

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

City or Town Saint Louis, State Missouri, No. 1561
Date of Before June 1931 if possible
Church The Second Presbyterian Church. Completion February 1, 1932.
Donor and Address

Architect La Beaume and Klein, St. Louis. Quality of 10,000.00 or (\$69.44)
Glass \$11,000.00 (\$76.39)!
Denomination and Minister Rev. John W. MacIvor.

Footage 144' sight Sizes, full

Ventilators None. Set by

Position in Church Rose Window over entrance.

Height from floor about 24' Protec- Groove None
tion Glass

Points of compass

Quality of light South. (See note on back of this sheet.) Rabbet

Inscription (Around the edge in beautifully designed lettering is to be this inscription):- "In witness of the vision, ideals and influence of John William MacIvor, [redacted], Pastor of the Second Presbyterian Church, 1930." (Waxshandgatx mddlexmameyx

Design wanted first part of Feb. Send it to Mr. La- Staging
Beaume, 720 American Trust Co Bldg. St. Louis. Mo. Blue-prints
Shipping address

Bill to

Photos of Cartoons Mailed

General Information 'C.J.C.'s report said - "I suggested that the rose window be treated as a circular rose intersected by tee-bars in cross form which would give space for four outside medallions, - the Four Evangelists, and the center one, which might well be Saint Paul or Saint Peter, or both. My idea was to use incidents in the Lives of these characters rather than merely to use seated figures. I want to make it a fine design with a feeling of a rose window so that each medallion will have a definite line of direction

The window is to be in full color, and Dr. MacIvor has had in mind especially the color scheme of the Doughboy Window. He likes the idea of considerable warmth.

They will remove the tessellated effect of stonework that goes around this window and now resembles the embroidery on the hem of a Victorian Lady's unmentionables."

The whole circle shows in most of the church.

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

Mr. LaBeaume wrote on August 13th, 1930 - "This window faces south and will not be as greatly obscured by the organ pipes as the photograph (in the file) indicates, for the reason that the upper section of the pipes in the center portion has been removed as indicated by the pencil line on the photograph."

The Church itself was built some thirty years ago, is Romanesque in character, modeled somewhat after Trinity Church in Boston.

The following description was sent with the sketch: "I came to feel that the best way to express the theme we have in mind is to symbolize Christ's Ministry as interpreted by the Four Evangelists. With Saint Paul as the central motif, I have represented him with his ancient symbol, the sword. He is flanked on either side by the converts, Saint Gamaliel and Saint Sergius Paulus. This representation of Jew and Gentile is particularly significant.

In the circles surrounding the central theme are representations of the Four Evangelists, Matthew, Mark, Luke, and John, each with the book and pen, their traditional Evangelical symbols. Accompanying each one are two parables from their gospels related especially to Christ's ministry and the care of his flock. Those with Saint Matthew represent "The Goodly Pearl" (13:45) and "The Sheep and Goats" (25:31). For Saint John I have a symbol of "The Light of the World" (8:12) and the "Good Shepherd" (10:14). Saint Luke is represented by the "Good Samaritan" (10:30) and "The Prodigal Son" (15:11); and for Saint Mark, "The Sower" (4:3) and "The Householder" (13:34). These figures and parables are surrounded and defined by a golden radiance suggesting their divine inspiration, and are accompanied by seraphim, each with three pairs of ruby wings, symbolical of Divine Love and Adoration.

I have represented the traditional symbols of the Four Evangelists in the intervening diagonal spaces; the Winged Man for Saint Matthew, The Winged Lion for Saint Mark, Saint Luke's Ox, and Saint John's Eagle; each with halo and cloud forms at his feet. The vine motif throughout the background symbolizes Christ and Christians, the True Vine. - "I am the Vine, Ye are the branches".

April 30, LaBeaume wrote - "I think you are safe in assuming that the window is a perfect circle;..I think that the present painted glass is set in the removable stop, which can be taken out so as to accommodate your new frame. As to the outside or protective glass, I think you had better disregard any divisions that may exist in it at the present time, and design your own divisions where you want them. We will either remove the outside protection altogether, or redesign its divisions to accommodate yours.