

**\*\*Meeting in N.Y. Cemetery Association on 24-25 of Sept. Possibly have ~~it~~ then.**

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

Jan 0128  
City or Town Forest Hills, Boston, ✓ State Mass. No. 1993 ✓  
Church Columbarium. ✓ Date of Complete Sept. 18 if pos.  
Donor and Henry Saxton Adams, Superint. of Forest Hills Cemetery. ✓ Completion October 15, 1937. date on contract. ✓  
Address Mr. Jones in charge. ✓ Quality of \$500 for center  
Architect Andrews, Jones, Biscoe and Whitmore. ✓ Glass \$250. for each of side.  
Denomination \_\_\_\_\_ (\$1000 for the group). ✓  
and Minister \_\_\_\_\_  
Footage \* 24' ✓ sight  
Ventilators Stationary metal casements. ✓ Set by \_\_\_\_\_  
Position in Church About eight inches between the openings. ✓  
Height from floor 7 feet. ✓ Protec- Good Metal Stone  
Points of compass N. W. exposure. ✓ Rabbet 1/2" Wood  
Quality of light Good skylight - only distant trees in view. ✓  
Inscription "God gave us love  
Something to love he lends us". ✓  
(Tennyson ?) ✓  
Design wanted "In loving memory of ✓  
Mabel Barrett Adams ✓ Staging \_\_\_\_\_  
Shipping address MDCCLXXIX - MCMXXXVI ✓ Blue-prints \_\_\_\_\_  
\_\_\_\_\_ Received \_\_\_\_\_

Bill to \_\_\_\_\_ Templets \_\_\_\_\_

Photos of Cartoons Mailed \_\_\_\_\_

General Information The room is about 9 x 15, with a group of three windows on  
one of the long sides. The door is on the opposite side near the corner.  
These three windows are the only illumination of the room, and they receive  
a good sky light, being about 7 feet from the floor, with only distant  
trees in view.

\*The full size of each light is 27 1/2 x 41 1/2 - in metal casements - now  
hinged, but to be made stationary. Steel casements set with putty.

It is suggested that this group be devoted to the Cardinal virtues, with Love  
in the center. Mr. Adams wants to make this center window his family  
memorial, treating the two side windows simpler and getting others to give  
them.

He thought of something like a small angel figure or medallion in the  
center - not too religious - perhaps more of an allegorical figure, symbolical  
of love.  
For addresses of those to be notified as window progresses, see other side.

They would like to have a little repair work in their chapel. There are three or four broken pieces of brown, like sample. One or two of the pieces are a little bit warmer, slightly more toward the amber. We should match this glass as closely as possible and send someone out to replace the pieces. Small border pieces about an inch wide and five or six inches long. We should also go over the ventilators to see what we can do about making them work easier. Some of them seem to stick.

Note: In cartoons, study scale of symbols? A little large?

Tree about 100 feet from openings - gutter can be seen through top of glass..

Design for Window in Columbarium, Forest Hills Cemetery.

This design celebrates in terms of symbolism, color and light, the Cardinal Virtues of Faith, Hope and Charity, or Love. The central panel is devoted to Love, the greatest of these.

The angelic figure bears red roses, traditionally the symbol of Love, and the text from Tennyson is particularly appropriate to this theme:

"God gave us Love,  
Something to love he lends us."  
(From the Poem, "To S.J.")

Throughout the field and border is designed a conventionalized pattern of rose leaf and blossom, with red roses at the corners, and white flowers through the field.

In the side panels are symbols of Faith, the chalice and cross (left), and Hope, the anchor and starry or heavenly crown - each with rays of light, denoting divine inspiration.

At the base of each panel a space has been provided for memorial inscriptions

It is interesting to note in this relation the ancient symbolism of color that distinguished each of the spectrum colors with spiritual qualities. Pure color in light reminds the observer afresh of these inspirational thoughts which were the natural development of the people themselves rather than theological distinctions.

Red is the color of divine love, of passionate devotion, of sacrifice, of martyrdom

Blue, the color of divine wisdom, of enduring loyalty, of eternal heavenly spaces, of contemplation and truth.

Green, the color of hope, springtime, and victory.

White, the color of faith, serenity and peace.

Gold, the color of achievement, of the good life, of treasures in heaven.



Color is the glory of stained glass, and always the great master-craftsmen have used color as musicians use sound.

A stained glass window varies in changing light and one of its greatest charms is its sensitive response to "the color of the weather". It could well be described as patterned color alive in light and its very marked virtues serve also to define its limitations.

It is a symbol and not a picture. Its patterned color is more like patterned sound in music than it is like the realistic picture. Just as Browning's Abt Vogler could take three sounds and make "Not a fourth sound, but a star" - so the artist in glass may combine colors and light and the blacks of leadlines and paintlines to sing of the ideals that make life beautiful.