

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

2254

City or Town Glendale, State Ohio No. 77777  
Church Christ Church. (Episcopal). Date of Completion Apr. 13, 1941. EASTER.  
Donor and Contracts sent to Stanley W. Allen, Glendale, Ohio.  
Address Mrs. Paul Matthews, 9 Bayard Lane, Princeton, N.J.  
Mrs. Ralph Rogan, Glendale, Ohio. Quality of Glass \$43. per foot).  
\$2,595 for 3.  
Architect \_\_\_\_\_  
Denomination Episcopal.  
and Minister Reverend Henry Harrison Hadley, Rector.  
Footage 20 feet each. sight  
2 vents each; one above the other ✓ Sizes, full \_\_\_\_\_  
Ventilators provided for us. Set by \_\_\_\_\_  
Position in Church See below.  
Height from floor 3'6" ✓ Protec- Groove Stone New stone  
tion Glass Rabbet Wood frames  
Points of compass \_\_\_\_\_  
Quality of light 1 south, 2 north. ✓

Inscription See other side.

Design wanted \_\_\_\_\_ Staging \_\_\_\_\_  
Shipping address \_\_\_\_\_ Blue-prints \_\_\_\_\_  
Received \_\_\_\_\_

Bill to \_\_\_\_\_ Templets \_\_\_\_\_

Photos of Cartoons Mailed \_\_\_\_\_

General Information Three aisle windows:  
The Prodigal Son - (The Allen Memorial). (South) Mr  
(North). The Sheep and the Goats (The Matthews Memorial). (leave out Goat  
The Ten Virgins (The Rogan Memorial). North side. Patty Jackson S)

The memorial window to the Allens will be in position #5, the third  
window on the north side.

See photographs of the four windows now in place.

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

Inscriptions: "The Ten Virgins & Goats" - 1874 In loving memory of 1934  
Patty Jackson.

"The Sheep and the Goats" - 1870 In loving memory of 1940  
Ellen Burchenal Jackson

"The Prodigal Son" In Memory of William Mercer Allen - 1853-  
and Virginia Thompson Allen. - 1856-1929 - 1927

Miss Jackson was a very kindly, generous, and hospitable person who was constantly feeding tramps and "down and outers". She had a very tender heart, and Mrs. Matthews feels that the phrase "I was an hungered and Ye gave me meat" is very descriptive of her life. Bishop and Mrs. Matthews feel that the coloring of the windows is "a little bit too strong on the blues. If more of the green and purple in the Victory Window you put in over the Altar could be used we believe it would enhance the beauty of the window."

CHANCEL

#1. Good Samaritan (St. Chamael).  
Burchenal Memorial.

#7. The Sower (St. Gabriel).  
Matthews Memorial.

SOUTH #2. House on Rock (St. Uriel)  
Burchenal Memorial

#6 The Talents (St. Michael).  
Sawyer Memorial.

NORTH

#3 Prodigal Son (St. Raphael)  
Allen Memorial

#5 The Sheep and the Goats. (S. Zadkiel)  
Matthews Memorial.

#4 The Ten Virgins (St. Jophiel).  
Rogan Memorial. (Patty Jackson).



Note for Sheep and Goats Window.

Jan.16. Mrs. Matthews wrote: "The design is perfectly satisfactory...but I am not satisfied with the coloring of the border. Would it not be possible to put in less red and more violet."

Jan.21. We replied: "...I had kept in mind your liking for violet and felt that I had introduced considerable of that color through the figures and borders. I shall be glad to try to carry this further, but much more will destroy the essential unity through the entire group. Yours would suffer through being the odd note in the whole plan. May I proceed with the assurance that I will use as much violet as may be consistent with the group?..."

Jan.29,1941.Mr.Burchenal wrote:

"...frankly some of the donors were disappointed in the difference in the appearance in these windows, as compared with the victory window. The criticism has been that there was too much blue and yellow, and that the colors were decidedly stronger in chroma than the chancel window...."

