

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

City or Town Glendale, State Cal. No. 2399  
Church Forest Lawn Memorial Park Columbarium of #9 Date of 90 days after W.P.B. Completion approval.  
Donor and Address Memory, on Memorial Terrace - most important part of the Mausoleum.  
Architect Paul O. Davis, Chief Architect. Quality of Glass North Wd. \$2500 (\$39.00) Clerestories - \$450 ea. group (\$22.50)  
Denomination and Minister .....  
Window opposite entrance: 64.15 sight Sizes, full Prof. 556.51  
Footage Clerestories: 20.22 each. group None Set by Prof. 1970.71  
Ventilators Window opposite entrance. See Sheets 1 and 2 of Job 1048. Just about to commence work on this Columbarium. It is the level which contains Cathedral Corridor, Memorial Court of Honor, and the Last Supper window. Groove Stone  
Height from floor See below\* Glass None, except in clerestory wds. Rabbet Wood  
Points of compass Window opposite entrance, North  
Quality of light Clerestories: 4 groups west; 4 groups east.

Inscription .....

Design wanted .....

Staging .....

Blue-prints

Yes

Shipping address .....

Received .....

Bill to .....

Templets

Yes.

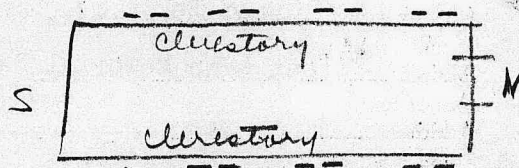
HEIGHT FROM FLOOR: Window opposite entrance, 5 feet  
Clerestories: 14 feet

General Information This new Columbarium will be in the same class as the Cathedral Corridor, Memorial Court of Honor, and the Last Supper  
The space has existing high side windows as shown, but the new interior will have a second set of windows in a better architectural location. Since we are faced with the problem of obtaining a maximum of light in the room, it is proposed to glaze these windows with practically clear glass. Any design would appear only in the lead pattern and this should probably be subdued to avoid attracting attention. The beauty of the room will be in rich, warm tones of stone and marble and in the end window.

The end window was originally designed with tracery, as shown on the drawing, but we have just recently decided to make it a single window as indicated in yellow pencil. Light from this window is also important, which suggests a medallion and border with a considerable amount of light field. The position of the window opposite the entrance makes it extremely important in the

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

whole scheme, and it should be given as much prominence as possible while still serving to illuminate the room. Please feel free to suggest any other design which may occur to you and which still fulfills the requirements."



"For the theme of the great dominating North window I have chosen Thomas Hood's well-known poem, "I Remember, I remember." Following your (Mr. Davis's) suggestions for a central medallion, a decorative border, and a considerable amount of light field, all of the window is kept in comparatively light tones to be treated in such a manner that it will admit an abundance of illumination.

The high windows at either side are even lighter, - in fact very much lighter. I propose to use glass that would not only be practically clear, but in irregular textures that will catch and throw the light inward much more effectively than would smooth-surfaced glass. It will also help to diffuse shadows, - a problem which is, to my mind, very important in their relation to the outer windows.

I have suggested a patterned treatment that will create the essential feeling of subdued richness, - at the same time avoiding direct attention. No feature is given prominence so that I am confident that they will blend into their distinguished setting, contributing their own note of fine enrichment in an unobtrusive manner, and admitting the maximum of illumination which is so essential.

I am sending samples of the type of glass which I have in mind to use here, and you will notice that, while some of them are rich and colorful, their interference with the passage of light is negligible."

Dec. 22, letter from Davis: "...Art Committee desires certain modifications - which should not change the fine basic design and theme, but increase the illumination and cheerfulness of the room. The general effect must be light and friendly, and also the individual niche owner must be able to read his small bronze memorial tablet. To obtain this, it is proposed to decrease the width of the border and reduce the scale of its interweaving pattern. This will not only obtain a more jewel-like character in keeping with the rather small scale of the surrounding architectural treatment, but will also enlarge the enclosed field. It is assumed that the symbols will remain in the border, since they add much to the interest, etc. The second modification concerns color. The marbles and other exposed surface will all be in the warm range, - varying from light Botticino to rich reds such as French Rouge Antique. It was therefore considered that the room will have more repose if the field of the window is composed of pale warm tones, rather than the cool blues and greens suggested. We realize that this may change the whole color balance, but it is assumed that necessary complementary colors can be in the border and medallions."

"In order to avoid surface light - in the design for the clerestory windows - plan to diffuse the light without darkening them. My plan for breaking up the clerestory windows in textured and patterned surfaces was designed not only to diffuse contours of the outer windows but to take care of this problem of surface light."



Jan. 26, 1943

The revised design for the window in the columbarium of Memory is also being returned with its narrowed border and its modified background.

This window calls for sturdy supporting lines, and I feel that I have a nice balance between light and heavy loads. Of course the halation of light will greatly reduce their apparent size.

Feb. 18, 1943. Second revised design sent: "I am sure you will agree that it solves the problem. . . I am confident that by using the rough-textured glasses I spoke of, we can admit the maximum amount of light, and at the same time beautifully enrich the windows. I have suggested slightly different central motifs in the two lancets with the thought in mind that these might alternate in pairs through the group - the lily in one pair and the rose in the next. This pattern, while admitting an abundance of light, will dissipate the direct rays and thus help to avoid surface light on the end window.

(UPPER WINDOWS)

Feb. 3, 1943. Protection glass is Blue Ridge "Velvex".

Mar. 19, 1943. Sent restudied clerestory design, putting particular emphasis on its vertical movement. On North window remove horizontal border at bottom, also the two kneeling angels. Also design inscription so as to interrupt a minimum of light.