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No 3519

Place Sewickley, Pennsylvania.

Building The Presbyterian Church.

Date of Completion May 1, 1955.

Persons Interested The Reverend Lockhart Amerman, Rector.
 Edward K. Klingelhofer, Chairman of Decorating Committee.

Price: \$11,000. (\$36.18).

1,000 1746.96 = 13 4/5 %

Minister

Denomination Presbyterian.

Architect

We are to provide bottom ventilators for the two lower sections in the
 Vents ~~Vents lift up in tracks.~~ center lights.

Position Three large windows in rear of Main Auditorium.
 in Church

Height from floor 4 feet.

Protection Glass

Groove Rabbet

Metal Wood
 Stone Wash.
 Wood

Exposure North

Footage 304'

Inscription ~~None in the glass.~~

"To the Glory of God / William Dickson George / Eleanore Willard George / In
 Memoriam". (Inscription to be in base, inconspicuous as possible, and as
 nearly as possible involved in the decorative design.)

Design wanted soon.

Staging

Templates by Emil Savage, E.W. Falck Co., Beaver Rd. Leetsdale, Pa.

Templates ~~Henry Hunt Studios, 1756 W. Carson St.
 Pittsburgh, Pa.~~

Blueprints

General Information Subject: The Bible story, from Nativity to Ascension, in a
~~series of medallions.~~

The question of light: "It may be well to keep in mind that the church has
 in the past depended almost entirely for daylight on the window in question,
 and that nothing of a dark or gloomy sort should be permitted to dominate
 our already dark church."

Keep window luminous and colorful.

See photographs of Franklin, Pa. and White Plains, for type.

Cusps on outside, but not inside. Bead inside. Set from inside.

Keep window light.

Dr. Amerman will work out plan for subjects for great saints and
 Christian leaders, but first we should rough out in charcoal, design arrange-
 ment for figures and subjects so he can tell about how much material to plan
 on.

*See letter of Oct 15, 1953 - about
 rough sketch sent*

Design to be Church History - reading from bottom to top - Two central figures in the center light to be enlarged, placing above them a number of unidentified "pilgrims" yearning upward in a kind of corporate aspiration towards ~~some crowning~~ *Grail* symbol in the tracery member. Also lower the side figures just a bit - Knox, Cramer, etc. and begin the unidentified procession in the heads of these lancets, to emphasize their source in all ranks.

~~The XXXXXXXXXX~~ The radiant chalice of the Grail is to be the dominant symbol, introducing a little of the Arthurian as well as the Pilgrim spirit.

At base of center light, two groups of three Biblical figures, each chosen to represent the missionary impulse by which the Gospel was first spread abroad. These to be, in the west bottom of the center light, St. Peter flanked by St. Mark and S. Barnabas; and in the east bottom of the center light, St. Paul flanked by St. Silas and St. Timothy. This double Biblical group should be surrounded by the Greek and Latin Fathers, who best represent the succeeding generation of evangelism. In other words, in the east bottom of the west light we would have Augustine flanked by Ambrose and Jerome; and in the west bottom of the east light, we would have Athanasius flanked by Chrysostom and Cyril. Then, to symbolize still further outreach, the outside trios might be: in the west bottom of the west light - St. Columba flanked by S. Patrick and King Alfred; in the east bottom of the east light - St. Francis of Assisi flanked by S. Bernard and St. Thomas Aquinas. From the Bible, you see, we should be moving thru the Fathers to British and Continental Christianity.

For the middle row of figures. Above the British Saints and the Latin Fathers in the west light have John Knox and Thomas Cramer, the one presumably in dark gown and ruff, the other in his archiepiscopal habit. Across the window from these two, in the middle of the east light above the Greek Fathers and the Continental Saints, have John Huss, the Bohemian reformer, in Eucharistic vestments, and Philip Melanchthon in academic dress, representing the Irenic scholarship of the later Renaissance. (Note the color schemes, or at least the light-and-dark-contrast, on these two sides should provide some balance.). In the center of the center light, the figures of principal importance for our particular tradition should be Luther and Calvin; and I am wondering whether the stone mullion between them might not serve as a focus for the one and a background for the other, somewhat after this fashion: could Luther be facing east in profile and nailing the 95 Theses to the Wittenburg Church door - the mullion itself serving to suggest the door; and could the mullion also provide background - like a church wall - for the figure of Calvin preaching from the pulpit at Geneva? (Inasmuch as the Geneva pulpit is still in existence, a photograph might be obtained on which to base this detail).

