

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

City or Town Minneapolis, State Minn. No. 1699  
Church Plymouth Congregational Church. Date of Completion June 5, 1934  
Donor and Address Mrs. E.A. Strong, 1175 Adair Street, San Marino, California.  
Architect ..... Quality of Glass (\$43.50 per foot).  
Denomination Congregational. and Minister ..... Glass \$1000.00 (1/31/33)  
Footage 23' ..... sight Sizes, full .....  
Ventilators No ..... Set by .....  
Position in Church Small tower window.  
Height from floor 22" Protec- Groove 1/2" Stone  
tion Glass No Rabbet Wood  
Points of compass .....  
Quality of light Eastern exposure.\*  
Inscription Edward Angell Strong, Clerk of Plymouth Church 3/27/34  
1864 - 1932 1904 - 1909.  
Design wanted ..... Staging .....  
Shipping address ..... Blue-prints  
Received .....  
Bill to ..... Templets from Larsen.  
Photos of Cartoons Mailed .....

General Information Subject: ~~"Praise" - "Enter into His Gates with thanksgiving and into His courts with Praise"~~. See later subject suggestion on other side.

"It must be colorful and surely attractive and inspiring". Mr. Beard, Jan. 29. 33.

It is a small tower window - two panels - width of each 23" with a total height including 4" of stone mullion between the two panels and the glass at the top of about 76". (Mr. Beard, Jan. 29. 1933.)

\*Mr. Beard wrote July 7, 1933 - "Both Mrs. Strong and I have thought of this window, with its eastern exposure, as being a beautiful place for a certain fine radiancy of light and color. As I use these words, I am thinking of your glorious window to the left of the pulpit in Hennepin Av. Church. It is true that all your windows are beautifully brilliant, but in the case of those that you have made for us at Plymouth, it has seemed desirable to us and to you that  
For addresses of those to be notified as window progresses, see other side.

the windows should be translucent and even to a certain extent transparent, which of course does not give quite the quantity of radiancy that may be sought for and obtained with other windows. When we think of the red tiles in the Tower and the fact that, aside from the doors, this window is the only source of light, and as a vestibule, it is simply a room through which people pass, we should endeavor to have a very beautiful space-filling with much of glorious color included. This is particularly desirable, I think, because coming into the main vestibule from the West side, with the doors being generally open, there is a fine distant view which will give a very beautiful brilliant effect. . . . Mrs. Strong speaks of you "visioning a Glory" as a light that was not of day". She suggests that it should have much yellow with some coppery reds, and as a contrast, you would probably use some effects of green-blue, which would surely be beautiful against copper-red and golden yellow. In thinking of this window, I thought of the word scintillating."

Subject suggestion by Dr. Dewey: "The Divine Invitation". The quotation is from the 22nd chapter of Revelation, the 17th verse - "the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely." (Mr. Connick wrote Mr. Beard, July 17, 1933 - "I am not sure that I could use the complete verse, but possibly I could. At any rate, my idea for the design would be a figure of the aged Evangelist, Saint John, and also the figure of the Bride, both done in brilliant color, and the entire window carried out with marked color and luminosity. I also contemplate small angelic figures symbolic of Praise and Prayer, in the upper parts of the window - or transoms."

#### DESCRIPTION OF DESIGN.

This design symbolizes Saint John's mystical vision of the New Jerusalem, recorded in the 21st Chapter of Revelation.

The first figure symbolizes the Holy City "coming down...as a bride adorned for her husband". This figure, and the opposite one of St. John, are surrounded by flaming aureoles and visicas of cloud-forms. St. John, as the venerable recorder of Revelation, holds a pen and the book on which is inscribed his evangelical symbol, the Eagle.

At the top is suggested the city wall, and below are the Tree of Life, with twelve fruits symbolizing the twelve apostles, and the Fountain of the Water of Life. The inscription records the divine invitation from the closing verses of Revelation: "And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely." (Rev. XXII:17).

In the tracery openings two figures of angels of praise (with trumpet) and prayer (with censer) appear between the flame-tipped Alpha and Omega, symbol of the eternal Divinity.

Feb. 7, 1934. Mr. Kingman wrote: "While we all admire the design submitted the idea seems to have developed that for the particular location where this window is to be placed we should have something less mystical and more rugged - more in keeping with the massiveness of the tower inside and out, the oak finish, etc. I asked Mr. Beard to put the committee's ideas into the form of a letter, which are as follows: "Enter into His Gates with thanksgiving and into His Courts with praise" is a theme that all of us understand. May it not be an inspiration to man, woman and child?"

"It is Mr. Beard's idea, that we should not depend for effect on figures but upon strong colors in a design in harmony with the structural surroundings. In the discussion certain windows in the Hennepin Avenue Church have been mentioned as having some of the quality desired. The suggestion has also been made that the text suggested by Mr. Beard, (Enter into His Courts, etc.) be used in a rather pronounced way as the main feature of the design."

Feb. 12. C. J. C. wrote: ". I can see excellent possibilities in that great Psalm, "Enter into his Gates with Thanksgiving and into His Courts with Praise" and I am sure that this theme can be interpreted in a strong and brilliant manner. My first thought centers

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City or Town Minneapolis. (See previous sheet) State..... No. 1699 Sheet #2.

Church..... Date of  
Donor and..... Completion.....  
Address.....

Architect..... Quality of  
Denomination..... Glass.....  
and Minister.....

Footage..... sight  
..... Sizes, full.....

Ventilators..... Set by.....

Position in Church.....

