

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

City or Town Bronxville, State New York. No. 2388
Church Reformed Church. Date of Completion.....
Donor and Address.....
Architect Harry Leslie Walker, 30 Elm Rock Rd. Bronxville Quality of Glass \$900 - ~~\$1050~~ ea.
\$29. - ~~\$31~~ per foot
Denomination and Minister..... \$7200 - ~~\$5400~~ for 8.
Footage 31.36 ea. (251 feet in 8) sight Sizes, full.....
Ventilators Yes - in - see C.J.C.'s report of Mar. 16, 1942.
Position in Church Aisle.
Height from floor 5' Protec- tion Glass..... Groove Rabbet..... Stone Wood.....
Points of compass.....
Quality of light 5 south; 3 north.
Inscription Should be unobtrusive and relatively small.

January 28, 1943. "I assured Mr. Walker that the red background held down enough would not be displeasing in the south. I said in great big windows like that, the backgrounds should counter-change - and the next one should be blue. Make a design for the blue aisle window to go next to the first one - Worship of Magi and Presentation in Temple.

Photos or Cartoons Mailed.....

General Information Mr. Walker says "the windows should be English in character, perhaps with a small amount of Gothic canopy work."

Temporary windows by Bonawit diamonds in pleasant tints of yellow quite heavily matted; accidentals of reds, quiet blues, greens, etc., with light tan diamonds - in heavy leads with leads to look like old armatures.

See booklet of church in folder.

Walker likes canopy windows - the English point of view, but with more color. Liked transept windows in St. Michael's, N.Y.C.

Svensen has subject scheme.

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

"I have in mind a light, luminous quality similar to the East Transept windows in St. Michael's Church, New York, which Mr. Walker and Dr. Powell saw and liked. I have thought to keep the color pure and clear, but in no sense garish or overpowering. The blue, I visualize is limpid and retiring, although it makes itself felt as the dominant note in the chancel window.

The typical aisle window, seen at closer range, suggests an even more subdued palette. Interesting variety can be obtained through this group by a counterchange of color through the fields. I have suggested a light canopy with accents of gold and silver which, in the chancel window especially, offers an opportunity for significant little figures related to the main theme.

Following the Architect's plan, the Annunciation and the Nativity are suggested in the sketch for the typical aisle window. Again the subjects are surrounded by a canopy which carries into the tracery and ventilators. Here, kneeling angelic figures bear significant texts, with a space for the memorial inscription below.

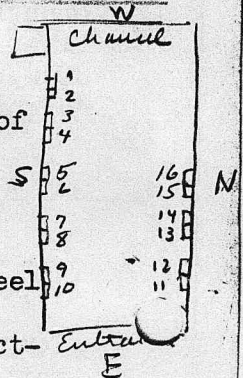
The following are criticisms of the first design, in Mr. Walker's letter of Oct. 7, 1942: Assuming that this is the first window in the series, that is, the first window on the "north" side of the church, the Annunciation should be on the right and the Nativity on the left. Perhaps the composition would be better if the figures of the Angel and of Joseph were both bending toward the center of the window. I wonder if it would be possible to carry the main part of the composition lower down, - somewhat below the upper bar of the ventilator? I think such an arrangement would produce a more pleasing proportion between the two parts of the window. Of course this may be rather difficult to do and still have a satisfactory window when the ventilator is open."

(We told Mr. Walker: "I am reluctant to carry any part of the figures of the aisle windows into the ventilating section, on account of the condition which you have noted when the ventilators are open. However, I think I can bring down the background color more emphatically in a manner to obviate the importance of the ventilator shape. I shall rearrange the subjects of the aisle window to the reversed position. I assume it is your thought to start the sequence in the window nearest the chancel on the ecclesiastical north, proceeding toward the entrance, and returning toward the chancel on the ecclesiastical south.

From Mr. Walker's letter of Oct. 7, also:

"In general - "I, too, feel that the color should be "pure and clear" but at the same time not look too "new", if you get what I mean. The interior of the church has taken on a very considerable atmosphere of age, and I would want the windows to reflect this quality. I am always a little disturbed by windows which, while often very beautiful in themselves, fail to take into account in their color or design the atmosphere and feeling of an older building. If the completed windows are to be wholly successful, I feel it important that in both design and color they appear to be contemporary with the building, and I think that the use of carefully designed architectural canopies and tracery will greatly aid in obtaining such a result."

(We said: "I appreciate your comments about the quality of color, and I am confident that we can achieve the mellow tone of age.")



Re: Bronxville, Reformed Church. Aisle windows.

Extract from Mr. Walker's letter of June 4, 1943.

"The subjects of the aisle windows have been finally decided upon as follows. The series begins at the front of the church on the left side as one faces the chancel. Please keep the orientation in mind when studying the color and light.

- 1. The Annunciation ✓
The Nativity
- 2. Worship of the Magi ✓
Presentation in the Temple. ✓
- 3. In the Temple at Twelve ✓
In the carpenter shop
- 4. Baptism of John
The Temptation
- 5. Calling of the Disciples. ✓
Sermon on the Mount
- 6. Christ and the Children. ✓
Cleansing of a Leper.
- 7. Triumphal Entry
Cleansing of the Temple.
- 8. The Last Supper
Trial before Pilate.

C.J.C. says we didn't have much choice about the price, and those cartoons can be made quite inexpensively. In that type of window the pieces could be very big - much bigger than our regular type of stuff.

As to all the windows, May I again express my preference for a certain 'Archaic' quality of posture and drawing, a lack of realism, and the use of more detail in the background of the figures, thereby slightly reducing the scale of the whole composition. Please remember that all of the windows are relatively small, and close to the observer. I like the drawing and pattern of the 'Love window' at Princeton, especially your treatment of the Last Supper."

October 21, 1942. Mr. Skinner showed sketch of the typical aisle window to Mr. Walker. He seemed well pleased with it and thought it was a great improvement on the earlier arrangement, but he still would like to see the ventilator section take up less space. He even thought they might consider making some alterations on the ventilators to lower them. He thought the canopy looked too busy especially the columns at the sides. He thought it could be quite simple, with a few upright lines and few lead breaks. He did speak of the possibility of little related figures in the canopy as we had suggested in the chancel, but this thought was not developed. He thought that the canopy at the top and bottom could also be simpler, with arches at the sides and less of the finials and more turreting. Possible little figures at either side and at the bottom could be used. He liked the arrangement of the subjects and the general color. Suggested leaving this sketch as it is while developing the chancel window more along the lines of his suggestions and then seeing them together.