In the upper portion of the center light, a variety of unidentified figures in various costumes appropriate to the years since the Reformation (a pilgrim father, for example, and a circuit rider, Daniel Boone, a pioneer woman, an 18th century white wig, a modern worshipper, etc), aspiring - perhaps toiling upward over a suggestion of Delectable Mountains - like the mighty army of Christian pilgrimage, towards a goal symbolized in the tracery member (the grail).

As for the medallions, I should like them either to be heraldic shields, in which there is always the possibility of a great deal of color - or vignettes of a kind: for example, a page of illuminated manuscript over the Continental Saints, some Byzantine architecture over the Greek Fathers, the labarum over Peter and company, wild beasts above Paul, the papal tiara (or arms) over the Latin Fathers, the shield of Scotland or St. Andrew's saltire over the British Saints, etc.

The Reverend Lockhart Amerman - 3 - February 1, 1954.

patterns of growing vine, coming to fruit in the grape, suggesting the unity and fruitfulness of the Church through Our Lord's significant words: "I am the Vine, ye are the branches."

Across the base is the memorial inscription, "To the Glory of God and In Loving Memory of William Miskin George and Eleanore Willard George."

- An abundance of light silvery tones is introduced throughout the design, insuring a luminous and brilliant window, although generous passages of rich ruby and pure blue, with touches of green and gold promise a full color palette.

We are eager to develop this design in the actual glass, as we visualize how beautifully and effectively it will work out in color and light.

With cordial greetings,

Sincerely yours,

WMB:rch.

mitres; and Saint Thomas Aquinas, with book and emblem of the flaming sun at his breast. A page of illuminated manuscript is suggested above.

For the middle row of figures, at the left, are John Knox and Thomas Cranmer, * Knox has the broken shackles; while the flames behind Cranmer, in arch-episcopal habit, symbolize his martyrdom. Opposite, are John Huss and Philipp Melancthon; the Bohemian reformer, in Eucharistic vestments, also silhouetted by flames; while Melancthon in academic dress, represents the irenic scholarship of the latter Renaissance.

The dominant central position is given to Luther and Calvin, and I think we have pretty well succeeded in representing Luther as nailing the ninety-five theses to the Wittenburg Church door; and Calvin as preaching from the pulpit at Geneva. The indication of architectural canopy over his head is from an actual photograph of the pulpit, and will be carefully developed in the full size drawings. Although we want to accent these two central figures, I think we have over-emphasized them. I believe they can well be made a little smaller, and the four outer ones a little larger. Do you not agree with this?

In the upper portions of all the lancets are a variety of unidentified figures in various costumes of the years since the Reformation: pioneer women, a pilgrim father, an eighteenth-century white wig, the circuit rider, and pioneer types, such as Daniel Boone, - all toiling upward in Christian pilgrimage toward the goal symbolized in the tracery center, the Grail.

Angels are represented here as the other figures of these groups, but they might well be even more modern worshippers in kneeling attitudes.

To complete the symbolism of Christian life, we have introduced emblems of the Eight Beatitudes, - two in the quatrefoils at the tops of the side groups, - the dove of the Poor in Spirit, and the Inverted Torch of they that Mourn; and six across the bottom of the lancets: the lamb of the Blessed Meek, the balanced scales of Justice for Those who Hunger and Thirst after Righteousness; the broken sword of the Merciful; the lily of the Pure in Heart; and the heavenly crown for Those who are Persecuted for Righteousness Sake.

Outlining the medallions and enriching the fields are

B/B

February 1, 1954.

The Reverend Lockhart Amerman,
The Presbyterian Church,
Sewickley, Pennsylvania.

Dear Dr. Amerman:

We have now completed the color sketch for your great north window, and although there are a number of inaccuracies in arrangement, we are sending it to you, feeling that the over-all design suggests the general composition and quality of color and light that we have in mind.

