

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

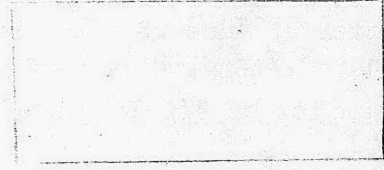
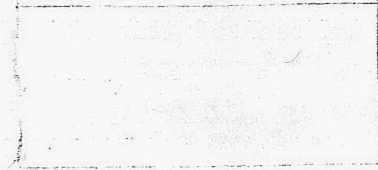
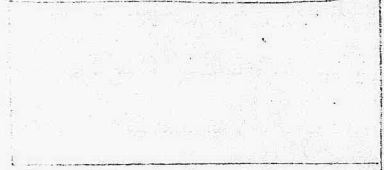
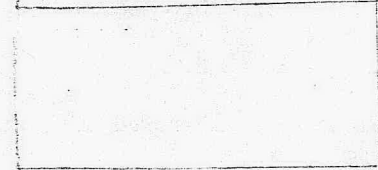
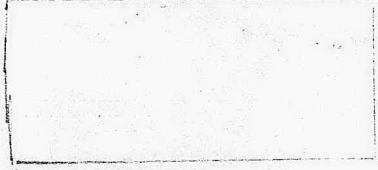
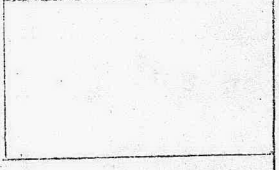
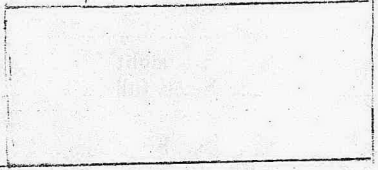
City or Town Glendale, State Cal. No. 2836
Date of September 1 1948.
Church Forest Lawn Memorial Park. (To go to Completion
Donor and Forest Lawn, get off trolley at San Fernando Boul and Grand Boul.
Address
Quality of \$5000.00 (\$70.)
Glass 5600 f.c.b. Glendale.
Architect
Denomination
and Minister
Footage Northwest 80' sight Profile .224
Sizes, full \$1250.07
Ventilators Set by
Mausoleum Unit G. D5
Position in Church
Height from floor 5 feet Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light D5 - Northwest; mostly west
Inscription
Design wanted soon Staging
Shipping address Blue-prints
Received
Bill to Templets
Photos of Cartoons Mailed
General Information Subject: Twilight Hush
We are to send photographs of cartoons - (General Conditions sheet).
See letter of June 25, 1947 from Donley on back of this sheet, and letter
from Hansen, May 6, 1947, on back of sheet 2845.
Sent samples of "field glass" to Mr. Donley with design 2/18/48.

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



Store room

Living Room



$\frac{E}{7}$

$\frac{F}{8}$

$\frac{C}{6}$

$\frac{C}{9}$

$\frac{D}{5}$

$\frac{D}{10}$

$\frac{C}{4}$

$\frac{C}{11}$

$\frac{B}{3}$

2835 $\frac{1}{2}$



$\frac{B}{1}$

Celestial Peace

Valor

$\frac{A}{12}$

Our theme for the opposite window, Twilight Hush, is taken from Whittier's poem, "At Eventide", and is directly inspired by the verse -

"At this late hour - Yet not unthankfully, - I call to mind the fountains by the way." This introduces the water motif, and the decorative pattern is designed in flowing streams and sparkling fountains, in forms not unlike the Jesse Tree.

The medallions will be devoted to subjects suggesting waters and fountains, - The Twenty-third Psalm ("He leadeth me beside the still waters"), the Baptism of Christ, - the good Samaritan and his healing lotions, - and saintly personages who praise fountains and living water; David, Saint James ("Doth a fountain send forth at the same place, sweet water and bitter?"), and Saint John ("For the Lamb which is in the midst of the throne shall feed them and shall lead them unto living fountains of waters").

Above are angels of praise, and the window would again culminate in the quatrefoil, with the symbol of the Lamb of God bearing the banner of victory.

The general color and movement would be in the spirit of fountain waters, gentle and limpid, with birds and flowers also suggested in Whittier's poem. His implications of giving and receiving, gain and loss, the kind restraining hand of providence, compassion, justice and the eternal good which overlies the sorrow of the world, would also be symbolized in color and form.

June 25, 1947

Charles J. Connick Associates
Nine Harcourt Street
Boston
Massachusetts

Attention Mrl Crin E. Skinner, President

Re: Unit "G" Sanctuary Windows

Dear Mr. Skinner:

We are returning herewith preliminary color sketches for windows in the following sanctuaries:

- Morning Star
- Celestial Peace
- Twilight Hush
- Valor

In our two meetings during your recent visit to Los Angeles we discussed these designs in considerable detail. You therefore have first-hand knowledge of most of our comments and criticisms.

However, since your departure the drawings have been studied by Dr. Eaton. We are now able to summarize briefly our various ideas concerning them.

We think you have done an admirable job in the selection and development of subject matter. The windows will have a great deal of intellectual, as well as artistic, substance.

We have no further suggestions to offer on this score. Knowing that you are off to a good start, and with the experience you have behind you, we are certain you will achieve excellent results.

Insofar as design and decorative ideas are concerned, we would like to make the following comments:

- (1) With regard to color, we believe you have succeeded in achieving the overall "golden" effect, while at the same time introducing sufficient contrasts in hues to define forms and relieve color monotony. Some of your designs are better, in this regard, than others.

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Charles J. Connick Associates
June 25, 1947
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for decorative reasons. The story of the windows should not rely upon such inscriptions.

I believe this summarizes the principal thoughts that have occurred to us during and since your visit. As soon as you have completed your color designs for these windows, we shall be most anxious to see them.

With best wishes for good health I am

Cordially yours,

(signed) Roy W. Donley
Chief Architect

Charles J. Connick Associates
June 25, 1947
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For instance, the middle lancet shown for Sanctuary of Morning Star, and the quatrefoil, achieve this result to virtual perfection; also the lancet on the right has, to an almost equal degree, likewise succeeded. The three lancets shown for Celestial Peace are not quite as warm, but are within the limits of tolerance.

As pointed out during your visit, even though the windows are all to be warm in their overall effect, nevertheless, there should be sufficient color differentiations between windows to keep them from looking monotonously alike. This will require the exercise of artistic ingenuity.

- (2) With regard to scale, your experiment with the three lancets for Morning Star would indicate, to us, that the center lancet should establish the norm, although the lancet on the right would also be within the tolerance. The scale suggested for Celestial Peace windows is also satisfactory.

However, that shown for Twilight Hush, and for the left lancet in Morning Star, would be subject to question.

- (3) The designs, that is, arrangement of medallions, borders, and other details, are quite good, insofar as they could be suggested by means of very rough sketches. The designs will be

