

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

*This sheet applies only to the 1st window*

City or Town Englewood, State N.J. No. 1330-1st window  
Date of Feb. 25, 1934, sure  
Completion Nov. 1, 1935 (McCulloh)  
Church The Presbyterian Church.  
Donor and Address Mr. McCulloh, Donor. Frederick S. Duncan, 75 E. 45th St. N.Y.C. on Committee.  
Architect Allen and Collens, Boston. Quality of \$2000 each 200 each,  
Glass \$52.65 per ft. 5/12/33  
Denomination Presbyterian. \*Add additional expense for  
and Minister bronze bars & vents,  
sight  
Footage 37-8-1 square feet each. Sizes, full  
Ventilators and bars to be of bronze.  
Ventilators 1 bottom vent at bottom of each light. Set by  
Four windows. McCulloh window is first on  
Position in Church All on South Side. (Aisle) south aisle.  
Height from floor 6 or 7 feet. Protec- Groove Stone  
tion Glass No. Rabbet Wood Wood.  
Points of compass South.  
Quality of light  
Inscription "In Loving memory of Isabella Steel Walker McCulloh,  
a founder of this Church, born June 27, 1829, died August 28, 1915."  
(see contract and letter  
from Mr. Duncan, Aug. 12,  
1933)  
~~Pencil sketch for one to be shown to Mr. Collens before adding color. Then~~  
~~Design wanted just pencil sketches for others.~~ Staging  
~~To receive \$100. for sketch if not accepted.~~ Blue-prints  
Shipping address Received

Bill to.....Templets  
Photos of Cartoons Mailed Four windows with emblems of the four evangelists  
in Tracery (quatrefoils). with incidents from their  
General Information Gospels in main window. See lists of subjects  
in folder and with design.

See extract from Mr. Collens' letter of Dec. 21, 1928.

June 13, 1932. Mr. Collens likes the idea of carrying the plan out in  
interesting design by having the two outside windows developed in two  
figures and four medallions each; and the two interior windows in eight  
medallions; the whole done with canopies.

These windows are the most prominent in the Church, visible from all parts  
of the Church except the South Transept. With bright light behind them  
during the morning service, when the largest congregations are in attendance,  
it is especially important that these windows be done in accordance with  
highest requirements of artistic beauty and of spiritual purpose.

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



See original for complete text (BPL) 88

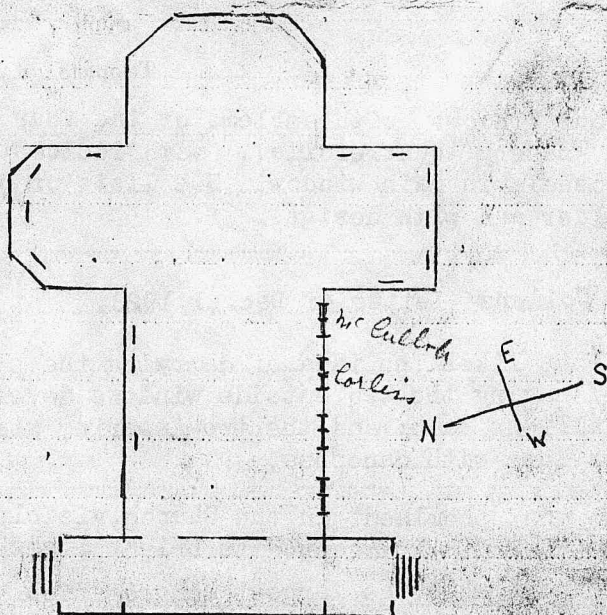
Meeting of October 1, 1932. "They are going to send me the full scheme of subjects. Then I am going to make the complete series of designs. One window is to be ordered very soon. They are to be all in medallions, and possibly different shapes for the medallions, either alternating or in the center windows."

Mr. Duncan wrote, Aug. 26, 1932: "Please tell Mr. Skinner that the window that I had in mind when I saw him in your studios was the Davison Memorial window in the Franklin St. Pres. Church of Baltimore. The subject was the "Acts of Mercy". .....this particular one seemed to all of us perhaps as suitable as any for our purpose. For some reason the two lower panels of the photograph seemed to us a little better than the upper panels. This may have been because the lower panels were slightly out of focus and the figures did not come out quite so sharply in these as in the upper panels. I am referring to this, however, simply as a suggestion, it being understood that we will have to be governed very largely by the views of the artist as to the best type of treatment, etc."

I think the Committee is satisfied that the subject-matter of the four double windows is to be Incidents from the Life of Christ from infancy to the Ascension. There seemed to be a general feeling that small figures should be used generally throughout the windows and with this in mind the windows generally should be supplied with four panels instead of three. The idea, however, of having the two upper panels of the two end windows consolidated into a single panel containing large figures struck us all as quite a desirable one, subject again to your further consideration as you may work out the subject-matter." (Copy of this given to Cartwright).

