, bearing the patriarchal cross; his companion, Saint Ambrose of Milan, holds his traditional symbol, the beehive.

The next window (represented by the finished sketch submitted earlier) is devoted to Saint Athanasius and Saint Augustine. Saint Athanasius bears the open book inscribed with the first words of the Nicene Creed; Saint Augustine's closed book bears his traditional symbol, the flaming heart pierced by two arrows.

Saint Anselm, Archbishop of Canterbury, holds his work "Cur Deus Homo"; Saint Thomas Aquinas' work is the Summa Theologica. On his breast is his traditional symbol, the sun.

Richard Hooker, the Judicious, bears a volume of his great work, with the abbreviated title, "Ecclesiastical Polity". The Bible borne by Bishop Launcelot Andrews² suggests his part in its revision for Anglicans.

Bishop Charles Gore's book and pen symbolize his many works; Archbishop William Temple of York and Canterbury bears the book significant of his Gifford Lectures, "Nature, Man and God".

Be sure Gore's gown is scarlet, not dark red. Gore should wear the Oxford cap. Show him with gray beard.

The narrow windows at either side of the chancel are designed in foliated pattern to constitute an intermediate harmonious note between the great chancel and nave windows.

The grapevine motif suggests the significant text, "I am the Vine, ye are the branches." The dominant medallions representing the Bible and the Chalice and Host, symbolize the function of the Church, and the Ministry to preach the Word and minister the Sacraments, and sets forth the Ordination formula - "...

And be thou a faithful dispenser of the Word of God, and of His holy Sacraments..."

Dean Kelley wrote: "The chancel windows should be kept fairly light as the only daylight comes to the chancel through them. I hope that this can be kept in mind without interfering with the lovely color tones in your sketch". We replied "...", "...can easily be kept quite light and still retain the full color quality of the sketch...by using transparent glasses and very little painted texture."