

Connick Windows

Thoughts, news and comments concerning the art and craft of Connick stained glass, published periodically by....

The Charles J. Connick Stained Glass Foundation, Ltd.

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Connick Windows in Spokane

On January 30, 1917, a few years after he began his studio at Nine Harcourt Street, Boston, Charles J. Connick wrote a letter of introduction to the young architect Harold C. Whitehouse of Spokane, Washington. This began many years of friendship and collaboration between the Connick Studio and the architectural firm Whitehouse and Price. This article will concentrate on Connick windows in Spokane buildings that were designed by Whitehouse and Price.

Connick's first window in Spokane was installed in *Temple Emanu-El* in 1929. This grisaille window is enriched by small standing figures in full color of patriarchs, kings, warriors, prophets and symbols of the twelve tribes.

Connick began work in October 1929 at the *Cathedral of Saint John the Evangelist* on the clerestory window, Abraham the Patriarch and Moses the Lawgiver, and continued making windows for the Cathedral until the studio closed. In the Connick Archive, Fine Arts Department, Boston Public Library, we find a letter to Bishop Cross from a devoted Cathedral member concerning the Moses window. "May I join you and Mr. Whitehouse in helping to pay for the stained glass in the clerestory window? I realize that I will get as much, if not more, enjoyment from the window, than most people because of my advantageous position in the choir. It will make me feel much happier when I look at it if I know that I have paid for a finger on Moses' hand."

Dr. David C. Bunch, currently the Cathedral's Chief Guide, describes the South and North Transept windows in a recent letter, "To my eyes, the South Transept Te Deum window is beautifully balanced in color and expresses the Te Deum in exquisite detail. But the prize is the North Transept window of the Book of Revelations. The artistry, the enormous amount of detail, the imagery of almost all of the entire chapter is staggering, and represents a masterpiece. It's beauty almost distracts one from looking at the details, but the substance of the images goes a long way in helping to understand that chapter. It seems to represent the very best in brilliant twelfth and thirteenth century style, the classic era. It presents the imagery which was the intent of windows from early on."

Several aisle windows in the Cathedral are dedicated to historical figures and events. A north aisle window commemorates the significant contribution of Chief Garry of the Spokane tribe toward peace and understanding between the native Americans and the early settlers..

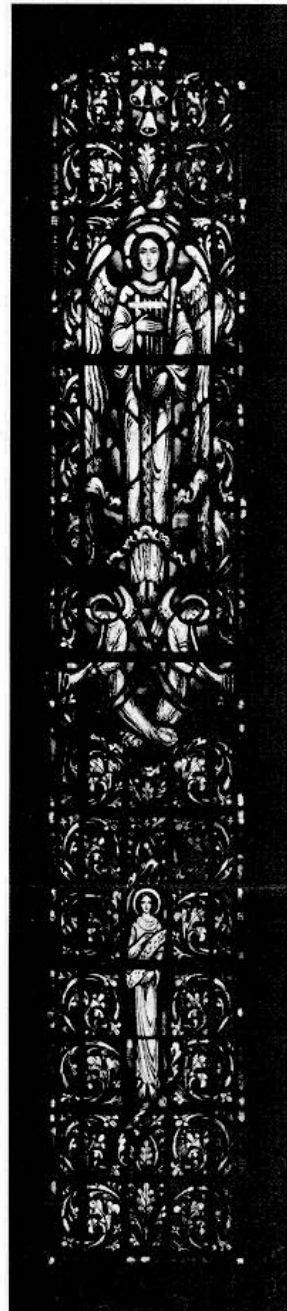
St. John's Lutheran Church's music window illustrated here depicts an angel holding a musical instrument and is accompanied by members of the Angelic Hosts with trumpets of praise. Another figure farther down the lancet bears a scroll of music while ringing bells are indicated at the top. Mr. Skinner wrote "This window is designed to harmonize beautifully with the others, and we visualize in our mind's eye how well they will all sing together in the color and light of stained glass."

