

# 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., Orin E. Skinner, Founder

February, 1998

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## Stained Glass Goes to the Hospital

Our west coast tour of Connick stained glass windows is interrupted this issue by "Stained Glass Goes to the Hospital", inspired by Orin Skinner's 1943 article for the *Stained Glass Quarterly*.

"With the ever-increasing tempo of life under pressure of war we come to realize and appreciate the blessings of good health and the restorative services that our hospitals are rendering in these troublous times. Nowadays hospitals are planned and maintained not only for the physical care and comfort of the sick, but also with a thought for their mental attitude and spiritual well being."

Hospital chapels enriched with the healthy vitality of day's light through stained glass provide a welcome retreat and comfort for those who visit and meditate there. A most light and cheerful arrangement of Connick stained glass is in the chapel and adjoining rooms of *Children's Hospital, Cincinnati*. Four chapel windows represent four youthful archangels; Saints Gabriel, Raphael, Michael (see left), and Uriel, as Protectors of Children. Little children of different ages are shown in connection with the principal figures. At the feet of each archangel is a rainbow, and all are represented with their traditional symbols. The adjoining rooms have eleven groups of openings - each group devoted to subjects dear to the hearts of children. The host of witnesses includes Saint Francis, Saint Joan of Arc, Pilgrim's Progress, Sir Galahad, Midsummer Night's Dream, Child's Garden of Verses, Mother Goose, Robinson Crusoe, Treasure Island, Hiawatha, Tom Sawyer, and Huck Finn.

*Springfield, Illinois Memorial Hospital* Chapel windows are designed to celebrate great biblical characters who gave their lives and talents in the struggle of Christianity and all that it implied. The dominant window over the altar is devoted to Christ and the Four Evangelists. Its inspiration is found in the text from St. John, 'I am the light of the world: he that followeth me .... shall have the light of life.' The side windows are devoted to St. Peter, St. Paul, St. Timothy, and St. Barnabas.



The over-all theme of the windows for the Memorial Chapel, *Presbyterian Hospital, NYC*, is based on Old Testament motifs and the Brotherhood of Man. The axial rose windows are devoted to the presence of God and man. The one over the altar presents a radiant symbol of God through the Fountain of Living Waters. The stars are also traditional Godly symbols, and birds on the wing suggest the joy of life.

The opposite rose window is devoted to man, with the sun rising over the mountainous horizon at the center, symbolizing the dawn of creation. These central portions of the two rose windows incorporate the four elements of water and air (fountains and flying birds) in the chancel rose and fire and earth (sun and mountains) in the opposite rose. Human brotherhood including faith and mercy is symbolized in the three great side windows.

In the south entrance window of the Army Medical Center Chapel in *Walter Reed Memorial Hospital, Washington, D.C.* one finds the archangels Michael, Militant Angel of Victory, and Gabriel, Messenger of Peace and Grace. The nave windows are designed in delicate grisaille accented with colorful symbols of the Beatitudes. The medallions of the Chancel window in the Morning Chapel are devoted to the Four Militant Saints of Christendom: St. George for England, St. Maurice for Italy, St. Louis for France, and St. Wenceslas for Old Bohemia.

Our limited space precludes discussion of the wonderful windows found in Bon Secours Hospital, Baltimore; Lutheran Deaconess Hospital, Chicago; Grande Ronde Hospital, LaGrande, Oregon; The Doctor's Hospital, Tacoma, Washington; Community Hospital, Mendota, Illinois; National Naval Medical Center, Bethesda, Maryland; St. Luke's Hospital, Kansas City, Missouri; New York City Hospital; and at least a dozen hospitals in Massachusetts.

### Captions

Above: St. Michael in Armor with shield and sword. He also holds the scales in which are weighed the souls of the just and unjust. *Children's Hospital, Cincinnati* (cartoon).

Right: "Rose Bush and Angels" window at entrance to Chapel, St. Luke's Hospital, Boise, Idaho.

(All photographs in this letter from Connick Archives, Fine Arts Department, courtesy of Trustees, Boston Public Library.)

## Connick News

### "Boston Area Stained Glass by Charles J. Connick Studio"

Under the direction of Curator Janice H. Chadbourne, the Fine Arts Department of the Boston Public Library exhibited materials from the Connick Archive from November, 1997 through January 1998. This exhibit - primarily composed of photographs and designs with descriptive notations for ecclesiastical, commercial and private commissions - depicted the evolution of creative work by Connick and his Associates.

### The Orin E. Skinner Lecture

Peter Cormack's engaging talk on Christopher Whall with supportive slides, explored Whall's innovative and creative approach to stained glass which inspired and influenced Connick's early work. Mr. Cormack's sensitive understanding of Whall and Connick has greatly helped our appreciation of the contribution of the creative genius of each.

Grateful thanks to all who kindly responded to our annual appeal letter.

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.

## Winter in Vermont

The Four Seasons windows in Allen & Collins' lovely Union Church, Proctor, Vermont represent natural Vermont scenes. Louis Comfort Tiffany created "Spring, Summer, and Autumn in appropriate foliage, flower and color".

The Connick Studio was asked in the 1960's to create "Winter" to be installed alongside these three Tiffany opalescent glass windows. The challenge to allow the vitality and brilliance of day's light through pure, radiant color of antique glass - to harmonize and not overpower the more somber obscured light of Tiffany opalescent glass, tested the imagination and skill of the Connick artists.

The Connick Studio caught the spirit of the earlier windows. When "Winter" took its place, it blended 'beautifully with the others to grace the sanctuary and the worship in Union Church'.

("Winter Scene", Union Church, Proctor, Vermont, by Charles J. Connick and Associates.)