Feb.5. We replied: "...We are confident that it will not take an extensive amount of time to mellow the brightness of the glass and that when all of the aisle windows are in place, they will begin to blend into the scheme of the enrichment to excellent purpose. ...Mr. Allen's letter... is influencing Mr.Connack's selection of glass for the remaining aisle windows, although, as you have suggested, we should not make any very radical change...."

The memorial inscription reads:

\_\_\_\_\_ In loving memory of \_\_\_\_\_  
Ellen Jackson

From rich spiritual regions of the Middle Ages we have inherited a symbolism of color that is still recognized in our workaday world. The red cross of devotion and sacrifice carries its message around a stricken world now to remind us that in the twelfth century, pure red was the color of Divine Love, of passionate devotion, of self-sacrifice, courage and martyrdom. The Seraphim, nearest the throne of God, symbols of Divine Love and Adoration, have wings of purest red.

Blue immediately glows before us as the graciously supporting color of red, so we acquiesce with those wise colorists who said that blue is the contemplative color, the color of Divine Vision as announced by the blue winged Cherubim, who join the Seraphim around the Throne of God. Blue also symbolizes eternity, Heaven itself, and the steadfastness of enduring loyalty that in our speech of today we call "True Blue".

Green, the color of hope, springtime, youth and victory -

Gold, which we characterize in the expression "Good as Gold", the mediaeval masters said symbolizes spiritual treasures, worthy achievement, the good life, while -

Violet, a combination of blue and red, symbolizes justice, mystery, pain and penitence. It forms in some ancient legends a beautiful background for shimmering silvery white, the symbol of faith, of the light of truth, of peace and serenity, - a radiant and significant symbol that is most beautifully expressive in the words:

"But if we walk in the light  
as he ~~also~~ is in the light, we  
have fellowship one with another."

First Epistle of Saint John I:7.

2254

The Patty Jackson Memorial in the North Aisle,  
Christ Church, Glendale, Ohio.

The entire group of aisle windows has been designed to symbolize, in pure color, alive with light, the spiritual beauty that is constantly expressed in our hymns and our prayers. They are planned to enrich the nave in significant form and symbolism, and to enhance and compliment the chancel group. Growing vine forms decorate the field and outline the medallions devoted to expressive symbols of the Parables of Our Lord, with related comments below. In the upper circles are represented archangels whose attributes and characteristics bear relationship to each Parable.

This window is devoted to the Parable of the Ten Virgins. In earlier times, this Parable was constantly employed in the decoration of Gothic Cathedrals, in its mystical signification, as symbolizing the Last Judgment. We see it at Chartres, on the vault of the North Lateral door, and again on the South facade. It is found at Strasburg, Rheims, Amiens, Nuremberg, and at many other Cathedrals.

The costumes varied with age, but the arrangement is nearly always the same. The Five Wise Virgins, bearing their lamps upright and flaming, are balanced by the Five Foolish Virgins, with their lamps extinguished and held upside down - to show they are empty of oil.

Following the suggestion of the "Speculum Salvationis", facsimiled by M. Berjeau, in one of the principal panels, the Wise Virgins are represented with their lamps burning, ascending the steps of a building where they are welcomed by Christ, - "Behold, the bridegroom cometh" - balanced in the companion panel by the Foolish Virgins with empty lamps, descending the steps from a locked door, - "I say unto you I know you not".

In smaller medallions below are represented Saint Peter welcoming the



The Ellen Jackson Memorial Window for the South Aisle,  
Christ Church, Glendale, Ohio.

The entire group of aisle windows has been designed to symbolize, in pure color, alive with light, the spiritual beauty that is constantly expressed in our hymns and our prayers. They are planned to enrich the nave in significant form and symbolism, and to enhance and compliment the chancel group. Growing vine forms decorate the field and outline the medallions devoted to expressive symbols of the Parables of Our Lord, with related comments below. In the upper circles are represented archangels whose attributes and characteristics bear relationship to each Parable.

This window is devoted to Our Lord's significant Parable of the Last Judgment and the way of true Christian conduct. (Saint Matthews 25:33.)

In the principal panel of the right lancet, Christ the King is symbolized awarding the starry crown and the seat in heaven to those who have practiced human kindness.