C.J.C. wrote Mr. Duncan, Oct. 6, 1932: "In the Baltimore window, and other windows that you liked especially, one important feature was the enlargement of the 4th or upper medallion so that the shape of the head or top of the lancet would serve as pleasant and significant emphasis of both subject and design, etc."

Merchant Buying the Pearl of Great Price or the Plowman  
Finding the Hidden Treasure.





Suggested List of subjects for the Presbyterian Church, Englewood, N.J.

1330

(The order suggested for the subjects in each window is in pairs left and right, reading upward.

7 8  
5 6  
3 4  
1 2

*a copy of Mr. [unclear]  
let 6/1/33 - copy given to  
Co. [unclear] at [unclear]*

**First Window.** Related to the Gospel of Saint Matthew, who emphasized Christ's Human Relationships, - his sympathetic understanding and helpfulness. (Symbol, the Winged Man)

1. Angel appears to Joseph, "Thou shalt call his name Jesus". (including a symbol of the Annunciation to Mary. (S. Matthew I:21)
2. The Nativity (I:25)
3. The Epiphany (II:1-12)
4. The Flight into Egypt (II:14)
5. Youth at Nazareth (II:23)
6. Ministry of St. John the Baptist, "The Voice of one crying in the wilderness. (III:3 )
7. The Baptism (III:16)
8. The Temptation (IV:1-11)

**Second Window.** Related to the Gospel of Saint Mark who emphasized Christ's Royalty, His Power and Authority, (Symbol of the Winged Lion)

1. Calling the Fishermen Disciples (S. Mark I:16)
2. Stilling the Tempest (III:37-39)
3. Blessing the Little Children (X:13-16)
4. Healing the Man with Palsy (II:3-12)
5. Calling Matthew (II:14)
6. The Widow's Mite (XII:41-44)
7. Sending Forth the Twelve (VI:7-12)
8. Transfiguration (IX:2-13)

**Third Window.** Related to the Gospel of Saint Luke who emphasized Christ's Priesthood. (Symbol, the Winged Ox)

1. Sermon on the Mount (S. Luke VI:20-47)
2. Sabbath Discourse in Wheatfields (VI:1-5)
3. Parable of the Prodigal Son (XI:11-32)
4. Parable of the Good Samaritan (X:25-37)
5. Visit to Mary and Martha (X:38-42)
6. Pharisee and Publican - or - Zaccheus (XVIII:9-14)
7. Triumphal Entry (XIX:29-38)
8. Cleansing the Temple (XIX:45-46)

**Fourth Window.** Related to the Gospel of St. John whose symbol, the Eagle suggests his flights of spiritual inspiration. St. John emphasized the spiritual qualities of Christ.

1. Light of the World (Blindness cured) (S. John IX:5 )
2. Christ washes Disciples' feet (symbol of Last supper (XIII:1-20)
3. Betrayal (XVIII:1-18)
4. Pilate seeks to release Jesus - or Christ before Pilate (XIX:4-16)
5. St. John and St. Mary at the foot of the Cross, "Woman behold Thy Son" (XVIII:28-38)
6. Peter and John at the Tomb (XIX:16-27)
7. Appearance to Disciples and St. Thomas (XX:2-7)
8. Christ's Charge to Peter, "Feed my lambs. Feed my sheep - Follow Me". (XX:24-29)

(XXI:15-19)

Mr. Duncan likes the central window in the choir at Chartres, opposite the Jesse Tree window. The color scheme of this window was peculiarly beautiful, and, with certain necessary adaptations, might suggest the color scheme for the windows for our church. Some such color arrangement as used in this particular window in Chartres appeals to me very much. Such an arrangement of color unites making up a general design might be adopted for all four of our windows with a desirable variation in color tone for the several windows provided by emphasizing different colors in different windows." C.J.C. replied "I would like to express my feeling about Matthew and John in warm schemes quite comparable to the choir window in Chartres. St. Mark and St. Luke I would treat in schemes somewhat cooler though slightly emphasizing gold for St. Luke and silver-green for St. Mark".

C.J.C.'s report of Oct. 1, 1932 said "..... They are to be all in medallions, and possibly different shapes for the medallions, either alternating or in the center windows."

We wrote Mr. Duncan, Aug. 16, 1933: "As you know, my idea in alternating the background color of the windows was to add an interesting variety to the group and, while the sketch does indicate considerable ruby in the first and fourth windows, I think you will not feel this as strongly in the actual glass. It will be kept down somewhat subordinate to the fine pure blue. ..... The appearance of solidity of background color in the sketches will be decidedly broken and will not present a solid color - simply enough to indicate and maintain the integrity of the larger design units. .... In developing the full sized drawings, I shall keep in mind the possible introduction of other insertions of design, which will further relieve any tendency in this direction. (Mr. Duncan mentioned the possibility of inserting figures or symbols in the background of some of the panels where such insertions are not already shown.)"

When we set the windows we are to keep in mind Mr. Duncan's wish to have the present glass removed and packed in boxes for possible future needs. No doubt this glass could be put right in the boxes in which the new windows will arrive.

Be sure the vents and bars are of bronze. (They will pay extra for this.)