

See letters of Oct 24 + 28, 1952 - about whether we had glass in light fixtures.

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

1952 5/11/52

City or Town Minneapolis, State Minnesota No. 3327

Church Hennepin Avenue Methodist Church Completion 500 - 600
 Donor and Address Tel. Main 8959 Av. Meth. Ch. The John Leslie Paper Co. 500
McEnary & Krafft, Architects (Mr. Edwin Krafft) 1110 McKnight Bldg, Minneapolis. Quality of \$600 to \$800 for each
 Architect Krafft Glass of west windows; and 1600
 Denomination Methodist from \$1700 to \$2100 for each of
 and Minister Dr. Dwight E. Loder (?) 5 south windows. (\$57.12 - \$65.62)
 Footage 32 feet each in south windows; Sizes, full Total \$ 9,500
8 1/4' each in west windows. Set by L. 95908.74
 Ventilators No. MEMORIAL CHAPEL. 627

Position in Church Chapel windows 5 double windows on the side, south; and 3
singles in west wall protec. Retain present pr. Groove Stone
 Height from floor 4'6" tion Glass. In place. gl. Rabbet Wood
 Points of compass
 Quality of light 5 side windows are south; 3 west windows are in the rear.

Inscription No memorial inscriptions, or no text, but plan bottom border to take
one if necessary.
See list of memorial inscriptions in folder.

Design wanted very soon. May 14. Staging
 Shipping address Blue-prints
..... Received

Bill to Note: Architect wants all preliminary sketches back for comparison, when new ones are submitted. Templets by Paussek.

Photos of Cartoons Mailed
 Windows are to read from left to right, one to five, a and b.
 General Information Devote the typical sketch to the Parables of the Prodigal Son and the Good Samaritan, with up in the tracery member, some Parable that can be symbolized by a smaller symbol, such as the Candle under a Bushel.

In the over-all list -
 God Samaritan - Prodigal Son
 Sower - Lost Coin
 Talents -

Chapel is used for weddings, for smaller devotional meetings, and for worship services in connection with the church school.

Windows to be equal in every respect to the windows in the church.

Emphasis to be on the vertical movement, both in design and color, to make
 For addresses of those to be notified as window progresses, see other side.

the openings seem more narrow and therefore taller.

Memorial Chapel, Hennepin Avenue Methodist Church, Minneapolis, Minnesota.

~~Candle Under a Bushel~~ - *The Lamp on the stand*
(Dissemination of truth)

① The Good Samaritan
(Active benevolence)

The Prodigal Son
(Fatherly love to returning sinner)

The ^{hid} Treasure
(Value of the Gospel)

② The Sower
(Hearers divided into classes)

The Shepherd and the Lost Sheep
~~The Lost Coin~~
(Joy over penitence)

The dragnet
Net Cast into the Sea
(Visible Church a mixed body)

③ The Talents
(Use of advantages)

The Pearl of Great Price *(The seeker finds salvation)*
The Labourers in the Vineyard
(Precedence in service gives no claim for priority in reward).

The Tares (good and evil in life and judgment)
~~The Goodly Pearl~~
(~~The seeker finding salvation~~)

④ The Wise and Foolish Virgins
(Watchful preparation and careless security)

The Great Supper, - on the indifferent guests.
The Householder
(Watchfulness)
(Universality of the Divine Call)

⑤ Fig Tree Blossoming
(Indications of Second Advent)

The Unjust but shrewd Steward
The Wise Steward
(Conscientiousness in Trust)
(Faithfulness to Trust)

The Pharisee & Publican
~~The Great Supper~~
(Universality of the Divine Call)
(Self-righteousness and humility)

Christ in Temple with Doctors

Christ
"The Great Commission"
possibly apostles

Christ blessing children

The Lost Sheep
(Joy over penitent)

The Wedding Garment (The Marriage of the King's Son).
(Necessity of the robe of righteousness)

Lilies of the Field

The Committee is particularly well pleased with the small windows under the east and west balconies - devoted to "Childhood in the Bible". Everyone agrees that they are lovely in design, color and subject-matter and that somewhat comparable windows would be very lovely in the new Chapel. The use of light glass tints in order to let as much light through the thick walls was mentioned, but the use of such light glass in the new chapel, which has full south exposure, is to be questioned.

