

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

*Wrote American
about 1943
Nov. 30, 1943
See my photos*

City or Town.....Englewood.....State.....N. J. No. **1783**
Date of *Letter part of August*
Completion *July 15, 1944*
Church.....First Presbyterian Church
Donor and Address.....Mr. Frederick S. Duncan, 75 East 45th St., New York 17, New York.

Architect.....
Denomination and Minister.....Presbyterian
Quality of Glass.....\$52.63 per foot
\$2000.00

Footage.....37-8-1 square feet each.....sight
To have bronze bars and vents.....Sizes, full
Ventilators 1. bottom vent at bottom of each light.....Set by.....

Position in Church.....fourth from chancel.
Height from floor.....6 or 7 feet.....Protec-
tion Glass.....No.....Groove
Rabbit.....Stone
Wood.....Wood
Points of compass.....
Quality of light.....South

Inscription (first panel) "In loving memory of
Samuel A. Duncan 1836-1895".
(Second panel) "And of his wife
Julia Jones Duncan 1841-1919."

Design wanted.....(See our letter of June 20, 1944).
Shipping address.....Staging
Blue-prints
Received

Bill to.....Templets
Photos of Cartoons Mailed.....

General Information Be sure the vents and bars are of bronze. (They will pay \$15.00 each Wd. for this.) When we set the windows we are to keep in mind Mr. Duncan's letter to have the present glass removed and packed in boxes for possible future use. No doubt this glass could be put right in the boxes in which the new windows will arrive.

These windows on the south side are the most prominent in the church, visible from all parts of the church except the South Transept. (See photographs of the ~~By~~ south windows already in place.) 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.

We wrote Mr. Duncan Aug, 16, 1933: "As you know, my idea in alternating the background colors of the windows was to progress in the same 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 main 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.)

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.

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| 1. Light of the World (Blindness cured). | St. 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 | XVIII:28-38 - XIX:4-16 |
| 5. St. John and St. Mary at foot of the cross. "Woman behold thy Son." | XIX:16-27 |
| 6. Peter and John at the Tomb. | XX:2-7 |
| 7. Appearance to Disciples and St. Thomas | XX:24-29 |
| 8. Christ's charge to Peter, "Feed my lambs. Feed my sheep - Follow Me". | XXI:15-19 |

Nov. 24, 1945. Mr. Duncan wrote: "While keeping this window in harmony with the general color scheme of the three windows, you were going to introduce a number of brighter colors so as to give the whole a more brilliant color effect. This was partly because the window is in something of a recess where it will be a bit darker than the others and also because of the thought that this final window should have a more glorious color tone in brighter colors." C.J.C. agreed to this.

