

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

City or Town Los Angeles, State Cal. No. 3152

Church First Congregational Church, 535 South Date of
Donor and Hoover Street. Completion Dec. 25, 1951.
Address

Architect David Allison. Quality of \$17,600 for 8 wds.
Denominat'on Congregational. Glass (\$2,200 each window)
and Minister The Rev. James W. Fifield, Jr., D.D. (\$66.66 per ft.).

Footage 33 feet each. sight Profit 112
Sizes, full \$ 2059.83.

Ventilators Set by

Position in Church 8 nave windows in Shatto Chapel. (4 each side, the last two near-
est the entrance being in the balcony.

Height from floor About 20' Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass North and south - pretty clear and unobstructed light, although
Quality of light there is some shadow from the church on the windows nearest the
chancel on the south side.

Inscription

Design wanted Staging

Shipping address Blue-prints

Bill to Received

We have contract

Wallis-Wiley Studios, 134
Templets West Colorado St.
Pasadena, Cal.

Photos of Cartoons Mailed

General Information The chapel is used primarily as a wedding chapel.
Windows to show the cycle of life, with a quite modern
treatment; although, some small medallions in each window can show a
related episode in Jesus's life.

One of the windows to show birth - perhaps a delivery room in a hospital.
The next to show christening, and in a medallion Jesus saying "Suffer
the little children to come unto me."

The third - Confirmation, with some emphasis upon the Bible.

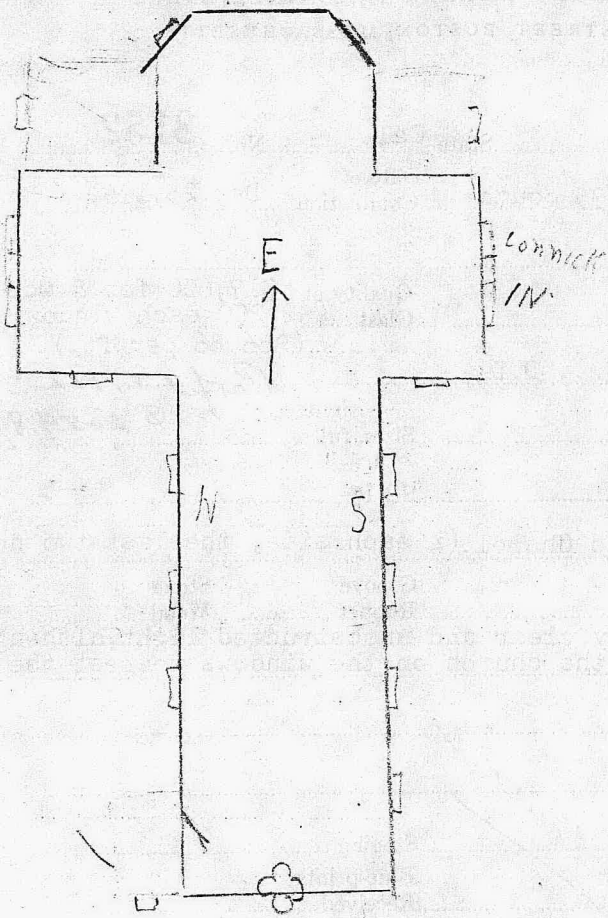
The fourth - something related to religious education - something concerning
Sunday School, perhaps, - even an intimation of preparation for the
Ministry.

Window 5, to show ordination for the Ministry, with the service of "laying
on of hands."

Window 6, - marriage.

Window 7 - For addresses of those to be notified as window progresses, see other side.

Window 7 - family and home life;
Window 7



The side window is devoted to the Nativity, with Joseph and Mary caring for the Divine Infant.

Below is the star of Bethlehem leading Kings and shepherds alike to Him.

The medallions are set in a field of lightly tinted glass in harmony with the transept window, surrounded by a full color border of grapevine suggesting the significant text, - "I am the Vine, ye are the branches."

It is our thought to counterchange the background colors of the medallions and border with ruby and blue alternating. We should be glad to develop any particular subject you wish in this series.

M. Weber

1950

The Windows of Shatto Chapel
First Congregational Church,
Los Angeles, California

This group of windows is designed as a great colorful symbol of the Cycle of Life, from birth to death. Beginning with Birth, they continue through Christening, Confirmation, Religious Education, Ordination for the Ministry, Marriage, Family and Home Life, and finally Burial. Through the harmony of significant Biblical incidents with similar events of modern times, the continuity of great principles and truths of life from ancient to contemporary times is suggested.

