

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

City or Town Louisville, State Kentucky. No. 2853

Church Concordia ~~Evangelical~~ Lutheran Church, Date of Completion March 1, 1949.

Donor and Address 1127 East Broadway.

Architect ..... Quality of Glass \$375 ea (\$68.18).

Denomination ~~Evangelical~~ Lutheran and Minister The Rev. Carl A. Eberhard. *Profit .265*  
*199.06*

Footage 5 1/2 feet each. sight Sizes, full

Ventilators ..... Set by .....

Position in Church East and West balcony windows. (1 E. 1 W.).

Height from floor ..... Protec- Groove Stone  
tion Glass ..... Rabbet ..... Wood

Points of compass  
Quality of light 1 east; 1 west.

Inscription .....

Design wanted ..... Staging .....

Shipping address ..... Blue-prints  
Received .....

Bill to ..... Yes: - sent by Mr. Eberhard.  
Templets .....

Photos of Cartoons Mailed .....

General Information Archangel Gabriel in one, and Archangel Michael in other.  
(See photographs of windows we have there).

We have now completed our study of the two  
little quatrefoils, and are sending you our  
color sketches herewith.

As agreed, the one in the east is devoted to  
the Archangel Saint Gabriel, who holds the symbol  
of the lily of peace and purity, while the one in  
the west represents the Archangel Michael, in  
armor, bearing the flaming sword and scales.

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

Does this  
quote go  
w Conc. Lo Naran?

CL no  
clerestory

September 13, 1948. Mr. Skinner's report: "The second clerestory window, Stabat Mater, is also very good, and I heard very little of the earlier criticisms. There is a sort of blank space where the inner wing points of the side angels do not carry down, as in the first window. I think these could be extended quite easily by simply changing the two white rectangles. This second pair of angels hasn't the strength or volume of the first, either in design or color. Perhaps the intermediate pair in the Gloria in Excelsis Deo window can be about half way between; thus avoiding any obvious transition. The central subject is darker and heavier than the first, and the background subjects of the Crucifixion and Holy City are not very distinct, or legible - especially the City. They feel that this panel hasn't the clarity and simplicity of the first, and they are eager that the rest of the clerestory windows be studied for these qualities, especially the Dies Irae window, which probably has the most detail, and is liable to be the most confusing. Perhaps leave out the good and bad guardian spirits, as they are probably obvious. A little judicious aciding in the central panel of the Stabat Mater window might be good to bring out a little more silhouette. Also, there is an especial feeling of heaviness in the dark blue about in the middle of the figure, just below the waist. Aciding might take care of this, or the one piece of darkest blue might be changed. It seems to go back, almost giving the impression that she is sitting. The red field also may be just a little heavy in spots. "