

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

City or Town Franklin, State Pa. No. **2940**  
Date of Completion November 15, 1949.  
Church First Presbyterian Church,  
Donor and Blaine G. Harrington, Chairman, Building Committee  
Address Mrs. J. P. Jefferson, donor.  
Mr. T. Ray Fulton, of J.C. Fulton and Son, Architects  
Architect Uniontown, Pennsylvania. Quality of \$9,800.00  
Glass (\$61.63)  
Denomination and Minister Profit.  
Footage 159 feet sight \$1882.54  
Sizes, full .193  
Ventilators 4 bottom vents. Set by \_\_\_\_\_  
Position in Church Large front window, over entrance.  
Height from floor 21 feet Protec- tion Glass Chr Groove Rabbet Stone Wood Stone  
Points of compass  
Quality of light South  
Inscription (a memorial to the Reverend S.J.M. Eaton)  
Design wanted \_\_\_\_\_ Staging \_\_\_\_\_  
Shipping address \_\_\_\_\_ Blue-prints \_\_\_\_\_  
Received Yes  
Bill to \_\_\_\_\_ From Pittsburgh Stained Glass Studios.  
Templets \_\_\_\_\_  
Photos of Cartoons Mailed \_\_\_\_\_  
Theme: The Heavenly Attainment.  
General Information To be devoted to Our Lord and His saintly companions  
The two central figures are to be Our Lord and His Blessed Mother,  
The Four Evangelists would be represented in the outer lancets.  
The dominant figures would be further developed in significant subject-  
medallions and predellas.  
Blue to dominate, with fine contrasting passages of red, green, brown and violet,  
and threads of gold and silver running throughout the composition.  
See photograph of architect's drawing of church in folder, - modified  
English Gothic. "Donor...is vitally interested in coloring and designs  
such as the Chartres Cathedral suggests..."

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

Design for the Great South Window over the Entrance,  
First Presbyterian Church, Franklin, Pennsylvania.

Charles J. Connick Associates, Boston.

This window is devoted to Our Lord, His saintly friends and companions. This theme is further developed and enriched through important incidents in their lives, emphasizing their good deeds, sacrifices and miracles, thus introducing a wealth of significant Biblical teaching.

The theme is further emphasized through traditional symbols of the Christian faith, again strengthened by suggestions of the heavenly promise, in the upper tracery members.

Growing foliated vine forms enrich the fields outlining the figures and medallions and reaching fruitfulness in the upper portions, thus symbolizing the church universal and suggesting the significant text, "I am the vine, you are the branches."

The dominating central figures represent Our Lord and His Mother. At the left and right are figures of the Four Evangelists, Matthew, Mark, Luke, and John; Matthew with the purse suggesting his former position as receiver of customs, Mark with the pen and book of his evangelical writings, Luke with the caduceus, suggesting the legend that he was a physician, and John the Evangelist with the pen and book inscribed with his traditional symbol, the chalice and serpent.

Across the lower portion of the window are two tiers of medallions, the upper ones directly related to the life of the one represented above, and the lower, - miracles of Our Lord, recorded by or significant of the personage above.

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Related medallions below Saint Matthew represent his calling by Christ while sitting at customs, and in the lower tier of miracles, - stilling the storm, told by Saint Matthew in his eighth chapter, twenty-sixth verse.

The medallion below Saint Mark represents him with Barnabas, sailing to preach at Cyprus. Two little figures in the upper part of the medallion represent Paul and Silas going in the other direction. At the base is the healing of the leper, recorded by Saint Mark at the fortieth verse of his first chapter.

Below the Virgin is represented the Nativity and the Miracle at the Wedding at Cana, which was prompted by Our Lord's Mother. Below the figure of Christ is the Resurrection, with the sleeping soldiers, and at the base the raising of Jairus' daughter, (Matthew 9:23-25).

In the medallion below Saint Luke he is represented visiting Paul in prison, and at the base the healing of the two blind men recorded in his eighteenth chapter, thirty-fifth verse.

Below Saint John the Evangelist is his vision of new Jerusalem as a bride, while writing his revelations on the Island of Patmos. Below is the miraculous draught of fishes recorded by Saint John in the sixth verse of his twenty first chapter.

Below the Mother and Our Lord are their traditional symbols, the lilies of purity and the grapes, - the fruit of His labors in the vineyard (the Church).

Symbols of Christian Faith and the Six Graces given by Christ are represented through the heads of thallancets: the anchor of hope, the cross of faith, the candle for the light of the world, the peacock for immortality, the palm branch for peace, and the banner of victory over worldly sin.

Flames for religious zeal enrich the smaller tracery members immediately above, while central tracery members bear the traditional monograms of the Virgin and Christ, and four fountains symbolize the four evangelists.

In the two larger members of the tracery at either side are angels of praise with trumpets, while at the very top an angel of prayer bears the censor.

Across the base is the text related to the significance of the entire window: "Lo, I am with you alway, even unto the end of the world."

(Matthew 28:20).