

Take #12 bus at Franklin St, and it is marked "Washington Boulevard via Maiden Choice." (6/12/53).

3283 - Doorlights

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

Low .126. # 730.89

City or Town Catonsville,

State Maryland. No. 3283

Church St. Charles College Chapel.

Date of after

Donor and Maiden Choice Lane. Tel. Longwood 5-400

Completion June 10, 1955

Address

Flanking windows \$400 & \$485.

Architect

Quality of \$350 for each of the

Denomination Sulpician Fathers, Roman Catholic.

Glass 14 panels in chapels; or

and Minister Very Rev. George A. Gleason, S.S., President.

\$4,900 for the 7 prs. (\$44 per ft. for Chapel)

** 9' wd. beyond radial chapels Gospel side: 11' Epistle side. sight

Footage 8' each panel, in 7 chapels.

Sizes, full

Plan have bottom hinged vents to open in. Set new stationary sash in outer frames
Ventilators so vents will open further without being set by the way.

(7 radial chapels, each with two small windows; and wd. beyond apsidal chapels Gospel

Position in Church Small Chapels behind the main altar.

side and Epistle side.

Height from floor

Protec-
tion Glass

Groove
Rabbit

Stone
Wood

Points of compass

Quality of light See diagram on back.

Inscription

Design wanted soon.

Staging

Shipping address

Blue-prints
Received

Bill to

Templets by Mullaney.

Photos of Cartoons Mailed

General Information The Chapels to be devoted to symbols of one of the seven
Sacraments.

The first of the flanking windows, i.e., the one in the sacristy corridor
should be devoted to the idea of priestly innocence; and the window beyond
the radial chapels should be devoted to the idea of spiritual regeneration.

(See sketches which Father Gleason sent, and also Committee Report, about
subject treatment, etc.).

The following are the committee's suggestions:

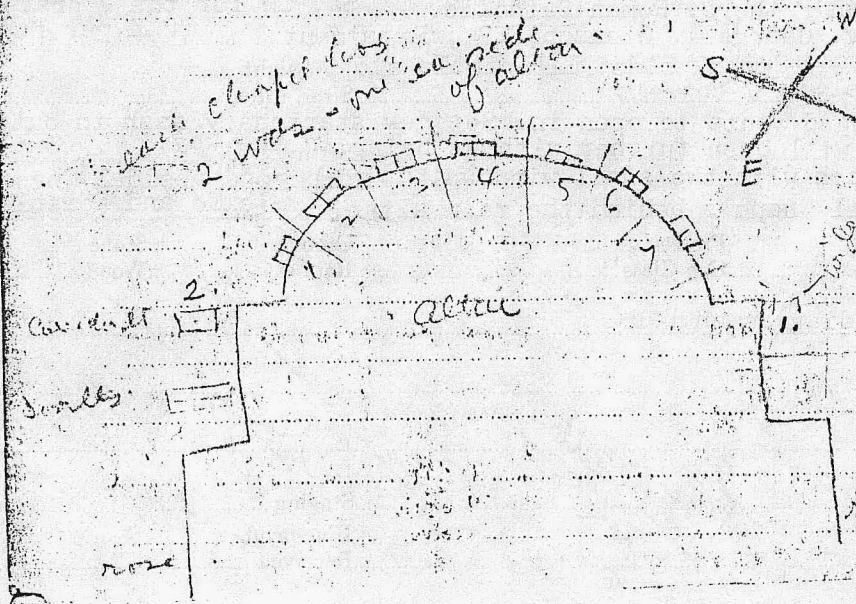
1. The window-lights in the sacristy door be treated with angels' heads much
in the manner of window-lights in the door of the niche on the gospel side
of the sanctuary.

2. The windows of the 7 radial chapels be devoted to the theme of the 7 Sacra-
ments as the channels of grace whereby, thru the Sacrifice of the Mass, the
graces of Redemption are applied to the souls of men.

**Window beyond chapels on Gospel side 24 x 53 - 9'; Epistle side 29 x 53 - 11'.
\$400 \$485.00

3. The 2 extra windows be devoted (1) to the idea of priestly innocence needed in those ~~would~~ who would be God's ministers and (2) divine regeneration effected thru the Sacrifice of Calvary and the Sacraments. *

The basic design of the fruitful vine to be kept in mind and worked into the fenestration. The sacraments to be treated in the usual order, - Baptism, Confirmation, Penance, Holy Eucharist, Extreme Unction, Holy Orders, and Matrimony. The treatment to run clockwise, so that the two windows in the chapel farthest removed from the sacristy, the one closest to the gospel side of the main altar, would be devoted to Baptism, those in the next to Confirmation etc. The Sacraments to be represented by symbols rather than by figures - to be in medallions fairly high in the windows, just as they are fairly high in the windows of the Memorial Chapel. Appropriate texts to be used, - if there is no objection, they would like to use the brief Latin texts, weaving them around or into the symbols. The Committee feels that the texts on the cards they sent seem to be more expressive in Latin than in English, and form a part of the symbol.



