

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

City or Town Springfield, State Ill. No. 2392
Church Walnut and Edwards Streets. Date of Before Xmas 1943, if
Westminster Presbyterian Church. Completion poss.
Donor and Mr. Porter Paddock, The Porter Lumber Company,
Address 512 Ferguson Building, Springfield, Illinois.
Architect Cram and Ferguson. Quality of \$2400 ~~\$2500~~
Denomination Presbyterian. Glass \$50 ~~\$52.~~
and Minister

Footage 48 feet. sight
Ventilators (8/12/43 from Jim). Sizes, full
Set by

Position in Church North aisle window, nearest chancel (right side facing chancel)
Height from floor 6 feet Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light North

Inscription
RECTED BY PORTER PADDOCK
ELDER OF THIS CHURCH
FOR MORE THAN THIRTY YEARS

IN LOVING MEMORY OF HIS
WIFE JANET BERRY PADDOCK,
AND THE MANY NOBLE WOMEN

WHO HAVE SERVED THIS CHURCH
SO FAITHFULLY DURING ALL
THE YEARS THAT ARE PAST.

Design wanted

Staging

Blue-prints

Received

Shipping address

Bill to

Templets by Mullaney

Photos of Cartoons Mailed

General Information See photographs of two windows already made for this church.
Mr. Paddock wrote". My idea is to have 3 figures, one in each of the windows,
representing the Three Marys, who were at the crucifixion, and have drawn a
very crude sketch, which I enclose (in folder). The central figure, of course
would be the mother of Jesus, the one on the left, Mary Magdalene and the one
on the right, Mary, the wife of Cleophas. The central figure standing, and
the other two perhaps kneeling. For the background, my idea is to have,
instead of a conventional design, to have red roses as the dominant idea.
As ... window on north side... the red coloring would give a brighter light to
the window." - "This will be sort of a family memorial, and the center
figure suggested is a picture of my mother, and the other two are pictures
of my wife as a young girl, and as a mature woman. (See photographs he sent).
As this is to represent the 3 Marys at the Crucifixion, I do not think a

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

halo would be appropriate for Mary, and as they were perhaps all healthy robust women, the feeble aesthetic type would be out of place. Rather rich robes with background of red roses, would give color to the whole window. My first thought is that Mary should be standing, and perhaps the other two should be kneeling, but all this of course I leave to you."

Develop the composition of three figures in contrast and, at the same time, in harmony with the present windows having single figures.

We told Mr. Paddock we "think the figures can well appear healthy, but we should not want to impart to them a robust quality that would make them seem earthbound or devoid of spiritual aspects. For this reason, and also in their relation to the other windows of the church, we are reluctant to omit the halo that is the attribute of the Blessed Virgin."

See floor plan in folder. We have window next to present one. Reynolds has large front Wd. Goodhue has Resurrection window and 2 Prophets. (See Kodachromes). With design, said: "...Design symbolizing the three Marys...I have kept in mind a rich colorful effect, admirably adjusted to the northern light the window will receive, with a full range of the primary colors. The central figure of Mary the Mother predominates in a pure blue and ruby - traditionally the color symbols of heavenly contemplation and divine love - with accents of gold and white for heavenly riches and purity. Mary Magdalene and the "other Mary" reflect these colors in a more subdued key, with touches of a cool light green for Mary Magdalene, who holds the vase of precious ointment. I have not indicated the conventional halo, but rather have in mind a glory of light around their head and shoulders. The rose pattern of the field is enriched with red and gold blossoms. The golden flowers of the side panels offer an interesting interchange of the ruby in the center and relieve the dominant red of the figures in the side lancets. ...a space is provided across the base for the memorial inscription...the Faces especially will receive most careful and thoughtful study in the full-size drawings.

Dec. 30, 1942. Mr. Paddock wrote: "There is only one suggestion I wish to offer, You have at my suggestion not indicated the conventional halo for Mary the Mother, but rather a glory of light around her head. I wonder if the amount of light which you have shown around the "other Mary", does not detract from the light around the head of the centre figure, and if the third figure should not be more like Mary Magdalene, with not so much white about her head. This would make the light around the Mother Mary stand out with greater distinctness. Perhaps just a head of dark hair, to correspond with Mary Magdalene, but dark instead of light." We replied: "We can very easily subdue the luminosity surrounding the head of Mary Magdalene and represent the dark hair of the third figure to balance the opposite one, and to keep both of them in a key lower than the radiant light of the central figure."

face of the
IMPORTANT: Mr. Paddock is eager to have the central figure as near a likeness as possible to that of his mother - see photograph he sent - an English face.