

Label 13.76 *Southern*

CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS *50.00* *Sketch -*

City or Town Washington, State D.C. No. 2905

Church Church of the Pilgrims, Southern Presbyt. Date of Installation 1947
Donor and On the Parkway at 22nd and P.Sts. N.W. Completion 12/5/47
Address Spring of 1949 (12/19/47)

Architect _____ Quality of Glass \$4000 *
(\$52.63)

Denomination Southern Presbyterian
and Minister Andrew Reid Bird, D.D. Manse, 2201 P Street, N.W. Tel. NO. 3714

Footage 76' Sight Sizes, full _____

Ventilators _____ Set by _____

Position in Church Great East Window over entrance. in balcony
about 12' from main floor? Protection Glass _____ Groove Stone
Rabbit Wood _____

Points of compass _____
Quality of light East. Good clear light.

Inscription _____

Design wanted by Dec. 18, 1947. Staging _____

Shipping address _____ Blue-prints Received _____

Bill to _____ Templets _____

Photos of Cartoons Mailed _____

General Information Subject: A combination of Our Lord's Teaching as in the Sermon on the Mount (Matthew 5,6,7) and as in His Invitation (Matthew 11: 28-30) "Come unto me".

*If all the windows are installed at once (or nearly all) we might make a reduction on the whole amount - \$32,500 - of about \$2000. (12/3/47).

Dr. Bird wrote: "...The theme of this window - Our Lord; somewhat in the attitude of Thorwaldsen's "Come unto me", against a background suggesting the sermon on the Mount".

This should be a fairly dark, full color window.

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

Made by window

BB

December 19, 1947.

The Reverend Andrew Reid Bird, D.D.,
Manse, 2201 P Street, N.W.,
Washington, D.C.

Dear Dr. Bird:

We have completed our study of the design for your great east window in the balcony over the entrance of your church, and are sending the color sketch to you at once.

As in all our designs, it is intended as an impression of color ~~and~~ light in action, and all of the exquisite detail of line and form is left for development in the full sized drawings and the actual glass as you have seen it in photographs of our windows.

The drawing was completed before we received your telephone message suggesting the plan for artificial illumination, so that the figure of Our Lord can be seen from the street.

With this thought in mind, I believe we could make the dominant figure considerably larger in order to assure its prominence from the distance it will be seen.

Considered from the interior of the church alone, the present scale is about right, but I think we can manage to make it somewhat larger without having it too overpowering from the interior.

In any case, the brilliant quality of its rich, pure color would dominate the window much more effectively in the actual transparent glass than it appears to in this opaque rendering. We would select interesting rough-textured glasses that would impart a jewel-like quality, greatly enhancing its loveliness.

The surrounding portion is designed in full, rich color, and would be patterned in texture in a manner to effectively control and to make the most of the brilliant illumination which the window receives.

The photograph of our window in the Chapel of

The Reverend Andrew Reid Bird, D.D. - 2 - December 19.

the Perkins Institute, Watertown, Massachusetts may give a little better impression of color and light in action.

The figure of the Welcoming Christ is well introduced by the significant text on the open book at the base of the central lancet: "Come unto me, all ye that labour and are heavy laden, and I will give you rest." (Saint Matthew 11:28)

The dominant medallions in the side lancets are devoted to groups of figures, suggesting listeners to the Sermon on the Mount; and the great discourse is further symbolized by significant figures arranged in the smaller medallions, representing saintly characters whose lives were eloquent examples of the way of true Christian Life which Our Lord taught in his Beatitudes. Beginning in the upper part of each lancet, and reading down, they are - Saint Stephen, for the Peacemakers; Saint Luke for the Merciful; Saint Jude, the Meek; Saint John the Baptist, the Poor in Spirit; Saint Martha, they that Mourn; Saint Mary Magdalen, the Persecuted; Saint Eunice, the Pure in Heart; and Nicodemus for they that Hunger and Thirst after Righteousness.

At the top of the central lancet are the Alpha and Omega, and the Peacock - symbol of Immortality.

In the tracery above are angelic figures of Praise and Prayer, while golden flames in the smaller members, and stars in the borders complete the thought of religious zeal and divine steadfastness.

The growing fruitful vine enriching the field and outlining the medallions is symbolical of the much loved words, "I am the true vine", and "I am the vine, ye are the branches, he that abideth in me and I in Him, the same bringeth forth much fruit". (Saint John 15:5).

In other words, the entire design is a great symbol of the Blessed Ministry of Christ, and of the influence that Saint John had in mind when he said, "If we walk in the light as He is in the Light, we have fellowship one with another."

The general theme of this design has much in common with our window in Grace and Holy Trinity Cathedral, Kansas City, of which we are including a photograph.

Sincerely yours,