

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

*Donor: Mrs. H.N. Torrey, 575 Lakeshore Road, Grosse Pointe, Michigan.

City or Town Detroit, State Michigan, No. 2408
Church Woodlawn Mausoleum, Date of Completion July 15, 1943.
Donor and 19975 Woodward Av., Detroit. Mrs. H.N. Torrey,
Address The Torrey Window (Dr. H.N. Torrey Memorial) 575 Lakeshore Road,
Harley and Ellington (Mr. Alvin E. Harley), Grosse Pointe, Mich
Architect 1507 Stroh Bldg., Detroit. Quality of Glass \$800.
\$61.54 per foot.
Denomination
and Minister

Footage 13 feet (About 29 x 65). sight
Sizes, full

Ventilators Set by

Position in Church Chapel floor - P.R. 30, Corridor D.

Height from floor 4 feet Protec- Groove Stone
tion Glass Rabbet * Wood *
Points of compass
Quality of light West

Inscription (None) None.

Design wanted Staging

Shipping address Blue-prints
Received

Bill to Templets

Photos of Cartoons Mailed

General Information This window is another room. Window to be designed in
rich cross form with an angel figure in the Cross with light ruby wings,
the Cross to predominate in gold. Dark Blue field.

In designing these mausoleum windows; note the sketches of some of the
rooms which illustrate the announcement we have. The whole building,
Harley says, is based on tradition but with very modern interpretations.

The main halls are in marble, quite formal, plain and severe, while
most of the private rooms are to be finished with wood panelling, quite
intimate; simple moldings.

*There are good bronze frames provided for double glazing with metal stops
screwed on the inside and groove 3/8" deep and 1/2" wide.

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

As you suggest, the Torrey window is dominated by the cruciform shape in warm sparkling color, in a field of deep, rich blue, surrounded by a border which again reflects the warmer tones.

The cross form is enriched with an angelic figure in an attitude of devotion, - "To Thee Cherubim and Seraphim continually do cry." The six wings suggest the Cherubim and Seraphim, members of the Choirs of Angels nearest the Throne of God. Isaiah gives warrant for these six wings so frequently represented in art, and described by Milton, "A Seraph winged; six wings he wore. . ."

The ruby of the cross also suggests the Seraphim in color symbolism of divine love and adoration which is expressed in their very name from the Hebrew root meaning Love.

The blue of the field is the traditional symbolic color of heavenly contemplation and knowledge. It is also the color symbolizing Cherubim who worship the Creator;

their name also from the Hebrew, signifying knowledge.

The pure white and gold of the figure are the colors of purity and heavenly riches.

~~At the base of the cross is an incense vessel, symbolical of worship; and throughout the field of the cross and the border are stars of heavenly faith and steadfastness.~~

Of course the detail is only roughly suggested, but we think it gives an excellent impression of the radiant harmony of color that Mr. Connick has in mind; and, of course, the details will be worked out in the full sized drawings as carefully as they are in any of the photographs of his windows which you have. *See suggested changes below.*

Feb. 2, sent rough sketch, with cross-bar of same width as vertical one; eliminating the drooping feathers; and a smiling Angel with blond hair.

Mar. 9. Mr. Harley said: "Mrs. Torrey is satisfied with the balanced cross effect and with the formation of the wings of the Angel in accordance with the rough sketch. She did mention, however, that the Angel now seems to be more or less suspended, possibly due to the fact that the head of the Angel is high up in the cross formation. She also wanted again to impress upon me the fact that she is partial to the more realistic or modern type of face rather than the traditional ecclesiastical forms that are usual in old cathedral windows."

Be sure to have the cross-bar of the cross no wider than the upright bar.

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Jan.8,1943. "Mrs. Torrey is not well pleased with the design of the angel in this crucifix window, especially the wings of the angel which she feels are rather sparse and of a frightened type. Her daughter, however, made a sketch from an illustration she had of a similar motif. I am enclosing this sketch for your consideration. You will notice that the angel is much lower in the cross than on your sketch and that the wings are of a flat and more peaceful appearance. Her other criticism was that she felt that the cross should be more emphasized by having the balance of the window made up in the dark blues and possibly not use a border, which she felt rather distracted from the cross feature. She said she felt rather presumptuous in making such criticism, but said that she is thoroughly sold on Mr. Connick's ability, etc." (Svendsen has daughter's sketch.)

Jan.14,1943. Sent revised design: "I think we have succeeded in expressing Mrs. Torrey's thought for quiet and serene form, at the same time accenting the cross as much as possible without losing unity of design and color. The field is accented in deep, rich blues. Mr. Connick is eager to have some play of varying tones and a suggestion of contrasting accents to recall and unite the field with the enrichment of the cross. We think the Descending Dove of heavenly peace and the seven stars suggesting the seven Gifts of the Spirit, together with the Lily of Purity which the angel holds, all contribute to the significant symbolism. The dominating color symbolism is the same as outlined in our letter of Nov.27th."

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