*The two windows to sides of radial chapels: 1. The first window (in narrow corridor leading from sacristy). a. Theme: Purity of one who would approach the altar and Minister the sacraments. b. Symbol: Washing of Priest's hands (See card). 2. The last window (beyond the farthest radial chapel). a. Theme: Spiritual renewal as result of Mass and the Sacraments. b. Symbol: Globe of earth surmounted by Cross and . . . Remove book depicted on card and substitute tongue of fire from card B. Do not use dove. Text: Et Renovabis Faciem Terrae.

Note: Jan. 7, 1952. They like the design on the whole. Make it darker, deeper color. Restudy anchor, with rounded bottom, and shafts more even width all the way. Restudy font with top in perspective, and the XP on a bell top or on the side of font. Make the shell a little clearer in drawing at the top. Try other motifs in other windows to go with water motif. Make more of the designs and send them down.

May 28, 1935.

Very Reverend George A. Gleason, S.S.,
Saint Charles College,
Catonville, Maryland.

Dear Father Gleason:

I am sorry that we have had to take so long in revising the color designs for your radial chapel windows. We have been under tremendous pressure. I do not think we have ever had so much demand for windows.

Among the interesting commissions is one for eight windows in the Naval Academy Chapel, Annapolis, and another for new clerestory windows for Saint Patrick's Cathedral in New York City.

We are returning your sketches with the committee's changes and I will review them as briefly as possible. But first I think we should reiterate that these are sketches, rather than finished drawings. At this small scale we never attempt more than rough impressions of the windows and all the exquisite detail of line and form, as you see it in your present windows, is left for development in the full size drawings and the actual glass. I have the feeling that the committee has been looking for exact detail. That does not come until later in the development of the windows.

First, the pair for Baptism. We have corrected the spelling, although, of course, it is so small that it is difficult to make out. This will all be carefully designed in the full size drawings and the spelling will be very thoroughly checked. The style of lettering will be uniform throughout the group.

We have suggested a fleur-de-lis, leaf and flower motif to combine with the water pattern which will again, be worked out in harmony with the background patterns all through the windows.

We can assure you that any apparent dissimilarity of design and color in these sketches will disappear in the treatment of the actual glass, and where the fields appear overly light, that too will be toned down to the over all harmony.

We have restudied the design for the first pair, Baptism, with your comments in mind, - rounding the bottom of the anchor, and straightening its shaft, clarifying the shell, and leveling the top of the font.

We have somewhat deepened the color, but this can best be carried out in the actual glass, where we shall keep in mind your wishes for deeper and richer tones.

The rest of the designs are suggested in a more sketchy manner, but, of course, are to be developed in the same richness of detail and depth of color and tone.

Confirmation is represented by the descending Dove and flame, the shield inscribed with the cross, the lamp and the crown, with the texts, "Eagle tuorum corde fidelium", and "Sicut Bonus Miles in Lunam Tuus." The border design of the fruitful vine is accented with symbolic flames in the positions occupied by shells in the Baptismal windows; and a foliated pattern is roughly indicated in the field, where the water motif is used in the first pair. The borders and medallion backgrounds predominate in blue, alternating with the ruby of the first pair, while the vine emphasizes the gold.

The third pair devoted to Penance symbolize the keys and stole, with the text, "tuorum peccata remiseritis, remittuntur eis"; and the hand and cross, with the inscription, "Ego te absolvo a peccatis tuis". Here the color reverts to ruby, while the symbolic keys occupy the border positions, and crossed scourges are represented through the field.

The fourth pair, Holy Eucharist, presents the chalice and Host on the cross, with the text; and again the chalice and crust. The background enrichment emphasizes the central theme; while the sacred monogram occurs through the border. The texts are: "Panis vivus qui de caelo descendit", and "Per huius aquae et vini mysterium."

Extreme Unction involves the candles and hour-glass running low; with the text, "Anima Refove Quam Creasti"; and the open book and oil stock, with the lettering, "Ungentes Domum in Nomine Domini". The hour-glass and cross enrich the background and border. *see separate note*

Holy Orders are represented by the uplifted hands of the priest with the Host and cross, and the text: "Hoc facite in meam commemorationem"; balanced by the open missal, the chalice, the stole and the cross, with the text: "Tu es sacerdos in aeternum". The stole and the mitre are represented through the field and border.

