

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

City or Town..... Boston,..... State Mass. No. 3001

Church Boston University Chapel..... Date of Completion Dec. 1, 1949.

Donor and Address..... Daniel L. Marsh, President.

Architect..... Cram and Ferguson. Quality of Glass \$4500 each. \$72.58 per foot.

Denomination Methodist. and Minister Daniel L. Marsh, President. Prof. 2870. 1950-65-

Footage..... 62 feet each pair. sight Sizes, full

Ventilators..... Set by

Position in Church Window in each end of balcony.

Height from floor..... Protection Glass..... Groove Rabbet Stone Wood

Points of compass..... Quality of light..... 1 east. 1 west.

Inscription.....

Design wanted..... Staging.....

Shipping address..... Blue-prints Received.....

We have contract.

Bill to..... Templets.....

Photos of Cartoons Mailed.....

General Information..... See other side.

Dr. Marsh does not like his own portrait at all... Thought Dean Muelder's good, but the others not so good. See picture which Mr. Godfrey sent of himself. (BE SURE TO RETURN THIS). These to be restudied and shown again to President Marsh. Change the date of 48 on the Cornerstone to 49.

There is one medallion Dr. Marsh didn't care for, where we have the State House and the University Tower. We decided on a silhouette of Old Boston to include Fanueil Hall and probably the State House as background there. The figure preaching, he thought, was turned too far away from the pulpit. We should make him straight front.

Dr. Marsh wants to leave off "Dr." in the medallion, and just use "Daniel L. Marsh."

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

From a letter from Daniel L. Marsh. April 6, 1949.

Along with the pictures and suggestions for the medallion windows, I am giving you also a photograph of the doorway to City Road Chapel, London. You already have this doorway for reproduction in one of the aisle windows, but this photograph is a little better than anything you yet have, and should be given to the artists who are doing the work.

(Name on each subject.)

The east window in the balcony will contain eight medallions, four on each side, as follows:

A. Left-hand side, looked at from within the Chapel, (that is, the side toward the north), and progressing from bottom toward the top in each case, will have representations of the following four personalities, to-wit:

I. Erasmus, the greatest scholar of the Reformation Period. The artist will find pictures of the head and shoulders of Erasmus in the book which I am giving you herewith, entitled "Erasmus of Rotterdam" by Stefan Zweig. There are two portraits to which he may refer. One is the frontispiece, facing the title page; the other is the portrait facing page 56. However, the full length of Erasmus will be found in the book entitled "Desiderius Erasmus of Rotterdam" by Emerton, facing page 296. Make sure that the artist uses for the medallion the general composition of this last picture,--the picture facing page 296 in "Desiderius Erasmus of Rotterdam" by Emerton. He may omit the angelic head and wings, but the rest of the picture will make a beautiful composition for the medallion.

II. Comenius. Pictures of Comenius will be found in the book which I am giving you herewith, entitled "Life and Works of Comenius" by S.S.Laurie. The frontispiece, facing the title page, is an excellent likeness of Comenius from which the artist may work. He is also pictured facing page 9 and facing page 73. However, I would like to have the artist reproduce him in some such composition as will be found on page 249. I think he can make something very striking out of this schoolroom scene.

III. Horace Mann. A picture which is said to be an excellent likeness at the period when he was achieving his greatest fame will be found as a frontispiece, facing the title page, in "Horace Mann, Educational Statesman" by E.I.F. Williams. On page 283 of the same volume, you will find a picture of Horace Mann's desk, in his study, with some books, Can your artist represent Horace Mann seated at the desk? If so, or some such composition as that, is what I prefer.

IV. Booker T. Washington, I am handing you herewith a book by Booker T. Washington, entitled "Up from Slavery." The frontispiece (facing the title page) is a picture of Booker T. Washington. He is seated at his desk; but I would like to have the artist idealize the situation by which Booker T. Washington is standing up with a plow and a mule in front of him, and some tools, such as hammer, mason's trowel, etc., on the ground. Let the artist see what he can do to picture this great character who dignified industrial training for a whole race.

East window in the balcony.

B. On the right-hand side of this window, viewed from inside the Chapel, (that is, the side toward the south), and progressing from bottom toward the top in each case, will be the following four figures:

I. BORDEN PARKER BOWNE. I am giving you herewith a copy of Bostonia for April, 1937, which contains on the front cover a photograph of Bowne, and on page 7, a full-length picture of Bowne, standing in his study. It is this full-length picture in his study that I would like to have reproduced in the medallion. The artist may wish to refer to the picture on the front cover as he works at the reproduction of the picture on page 7.

II. ALEXANDER GRAHAM BELL. The likeness of Bell which is to be used will be found in the book, "Alexander Graham Bell" by Catherine Mackenzie, which I am giving you herewith, facing page 102. He is to be shown as in the frontispiece of the booklet entitled "Alexander Graham Bell: A Tribute to the Inventor of the Telephone," etc. On his work bench is to be a picture of the first telephone instrument over which speech was transmitted, which picture will be found at the bottom of page 18 of the booklet just referred to.

III. FRANCIS J. MCCONNELL. I am giving you herewith a copy of the Minutes of the New England Conference of the Methodist Church, the frontispiece of which (facing title page) is Bishop McConnell. This picture is only of his head; but I suspect the artist can paint a portrait of a rather tall, well-proportioned man wearing an academic gown. For color, he might put purple bands on the sleeves of the gown, and purple velvet down the front, and a red hood over his shoulders. Let him be represented as standing erect, in a speaking position. Since he is to be clothed in academic gown, I am sure the artist will not need anything more than this picture of his face. Let him make the face as accurate as is possible in stained glass.

