

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

City or Town Chicago, State Ill. No. 3066
Church Joseph Bond Chapel of University of Chicago. Date of August 1, 1951. (Vacation
Donor and Correspondence with Dr. Edgar J. Goodspeed, Vega Vista, 551 Perugia
Address Way, Bel-Air, Los Angeles 24, California. Completion after June 14. Set then)
Original architects. Quality of \$12,000
Architect (Coolidge and Hodgdon.) J. Lee Jones. Glass (\$53.81)
Denomination Consulting Architect, The Univ of Chicago, 5801 Ellis Av. Chicago 37.
and Minister Prof. 21%.
Footage 223 sight #2509.00
Sizes, full
Ventilators Omit ventilators. Set by
Position in Church East window - opposite the chancel.
Height from floor 15' Protec. No. Remove old glass Groove Stone
Points of compass East. tion Glass as new is inserted Rabbet Wood Stone.
Quality of light East.
Inscription "In loving memory of Elfleda Bond Goodspeed 1880-1949." (1/11/50)
(To be a memorial to Mrs. Goodspeed, but no memorial inscription
in the window - to be on a tablet beside it.) (See other side.)
Design wanted Apr 21 or May 21 Staging
Shipping address Received
by Vogel. Other window set
Bill to Templets by him.
Photos of Cartoons Mailed
General Information Dr. Goodspeed suggests "something quite compatible with
the chancel window, with much of that same wonderful blue... If you find it
perfectly agreeable to introduce a few medallions, or at least figures...
suggested by the McCormick MS minitures, I would be pleased.... I would
also like to put at the bottom of each of the 7 panels one adjective in
the glass, the whole summing up her character. The words I have in mind are
such as these: Generous Loyal Wise Brave Patient Thoughtful Kind.
TO BE A PARABLES WINDOW. Possibly Christ the Light of the World at the
center; prominent medallions of the Good Samaritan and the prodigal Son;
and other symbols of the Parables (see Saint Patrick's New York Windows).
Note - combine the memorial inscription in the base of the window, with the
symbols of the Mayflower, and the Rhode Island Seal, which is the anchor of
hope and closely related to Roger Williams. (See print of the Mayflower, which

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

Dr. Goodspeed sent .(Take good care of this and return it to him later). Mrs. Goodspeed was a Mayflower descendant. She was also descended from the founders of Providence, Rhode Island - The Thomas Olney and Roger Williams.

SHOP LABEL

CHARLES J. CONNICK
9 Harcourt Street, Boston, Mass.JOB NUMBER 3066PRICE \$12,000 (\$53.81).FOOTAGE 223 feet.CITY AND STATE Chicago, Illinois.BUILDING Joseph Bond Chapel of University of Chicago.PERSONS INTERESTED Dr. Edgar J. Goodspeed.ARCHITECT Coolidge and Hodgdon.NUMBER OF WINDOWS One EXPOSURE East.POSITION OF WINDOWS East window, opposite chancel.HEIGHT FROM FLOOR 15 feetPROTECTION GLASS _____ SCALE OF SKETCH InchVENTILATORS Yes. Girt & Lette. IRON _____SET IN STONE X WOOD _____

BLUE PRINTS RECEIVED _____ TEMPLATES RECEIVED _____

MEMORIAL INSCRIPTION "In loving memory of Elfreda Bond Goodspeed 1880-1949." (This inscription to be across the three middle lancets, above the central one. Be sure to include the lowest level, including the central one. Be sure to include the Olney coat of arms with the memorial text. See copy which Dr. Goodspeed sent. PRESERVE CAREFULLY AS IT MUST BE RETURNED TO HIM.)

DESIGN WANTED X DESIGN ACCEPTED X

PHOTOGRAPHS OF CARTOONS SENT _____ ACCEPTED _____

DATE OF COMPLETION August 1, 1951.

SUBJECT MATERIAL. This window to balance and harmonize with the opposite window in place. As in the opposite window, the fields, predominant blue, are patterned in growing vine forms flowering in the white fleur-de-llys of purity and supporting colorful medallions enriched with significant symbols.

The Parables furnish the dominant theme, with Our Lord, their author, at the center, symbolizing the Light of the World. At either GENERAL INFORMATION: side are the great themes of the Prodigal Son and the Good Samaritan, - the father welcoming home the repentant son, and the Samaritan aiding the unfortunate traveler, - both types of Our Lord.

In the outer panels are symbols of other Parables. At the upper left the Stray Sheep in the wilderness; and the costly pearl outweighing the bag of gold.

In the right are the Houses built upon Rock and upon Sand; and the Net with the Good Fishes in a basket, and the Bad cast away.

The central medallion of the lower tier is devoted to the Wise and Foolish Bridesmaids in significant relation to the great figure above. Five bright lamps are lighted, while five below are reversed and dark. At the left is a symbol of the Wheat and Weeds growing together; and at the right, the budding Fig Tree.

