

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

City or Town Highland Park, State Illinois. No. 2273
Church Trinity Episcopal Church. Date of Completion Dec. 25, 1941.
Donor and Address Mr. and Mrs. Preston. (F.A. Preston, 80 E. Jackson Boulevard, Chicago).
Architect _____ Quality of Glass \$1000 (\$41.67).
Denomination Episcopal.
and Minister The Reverend Christoph Keller.

Footage 24 feet sight
Sizes, full
Vent for lower part of central panel. Place a little metal roller or pulley
Ventilators at end of sill to avoid binding of operating cord.
(Note: present vent to be moved to base of central lancet.)
Position in Church Clerestory. (Gospel side of Sanctuary). Nearest altar ✓

Height from floor _____ Protection Glass _____ Groove Rabbet _____ Stone Wood _____
Points of compass _____
Quality of light West.

Inscription Have fairly small lettering in such a way that it is quite discernible at some distance.

"In Memory of Anna Drury Atwater.
1855 - 1935"

Design wanted _____ Staging _____
Shipping address _____ Blue-prints _____
Received _____

Bill to _____ Get accurate templates for
Templets glass.
Michaudel.

Photos of Cartoons Mailed _____

This window to be:
General Information "The Good Samaritan. Colorful grisaille field of foliated pattern and interlacing strapwork, with central figures, and medallions enriching the side lancets in pure brilliant color".

C.J.C. wrote Mr. Keller, Aug. 4, 1939: "I have had a number of ideas for subject material, but the theme which appeals to me most has to do with the Beatitudes and their interpretation through the two great Parables of Our Lord - so popular from the Middle Ages onward - the Prodigal Son and the Good Samaritan. My thought is to devote four windows on either side to the Beatitudes, symbolized through great characters significant of these qualities which Our Lord taught us. For instance, the Gospel side might be given over to the Old Testament, with Isaiah as a personification of the Peacemakers, Daniel representing the Meek, Jeremiah as a symbol of they that Mourn, and Ezekiel as the Pure in Heart.

The New Testament characters would be represented on the Epistle side by such

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

characters as Saint Andrew - for the Poor in Spirit, Saint Stephen - the Persecuted, Saint Francis - the Merciful, and Saint John the Baptist - they that Hunger and Thirst.

The group would be completed with symbolic figures of the Good Samaritan and the Prodigal Son opposite each other.

There are five east and 5 west. C.J.C.'s note says the clerestory windows are in yellow temporary glass.

Chancel is in the north.

(Good Samaritan to go on Gospel side).

Description of design: "...it announces very clearly, in line and color, the spirit of the Good Samaritan - that significant figure who, of course, symbolizes Christian Charity and, in fact, Christ Himself.

He holds the dominant position. The bottle of wine and the napkin are related to the wounded man - as are the two retreating figures of the Priest and the Levite. The winged ox at His feet symbolizes Saint Luke - who tells the story of the Good Samaritan (St. Luke 10:30).

Medallions at either side enlarge the theme. At the left, "A certain Samaritan bound up his wounds";-at the right, "And set him on his own beast".

The decorative growing vines enrich the fields and outline the medallions. A pure blue, accented with notes of ruby, suggests - in the language of color - that the Good Samaritan is a lofty symbol of Love, Faith, and Wisdom, and the achievement of the good life - emphasized by the accents of gold - with the pure green of Hope and Victory near the top."

July 14. Rev. Keller wrote: "...I feel it is wise to remind you that the top of the large window above the Altar reaches the same level as the clerestory window and is not more than five feet away, therefore the two glasses must harmonize. You will also probably recall that that window is one of Goodhue's and therefore you are familiar with the rather sombre coloring of his glass and it would seem to me that we should not have too brilliant beauty close to it...."