

Architect: Paul P. Cret, Architects Building, 17th and Sansom Sts. Philadelphia, Pa.

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

40.00 profit

City or Town Annapolis, State Maryland. No. 3321
 Church Chapel of Naval Academy. Date of Nov. 28, 1953.
 Donor and Cost of work chargeable to Completion May 30, 1953.
 Address Appropriation 17x4888, Naval Working Total contract for 8, \$11,200
Fund; Allotment 38002; Special Deposit 422; Account Quality of \$1000 each.
98019, Activity 161; 00 078; payment by Navy Regional Glass (\$80.13 per foot)
Accounts Office, 1331 U. S. N. W. Wash 25, D. C. Denomination The Rev. Merle N. Young, Chaplain, U.S. Navy,
and Minister, United States Naval Academy, Annapolis, Maryland. Tel. Annapolis 2611
The Rev. John D. Zimmerman Footage 12 1/4 feet each. sight
10' in border Sizes, full Profit .029
 Ventilators the 2 outer panels are vents. Set by 32831

Position in Church Windows under balcony, in 3 panels. (Nave) 4 each side.
 Height from floor 42 inches. Protec- Groove Stone
 tion Glass Rabbet Wood
 Points of compass
 Quality of light 4 east; 4 west - chancel is south.

Inscription No memorial inscriptions - but see texts on reverse side.

Complete all Sks. bef. Mar. 1.

Design wanted soon

Shipping address

Staging

Blue-prints

Received

Bill to
Photos of Cartoons Mailed

Templets

(Outer border remains as it is)

General Information Metal stop bead screwed on from inside.

Make typical sketches.

An arrangement of colorful medallions, - a dominant one in the central panel of each group of three, with somewhat smaller related themes at either side.

Devote each window to Old and New Testament figures or subjects, - the Old on one side, balanced by the New on the other.

Moses, Joshua, Elijah and Isaiah to represent the Old Testament; while saintly leaders, Paul Peter, Paul and Stephen would represent the spirit of the new.

For secondary themes, Christ's appearance in the Burning Bush, and Receiving the Ten Commandments would serve as significant comments in relation to Moses.

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

BRONZE BARS SPECIFIED IN CONTRACT.
ALL SKETCHES MUST BE COMPLETED AND APPROVED
WITHIN 3 MONTHS of the acceptance of agreement, or contract may be
terminated.

If the windows were dominated by subject-medallions, the themes could well be chosen from those related to the sea and water, such as Noah and his Ark, and Moses leading his people across the Red Sea, for the Old Testament; and the Baptism of Our Lord, Christ preaching from the boat, Stilling the Tempest, and the Miraculous Draught of Fishes, for the New.

Leage a goodly amount of light glass around the colorful medallions to preserve the relationship between the panels and their borders, as well as with the larger windows above. Do not feel that the windows should be heavy enough to darken the Chapel to any great extent. (See photos of Manhattanville, and lower parts of St. Peter's, N.Y. and Wernersville.

See photograph of actual window, and booklet about the Chapel.

(See drawings of the 3 types of windows on O.E.S. report of Jan. 7, 1952.

Design should be kept light and brilliant.

fe that will not be
minent.

Taking as our overall theme the Divine sources of inspiration and strength of men of the sea, we would like to devote the windows of one side to the Old Testament and the other to the New Testament, and especially in relation to inspired leaders of Biblical times.

We are convinced that the style of design of the chapel and of the windows themselves dictate an arrangement of colorful medallions, Renaissance in character, set in very light fields in harmony with the type of the great windows above. This plan would involve a central dominant medallion in each window with secondary ones at either side, combining a related theme in each window.

① This, the first would be devoted to Noah and his Ark, with the building of the Ark and the approaching storm in the first medallion; the Ark riding the flood, with Noah receiving the Dove in the central dominate medallion; and leaving the Ark under the rainbow in the final medallion.