In the outer panels are the Lamp under a Peck Measure; and the Will Flowers in their splendor greater than Solomon's; - The Hoard of Money buried in a Field; and the Tree grown from a Mustard Seed with the birds in its branches.

Below is a tier of smaller symbols devoted to the Seven Christian Virtues. At the center, Humility is represented by the dove, with the Lamb for Gentleness at the left, and the vase of water for Temperance at the right. This group is completed with the flaming rose of

Liberality, the Lily of Chastity, the olive branch of Brotherly Love, and the beehive of Diligence.

The field is further enriched with flames of divine zeal, and stars of heavenly steadfastness. Dominant tracery members also bear significant Christian symbols: the globe surmounted by the cross, signifying Christ's dominance over the world; and the sacramental Chalice and Host; while the radiant five-pointed star of the New

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The personal symbols of the Mayflower and the Anchor symbol of Roger Williams and Rhode Island are represented at either side of the memorial inscription.

April 29, 1950 - O.E.S. report of his visit to the Bond Chapel:

"There is a good deal of deep blue in the borders and fields, lighter green-blue in the circles and inside borders. The blue predominates. The reds are mostly light and brilliant. Golds light; the decorative foliage with white stems and gold in some of the leaves. I would call it a medium dark window. The opposite one gets a good clear light."

The central figure of Christ should not be too bold and brilliant. It should imply a dominance and center of interest, but it certainly should not stand out at the expense of any other part of the window. (It stands out a little too much in the color sketch.). Be sure the reds are a true Connick ruby - a "real ruby", not a bright red.

Use Goodspeed Version.

Glass stock taken

Note: an addition: We are to use the Bond coat of arms which Dr. Goodspeed has just found, and will send.

VEGA VISTA
551 PERUGIA WAY
BEL-AIR, LOS ANGELES 24 Feb 14 '50

Dear Mr Skinner

I am so pleased to learn that as I understand it the Connick Associates under your very capable leadership are to do another soldier's window for the Hyde Park Church, Chicago. As I was chairman of the committee that got Mr Connick to do the first one there, I am interested and gratified.-- Can you give me an idea what would be the approximate cost to have your studio produce a large window for the east end of the Joseph Bond Chapel at the University of Chicago, in harmony with the one you installed in the west end, so successfully many years ago? It might, if you approved, include some small groups, possibly along the lines or reminiscent of, some of the scenes in

19th century

the Rockefeller McCormick New Testament
of which I sent Mr Connick a copy when we
published it in facsimile. This is merely a
suggestion; I think it did not appeal to
Charles Connick, as he never pursued the mat-
ter with me. * I only mean the window need
not be a mere copy of the great west window,
but it should be equally rich, and probably
have the prevailing blue of the west window;
How splendid your chapel windows at Grace Cat
Cathedral in San Francisco are!

With great regard

Sincerely yours,

Edgar A. Snodgrass

If you have a print of the new Soldiers window
I like very much to see it.

February 21, 1950.

Dr. Edgar J. Goodspeed,
Vega Vista,
551 Perugia Way,
Bel-Air, Los Angeles 24, California.

Dear Dr. Goodspeed:

I am delighted to have your good message, and we are all stimulated by the thought of further enriching the Bond Chapel. I was there only recently with architect Morrison, and was tremendously impressed by the sustained loveliness of the chancel window, and equally impressed by the urgent need of more windows. ✓

Mr. Morrison is a member of the committee at the Hyde Park Church. I am enclosing a photograph of the color sketch. It is a little out of focus and the inscriptions are not complete. At the top they propose to have: "That they might not reach the fulfillment of their hopes except with us". Hebrews 11:40 (Goodspeed), and "The light is still shining in the darkness, for the darkness has never put it out." John 1:5 (Goodspeed). Then there are two at the bottom: "In grateful recognition of all who served our country in World War II," and "In loving memory of those who in that service made the supreme sacrifice." ✓

Doctor Kraybill is the present committee chairman. Many nice things were said about you and you will notice that we are using the Goodspeed version with your name in very small letters. ✓

I think you have an excellent idea in relation to the Rockefeller-McCormick New Testament illustrations. I borrowed the book from Mrs. Connick last night and have it before me. I do not think Mr. Connick was opposed to this idea as such, but possibly wanted to avoid too literal an interpretation. Surely the Thirteenth Century is quite in harmony with the craft and with our own work. ✓

He was very much taken by your suggestion of the Parables as the cream of the New Testament, and I think he wanted to make it a parables window, which would be fine.

Dr. Edgar J. Goodspeed,

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February 21, 1950.