Growing vine forms enrich the fields, recalling the significant words of Our Lord, "I am the Vine, ye are the branches". They also bear implications of the Tree of Life. Besides the grape motif of the border, the interlacing pattern outlining the medallions, flowers in the white fleur-de-lys of purity.

The design is characterized by interchanging ruby and blue through alternate windows, - blue appearing in the fields of the medallions and ruby as the background color, counter-changed with ruby fields and blue backgrounds, - adding interesting variety while maintaining lovely harmony throughout the group. The windows are designed in rich and colorful palette, with an abundance of silver and gold, keeping them brilliant and sparkling.

Birth

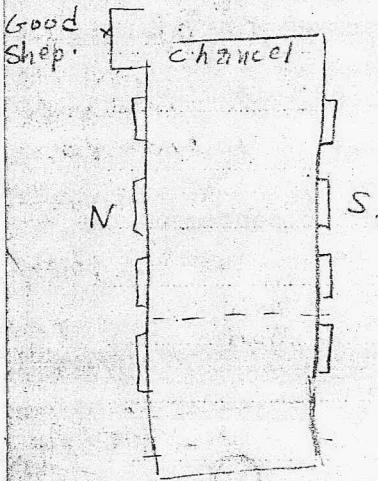
The first on the north side is the window of Birth. The medallion at the base symbolizes the creation of man, - the Creator quickening to life the recumbent figure of Adam.

Above is the Nativity of Our Lord, with the Christ Child in the manger under the rays of the Star of Bethlehem; - His mother, Mary, and Joseph with his

Window 8 - a funeral service or something related to death.

There is a fairly good rose window in the balcony over the entrance, with a small Agnus Dei in the center, and the four Evangelists in the principal quatrefoils. There is a blue background; the figures are mostly red, as are the straps. There are also some light yellow fillet lines and some green foliage. The glass is cut in quite small scale.

The chancel is in dark wood; the walls of rough gray, and the chairs of lighter wood. There is a red carpet and a dark blue vaulted ceiling. There is a shallow transept at the left of the chancel, with an old opalescent window (illustrated in booklet). A Good Shepherd with angels.



lanned, the complete group of windows

liful symbols of the Cycle c

distinctive flowering staff watching over Him.

The dominant panel is devoted to birth today, with the physician bringing the new born child to its mother, - the father and nurse nearby.

At the top is a symbol of the Fountain of Life, suggested through David's forty-second Psalm, first verse, "As the hart panteth after the water brooks, so panteth my soul after thee."

Through the border are symbols of the Creation, beginning at the lower left with the division of light from darkness, and continuing across and upward with the firmament in the midst of the waters, the bringing forth of foliage, the creation of the sun and the moon, fishes and fowl, and other animals, clouds and stars, flowers and waters.

Christening

The second window, in the alternate color arrangement, predominantly blue, is devoted to Christening. At the base is a symbol of the Deluge, - the cleansing of the world of sin, - Noah's Ark, triumphantly riding the flood.

Above, is Christ Blessing Little Children, - "Suffer little children to come unto Me, for of such is the Kingdom of Heaven."

The principal panel is a symbol of modern Christening, with the ~~minister~~ *father* holding the child at the font, and ~~the parents standing by~~. Above is the Dove of the Holy Spirit.

At the top, is the Baptism of Jesus by Saint John the Baptist.

The border symbols are related to the central theme, - the flame of the spirit, the cross of faith, the baptismal font the water of purity, the harp of joy at Baptism, the book and napkin, the symbol of the Trinity, daisies suggesting childlike innocence, the baptismal shell, and the cruciform banner of Saint John the Baptist.

Confirmation

The third is the Confirmation Window, with Issiah receiving the live coal of fire from the seraph to cleanse his lips. (Isaiah 6:7).

Above is Pentecost, with the flames of the Holy Spirit descended upon the Twelve.

The principal medallion represents modern Confirmation.

At the top is the Dove, with seven stars symbolizing the Seven Gifts of the Holy Spirit.

Six Doves through the border, with the upper central one, again imply the Gifts of the Holy Spirit,-the same thought continued in the lower symbols of the borders with the seven-branched candlestick, the Cross of Humility, the torch of enlightenment, and the seven-pointed star.

Religious
Education

The fourth is the Sunday School Window, beginning with a symbol of Moses bringing the Commandments to the Children of Israel. (Exodus 19:20).

Above is the Boy Christ in the Temple among the Doctors; and, in the principal panel, the modern Sunday School with its teacher and group of children.

The upper symbol of the wheel, book and pen, suggests the wheel of life shaped by the teachings of the Gospel.