② The second Old Testament window would be devoted to the story of Moses, beginning with his discovery in the ~~bushes or before the burning bush~~ in the first medallion; leading his people across the Red Sea as the central incident; and ~~either bringing forth water from the rock or receiving the commandments~~, as the concluding incident.

We have three suggestions for the remaining Old Testament windows and we should appreciate your help in choosing among them. First, we have in mind the story of Elisha in his relation to Elijah. In the first medallion Elisha sees Elijah taken up in the chariot of fire, "My father, my father, the chariot of Israel, and the horsemen thereof". At the center Elisha divides the waters of Jordan with Elijah's mantle; and in the third he heals the waters of Jericho.

If the windows were dominated by subject-medallions, the themes could well be chosen from those related to the sea and water, such as Noah and his Ark, and Moses leading his people across the Red Sea, for the Old Testament; and the Tempest,

We have completed our study of the typical design for the lower tier of nave windows in your chapel and are sending you the color sketch herewith.

It is devoted to the first of our proposed series, the story of Noah. The building of the Ark amid the approaching storm is represented in the first medallion; the Ark riding the waters with Noah receiving the Dove, in the dominant central medallion; and leaving the Ark under the rainbow, the final incident.

As in all our designs, this sketch is planned to suggest color and light in action and all of the details of line and form are left for development in the full size drawings. At full scale we would further develop the figure compositions, -- for instance, Noah might have one or two helpers in the building of the Ark, and we could well indicate the procession of animals proceeding from the Ark in the final medallion.

The surrounding border design includes a place for the class inscription and related symbolism. Here the hand of God, The Creator, from the cloud, directs rays of blessing upon Noah, with symbols of the creation in the neighboring panels. These would be varied in related symbols throughout the series.

While the border and medallions are rich and colorful, the fields of the three central panels are kept very light and silvery, and even the richest color would be kept luminous and brilliant.

This plan insures harmony between the upper and lower windows and is quite in the spirit of the architecture of the chapel, while the scale of design and figures will serve to emphasize the monumental character of the entire structure.

Chaplain Young may come to see cartoons and a little

llions to
s, as well as
should be heavy
of Manhattanville,

7,1952.

Note: We are to substitute another animal for the giraffe that will not be so prominent.

September 3, 1952.

Comments submitted by Chaplain Young on the suggested themes:

OLD TESTAMENT

- (1) Noah and the Ark, Appropriate, as this is one of the early Biblical references to the sea and man's dominion over it with Divine aid and inspiration.
- (2) Moses Crossing the Red Sea. appropriate. It is recommended that the first medallion show the burning bush experience, for this constituted Moses' call to leadership. The middle medallion would depict him leading the people across the Red Sea. The third medallion should be Moses receiving the Ten Commandments as they are the basis of the moral law governing our nation and its Armed Forces.
- (3) Scenes depicting events from lives of Elisha and Elijah not recommended. Instead the suggested development of Psalm 107 is considered very effective and appropriate.
- (4) The story of Jonah, Development as suggested by Connick Associates, very good. This story shows God using the sea to teach man dependence upon the Divine, and need for obedience.

NEW TESTAMENT

- (1) Christ using the sea as the environs for His ministry. This seems excellent and the development good.
- (2) Stilling of the Tempest. Very effective because it depicts man's power over the sea through Divine aid, and the three medallions would effectively give the complete story.
- (3) The Draught of Fishes. Considered appropriate and very meaningful in relation to sea life, except that the 3rd medallion is similar to the lower section of the Sampson window in the old Nave. It is recommended that another scene be substituted, possibly one from the Gospel of John depicting Christ meeting with His disciples in the early morning hours on the shore of the Sea of Galilee, shortly after His Resurrection.
- (4) Paul's confidence and mastery over the storm at Sea. One of the strongest in the New Testament and most appropriate.

We have completed our study of the typical design for the lower tier of nave windows in your chapel and are sending you the color sketch herewith.

It is devoted to the first of our proposed series, the story of Noah. The building of the Ark amid the approaching storm is represented in the first medallion; the Ark riding the waters with Noah receiving the Dove, in the dominant central medallion; and leaving the Ark under the rainbow, the final incident.

