

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

City or Town Wharton, State Texas. No. **3259**  
Church S. Thomas' Episcopal Church. Date of  
Completion March 1, 1952.  
Donor and Mrs. Clive Runnells, 919 N. Michigan Av., Chicago 11, Illinois.  
Address .....

Architect ..... Quality of ~~Best \$1200~~ \$1500  
Glass \$675  
Denomination Episcopal. *Profit . 41 %*  
and Minister Bishop of Texas, The Reverend Quinn. *\$ 613.94*

Footage 20' sight  
Sizes, full .....

Ventilators ..... Set by .....

Position in Church Circle window over the altar.

Height from floor ..... Protec- Groove Stone Cypress wood.  
tion Glass ..... Rabbet ..... Wood .....

Points of compass .....  
Quality of light East.

Inscription None in glass.

Design wanted ..... Staging .....

Shipping address ..... Blue-prints  
Received .....

Bill to ..... *Architect will*  
Templets *verify sizes*

Photos of Cartoons Mailed .....

General Information Donor would like the heads of a madonna and child, similar  
to the heads of the Blessed Virgin aisle window in Saint Chrysostom's  
Church, Chicago, but with the Infant's head a little larger, and with  
just a little smile. (Avoid any lead lines cutting thru or just under  
the heads.)

She likes a brilliant ruby red (in the Cruciform hair). Also likes  
deep sapphire blue. Likes the head-dress of the St. Chrysostom's  
Virgin, and the expression on her face.

Wants only upper part of figure, or just below the hands.

The Church is a very simple one, native limestone outside and inside.

Window to have a simplicity of design.  
Church now being built.

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

...sketch for your  
rose window in Saint Thomas' Church, Warton, Texas,  
and are sending it to you herewith.

We have departed somewhat from the composition of  
our window in Saint Chrysostom's, in recognition of the  
circular form, and we visualize how beautifully this  
design will work out in the color and light of the  
actual glass.

The twelve stars of heavenly glory are indicated  
in the violet cloud border around the figures, and the  
rose of Divine Love, the traditional symbol of the  
Blessed Virgin, forms a decorative wreath beyond this.

Of course it is impossible to indicate in small  
scale the exquisite detail of line and form which will  
characterize the actual window, and this sketch is  
intended to represent only color and light in action.

We have revised it in the light of your comments,  
with the arms of the Madonna holding the Infant more  
securely, deepening the blue and the reds of the  
dripping halo. The lavender circle has been changed to  
light blue, and the colors throughout have been deepened  
and enriched.

It is rather difficult to clearly indicate the  
hair and drapery of the Madonna in this small scale  
rendering, but we are keeping in mind your liking for  
the Saint Chrysostom window, and shall closely follow  
that in the actual glass.

It is our thought to keep the entire window very  
deep and rich for its position over the altar, and we  
are eager to proceed with its development in the  
lovely color and light of stained glass.