

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

City or Town Hartford, State Conn. No. 2203  
Church Christ Evangelical Lutheran Ch. Cor. Broad Date of  
Donor, and and Madison Sts. Hartford. Completion July 15, 1940.  
Address \_\_\_\_\_

Architect \_\_\_\_\_ Quality of \$1500.00  
Glass \$21. per foot -  
Denomination Lutheran.  
and Minister Rev. John Kavasch, 135 Madison St. Hartford.

Footage 72 feet. sight  
Sizes, full \_\_\_\_\_

Ventilators \_\_\_\_\_ Set by \_\_\_\_\_

Position in Church Chancel. 3 lancets above reredos of altar.

Height, from floor 15 feet. Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass \_\_\_\_\_  
Quality of light \_\_\_\_\_

Inscription \_\_\_\_\_

Design wanted April 10, 1940. Staging \_\_\_\_\_

Shipping address \_\_\_\_\_ Blue-prints  
Received \_\_\_\_\_

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

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

General Information Arrangement more the type of the windows in the transepts of  
Church of Our Lady of Lourdes, Jamaica Plain. "Have the risers, victorious  
Christ in the middle lancet, the crucifixion in the left, the Resurrection in  
the right panel. To each subject add some emblems, indicating the Nativity,  
the Ascension.

Would like windows with fine jewel-like glass, reds, blues, etc.

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

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Design for the Chancel Window, Christ Evangelical Lutheran Church,  
Hartford, Connecticut.

This entire window is conceived, in terms of color and light, as a symbol of Redemption through Our Lord.

The central dominant figure represents the Risen and Glorified Christ, with the flaming keys of Hell and Death (Revelation 1:18). The keys suggest in traditional color symbolism, the violet of Death and the flaming orange of Hell. Our Lord is robed in ruby and white - the colors of divine love and purity. At His right hand are the seven stars which symbolize the angels of the seven Churches. He bears the stigmata of the Crucifixion - symbolized in the medallion below. In the smaller medallion is the symbol of the orb surmounted by the cross - the final triumph of Christ and the Gospels.

At the left is represented Christ's Resurrection. He bears the cruciform banner of Victory and at His feet are the sleeping soldiers. The Ascension is symbolized at the right, with the eleven Apostles grouped below the figure of the Ascending Christ.

The four smaller symbols of the side lancets represent the four Evangelists - Matthew, Mark, Luke and John. According to tradition, they typify the four chief events of Our Lord's earthly life; - the winged man - suggesting the Incarnation, the winged ox symbolizing the Sacrificial Death, the winged lion of His Resurrection and the eagle of the Ascension.

Growing vine forms enrich the field and outline the medallions, while starry accents through the blue border of cloud forms symbolize heavenly attainment.

Across the base is the text: "I am he that liveth and was dead, and behold, I am alive for evermore, Amen." This space might also be used for a memorial inscription - if one is desired.

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 Christianity beautiful.

Color is the glory of stained glass, and always the great master-craftsmen have used color as musicians use sound; that is, in terms of its most profound spiritual significance.

Pure color in light reminds the observer afresh of the ancient symbolism of color that distinguished each one of the spectrum colors with spiritual qualities.

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 spiritual 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, death.