This is balanced by a symbol of one of the principal acts of mercy - "I was an hungred and ye gave me meat". Christ is represented as the recipient. "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me."

In the lower medallions are symbols of other acts of mercy - a figure holding a pitcher of water - "I was thirsty and ye gave me drink"; and a figure under shelter - "I was a stranger and ye took me in."

Balancing these are figures of the Shepherd, and, below, his flock of sheep.

The Archangel, Saint Zadkiel, in the tracery window above, holds the sacrificial knife and symbolizes righteousness.

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Divine Love, of passionate devotion, of self-sacrifice, courage and martyrdom. The Seraphim, nearest the throne of God, symbols of Divine Love and Adoration, have wings of purest red.

Blue immediately glows before us as the graciously supporting color of red, so we acquiesce with those wise colorists who said that blue is the contemplative color, the color of Divine Wisdom as announced by the blue winged Cherubim, who join the Seraphim around the Throne of God. Blue also symbolizes eternity, Heaven itself, and the steadfastness of enduring loyalty that in our speech of today we call "True Blue".

Green, the color of hope, springtime, youth and victory -

Gold, which we characterize in the expression "Good as Gold", the mediaeval masters said symbolizes spiritual treasures, worthy achievement. - the good life, while -

Violet, a combination of blue and red, symbolizes justice, mystery, pain and penitence. It forms in some ancient windows a beautiful background for shimmering silvery white, the symbol of faith, of the light of truth, of peace and serenity, - a radiant and significant symbol that is most beautifully expressive in the words:

"But if we walk in the light  
as he also is in the light, we  
have fellowship one with another."

First Epistle of Saint John I:7.



The Allen Memorial Window in the North Aisle,  
Christ Church, Glendale, Ohio.

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This window is devoted to the significant Parable of the Prodigal Son (Saint Luke 15:11). The principal figures represent the Father welcoming home His repentant Prodigal Son. "This my son was dead and is alive again". In the medallions below are related symbols of the Servant with the fatted calf, the jealous elder brother working in the field; and, near the base, the Prodigal wasting his substance in riotous living - while later, in abject poverty, tending the swine.

Saint Raphael, the guardian angel, with his traditional symbol, the fish, is represented in the tracery above the lancets.

The memorial inscription is:

In loving memory of

\_\_\_\_\_ William Mercer Allen \_\_\_\_\_

\_\_\_\_\_ Virginia Thompson Allen \_\_\_\_\_

From rich spiritual regions of the Middle Ages we have inherited a symbolism of color that is still recognized in our workaday world. The red cross of devotion and sacrifice carries its message around a stricken world now to remind us that in the twelfth century, pure red was the color of



Wise Virgins, and Saint Paul forbidding entrance to the Foolish Virgins - a suggestion taken from an old Flemish picture in the Belvedere Gallery, Vienna.

In the lower smaller medallions are little figures of the Wise Virgin, trimming her lamp, contrasted with the figure of a Foolish Virgin asleep.

In the tracery member Saint Jophiel, patron of truthseekers, is represented as Guardian of the Wise Virgins.

The memorial inscription reads:

1874 In loving memory of 1934  
Patty Jackson

From rich spiritual regions of the Middle Ages we have inherited a symbolism of color that is still recognized in our modern world. The red cross of devotion and sacrifice carries its message around a stricken world now to remind us that in the twelfth century, pure red was the color of Divine Love, of passionate devotion, of self-sacrifice, courage and martyrdom. The Seraphim, nearest the throne of God, symbols of Divine Love and Adoration, have wings of purest red.

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First Epistle of Saint John 1:7.

From Mr. Allen's letter of January 13, 1941.

"...may I venture the statement that when I saw the four windows now installed for the first time, I was surprised that they were so brilliant in color, particularly in the blue and the yellow. In fact, these colors are so much stronger than they are in the large West window that I was wondering if it is possible that you have changed the style of these colors, or is it just my imagination, since the large one is way off in the distance, and the other small one so close at hand.

"Now I know that the next three have to be in keeping with the four already installed, but if it will be possible to tone down somewhat particularly the blue in our window, I would like to have you consider this and do it."