As planned, the progression begins in the bases of the central lancets, with two groups of three Biblical figures, each chosen to represent the missionary impulse by which the Gospel was first spread abroad. They are identified by their symbols: at the left, Saint Peter, with his keys, ~~(the crowing cock could be substituted)~~; Saint Mark, with his traditional winged lion; and Saint Barnabas with the cross; - Saint Paul with the book inscribed with the sword of the spirit; Saint Silas with book and crozier; and Saint Timothy with the martyr's club. Above is the Labarum and the Lion (the wild beast). (In these and in the two lower medallions to the right, our designer has not arranged the figures in their planned order, but this can easily be corrected in the further development of the window).

This Biblical group is flanked by Greek and Latin Fathers who best represent the succeeding generation of evangelism; at the left, Saint Augustine with staff and closed book inscribed with his usual symbol, the pierced heart; Saint Ambrose, with his symbol of the beehive; and Saint Jerome, with his symbol of the book and pen. Above them is the papal tiara. At the right, Saint Athanasius, with the open book; Saint Chrysostom, with book, the patriarchal cross, and dove that whispered in his ear; and Saint Cyril. The symbol of Byzantine architecture is represented over them.

Symbolizing still further outreach, the outer trios at the left represent the British Saints - Columba with staff and cross of Iona; Saint Patrick with crozier and bell; and King Alfred, with crown and harp, recalling the legend of his visit to the Danish camp in the guise of a harper. Saint Andrew's cross is represented above.

Opposite are Continental Saints - Francis of Assisi, (we would undoubtedly include birds and possibly the wolf of Gubbio); Saint Bernard with his symbol of the three

Important notes to keep in mind in developing the window.

The "figures of Calvin and Luther are to be still further constricted, provided the space beneath them does not begin to look empty; i.e. the space between their feet and the heads of the biblical groupings." (We said, "... we can reduce the area of the red field behind the dominant figures. This is contributing to their appearance of prominence.")

"...Uniforms of the soldiers could be made a little more realistic." These all to be clearly rendered with the realistic aspect in mind. The soldiers appear to have feathers in their hats, so be sure this impression is eliminated."

"...There is a question about the chronological order of the upper panels. I realize that the Colonial figures are more colorful and artistic than the modern ones. What do you think of switching the modern figures in the far eastern light with the colonial figures to effect an historical progression from the outside toward the inside and up? I have no very strong feeling about this, but simply call it to your attention.... Since writing this, it has been pointed out to me that a certain element of timelessness is achieved by the present location of modern and colonial groups. I can see this point and leave their respective situation the more emphatically to you." (We replied, "...the idea that the upper figures are timeless and not necessarily in strict chronological order, may be a good one, but we will continue to think about this as we proceed.").

"...Melanchthon to be given the academic hood - He was made a Doctor of Theology, I believe, by Wittenburg." (We will give Melanchthon an academic hood. Harvard makes it scarlet for theology.)

*To go back to the possible switch of modern and colonial medallions, if you want a third figure for the modern group, perhaps a minister in black gown, red hood and white bands might be appropriate."

See book from the Church records, - loaned to us by the Rector, to be returned - take good care of this. This shows the "little red Church" and the log cabin.

3519

February 24, 1954.

The Reverend Lockhart Amerman,
The Presbyterian Church,
Sewickley, Pennsylvania.

Dear Dr. Amerman:

It was good to see you again, though somewhat hurriedly. We got back to Pittsburgh safely, after some skidding. ✓

We have made the changes in the design, greatly reducing the size of the figures of Luther and Calvin, although they are still the dominant characters. I think we can reduce them to advantage even a little more in the full size drawings.

Then too, the ruby backgrounds (as well as the ruby borders) will be true, pure red in the actual glass, and will not appear so prominent.

As you noticed, this color comes out a sort of brick red in the opaque rendering, but these will be translucent, as in your chapel windows.

We have added many people in the upper part, - with a Colonial lady, the Blue and Gray of the Civil War, Nineteenth-Century Lincoln type, and even some modern figures.

We have kept the angels looking upward, for we would like to accent the feeling of heavenly attainment.

I think we have emphasized the movement flowing upward toward the Grail. We have also indicated your First Log Cabin, and the little Red Church.

Of course all of the details will be carefully studied in the full size drawings; for instance, the Byzantine architectural symbol, and we have an excellent photograph of the Geneva Pulpit.

We feel that these changes have tremendously improved the appearance and significance of the design, and we are eager to develop it in the color and light of the actual glass. ✓

With cordial greetings,

Sincerely yours,

OSB:rmh.
Enclosure.