Note: We are to substitute another animal for the giraffe so proposed.

As in all our designs, this sketch is planned to suggest color and light in action and all of the details of line and form are left for development in the full size drawings. At full scale we would further develop the figure compositions, -- for instance, Noah might have one or two helpers in the building of the Ark, and we could well indicate the procession of animals proceeding from the Ark in the final medallion.

The surrounding border design includes a place for the glass inscription and related symbolism. Here the hand of God, The Creator, from the cloud, directs rays of blessing upon Noah, with symbols of the creation in the neighboring panels. These would be varied in related symbols throughout the series.

While the border and medallions are rich and colorful, the fields of the three central panels are kept very light and silvery, and even the richest color would be kept luminous and brilliant.

This plan insures harmony between the upper and lower windows and is quite in the spirit of the architecture of the chapel, while the scale of design and figures will serve to emphasize the monumental character of the entire structure.

Chaplain Young may come to see cartoons and a little

The symbols include the cross potent (Our Saviour's power), the anchor of the soul, the alpha and omega, and the traditional Chi Rho monogram of Our Lord.

The final window symbolizes one of the strongest and most appropriate themes of the New Testament,-- Paul's confidence and mastery in the storm at sea. First, the ship in the storm on the way to Rome, then Paul counseled by the angel, "For there stood by me this night the angel of God, whose I am, and whom I serve, Saying, Fear not, Paul"; and finally, all saved from the ship wreck.

The border symbols include the four anchors mentioned in The Acts 27:29, the compass of The Acts 28:13, chains, as Paul was a prisoner, and the viper springing from the fire recalling one of the miracles after the ship wreck (The Acts 28:2-9).

As in all our designs, these sketches are planned to suggest color and light in action, and the details of line and form are left for development in the full size drawings.

While the border and medallions are rich and colorful, the fields of the central panels are kept very light and silvery, and even the richest color would be in luminous and brilliant tones.

With your approval of these small scale sketches, we are eager to continue the development of the windows in the full size cartoons or black and white drawings. These in turn will serve as our patterns for cutting and painting the actual glass. We are eager to have you see this work here in the studio at significant stages.

With cordial greetings,

Sincerely,

OES:pmc,
Enclosures.

[Faint, mostly illegible text at the bottom of the page, possibly bleed-through or a second draft.]

Changes: We are to enlarge the side medallions, altho we do not want to go too far with this, for we feel that the light field is quite essential in the over-all plan. Nor do we want to over-balance the dominant central theme.

We shall restudy one of the windows that does not seem particularly clear, trying to clarify it, and enlarging the side medallions.

Clarify the theme of Christ/~~the~~ Preaching from the Boat - figures of the listeners to become legible in the actual drawings.

(Chaplain Young said that it was felt that the human figures should be of a conventional or familiar pattern, more recognizable, "our fear is that some of the scenes will not be recognized, for example, the one of Christ Teaching from the Boat. Some thought this scene depicted Christ stilling the Tempest. The sketch of Moses Crossing the Red Sea was not recognizable to those who saw it. Also the center medallion in the scene of Jonah did not appear suitable." Make Moses Crossing the Red Sea considerably more legible.).

The third window is devoted to King David and his wonderful 107th Psalm, "They that go down to the sea in ships, that do business in great waters". In the first medallion is a ship of David's time in stormy seas, but with the promise of the rainbow in view. At the center David overlooks the loading of a ship in port, and finally the ship in the calm of night with the guiding stars in a clear sky.

Smaller symbols in the border suggest the lion and harp of David, his sling with the stones, and the horn of anointing oil.

The last on the Old Testament side is devoted to Jonah,-- the lesson of God's use of the sea to teach man obedience, and his dependence upon Divinity. First, Jonah flees God's command; is thrown into the stormy sea by the sailors; and is finally cast up by the great fish.

The border medallions symbolize the wind which broke the ship, the oars with which the mariners rowed in vain, the broken sword symbolizing God's mercy to Jonah, and the fountain of salvation.