Height from floor..... Protec-  
tion Glass..... Groove Rabbet..... Stone  
Quality of light..... Wood.....

Points of compass.....

Inscription.....

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

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General Information around Angels of Praise and Thanksgiving. I shall plan to  
develop this idea and will send you a rough color suggestion of it."

DESCRIPTION OF DESIGN. 2/28/34. "This design has been developed to reflect,  
in symbolism and color, the psalmist's invitation to worship, "Enter into  
his gates with Thanksgiving, and into his courts with praise". (Psalm 100,  
verse 4.)

Angel figures, one with a censer symbolizing prayer and thanksgiving,  
and the other with a trumpet symbolizing praise, are presented on backgrounds  
suggesting the heavenly portals.

The Alpha and Omega symbol and figures of Seraphim appear in the tracery  
openings.

Brilliant gold, symbolic color of "treasure in Heaven", is combined  
with red, symbolizing Divine Compassion, blue, the color of truth and divine

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

wisdom, and the white of purity and faith as dominant color notes, accompanying the theme of worship.

A space is designed at the base which may present a memorial inscription."

*Copy of extract on job sheet.*

Extract from letter from Joseph Kingman, March 27, 1934.

"In a final talk with Dr. Dewey he raised the question whether the lettering "Enter into His Gates, etc." might not be a little too prominent. I imagine that is just a matter of effect in this design and that the lettering will be substantially of the same character as that in the other windows."

Extract from letter from Mr. Beard, March 27, 1934.

"I think you must be very careful in the drawing of the cherubim. They must not have the least bit of feeling of being "doll like".

"The angel with trumpet is fine except that I feel that the figure itself is a little attenuated. In other words, I believe the width of the figure should be a little greater.

"The angel with the censer is also slightly attenuated and I feel that the censer does not quite justify itself. D. you not think that you could bring the censer down, so that the angel would seem to be swinging it, without its going above the head of the figure? I should like to see the bottom of the censer in line with the overdress of the angel. That is to say perhaps it might be touching the top of the lower half of the window or perhaps 18" from the bottom. I do not like it swinging above the head of the figure. Then, I feel sure that you would wish to make the censer in gold, or at least brass effect.

"The red of the window is glorious and I hope there will be much of yellow or gold tone. I think you should introduce more green and have less blue. Some of your windows are very beautiful in their blues, but I am thinking of the Hennepin Avenue Methodist Church window which is to the left of the pulpit. It is gloriously red and yellow. When you consider that our Tower Room is paved with red tile and the walls are a grey tan, I believe you will agree that we should have more green and less blue in the window."

Extract from letter from Mrs. Strong, March 23, 1934.

"I like the design and like the glint of reds and greens slanting through it. The blues should be the kind that have lights in them - the liquid blues - and not shadows and gloom, and the yellows should be warm with some coppery yellow that ties them to the reds.

"I saw today Miss Modette's reproduction of Leonardo da Vinci's "Last Supper" in Forest Lawn Mausoleum. The blending

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*copy of extract on*

there of many shades of blue and of green with the crimson robe of Christ makes beautiful harmony of color. The coppery tint of yellows and rose and browns made a symphony of all the colors. There seemed to be no contrasts, but a beautiful blending. It is awe inspiring.

"....I like the border of blue broken with green and grey and the band of yellow broken with white. The drawing is not all of it so good (Note the left arm and hand of the angel with censer) but I understand this to be only a rough drawing to show plan and coloring.

"I like the reds of the wings of the angels growing deeper at the ends. I wonder if it will be so in the glass. I have no experience to make me know what modifications to expect in transferring colors to glass with light behind, but you have and I shall trust your judgment. Only remember that when finished I would like it to remind us of the warm but brilliant radiance of my husband's face when he welcomed friends he loved."

Extracts from C.J.C.'s letter to Mr. Kingman, April 2, 1934.

"I do think that the lettering may appear a little too prominent in this sketch and I shall modify it in the actual drawing, making it of the same character as that in the other windows.

"I shall keep in mind Mr. Beard's comments about the character of the cherubim and the angel with the censer. I think it is very important that the censer should balance the trumpet in composition. The present position is essential to the character of the design as a whole, but it will be made more readable.

"I shall work toward the predominance of red and gold. Of course the actual details of drawing such as Mrs. Strong mentions will be taken care of in the full sized cartoons and the varying rubies of the wings and quality of the blues will, I am sure, meet her wishes."

Extract from letter from C.J.C. to Mr. Beard, April 2, 1934.

"I think I can assure Mrs. Strong that the variation of the rubies in the windows and the quality of the blues will quite meet her expectations, and the details of the drawing will of course be developed in the full sized cartoon.

"I shall plan to convey an essential dignity through the drawing of the cherubim, and the figure of the angel with the trumpet may be made a little fuller although I should not want to make it too earthy. I am sure you will agree that its spiritu

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al quality is essential.

"You ask about bringing the censer - in the hands of the Angel of Prayer - down, but please know that the censer should not come down without bringing the trumpet down also, for the two must balance each other. This is essential to the spirit of the two designs.

"This position of the censer is also in keeping with the best traditions in Christian Art. For example, you will notice in the great masterpiece in glass "Our Lady of the Beautiful Window", the very charming angels have that position. Also in symbolism itself, the upper position of the censer relates to active earnest prayer, as the trumpet relates to active praise.

"Perhaps I am giving this matter more importance than you intended, but I really do not think that you or the other members of the committee would be pleased if I made the change. Therefore, I shall carry out the design as it is - being careful to have the censer more gracefully arranged so that it may be more easily read."