

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

City or Town Scotch Plains

State N.J.

No. 2473

Church Scotch Plains Baptist Church.

Date of

Completion Easter, Apr. 9, 1944.

Donor and Mr. Edward R. Hatfield, Fanwood Lumber and Supply Co., Fanwood, N.J.

Address Chairman House and Grounds.

Architect

Quality of Tentative estimate

Denomination Baptist

Glass \$3500. each transept.

and Minister Reverend Edward E. Peterson.

(\$36. per foot).

Footage 97½ feet each.

sight

Sizes, full

Ventilators Eliminate vents.

Set by

Position in Church Transepts.

Height from floor 8 feet

Protec-  
tion Glass

Groove

Stone

Rabbet

Wood

Wood

Points of compass

Quality of light 1 southeast; 1 northwest.

S.E. Transept Window: "To the Glory of God and In Loving Memory of

Inscription J. Ackerman Coles, M.D."

N.W. Transept Window: "To the Glory of God and in Loving Memory of

Emilie S. Coles."

(See letter of Oct. 20, 1943).

Design wanted

Staging

Shipping address

Blue-prints

Received

Bill to

Templets

Photos of Cartoons Mailed

General Information Mr. Hatfield and Mr. Peterson told Mr. Skinner that Mr. Connick had suggested representing the four Evangelists, Matthew, and Mark in one of the big transept windows and Luke and John in the other.

There are no permanent windows here.

C.J.C. wrote Mr. Hatfield, April 9: "For the South window, I should like to consider as my first suggestion, the Evangelists, St. Luke and St. John. St. Luke, the Good Physician, is well characterized by the text: "A good man out of the good treasure of his heart bringeth forth that which is good." (St. Luke 7:45). His Gospel is also distinguished as being the only one to contain the Parable of the Good Samaritan, the Prodigal Son, the Rich Man and Lazarus, and the Pharisee and Publican, which I should probably like to include in medallions related to St. Luke.

Also I have in mind the enrichment of medallions from unique subjects

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

in St. John's Gospel, - for example, the First Disciples, the First Miracle, the Cleansing of the Temple, and the First Recorded Discourse to Nicodemus; while the text to serve with the text from St. Luke should be: "I am the vine, ye are the branches: He that abideth in me and I in him, the same bringeth forth much fruit." (St. John 15:5).

I am describing my ideas in relation to this design somewhat at length, for I should also carry out the large north window in the same fashion - possibly emphasizing narratives from the Gospels of St. Matthew and St. Mark that relate particularly to women.

I should also emphasize, in the ornamental areas of the window, the growing form, which I should also have in evidence throughout all the windows in the church, thereby creating a certain unity to contrast pleasantly with the various figures and figure medallions that I should use throughout the aisle windows, for which I should like to suggest 2 ranges of subjects (See aisle window sheet).

Apr. 9, 1943. C.J.C. also wrote Mr. Hatfield. "Another idea would be to use all ~~those~~ those windows, with the exception of the one in the vestibule, to symbolize that wonderful conception of St. Paul's in the 5th chapter of Galatians, the 22nd verse, "The fruit of the Spirit is love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, temperance," - illustrating and symbolizing each one of those Spiritual Fruits by incidents from the Life of Christ. For example, Love might be represented by the visit of Christ to Mary and Martha, or by the Raising of Lazarus.

The great Transept Windows are devoted to the four Evangelists, Matthew, Mark, Luke and John. The southerly one celebrates Saint Luke and Saint John. Luke, the good physician, bearing his evangelist's book and pen, is well characterized by the text on the open book below, "A good man out of the good treasure of his heart bringeth forth that which is good." (Luke <sup>6:</sup> 7:45)

His gospel is characterized as being the only one that contained the Parables of the Good Samaritan, the Prodigal Son, the Rich man and Lazarus, and the Pharisee and the Publican. These four parables are symbolized in the medallions surrounding Saint Luke, beginning with the one at his feet and continuing upward in the left lancet. Saint Luke's evangelical symbol - the winged ox - is represented above him, - while over the companion figure of Saint John is his eagle symbol.

All of the windows are designed in motifs of growing vine forms enriching the fields and outlining colorful medallions. These rich patterns suggest the Parable of the Vine and its related symbol, the Tree of Life. They also recall Isaiah's vision of the genealogy of Christ in the Jesse Tree window - one of the most popular themes in mediæval Christian art.

The blue decorative cloud forms of the borders, accented with golden stars, suggest the heavenly reaches and divine steadfastness. The related patterning throughout the group helps to maintain a coherent unity to contrast pleasantly with the various figures and figure medallions throughout the windows.



The medallions related to Saint John represent the Calling of Christ's Disciples, the First Miracle at Cana, Cleansing of the Temple, and the first recorded discourse to Nicodemus, - with the significant text, "I am the Vine; ye are the branches: He that abideth in me and I in him, the same bringeth forth much fruit." (John 15:5)

In the heads of the side lancets are angels of Praise and Prayer with trumpet and censer. The three roses of the tracery are devoted to the Archangels, members of the Heavenly Host, - Saint Gabriel with his symbol, the Lily of the Annunciation; Saint Uriel bearing the flaming Sun; and Saint Raphael with the traditional Pilgrim's Staff and Fish, suggesting the story of Tobias. The central member of the tracery is enriched with the six-winged Seraphim, while smaller tracery members contain flames of heavenly zeal.

Across the base, a space has been designed for the memorial inscription.

The opposite northerly transept window is devoted to the Evangelists, Saint Matthew and Saint Mark, and the medallions surrounding them symbolize Miracles and Parables recorded only by these Evangelists.

(17:14-18) The Miracles are arranged below with the Healing of the Demoniac (9:32) beneath Saint Matthew and the story of the <sup>The Child set in the midst</sup> Gold Coin found in the ~~mouth of the fish (17:24)~~ at the left. ~~of them (18:02) (25:40)~~

Below Saint Mark is the Healing of the Deaf and Dumb Man (7:31) and the Blind Man Healed (8:22).

The Parable of the Tares (13:24) and of the Ten Virgins (25:1) are related to Saint Matthew, - and the Parable of the Seed growing secretly (4:26) and the Householder (13:24) are told only by Saint Mark.

Above are musical angels, members of the Heavenly Choir, and in the tracery the Archangels, - Saint Michael with his Flaming Sword at the top; Saint Chamael with the Chalice of the Garden of Gethsemane at the left; and Saint Zadkiel with the Knife of Abraham's intended sacrifice.

Inscription for Saint Matthew 5:14 - "Ye are the light of the world. A city that is set on an hill cannot be hid."

Inscription for Saint Mark 1:15 - "The time is fulfilled and the Kingdom of God is at hand: (repent ye and believe the Gospel)."  
(The portion in parenthesis may be left out if there is not room).