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

City or Town: Wharton
State: Texas
No.: 3259

Date of Completion: March 1, 1952

Architect: Quality of Glass $1,900

Denomination: Episcopal

and Minister: Bishop of Texas, The Reverend Quinn

Footage: 25'

Ventilators: Set by

Position in Church: Circle window over the altar.

Height from floor: Protection Glass

Points of compass: Rabbet

Quality of light: East

Inscription: None in glass.

Design wanted: Staging

Shipping address: Received

Bill to: Templets

Photos of Cartoons Mailed

General Information: Donor would like the heads of a madonna and child, similar to the heads of the Blessed Virgin aisle window in Saint Chrysostom's Church, Chicago, but with the Infant's head a little larger, and with just a little smile. (Avoid any lead lines cutting thru or just under the heads.)

"She likes a brilliant ruby red (in the Cruciform head). Also likes deep sapphire blue. Likes the head-dress of the St. Chrysostom's Virgin, and the expression on her face. Wants only upper part of figure, or just below the hands.

The Church is a very simple one, native limestone outside and inside. Window to have a simplicity of design.

"Church now being built."
We have departed somewhat from the composition of our window in St. Chrysostom's, in recognition of the circular form, and we visualize how beautifully this design will work out in the color and light of the actual glass.

The twelve stars of heavenly glory are indicated in the violet cloud border around the figures, and the rose of Divine Love, the traditional symbol of the Blessed Virgin, forms a decorative wreath beyond this.

Of course it is impossible to indicate in small scale the exquisite detail of line and form which will characterize the actual window, and this sketch is intended to represent only color and light in action.

We have revised it in the light of your comments, with the arm of the Madonna holding the Infant more securely, deepening the blues and the red of the sky halo. The lavender circle has been changed to light blue, and the colors throughout have been deepened and enriched.

It is rather difficult to clearly indicate the head and drapery of the Madonna in this small scale rendering, but we are hoping in view your liking for the St. Chrysostom window, and shall closely follow that in the actual glass.

It is our thought to keep the entire window very deep and rich for its position over the altar, and we are eager to proceed with its development in the lovely color and light of stained glass.