

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

*as early as possible
fall as I write the
flaming panels -
2/10/48*

City or Town Evanston, State Ill. No. 2844
Church First Presbyterian Church. Date of Completion November 18, 1948.
Donor and Address Mr. Alexander E. Hoyle, Cram and Ferguson,
Architect 248 Boylston St. Boston. Quality of Glass \$5000 (\$ 44.36).
Denomination Presbyterian. and Minister The Rev. Harold B. Walker, D.D. Pastor.
Footage 113 sight Sizes, full 12/3/46
Ventilators None. Set by Prof. 203
Position in Church West wall. Rose window. (Window #3). We to supply
About 28' from floor. Protec- Groove Stone Bronze Armatur
Height from floor 6'11" from tion Glass Rabbet Wood STONE
Points of compass Balcony floor.
Quality of light West.

Inscription

Design wanted as soon as we can. Staging
Shipping address Received Yes

Bill to Templets

Photos of Cartoons Mailed

General Information Probably Christ in Glory at the center. Use some light glass, possibly color on a light field, as the other windows are going to be quite light, and although ours can be the most colorful, it should have some light. The figure of Christ at the center, surrounded by a choir of attendant angels. As there are 8 petals they could perhaps hold symbols of Burnham has expressed his willingness to make a sketch for one window.

We to supply bronze armature. Part of our contract is to remove the old glass, which is to become property of owner; furnish condensation gutters of 12 oz. lead coated hard rolled copper, and window to have hose test. Note for Cartoonist: When we come to cartoon the Christ figure in the rose, we should have the open hand raised rather than two fingers separate. Beatitu- des.

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

DESIGN FOR WESTERN ROSE WINDOW
First Presbyterian Church
Evanston, Illinois

This rose is designed to symbolize, in color and light, the presence of divine power throughout the world. The dominant figure of our Lord is represented enthroned in garments of pure radiant white. His right hand is upraised in blessing, while near the other is the globe surmounted by the cross to symbolize his power and triumph over the world.

Following the architectural implication the surrounding pattern is developed in units of eight, with eight stars of divine steadfastness, (two in the ruby field), eight flames of heavenly zeal; and eight doves,—all suggesting the number of the Beatitudes which Christ taught in the Sermon on the Mount, as the way of true Christian life.

Continuing this theme, the eight petals are enriched with the traditional symbols of the Beatitudes:—the dove of the poor in spirit, the lily of the pure in heart, the scales suggesting those who hunger and thirst after righteousness, the heavenly crown of the persecuted, the inverted torch of those that mourn, the olive branch of the peacemaker, the lamb of the meek, and the broken sword of the merciful.

These medallions are outlined, and the field enriched with the grapevine motif suggesting the Church Universal.

While the color scheme is rich and pure, it is light enough to admit an abundance of illumination and to avoid any sense of heaviness.