The cost is still just as elastic as it was back in 1937. Mr. Connick first suggested a range from eight to ten thousand dollars for a very simple window, and finally twelve to thirteen thousand for a treatment involving more subject material. I should say the range might still be between ten and fourteen thousand, so you see our costs have not gone up very much. ✓

I should like to see somewhat richer treatment than we have in the chancel window. We should be happy to study the problem in a color design, with your ideas of general subject material to guide us. ✓

Then, there was the suggestion of moving the first window to the opposite end, placing the new window in the west. I think this would be an excellent plan if it is possible to carry out. ✓

Mr. Connick made a magnificent design for a typical nave window devoted to the prophets, a plan which I wish we could develop some time. ✓

I have just returned from a trip to the Pacific Coast. I could stop only briefly in Los Angeles to discuss the plan for a group of chapel windows with Doctor Fifield of the First Congregational Church, and to see our latest windows in Forest Lawn Mausoleum, Saint Paul's Church, and the Wilshire Methodist Church. ✓

I looked for your number in the telephone book, but now I think I must have had the wrong book, ✓

We are planning more windows for Grace Cathedral in San Francisco. ✓

I found a tremendous interest in stained glass everywhere I went and we always have more than enough to keep our group well occupied. ✓

Mrs. Connick joins me in sending most cordial greetings, ✓

Sincerely,

OES/pf

May 17, 1950.

Dr. Edgar J. Goodspeed,
551 Perugia Way,
Bel-Air, Los Angeles, California.

Dear Dr. Goodspeed:

We have enjoyed our study of the design for your great east window in the Bond Chapel, and we feel that we have reached a happy solution of the problem.

The accompanying color sketch echoes much of the charm of the west window, although there is practically no repetition of motif. We feel that the two windows will balance and harmonize beautifully, at the same time introducing a most pleasant and desirable contrast.

As in the opposite window, the fields, predominantly blue, are patterned in growing vine forms flowering in the white fleur-de-lys of purity and supporting colorful medallions enriched with significant symbols.

The Parables furnish the dominant theme, with Our Lord, their author, at the center, symbolizing the Light of the World. ~~This might well be kept a little closer to the Parables theme with a figure of the Good Shepherd, but we like the idea of the radiant figure and the living flame.~~

At either side are the great themes of the Prodigal Son and the Good Samaritan, - the father welcoming home the repentant son, and the Samaritan aiding the unfortunate traveler, - both types of Our Lord.

We have had the Rockefeller McCormick manuscript reproductions at hand while designing these figures and compositions, and while we have not definitely followed any of the compositions therein, their influence is in evidence.

In the outer panels are symbols of other Parables. At the upper left, the Stray Sheep in the wilderness; and the Costly pearl outweighing the bag of gold.

Is the right are the Houses built upon Rock and upon Sand; and the Net with the Good Fishes in a basket, and the Bad cast away.

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The field is further enriched with flames of divine zeal, and stars of heavenly steadfastness. Dominant tracery members also bear significant Christian symbols: the globe surmounted by the cross, signifying Christ's dominance over the world; and the sacramental Chalice and Host; while the radiant five-pointed star of the New Testament occupies the central position.

The personal symbols of the Mayflower and the Anchor symbol of Roger Williams and Rhode Island and the Bond Arms, are represented at either side of the memorial inscription.

"In loving memory of

1880 - Elfreda Bond Goodspeed - 1949"

(Note, This inscription to be across

the three middle lancets, above the adjectives?) 5/27/50)

while distinguished qualities are suggested in the words

in the base of each lancet - "Generous, Loyal, Wise,

Brave, Patient, Thoughtful, Kind." (Note - These adjectives to be

all held to the lowest level, including the central one.) (5/27/50)

We are happy to share this design with you and to

learn your reaction to it. I visited the Chapel again

when I was in Chicago recently, to study the earlier

window in relation to this one. We visualize how

beautifully it will work out in the color and light of

the actual glass, and we are eager to continue its

development.

With cordial greetings,

Sincerely yours,

OES/mh.

use lamp instead of crucifix 6/3/50

We shall also use the Bond Coat of Arms

6/3/50

Dr. Edgar J. Goodspeed - 2 - May 17, 1950

3066

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April 29, 1950. O.E.S. report of his visit to the Bond Chapel.

"There is a good deal of deep blue in the borders and fields, lighter green-blue in the circles and inside borders. The blue predominates.

The reds are mostly light and brilliant. Golds light; the decorative foliage with white stems and gold in some of the leaves.

I would call it a medium dark window. The opposite one gets a good clear light.

There are now three rectangular ventilators in the second, fourth and sixth openings of the upper tier of panels that do not seem to be in use. I could find no connections to them, but we had better make sure that these can be eliminated."

IMPORTANT: The central figure of Christ should not be too bold and brilliant. It should imply a dominance and center of interest, but it certainly should not stand out at the expense of any other part of the window. (It stands out a little too much in the color sketch.) Be sure the reds are a true Connick ruby - a "real ruby", not a bright red.

~~IMPORTANT: Be sure to include the Olney coat of arms with the memorial text. (See copy which Dr. Goodspeed sent in folder. Preserve carefully, as this must be returned to him.)~~

Note: When we install the window, it is part of our contract to store the existing window in undamaged condition in the garage at 6021 Cottage Grove Av. Chicago. Be sure to protect existing stonework, wood paneling, etc.