The border symbols pertain to lessons and ideas taught in the Sunday School. At the bottom, the Old and New Testaments symbolized by the Ark of the Covenant and the Ship of the Church, the lamb of meekness and gentleness, wheat and tares symbolizing the Parable of Jesus and the idea of good and bad, the censer of Prayer, the eight-pointed Beatitude star, a suggestion of water, green pastures and the shepherd's crook recalling the Twenty-Third Psalm, the scales, - "Blessed are they who hunger and thirst after righteousness", the Tablets of the Law, and the Anchor Cross of Hope.

at home, with playing children.

The medallion in the head of the panel represents Christ in the home of Martha and Mary, with Martha busy at her household duties, and Mary kneeling at the feet of Our Lord, suggesting the active and contemplative Christian life.

The border symbols suggest the good family life, with the lion of courage, and the vase of water for temperance, the cradle, the plough of diligence, the olive branch of peace, the dog symbolizing loyalty, the tower of strength, the beehive of industry, the hearth, and the horn of plenty.

Death Finally, the cycle of life of completed with the window devoted to death. At the base is Elijah restoring the child to life (I Kings 17-19); and above is the Crucifixion of Our Lord, with Mary the Mother and Saint John the *Evangelist* at either side of the cross.

The larger medallion represents the present-day burial service, while the Resurrection, Our Lord's triumph over death is symbolized at the top.

The border symbols suggest the promise of future life through Christ's supreme sacrifice. At the base are the peacock and phoenix, traditional symbols of immortality and the Resurrection, followed by another symbol of eternal life, the butterfly; the orb surmounted by the cross, emblem of Christ's triumph over the world, the alpha and omega; the pomegranate, symbol of resurrection; the heavenly crown, the tree of life, and angels with trumpets and scales.

Ordination

The series continues on the south side with the window devoted to the Ordination for the Ministry. At the base is the Call of Samuel, - "Speak Lord, for thy servant heareth" (1 Samuel 3).

Above is the Call of the Disciples, Peter and Andrew, to be fishers of men. Our Lord stands on the shore and beckons to the fishermen in the boat.

Modern Ordination, - the laying on of hands, - is represented in the dominant medallion; while above is the Chalice and open book inscribed with the text from Saint Paul, "Preach the Word".

The border symbols are related to the qualities and attributes of ministers, - the altar table, the yoke of Christ, the knife of sacrifice, the horse symbolizing service, wings of spiritual aspiration, the flaming rose of charity and brotherly love, the lamp of knowledge, the flaming cross of religious zeal, the chalice, and the book of the Old and New Testaments.

Marriage

Next is the window of Marriage, with the Creation of Eve, - the institution of Marriage (Genesis 2:21) at the base.

Above is the Marriage at Cana, with Our Lord's first miracle; and, in the larger panel, the modern Marriage ceremony.

At the top is a symbol from Saint John's Revelation, the Bride of Heaven, the water of life, with the descending Dove of the Spirit above.

The border symbols are related to the Marriage Ceremony and the foundation of the Christian family. Beginning at the base, - the home and the Church, joined hearts, orange blossoms, the unicorn of chastity, children at play, balls of joy, wedding rings, clasped hands, the the Hand of God in blessing.

Family and Home Life

This is followed by the window celebrating Family and Home life. At the base is Noah and his family entering the Ark (Genesis 7); then Christ in the Carpenter Shop helping his father; and, in the dominant panel, the modern family

silver orphreys. The altar fittings are to be in silver. The furnishings and the ceiling timbers are to be finished in natural oak.

We have kept the general character of the Newtonville windows, with a predominance of fine pure blue, but with an abundance of harmonizing ruby, green and gold, to insure a pleasing color scheme. (The rose has been kept deep and rich, while more light silvery tones are introduced in the aisle windows.)

The typical sketch for the side windows is devoted to the Annunciation and the Nativity. At the right, the Blessed Virgin kneels in prayer, while the angel of the Annunciation, bearing the lily of purity, hovers near. At the left, the holy family is represented with the Christ Child in the crib, and Joseph with his traditional flowering staff standing above.

The lower medallions are enriched with significant symbols, - the star of Bethlehem shedding its rays of divine blessing, and the vase of white lilies.

Above are angels of praise with trumpets, while in the quatrefoil is represented an angel of prayer with censer, surrounded by red roses of divine love.

The space at the base may be used for a memorial inscription or significant text; or it may continue the border pattern.

Of course the subject-panels may be reversed if the order of subjects should proceed in the opposite direction.