The rose window over the altar of *Central Lutheran Church* is a deep red palette with a slight emphasis on the blues. It represents an angelic choir dominated by the four major archangels. The smaller members are enriched with blue winged cherubim and red winged seraphim; while stars of heavenly steadfastness occur through the blue field.

Connick windows also enrich the edifices of Whitehouse and Price's *Plymouth Congregational Church* and *Manito Presbyterian Church*.



"Praise Him with stringed instruments and organs." From Psalm 150. Choir stair window, Cathedral of St. John the Evangelist.



Music window, St. John's Lutheran Church, Spokane, WA. (All photographs from Connick Archive, Fine Arts Dept. Courtesy of Trustees, Boston Public Library).

Connick News

■ The Connick Foundation is grateful to Dr. Madeline M. Caviness, Mary Richardson Professor of Art History at Tufts University, who spoke to an audience of 150 people in the Boston Public Library's Rabb Lecture Hall last November at the second *Orin E. Skinner Annual Lecture*. The title of her talk, "Brilliant Collectibles, Medieval and Renaissance Stained Glass in the United States", had not fully prepared the audience for her lively accounts of detective work tracing important imported European stained glass which rests unrecognized in public repositories, or which lurks unidentified in private homes. Professor Caviness's high spirited description of some of the extraordinary "finds" made in recent years had the appreciative audience admiring the inventive sleuthing of stained glass scholars and aficionados, and breathless from the visual feast of her beautiful stained glass slides.

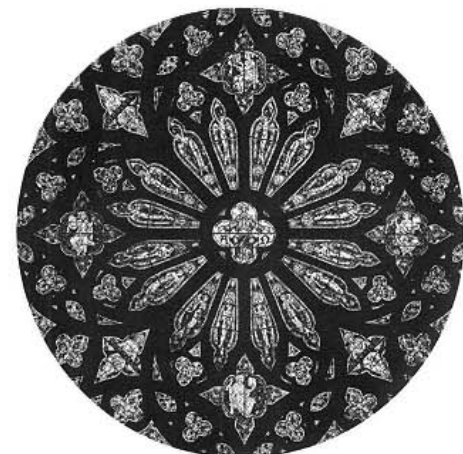
■ Professor Norris J. Lacy of Washington University co-authors *The Arthurian Handbook* which includes reproductions of Connick's four *Malory* windows in the Princeton University Chapel. Lacy has previously used the same illustrations in the first edition of this work and also in *The Arthurian Encyclopedia* (1986) and *The New Arthurian Encyclopedia* (1991, 1996). All books are published by Garland Publishing, New York.

One definition of Window is "a means of obtaining information". Our newsletter will keep you informed of the Foundation's activities, the Connick Collection in the Fine Arts Department of Boston Public Library, and Connick news around the country.

Reproductions and Connick Stained Glass

Under a photo reproduction of his design for the Great Western Rose window (below) in the Cathedral of St. John the Divine, Charles J. Connick wrote:

"When the window is seen in place, with its architectural surroundings, this reproduction emphasizes the impossibility of presenting in any other medium the true richness and brilliance of stained glass in light."



Reproductions of windows created by Charles J. Connick and his associates appear in many forms, such as greeting cards, stationery, postcards, picture puzzles, and glass rondels. The directors of the Charles J. Connick Foundation would like to suggest that those who reproduce Connick windows in any form cooperate and support the Foundation in the following ways:

- 1) Respect the integrity of the Connick ideals in the creation of your piece.
- 2) Send a sample of your intended reproduction to the Foundation prior to production.
- 3) Contribute some of your products to The Foundation.
- 4) Send a monetary contribution to the The Foundation in honor and respect of Charles J. Connick and his famous associates.

In this way you will be part of the great undertaking of preserving and perpetuating the Connick tradition of stained glass.