The windows of the opposite side devoted to the New Testament begin with Christ teaching from the boat, using the sea as the environs for His ministry. In the first medallion, the crowd presses around Jesus (with two ships at anchor in the background), at the center, Christ in the boat a little off shore addressing the multitude, and finally, a group of His listeners with the fishermen and their nets.

The small surrounding symbols suggest the cross surmounting the orb, symbolizing the triumph of Our Lord over the world, the heavenly crown achieved through Him, the lamp of knowledge, and the candle,-- the light of the world. Alternative symbols might be the open book of the Word, or the rose of Messianic promise.

The second window emphasizes man's power over the sea through Divine aid,-- the stilling of the tempest. In the first medallion Christ is represented asleep in the storm, in the dominant one He rebukes the wind, and finally in a calm sea He counsels His followers.

The small border symbols include the cross of faith, the sceptre of Our Lord's power, the Dove with the olive branch of peace, and the star of heavenly steadfastness.

The third window centers around the miraculous draught of fishes. First with the casting of the nets, then in the dominant position, the drawing of the net enclosing the great multitude of fishes, and finally, Christ meeting with His disciples on the shore of the Sea of Galilee in the early morning hours shortly after His Resurrection.

Start subjects nearest the altar on the right as you face it, and reading from left to right from the altar around the nave and back to the altar on the other side. (3/16/53).

March 11, 1953.

Merle N. Young, Chaplain,
United States Naval Academy,
Annapolis, Maryland.

Dear Chaplain Young:

We have now completed the color sketches for the lower tier of eight nave windows in your chapel and are sending them to you herewith.

As planned, the over all theme is based upon the Divine sources of inspiration and strength of men of the sea, devoting the windows of one side to the Old Testament and the other to the New, with emphasis on inspired leaders of Biblical times.

First is the one submitted earlier; devoted to one of the earliest Biblical references to the sea and man's domination over it, through Divine aid and inspiration. The building of the ark amid the approaching storm is represented in the first medallion; the ark riding the water, with Noah receiving the Dove, in the dominant central medallion; and leaving the ark, under the rainbow, the final incident.

The surrounding border design includes a place for the class inscription and related symbolism. Here the hand of God, The Creator, from the cloud, directs rays of blessing upon Noah; with symbols of the creation in the neighboring panels.

The second window is devoted to the story of Moses, beginning with his call to leadership through God's appearance to him in the miracle of the burning bush; then leading his people across the divided Red Sea as the central incident; and receiving the ten commandments on Mount Sinai,— the basis of the moral law covering our nation and its Armed Forces.

The hand of God in blessing is again symbolized in the border over the central figure and continues as a characteristic feature of each window.

Other border symbols suggest the rock from which water flowed at Moses' bidding, the double triangle or Creator's star of the Old Testament, and the pillars of fire and cloud that stood over the temple during the pilgrimage of the children of Israel through the desert. Alternative symbols might be the upraised serpent or the ark of bulrushes.

Annapolis - texts for windows.

1. Noah window
Genesis vi:8 "...Noah found grace in the eyes of the Lord".
2. Moses window
Exodus xiv:16 "...stretch out thine hand over the sea, and divide it:"
3. Psalm 107 (David) window
Psalm cvii:23 "They that go down to the sea in ships... these see the works of the Lord, and his wonders in the deep."
4. Jonah window
Jonah 1:1 "...the word of the Lord came unto Jonah.."
5. Teaching from the ship
S.Mark iv:1 "And He began to teach by the seaside; and there was gathered unto Him a great multitude, so that He entered into a ship..."
6. Stilling the tempest
S.Matthew viii:27 "...What manner of man is this, that even the winds and the sea obey him!"
7. The Draught of fishes
S.Mark 1:17 "Come ye after me, and I will make you to become fishers of men."
8. Saint Paul at Sea
Acts of the Apostles xxvii:24 "...Fear not, Paul...God hath given thee all them that sail with thee."