

NOTE The contractor is E.W.Stedman, of Dahl-Stedman Co., 11 South LaSalle Street, Chicago.

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

City or Town Chicago, State Ill. No. 1945
Date of Nov. 7, 1937.
Completion October 1, 1937.
Church St. Chrysostom's Church.
Donor and Mrs. D. E. Williams, 1325 Astor Street,
Address Chicago, Illinois. (near the church)
William E. Parsons, 75 East Jackson Boulevard. Quality of ~~\$XXXXXX~~ \$3000 ~~XXXXXX~~
Architect Chester H. Walcott, 75 E. Wacker Drive. Glass

Denomination and Minister Rev. Dudley S. Stark, 1424 Dearborn Parkway, Chicago.

(C.J.C.'s note said: "Mr. Fett, Assist - Mr. Justice, sexton). sight
Footage See notes on other side. Sizes, full

Ventilators Set by

Position in Church West Wall of the north aisle. Right-hand side of altar.

Height from floor Protection Glass Groove Rabbet Stone Wood

Points of compass
Quality of light

Inscription To the Glory of God, In Loving Memory of Bernard Albert Eckhart who died May 11, 1931, given by his daughter, Dorothy Eckhart Williams. (See letter of Nov. 9 for verification).

Design wanted Staging
Shipping address Blue-prints
Received

Bill to Templets from Dahl-Stedman Co.

Photos of Cartoons Mailed Wall is of tile.

General Information "The Ascension" (Central panel with smaller side panels.)

Mr. Walcott says, "The light is rather dim - so that you might consider some special lighting desirable." See Mr. Walcott's sketch received Sept. 9, 1936.

Wallin says, "The walls are some sort of composition resembling stone, somewhat darker than this paper. On the other side of chancel is a small altar set back from the other wall line. There are no other decorations or memorials on the walls. The quality of light is very poor. . . they almost always have to depend on artificial light. On the ceiling of the nave are four chandeliers which light up the wall pretty well."

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

Mr. Walcott wrote, "The wood ^{Masonry} panels could be ^{cemented} fastened onto the wall, by bolts. As a matter of fact, this wall is one of the original ones and is not stone but brick plastered and treated to simulate stone and matching the real stone of the new or eastern end of the church."

Copy of Mr. Connick's report of his visit to St. Chrysostom's Church, October 23, 1936:

"It would be about 7 feet wide by approximately 15 feet 4 inches (and I have a shape there). That is about what it will be. I won't determine exactly until I make a design, and it is to be divided into three panels with a base panel which will contain the text - probably the text from Saint Luke and also the memorial inscription.

"That is to be 41 inches from the floor. That means the 41 inches from the floor means that we must always take into account the 5 1/2 inches of the floor board which would be left there, so 5 1/2 inches is always to be taken off all the heights except 15 feet 4 inches. Take 5 1/2 inches off the 41 inches.

"Then there are to be symbols of the two Evangelists who told about the Ascension - Saint Luke and Saint Mark. The Acts 1,9,12 tells about the Ascension, and Mark 16,19 and Luke 24,50,53.

"Saint Luke 24th chapter and 55th verse, "It came to pass while he blessed them, he was parted from them and carried up into heaven".

"Also notice that the account in Acts, the First Chapter and the ninth to the twelfth verses, and note especially the eleventh verse where he speaks of two men in white apparel."

Design for Painted Panel in the Chancel End of
Saint Chrysostom's Church, Chicago, Illinois.

The Ascension of Christ

The base quotation is from Saint Luke, "And it came to pass while He blessed them He was parted from them and carried up into heaven, and they worshipped Him."

While the spirit of the design is directly influenced by this quotation from Saint Luke, Saint Mark's account is also recognized. His symbol occurs on the left of the base design, and Saint Luke's on the right.

Following the quotation from Saint Luke is the memorial inscription: "To the glory of God, in loving memory of Bernard Albert Eckhard who died May 11, 1931, given by his daughter, Dorothy Eckhart Williams".

Twelve stars and flames occur in the base design. Each figure is accompanied by a star, and twelve dominant stars occur in the background as well as in the border, which is a conventionalized cloud form.

Eleven bunches of grapes and a red rose continue the symbolism related to the lower figures, and also recall the significant words, "I am the Vine, ye are the branches".

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Aspiration and worship may be said to dominate the entire design, both in design and color. Each figure is distinguished by traditional characteristics as they have been set forth in Christian art, and also by color in relation to spiritual values as they are suggested by color symbolism.

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.

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October 8, 1931
Cyril Reutke
Mrs. Williams
Mr. Stark
Mr. Parsons

1945

Painted Panel in the Chancel End of Saint Chrysostom's Church
Chicago, Illinois

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Twelve stars and flames occur in the base design. Each figure is accompanied by a star, and twelve dominant stars occur in the background as well as in the border, which is a conventionalized cloud form. Small blue stars also occur - seven around the head of the Blessed Virgin, and twenty-four in the upper background as a foil to the great area of gold.

Eleven bunches of grapes and a red rose continue the symbolism related to the lower figures, and also recall the significant words, "I am the Vine, ye are the branches".

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

Violet, or purple, of justice, royalty, humility, and in the sense of the unknown quantity, mystery.

The words "And they worshipped Him", may be said to represent the significant appeal of the design both in color and form, with a celestial radiance observed in the upper figure that is more mildly evident in colors of the lower figures, with the possible exception of that of the Blessed Mother, showing her in relation to the best tradition; while the affectionate gesture of Saint John the Evangelist is offered as a comment upon the words attributed to Christ, "Then saith He to the disciple, Son, behold thy mother, and from that hour that disciple took her into his own home".
(John 19:27).

The characters will be recognized as follows: In the center with the Blessed Virgin are Peter, James and John; Next to Saint John on the left is Saint James Minor. Following on the left are Saint Matthew, Saint Bartholomew; and on the outer edge, Saint Simon. On the right, next to Saint Peter, his brother Saint Andrew; then Saint Philip and Saint Thomas; and last, the tall figure of Saint Jude, sometimes called Thaddeus.