IV. A picture of the sinking of the S.S. "Dorchester" with the four Chaplains standing upon it. I am giving you herewith a copy, in color, of this painting. Also, I am giving you an envelope with one of the memorial stamps on it, and bearing also clearer pictures of the four chaplains, together with their names. In addition to these, I am giving you photographs of the four chaplains. The name of the chaplain is on the back of each photograph, and the order of them in the picture is the same as is indicated in the memorial stamp on the envelope, as follows (reading from left to right); Fox, Poling, Washington, Goode. This is a very historic picture, and so far as I know, this is the first time it will ever have been put into stained glass.

West window in the balcony.

A. On the left-hand side of this window, viewed from inside the Chapel, (that is, the side toward the south), and progressing from bottom toward the top, will be the following four figures:

I. OSMON C. BAKER. I am giving you herewith a photograph (oval in form) of Bishop Baker, about one-third length. I am also giving you a large picture of an old colonial church in a Vermont environment. It is the church at Newbury, Vermont, in which the institution which was the nucleus from which Boston University developed was first opened. My recommendation to the artist is that this church form a back-drop for a full-length portrait of Bishop Baker. Let him be dressed in an old-fashioned Prince Albert coat,--the square-cornered, double breasted frock coat that extended almost to the knees. Let it hang open as is indicated in the photograph which I am attaching.

II. JOHN DEMPSTER. I am giving you herewith a picture of Dempster. It is a half-length picture, showing him seated, and giving his profile. Let the artist put him on a horse. I am giving you herewith also a picture of an old circuit rider on a horse. Let the artist put John Dempster on this horse instead of the man who is now on it.

III. JAMES E. LATIMER. I am giving you herewith a copy of Bostonia, issue of May, 1938, on page 10 of which will be found a picture of James E. Latimer. The portrait shows his head and shoulders. I suggest that the artist put him at a desk with books and papers piled upon the desk, and with books on shelves, creating a proper environment for a very profound scholar.

IV. ALBERT C. KNUDSON. I am giving you herewith a photograph of Dean Knudson, head and shoulders. Let the artist put this head and shoulders upon a full-length man, dressed in academic robes, with light blue bands on the sleeves of the robe, and also light blue velvet down the front of the robe. Let the hood over his shoulders be red velvet. I suggest that the artist represent him as having his hand and arm upraised in benediction.

The west window in the balcony will contain eight medallions, four on each side, as follows:

B. Right-hand side, looked at from within the Chapel (that is, the side toward the north), and progressing from bottom toward the top in each case, will have representations of the following four personalities, to-wit:

I. WILLIAM FAIRFIELD WARREN. I am giving you herewith a picture of Warren with his son, grandson, and great grandchild. The artist may leave the baby out of consideration, picturing only the three men. Let him put William Fairfield Warren (the old President in the middle) at a table with a globe (the earth) before him, and let his son and grandson be grouped about him in some way pleasing to the artist, viewing the globe as President Warren talks about it. I am giving you also a booklet entitled "Eliot and Warren," in which you will find, following page 12, a photograph of President Warren which will help the artist in his deliniations.

II. WILLIAM EDWARDS HUNTINGTON. I am giving you a large photograph of President Huntington, seated in an arm chair, holding a book. Let the artist make Huntington hold an open book before him, as though he were reading.

III. LEMUEL HERBERT MURLIN. I am giving you herewith a copy of Bostonia, issue of April, 1936, on the front cover of which you will find a half-length picture of President Murlin. I do not have a full-length picture of Murlin; but I am recommending that the artist draw a full-length picture, using the head and shoulders as portrayed on Bostonia. Murlin was a short, stockily built man. My recommendation to the artist is that he clothe him in academic gown, with purple velvet down the front of the gown, and a red hood over his shoulders.

IV. DANIEL L. MARSH laying a corner stone. I am giving you herewith three pictures of the corner-stone laying, two large ones in black and white, and one small one in colors. On the back of the two large pictures, I have numbered them as No. 1 and No. 2, My suggestion is that the artists use the pose and composition of witnesses as in No. 1, but that they let the face of President Marsh be turned as in Picture No. 2.

Both these pictures show a group of three persons to the right-hand side of the corner stone. Let the artists substitute for these three a reproduction of Mrs. Marsh at that end of the corner stone. You will find her next to President Marsh in the small picture in colors, and you will find two better pictures of her in Bostonia for November, 1943 (copy of which I am giving you herewith). The pictures of her will be found on pages 13 and 15.

Also on the front cover of this Bostonia (November, 1943) will be found a large head and shoulders photograph of President Marsh which the artist should follow in making the face of President Marsh.

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I would suggest that the medallion show the three persons who are standing to the left of President Marsh as pictured in the No. 1 photograph attached hereto. To get color into the making of the window, the artists can make Mrs. Marsh's dress any color they wish; the suit President Marsh was wearing was blue, the three persons to his left have different colored suits on, and, of course, the corner stone itself should be of white stone color. It would add to the beauty of the medallion if the artists would show at the left-hand end of the corner stone the American flag, and the University flag (the one with the coat of arms in it) to the right, both of them above the stone and the people.