Since this chapel is to be used frequently by young people, the colors should not be too dark or heavy - but we must remember at the same time that the side windows are all southern exposure and can't be too light, or the chapel will be too bright for comfort. It was also expressed that no large area should be devoted to a single color - that the colors should be blended and varied. The use of a mechanical diaper background was also deplored.

Comments from Architect and Committee: "Avoid use of strong angular star shaped frames for medallions in side windows. Try for more "overall" window effect similar to center window without use of framed medallions." Avoid stiff monotony of present arrangement of

Comments from Architect and Committee: (RE: Three West Windows) - "Avoid use of strong angular star shaped frames for medallions in side windows. Try for more "overall" window effect similar to center window without use of framed medallions." Avoid stiff monotony of present arrangement of heads and halos of apostles. Dr. Loder requested that the boy Christ and Christ in center medallion should not be in same position. Suggest both hands outstretched in "Commission" panel - with hands in position as shown in "Boy" window." Most figures in "Boy" panel, also in "Christ and Children" panel seem almost too small to count. Dr. Loder feels we must avoid use of much light glass. South and West sun will be very powerful. Refer in particular to white garments on "Christ", also white halos, also large areas of white shown in color sketches for paired windows. Avoid harsh green in large areas."

(We said the so-called star shape can be somewhat modified and softened, and we all agreed that the minor changes in the gesture of the figure of Our Lord, and other suggestions should be carried out in the full size drawings.)

(Re: South windows) - It was suggested not to emphasize frames of medallions by too strong color contrast. Submit suggestion for way of incorporating memorial inscriptions at bottom. Lettering should be small and inconspicuous. Dr. Loder requested that a small title or Biblical quotation be used to identify various parables. Some are a little obscure without. Should be worked into design. In Good Samaritan parable, we suggest that principal figure alternate on different sides - now on same side in both medallions. Border should vary from pair to pair.

Dr. Loder feels we must avoid use of much light glass. South and west sun will be very powerful. Refer in particular to white garments on "Christ", also white halos, also large areas of white shown in color sketches for paired windows. Suggest tunics will have to be toned down to stop light. Avoid harsh green in large areas."

(Our plan is to alternate the two types of patterns through the south windows, also with alternating border patterns, and of course with considerable variation in the actual detail. We plan to include the brief Biblical quotations, as Dr. Loder suggested, and indicate the memorial inscriptions; also reverse the figures in the Good Samaritan medallions. We have noted all the other comments, and are keeping them in mind. Be sure the side windows have less white, and are toned down generally. We are to have two of the windows in the blue scheme, and two of the blue. We are to develop the designs for the remaining three windows, tone down the present two, and send all five to Mr. Leslie for final approval.

a group of very rough sketches, suggesting various treatments for your Chapel windows at Mendocino Avenue Church.

In the two outer ones, A and D, we have tried for a more geometric character through both the field and borders. It increases the over-all effect, but we are inclined to feel that such a plan is not as pleasing as the two center ones, B and C.

In B, we have arranged two medallions of equal importance, which would admit of two different Parables in each lancet, or a more extensive development of each Parable. I think the foliated border works out better than in the first sketch, without a such marked movement in one direction. I feel that wide borders are essential to these shapes. The problem is very different in the narrow windows under the balconies in the main Church; but we can keep the borders from standing out by using the same character of design through the fields around the medallions.

C gives a little more importance to a dominant medallion. A single Parable could be well developed in each lancet, or some of the Parables which can best be represented by symbols might well be included in the secondary medallion.

Here B is suggested in a warm palette, while C emphasizes the cooler tones. I think we should aim for a palette about half way between these extremes, of course taking into account their actual appearance in the south light, with glass and textures to control this illumination. We have in mind a counterchange of color through the medallions, fields and borders that will add interest and variety without disturbing the over-all tone.

Although the medallions may seem to be somewhat emphasized, they will be woven into the general pattern to produce the desired over-all effect. Again, I think either of the two center plans are very such in the spirit of the small windows under the balconies, and will work out as effectively as those did.

We are sending you herewith our new studies for the Chapel windows at Hennepin Avenue Methodist Church.

The first one is developed along the lines we discussed, from the basic suggestion of rough sketch B, but with more emphasis on the medallions. The first (left) panel is devoted to the story of the Good Samaritan. In the upper medallion, the Samaritan ministers unto the unfortunate man who has fallen among thieves; while below, he brings him refreshment at the inn.

In the trefoil above is the Samaritan's beast, on which he brought the wounded traveler to the inn.

