

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

City or Town Chicago, State Ill., No. 1322
Church First Unitarian Church, 1174 E. 57th St. Date of Completion October 15, 1930.
Donor and Address Contract with the R.C. Wieboldt Co., 1412 Washington Boulevard, Chicago, Illinois.
Denison B. Hull & Stanley W. Hahn, 219 E. Ohio St. Chicago, Illinois. Quality of Glass \$1800.00 (\$50.00 per foot)
Denomination and Minister Rev. Von Ogden Vogt.
Footage 35-8-8. sight Sizes, full
Ventilators None. Set by Vogel.
Position in Church rose window in Chancel.
Height from floor 35 feet. Protec- tion Glass P. Museum point Groove Rabbet Stone Wood Stone.
Points of compass West.
Quality of light
Inscription
Design wanted as soon as possible. Staging
Shipping address Received Nov. 1928. Blue-prints
Bill to Templets Vogel.
Photos of Cartoons Mailed

General Information Extract from Architect's letter Nov. 9. 1928. - "I should suggest the following possibilities: 1, The 4 seasons; 2. The 4 winds; 3. Orient, Occident, Poles and Equator; 4, The 4 races, White, Yellow, Black, Red; 5, The 4 Religions, Christianity, Islam, Buddhism, Judaism, (or perhaps Christianity could be an all-inclusive subject embracing Islam, Buddhism, Judaism, and Paganism.) 6. Fine Arts, Science, Religion, Philosophy.

Of course there are many other possibilities; and some of these might be combined. Thus in the trefoils, there might be: Spring, East Wind, Orient; and Summer, South Wind. Equator; and Autumn, West Wind, and Occident; and Winter, North Wind and Poles. While in the small triangles might be Fine Arts, Science, Religion, and Philosophy. The reason I am going into this question is that throughout the whole building we have avoided conventional subject matter as far as possible. Mr. Vogt's ideas on religion and mine on architecture correspond most happily, and consist

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

mostly in the use of conventional forms filled with modern content. (He explains this at some length in his book "Modern Worship".)





Chicago Temple
Rose
Manufactured

The Rose Window for The Chicago Temple.

This window was designed to enrich the entrance of the great Methodist Building with the arresting beauty and symbolism so characteristic of the noble old craft stained glass.

Its quaint angel figures and its prismatic color serve to announce, as with a song, the dedication of that huge structure to the service of a powerful religious denomination.

The circling angels, with the red and blue wings of Seraphim and Cherubim announce the theme of joy and praise through the golden instruments in their hands. In the lower quartrefoils, left and right, are the Archangels Saint Michael and Saint Gabriel.

Saint Michael with his flaming sword symbolizes Militant Christianity, and Saint Gabriel with the lilies, the Church Triumphant.

The vine is used throughout the rose to recall the significance of the vine in Christian fellowship and the grapes as significant of spiritual achievement.

Holabird and Roche are the Architects.

The window was designed and made by Charles J. Connick of Boston.