

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

Jan. 1949.

City or Town Evanston, State Ill. No. 2894

Church First Presbyterian Church. Date of as soon as possible
Completion after Sept. 1948.

Donor and G.F. Stowell, Chairman of Prop. Com. of Board of Trustees.

Address Under supervision of Quality of \$2000 each (nearly
Cram and Ferguson. Glass \$63 per foot)

Denomination Prof. ~~224~~

and Minister \$ ~~899.30~~

Footage 32' each sight .196
Sizes, full 788.30

Ventilators Yes: see note below* Set by _____

Position in Church Two windows under gallery, north and south. #11 and #8

Height from floor _____ Protec- _____ Groove _____ Stone New stone
tion Glass _____ Rabbet _____ Wood frames.

Points of compass #8

Quality of light 1 north; 1 south. #11. These windows get very poor light; one open-
ing into the cloister, and the other quite shaded, so they should be kept very light,

Inscription with a white field for the medallions, and just spots of color.
#8 is on main floor level, north wall, under gallery.

#11 is on main floor level, south wall, under gallery.

NO INSCRIPTIONS IN ANY OF THE WINDOWS (5/6/48)

Design wanted very soon Staging _____

Shipping address _____ Blue-prints _____

_____ Received _____

_____ Use working drawings for _____

Bill to _____ Templets templates, with contract _____

Photos of Cartoons Mailed _____ or's assurance.

General Information *Note: The two upright border lines should be built into a

ventilator as indicated in the lower part. We are to furnish this. See

Mr. Hoyle's pencil sketch in black book.

These two windows are to be Reformation and Presbyterian Windows. They

should be designed something like the rough pencil sketch, with the

characters given on the typewritten sheet. These are -

#11 (under gallery, south side) Reformation: Wycliffe, Luther, Knox, Calvin,
Zwingli, John Eliot, Jonathan Edwards.

#8 (opposite #11) Presbyterian: Francis Makemie, Samuel Davies, John
Lowrie, Sheldon Jackson, Samuel Finley, William Tennent, Stonehill Jackson,
John Wetherspoon.

These windows get very poor light; one opening into the cloister, and the

other quite shaded; so they should be kept very light, with a white field

for the medallions, and just spots of color. The idea is four figures in

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

The West Windows
under the Rose:

The two windows below the western rose are designed to compliment and harmonize with it. They are enriched with angelic figures bearing symbols of the Old and New Testament. At the left ^{#4} is the angel of the Old Testament with the commandments of Moses, - at the right ^{#5} the angel of the New Testament with the open book inscribed N. T. for the New Testament. ~~This might equally well bear the symbol of the cross.~~ Growing foliated vine forms enrich the ruby field and flower in the white fleur-de-lis of purity. The wide border is designed in cloud forms and stars suggesting heavenly reaches and steadfast faith. A position at the base is indicated for a memorial inscription if one is required, otherwise this space would be occupied by design motifs.

Part of our contract is to remove the old glass, which is to become property of the owner.

Text to be formally approved by owner.

Vents to be solid bronze

Furnish condensation gutters of 12 oz lead coated hard rolled copper - to be approved by architects.

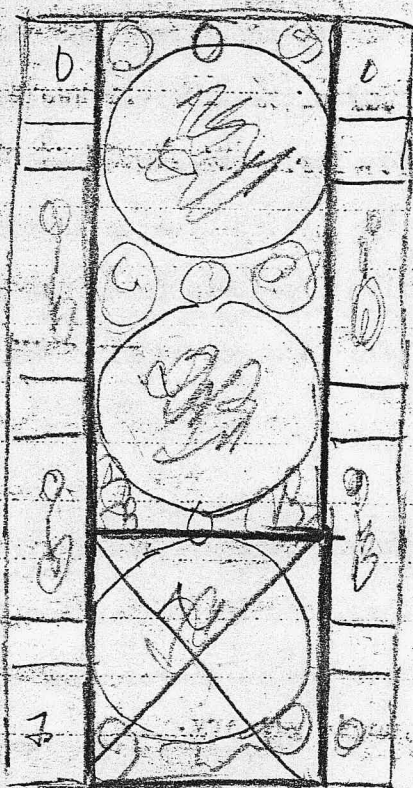
Window to have hose test.

came for indulgences could see and read them. At the top is John Knox with Mary, Queen of Scots. The figures at the left represent John Calvin and Ulrich Zwingli balanced at the right by Jonathan Edwards and John Eliot. In the four corners are symbols of the Beatitudes; the first, the Poor in Spirit whose symbol is the Dove; They that Mourn, the Inverted Torch; the Lamb of the Meek; and the Scales of Justice for Those who Hunger and Thirst after Righteousness. These symbols of the Beatitudes are continued in the opposite window. The small intermediate medallions contain flames of religious zeal, while the foliated pattern of the field is accented with red roses of Divine Love.

#8

In the north window, Francis Mackenzie is represented arriving in America with a band of colonists, to spread the Cause in the New World. Above is Samuel Davies being serenaded at night by negro slaves whom he baptized. At the top John Lowrie writes his celebrated work, "Two Years in Upper India". At the left are Sheldon Jackson in an attitude of preaching, and Samuel Finley bearing a symbol of the school where he taught boys in preparation for preaching the Gospel. Opposite are William Tennent with the symbol of the log college which he founded, and John Wetherspoon. The symbols of the Beatitudes continue in the four corners with the Broken Sword of the Merciful; the Lily of the Pure in Heart; the Olive Branch of the Peacemakers; and the Heavenly Crown of Those Who are Persecuted for righteousness Sake. Again the symbolic flames and roses enrich the border and field.

the border, and perhaps a simple figure composition in each of the three medallions. The space around the medallions could be in simple grisaille, a little darker than the medallion to define it, but still light.



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**Two Windows under the Gallery,
First Presbyterian Church, Evanston**

These windows are designed to symbolize great leaders of the Reformation and of the Presbyterian faith. They have been kept light and brilliant to admit a maximum of illumination in their shaded position, at the same time introducing lovely passages of pure rich color. The window on the south #11 devoted to the Reformation contains representations of Wycliffe, Luther, Knox, Calvin, Zwingli, John Eliot, and Jonathan Edwards. In the lower central medallion John Wycliffe is symbolized translating the Vulgate Bible into English. Above, Martin Luther nails his famous thesis to the door of All Saints, - the Castle Church, on All Saints' Day, 1517, where the crowd who