The panel at the right symbolizes the Parable of the Prodigal Son, with the father welcoming the repentant young man home from his journeys. The swine which he had tended are suggested in the field. Below, the rejoicing father clothes his son with the ~~red~~ ^{best} robe, while the attendant brings refreshment.

The fatted calf is represented in the trefoil.

The quatrefoil is enriched with the symbol of the parable telling of the lesp on the stand.

This window is designed in a comparatively warm color scheme, while the second introduces a cooler palette and an alternate pattern.

Perhaps we have indicated a little too much contrast in the color. Actually the color scheme ^{would} should work out in closer values.

The second window is devoted to the Parables of the Sower and the Lost Sheep.

In the upper medallion of the left panel, the Sower sows his seed; while the birds come to devour part of it; and below, he reaps his harvest.

In the trefoil is the scorching sun.

In the panel devoted to the Lost Sheep, the Shepherd finds the one gone astray from his flock; and below, he returns with it, rejoicing.

Above are two red bells symbolizing Joy; and in the quatrefoil, the parable of the hidden treasure is represented by the strong-box concealed by the surrounding foliage.

The remaining three windows would alternate in the general character of these two designs.

wd 7.
Center

As planned, the central one of the three west windows is devoted to the Great Commission, with a radiant figure of Our Lord at the center, sending forth His apostles, with the admonition "Go ye into all the world and preach the gospel to every creature." All or part of this text may be used, as is preferred.

wd 6

At Our Lord's left hand is the orb surmounted by the Cross, traditional symbol of Christ's triumph and domination over the world.

At the left is represented the Boy Christ in the Temple, surrounded by the Doctors, with little figures of Mary and Joseph coming to find Him. Below is the seven-branched candlestick, symbol of the Temple.

wd 8

In the opposite window, Christ is represented Blessing Little Children, with the lily symbol of purity below.

No memorial inscriptions are included, but in every case, they could be introduced in the lower border if necessary.

As you suggested, we are returning with these designs, the original color sketch, and also the four rough suggestions for different designs. You will notice that the original and recent designs vary considerably in depth of tone and contrasts. These may be considered to represent different aspects of the same general palette in varying lights. This, of course, is one of the greatest charms of stained glass - its living, ever-changing quality.

The actual palette and techniques we have in mind is best represented by the small nave windows in the main Church.

We have completed the color sketches for all of the south aisle, and are sending these to you at once.

First, there are the two that you have had before: Number One, devoted to the Good Samaritan and the Prodigal Son. We have added the titles and citations, and have suggested a space for a brief memorial inscription. We plan to reverse the principal medallion figures, so that they are not on the same side in both cases.

We have deepened the color in both this and the second window devoted to the Sower and the Lost Sheep.

Then, following this general arrangement, we have developed the designs for the remaining three windows, - the third symbolizing the Parables of The Talents, and the Pearl of Great Price; fourth, the Wise and Foolish Virgins, and The Great Supper; and finally, the Unjust Steward, and the Pharisee and the Publican.

Mr. Leslie may come to see cartoons, or we may send him photographs of representative ones.

✓ Note: in window #4-B, (The Great Supper), we are developing the parable of the marriage feast, following St. Matthew's account. This relates to the marriage of the King's son. It would be well from a symbolic point of view to represent him crowned.

Chancel

2-a: Good Samaritan	1-b: Prodigal Son.
2- a: Sower	2-b: Lost Sheep
3-a Talents	3-b: Pearl of Great Price
4-a Wise and Foolish Virgins	4-B: Great Supper
5-a Unjust Steward	5-B: Pharisee and Publican..

Re: the window devoted to Wise and Foolish Virgins: We are to recompose the Foolish ones, turning them away from the central figure, so that the movement of lines is in opposition rather than convergence.

We are trying for more detail and incidental symbols in the spaces between the medallions and in the borders.

We are restudying the side figure compositions of the two side windows of the western group, in full length panels, more like the central one. We do want to keep the borders to maintain the relationship with the side windows. In recognition of Mr. Krafft's wishes, we are designing related pattern in place of the architectural motifs. We are also reducing the lettering to a smaller panel at the base, and introducing a symbol of All Nations below Our Lord.

We are to send photographs of the revised drawings to Mr. Leslie.

the changes in the five south windows of the Chapel. ✓
We are sending you photographs of four of these.

We have taken the secondary subjects from our ✓
Bible Commentary.

