

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

City or Town Nassau, Bahamas, State B.W.I. No. 2891
Church St. Barnabas Church, Date of
Donor and Completion 1948 12/23/47
Address.....Not more than \$250 ea. /12/23/47
Architect.....Quality of Set \$150 \$300 each
Denomination The Reverend John Calnan, S.S.J.E., The Clergy House,
and Minister Nassau, The Bahamas, B.W.I. Glass probably middle.
Footage.....sight
.....Sizes, full
Ventilators.....Set by
Position in Church Transoms - see below.
Height from floor 7 or 8 feet Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light Good light.
Inscription
.....
Design wanted.....Staging
Shipping address.....Blue-prints
.....Received
.....Asked Rev. Calnan for these,
Bill to.....Templets 12/23/47.
Photos of Cartoons Mailed.....

General Information There are 7 transoms at the tops of casement windows. These windows are going to be shuttered in some way, but the transoms show. They are 29 inches wide and 9 inches high. There are, at present, three upright muntins that can be removed.

The Sacraments are to be symbolized in these windows. One of them is behind the font, and gets somewhat less light than the others on account of a porch which shades it. He wants to symbolize Baptism there, with a white priest in cotta and stole, holding a black baby as a central theme. He would be accompanied by an acolyte with a candle on one side, and the mother and father at the other - all black. At either side of this central theme would be symbols of the cross, The Cross of Baptism, and the symbol of the church, with emphasis on the entrance.

To have a light field, and all very simply done, so that the simple negroes For addresses of those to be notified as window progresses, see other side.

Above this tier, completing the side lancets would be the Resurrection, and opposite, the Ascension. While the side panels would contain only two dominant subject medallions, the central one would have three, with the Last Supper in the center and the Crucifixion at the top.

This would constitute a magnificent theme and one that could be used most effectively for its teaching value.

The red rose of Divine Love could be very well used as the pattern enriching the field, instead of the grape as represented in one window and the pomegranate in the other.

We are all immensely pleased with the plan, and feel that it should not clash with the Tiffany window, but should complement it pleasantly.

The entire composition is devoted to the Goodly Fellowship of Christ and His Apostles, and may well be termed the Christian Fellowship Window.

Beginning with the lower medallion of the left lancet, and reading across, the subjects represent the Calling of Peter, Andrew, James and John, - "Follow Me and I will make you fishers of men" (Saint Mark 1:17); the Ordination of the Twelve, with the text "He that receiveth you receiveth me" (Saint Matthew 10:40); and The Great Commission - "Go ye therefore, and teach all nations" (Saint Matthew 28:19).

In the tier above, completing the side lancets, would be the Resurrection and the Ascension, with the Last Supper in the same position in the central lancet, - all dominated by the Crucifixion at the top.

Related symbols are suggested in the small intermediate medallions. Below the Resurrection is the traditional phoenix rising anew from the flames; while above is the orb surmounted by the cross, emblem of Christ's domination and triumph over the world. Below the Ascension is the crown and sceptre of divine power; and above, the ancient peacock symbol of immortality.

In the central panel are the crown of thorns and three nails, symbolical of our Lord's Passion; the Crucifixion; the chalice of communion; the sacred monogram of our Lord - XP.

Growing vine forms enrich the field and outline the medallions. In the central panel the motif is the red rose of Divine Love. At the left is suggested the pomegranate, symbolising the Unity and Fruitfulness of the Church; and at the right, the grape, suggesting the significant text, "I am the Vine, ye are the branches."

If desired, these motifs can be changed to bring the rose in one of the side panels.

Stars of Divine Steadfastness enrich the blue borders.

NOTE: Add small symbols in place of panels now indicated for memorial inscriptions.

7/28/48

These could be related to the central theme, - such as the anchor cross under the Call of Peter, Andrew, James and John; the Pelican feeding its young, under the Ordination of the Twelve; the Pomegranate, symbol of the unity and fruitfulness of the Church, under the Great Commission.

7/14/48.

Note: Dean Gardner says to be "wary of too much of your deep blues. The windows will receive very little direct light. A member of the church returned from Portland, Ore. and was somewhat critical of your windows recently placed in Trinity Church...so overwhelmingly dark blue, inasmuch as no sunlight will hit ours, also much of them will be at eye level".

10/28/48.

be located on the N.W. side, they es. I therefore suggest the at the blues will not be too warmth to offset the lack of them into the "chancel windows."