The last, Matrimony, is enriched with the symbols of the double lighted candles, with the interlocked rings, and the text, "Deus adiuvet benedictionem suam in vobis;" and flowering branch and interlocked rings over the cross, with the text, "Ut semper in mutua caritate permaneat." The flowering branch pattern and interlocked rings repeat through the field and border.

In the second pair, Confirmation, the tongues of fire will be carefully designed in the full size drawings so that there will be no question about definition or meaning. As the committee suggested, we have introduced an oak pattern in the field.

In the third pair, Penance, the texts are corrected. The crossed scourges that were in the field are removed and a pattern of rue (for remorse) is substituted, to be carried out in a harmonious manner with all the others. It would be extremely difficult to introduce actual purple or violet in the small spaces around the keys, but these dark backgrounds will take on something of a violet quality in the actual glass, due to halation.

In the fourth pair, Holy Eucharist, we have brought the chalices to the same level, changed the shape of the nodes and corrected the perspective. As suggested, the small chalices are removed from the field and a pattern of wheat substituted, again in harmony with the others.

In the pair for the fifth chapel, Extreme Unction, the four glasses are removed from the field and an olive pattern introduced. *See separate note **

We have made a number of changes in the first symbol of the pair devoted to Holy Orders, lowering the Alpha and Omega, thumbs touching Host, and cross at the same level as the one in the balancing composition. If necessary, we can remove the nimbus from both crosses, but we think they are valuable in the design composition. The rose pattern of the field replaces the stoles.

The seventh pair, Matrimony, was approved with the suggestion of the spelling of the text.

We have also prepared designs for the two windows beyond and on either side of the chapels. The one on the Epistle side being devoted to the theme of Purity of the one who would approach the altar and administer the sacraments. This bears the symbol of the washing of hands. The field is enriched with the fleur-de-lis of Purity.

** see separate note*

The one on the Gospel side symbolizing the spiritual renewal as result of Mass and sacraments, is designed in the globe surmounted by the cross monogram, with the tongue of fire above, and the text "Et Renovabis Faciem Terrae". This window is actually a little narrower, but the adjustment can easily be made in the field when we undertake the full size drawings. ** see separate note*

Notes for the following, from Father Gleason:

1. The Sacramental Windows.

V Extreme Unction

* The oil stock and the book on the right hand side of the picture seems somewhat crowded, especially in view of the clear-cut symbols on the left hand side.

- a. Could the "handle" or "tip" on the bottom of the oil stock be omitted and a base put on to the oil stock, so that the base would rest on the lead line?
- b. Could the top of the oil stock be made somewhat smaller?
- c. Could the book (above) be made smaller, about the size of the book in VI - Holy Orders window? The book, then, would not reach below the lead line. So arranged, it would correspond to the hour glass in the opposite window and, at the same time, leave ample space around the top of the oil stock.

2. Side Windows

1. Lavabo Window

There is an apparent misspelling in the text: it should end up with "manus meas".

Could the hands be turned somewhat so as to give more of a profile view and make them less heavy?

2. Regeneration Window

Here the symbolism is not clearly conveyed, perhaps because the orb is too small and the Xp symbol too large. The Committee feels that, if possible, the orb ought to be made larger, the band removed, and the outline of the western hemisphere or continent traced on it. If the Xp were made smaller, perhaps then the whole symbol would better convey the idea of spiritual regeneration through Christ.

the color sketches for your Radial Chapel windows, and are sending them to you herewith.

Attached a color sketch for a typical radial chapel, and would appreciate having your reaction to it before developing the complete group.

This is the Baptism theme, with the symbols of the anchor cross and shell of Baptism from which emanate rays of light; and, in the second, the baptismal font, with the descending Dove above it.

We have, of course, adjusted the designs you sent us to the composition of the windows and the idiom of stained glass. We have placed the Chi Rho symbol with its water motif background at the top of the font, and have designed a considerably different and less angular Dove.

We think that the text can, in each case, be placed as indicated in the field below, and we like the idea of using the Latin. Cannot this portion of the Church be considered a little less public than the main nave?

The design of the fruitful vine would be carried out in much the same manner throughout the scheme, but you will notice that we have introduced shells through this pattern which could, in the other windows, be changed to other symbols of related significance.

The water motif of the field is, of course, particularly appropriate in this case, and, as a symbol of the fountain of life, could be retained in other windows. However, we think that other patterns can be found to harmonize with this, having more individual association through the entire scheme.

We would vary the outer border and background colors of the symbols in the other chapels, perhaps alternating ruby and blue.

We have in mind the lower section a little less in height than the width for the ventilator section.