As the Parable of the Talents urges one to use their God-given abilities to the best advantage, small inserts through the border and field suggest an angel inspiring Florence Nightingale in her work; another, the Divine Spirit directing Wesley; another angel playing the organ; angels of prayer and praise; and, at the top, the gate of heaven, implying the sharing of the future kingdom of God.

The companion panel devoted to the Parable of the Pearl of Great Price, - the seeker finding salvation - contains symbols of the hidden treasure, the leap of truth and enlightenment, the scales of justice, the fisherman with his net as a parable of the kingdom of heaven, and Nicodemus in pursuit of truth; the deer at the brook suggesting the passage from Psalm 42: "My soul thirsteth for God." . At the top is the ancient symbol of the cup of salvation with the doves of the soul.

As the Parable of the Unjust Steward urges us to prepare for the future life by the right use of our abilities, the prudent use of wealth, and charity to the deserving poor, we have represented symbols of hospitality, almsgiving, the early American circuit rider (followed by the panther), and Church, the Red Cross nurse (Clara Barton), and, at the top, the ancient symbol of Prudence - an angel carrying the shield inscribed with the serpent.

The companion panel devoted to the Pharisee and the Publican, a lesson in humility and the need of God's mercy, carries secondary symbols of the angel of mercy, the broken sword, a fleeing devil, the wolf of hypocrisy, the open book inscribed "Veritas" for sincerity and truth, an angel of prayer with censer, and, at the top, the medieval symbol of humility - an angel holding the seal inscribed with a dove.

As suggested, we have turned the Foolish Virgins away from the Bridegroom, and have designed little symbols of ~~the resurrection of the soul, symbolizing the second coming of Christ,~~ the closed and barred door, the marriage feast, and a kneeling figure of prayer.

Faith bearing the cross, symbolizing the idea of continuation of life after death;

In the panel devoted to the Great Supper are Michael with the flaming sword and scales, Saint John's vision of the Bride coming down from heaven (New Jerusalem); John the Baptist and Moses as servants of The Lord, and the figure of the Christ Child in the manger at the Nativity.

We have reversed the lower medallion of the Good Samaritan panel. Near the base, the open book inscribed for the Old and New Testaments, is a symbol of the true peace given the innkeeper to take care of the unfortunate traveler. The inn is a symbol of the Christian Church. The thieves are the demons who beset our path. The descent from Jerusalem to Jericho suggests the fall and expulsion of Adam and Eve. There are also the Good Samaritan's donkey, the priest and the Levite who passed by, and, near the top, the kneeling angel with the flaming robe of Charity.

In the Prodigal Son Parable/ are symbols of the stag slaying the serpent (Christ and Satan), the Baptismal font, ^{for} and in Baptism we put on Christ as a garment; the Prodigal Son drinking and tending the swine under his master, Satan's influence; Satan as ruler over cities, and, at the top, the Hand of God the Father in blessing.

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

City or Town Stockton, State Cal. No. 3328
Church First Presbyterian Church. Date of Completion Soon as possible.
Donor and Address.....
Mr. D. D. Corrough, Schmidts, Herdman and Corrough, Archts.
Architect 2015 Pacific Av. Stockton. Quality of Glass \$200, delivered.
Denomination Presbyterian. Glass (\$33.33)
and Minister.....
Footage 6 feet. sight Loss: 16 4/5
Sizes, full \$ 33.92
Ventilators..... Set by.....
Position in Church Sign for outside the church.
Height from floor..... Protec- Groove Stone
tion Glass..... Rabbet..... Wood
Points of compass To be lighter artificially.
Quality of light.....
Inscription.....
Design wanted very soon. Staging.....
Shipping address..... Blue-prints
Received.....
Bill to..... Templets.....
Photos of Cartoons Mailed.....

General Information Leaded glass panel, about 1 foot high by 6 feet long, with letters: "First Presbyterian Church", in same character as windows.

Panel is to be on exterior, framed, with cabinet, and illuminated for night and day visibility.

Perhaps have the lettering with the name of the Church, worked out in leaded glass, set in an interesting decorative border. We are rather concerned about the clarity of such an arrangement in the daylight. It would take a pretty strong source of illumination to compete with bright daylight, especially in sunny weather. ...It seems that we may have to use some glass in the nature of white opalescent that will contrast with the field in daylight in order to have it legible.

Mr. Corrough writes: "There is now a sign in place which is made of a sheet
For addresses of those to be notified as window progresses, see other side.