

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

City or Town Beverly Hills, State Cal. No. 3188
Church All Saints Episcopal Church, Santa Monica Date of March 1, 1952
Donor and Boulevard and Camden Drive. Completion 11/29/51
Address Roland E. Coate, 161 E. California St., Quality of \$3500 each panel
Architect Pasadena 1, California. Glass (.70 per foot)
Denomination Episcopal. and Minister The Rev. J. Herbert Smith, Profit .164
Footage 148 1/2 feet. (49 1/2 feet each panel). sight Sizes, full \$1727.26.
Ventilators Set by
Position in Church Three West front windows
Height from floor 10'6" to balcony Protec- Groove Stone
Points of compass floor. tion Glass Rabbet Wood
Quality of light West.
Inscription See other side.

Design wanted Staging
Shipping address Blue-prints
..... Received

Bill to to come from Wallis-Wiley
..... Templets Studios, 134 W. Colorado
..... St. Pasadena, 1, Cal.
Photos of Cartoons Mailed

General Information These three west front windows and those of the south aisle
to be entirely in medallions.
This western group to be a rich exposition of the Benedicite, with all
the Priests and Servants of the Lord, the Spirits and Souls of the Righteous
and Humble, the Angelic Hosts, and the Works of the Lord, all joining in His
praise. (Have a dominant figure of Christ, in center panel, accompanied by Angelic Hosts and
saintly characters;—"a cloud of witnesses".

Be sure to keep in mind the bright California light.
Architect wrote: ".....Mr. Smith has frequently expressed his liking for the
type of window which consists of medallions surrounded by a considerable
amount of rich grisaille work. Among the photographs which we have in your
portfolio there are a number of such windows, notably the window in Church of
S. Mary of Redford, and the aisle windows in Trinity College Chapel, Washington,

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

Architect writes: "I do not favor the use of purplish blues or orange yellows, except in small quantities where you deem them necessary for accents."

D.C. I think that this type of window is more nearly what Mr. Smith has in mind and would rather have for the West windows than a design with large figures. For my own taste I like windows that have a fair amount of transparency and I am particularly critical about the quality of draftsmanship. Therefore, I would urge you to see to it that a delineation of figures, particularly hands and faces, is meticulously executed by one of your best draftsmen. While I am not opposed to the more modern type of work, I feel that the glass in the Church would be better if it were more traditional in character than some of the more recent examples that I have seen."

Chapel windows to be made by Powell.

The Three Great West Windows symbolizing The Benedicite
All Saints' Church, Beverly Hills, California.

This group of windows is conceived as an accompaniment in the medium of color and light to the hymn of joyous praise, - the Benedicite. Significant form and color emphasize the rich exuberance and profound devotion of the canticle.

The great central figure of Our Lord in an attitude of welcome, is clothed in ruby, the color of divine love. In the surrounding medallions, priests and servants of the Lord, the spirits and souls of the righteous and humble, the angelic hosts, and the works of the Lord, all join in His praise.

In the heads of the side lancets are angelic groups, "O ye Angels of the Lord, bless ye the Lord".

Below the central figure are Adam and Eve in the Garden, - "O ye Children of Men, bless ye the Lord"; and, at the base, the just and devout Simeon bearing the Christ Child, the instrument of man's salvation. Accompanying him are figures of the Holy Innocents.

Grouped in the central medallion at the left are Aaron the High Priest, Saint Augustine of Canterbury, and Saint Stephen; - "The Priests of the Lord".

Opposite are the Lord's servants, Mary Magdalene, Saint Francis and Saint Joseph of Arimathea; and, at the base, other holy and humble souls, Saint Ursula, with her young companions, and Saint Catherine of Alexandria, also protector of the young. (Representatives of the various groups may readily be changed if desired).

The foliated pattern of the field flowers in the red rose of divine love, while the border of conventional cloud-forms is accented with stars of heavenly steadfastness. The interchange of color, - ruby and blue, - through the fields and medallions, adds an interesting note of variety to the composition.

A little more silvery grisaille is introduced in the west windows, but even here the strength of light would be well controlled.

Notes for Trots:

Res: Beverly Hills, California.
All Saints' Church.

Comments from the Architect and Minister in relation to the photograph of cartoons for the 3 great west panels, and to the windows in general:

"There is a feeling on the part of Mr. Smith and probably even more strongly myself, that the facial expressions of some of the characters are rather grim. Mr. Smith expressed it very aptly when he said in his letter that he and Mrs. Smith both, in discussing the details of the photographs, felt that since the figure of Christ is the central figure in the whole Church, and he is supposed to be the "Risen and Victorious Christ", that it would be perhaps appropriate to give him a happier countenance. In fact, they would like to see a much more benign figure of Christ and I felt that perhaps the figure of St. Simeon in the lower medallion might be a little less elongated and a little less wretched looking, if that is an appropriate word."

"We want the color in your windows to be the glory of the Church, but we want you to realize the windows are to be only a part of a harmonious whole, therefore we do not want them to stand out in strong contrasts with masses of color. It is a mistaken idea that because our sunlight is bright in California that the density and color of glass should be different than that used in other places. We want a beautiful over-all mosaic effect with light translucent quality for the flesh and light colored robes, etc. You can safely use tints."

"I think that it boils down to the fact that here in California we are more or less surfeited with the so-called "modern type" of glass that comes out of our local as well as eastern studios. I recently saw an installation of a large number of windows in a Catholic Church. These came from Chicago and they were heralded as "something to wait and to see". I find them a group of wretched looking individuals, garish contrasting color, and totaling lacking in the quality of beauty and serenity that I associate with medieval glass."

"Right next door to us at the Westwood Methodist Church Mr. Willet of Philadelphia has installed five lancet windows of rather large proportion. Personally, I feel that they are loud and garish."