

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

City or Town Lake Forest, State Illinois No. 2252  
Date of middle of Sept 2/18/  
Church First Presbyterian Church. Box 49 Completion Sept. 1, 1941.  
Donor and Mrs. Margaret S. Clow, 900 North Green Bay Road, Lake Forest, Ill.  
Address Mrs. William E. Clow).  
Architect Stanley D. Anderson & James H. Ticknor, Architects Quality of \$5,000  
Lake Forest. Glass \$39.00 per foot.  
Denomination Presbyterian.  
and Minister W. Oliver Brackett, Ph.D. Rector.

Footage 128 feet. sight  
Sizes, full

Ventilators None. Set by First

Position in Church In space now occupied by plaster panel, Third? from chancel.

Height from floor 6 feet. Protec- Groove Stone  
tion Glass None Rabbet Wood

Points of compass  
Quality of light South.

Inscription "I am come that they might have life, and that they might have  
it more abundantly". (Saint John, 10th Chapter, latter part of 10th  
verse).

~~This window is the gift of Mrs. Margaret S. Clow, 900 North Green Bay Road, Lake Forest, Ill.~~

Design wanted Staging

Shipping address Blue-prints  
Received

Bill to Templets Yes.

Photos of Cartoons Mailed

General Information Clow window significant of family life with Nativity as  
central theme and Holy Family at meal in lower medallion. Joseph on one  
side and angel, or with incidental medallions of family life.

See C.J.C.'s pencil suggestion which was made with the price of \$7000 in  
mind.

See floor plan in folder.

The triptych chancel window and four North side windows were made by the  
Tiffany studio some years ago. See Kodachromes of the windows now in place.

November 9, 1940. Mrs. Clow wrote, "It is my wish to have a window, in our  
church, which will not only be decorative, but will preach a sermon for all

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

time. It is not to be in memory of anyone. ~~Being an ardent believer in Foreign Missions, we might consider the subject "Go ye into all the World and preach the Gospel to every Nation". (Before asking you to submit any drawings, I want to talk again with Dr. Brackett.)~~

*West*  
South Aisle Window, third from the Chancel,  
First Presbyterian Church, Lake Forest, Illinois.

This window is designed as a great symbol in color and light of Christ's advent among men - his humble yet glorious Nativity which marked the beginning of His tremendous mission to the World.

The dominant theme of the Nativity is represented at the center, with the Blessed Virgin robed in her traditional ruby, blue and white - the color symbols of divine love, heavenly contemplation, and purity. Seated on the straw of the manger, she holds the Christ Child who welcomes the world unto Himself. Above, Saint Joseph bears his flowering staff, and, below, the Shepherds kneel in adoration before the Holy Child.

At the left, Saint Elizabeth, cousin of the Blessed Virgin, holds the young Saint John the Baptist and bears the rustic cross, foreshadowing the culmination of Christ's mission.

Opposite is her husband Zacharias, the Levite priest - "righteous before God". "Blessed be the Lord God of Israel, for he has visited and redeemed his people." (Saint Luke I:68.)

The medallion below is devoted to the Holy Family at their meal; with the text at the base: "Thou hast made known to me the ways of life. Thou shalt make me full of joy with thy countenance." (Acts II:28.)

These colorful themes are outlined and surrounded by a decorative "canopy" composition - a scheme of enrichment which has its sources in the earliest stained glass and was developed down through the ages by celebrated craftsmen of all time. Its slender columns and turrets, pierced with passages of pure color; and delicate golden pinnacles enriched with foliated crockets are terminated with the fleur-de-lys - symbol of the Blessed Virgin.

The entire color scheme is brilliantly designed ~~for artificial illumination~~

to show forth in splendid fashion the rich implications of color symbolism.

Color is the glory of stained glass, and always the great master-craftsmen have used color as musicians use sound; that is, in terms of its most profound spiritual significance.

Pure color in light reminds the observer afresh of the ancient symbolism of color that distinguished each one of the spectrum colors with spiritual qualities.

Red is the color of divine love, of passionate devotion, of sacrifice, of martyrdom.

Blue, the color of divine wisdom, of enduring loyalty, of eternal heavenly spaces,  
of contemplation and truth.

Green, the color of hope, springtime, and victory.

White, the color of faith, serenity and peace.

Gold, the color of spiritual achievement, of the good life, of treasures in heaven.

Violet, or purple, of justice, royalty, humility, and in the sense of the  
unknown quantity, mystery.