

*make card + pay sketch
only make*

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

City or Town Ardmore, State Pa. No. 2761

Church First Presbyterian Church. Date of July 1, 1948.
Completion Oct. 1, 1947.

Donor and In charge: Frank C. Royer, Board of Trustees, Chairman of House Com.
Address Mr. Walker the big man there. Dr. Frew, minister.

T. Norman Mansell, 262 S. 17th St., Philadelphia. Pa. Quality of ~~\$51.51~~ \$68.20.
Glass ~~\$1200~~ \$1500 ~~probably the higher figure.~~ 2/23/46

Architect _____
Denomination Presbyterian.
and Minister Dr. Frew.

Footage 22' sight
Sizes, full _____

Ventilators We supply new vents - smaller ones. Set by _____
See note below.

Position in Church Chancel window in little chapel.

Height from floor 4' Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass _____
Quality of light North

Inscription Asked for this

Design wanted _____ Staging _____

Shipping address _____ Blue-prints _____
Received _____

Bill to _____ Templets _____

Photos of Cartoons Mailed _____

General Information Combination of Old and New Testament themes - Develop a
lovely design with Samuel and his mother represented at the base of the
first panel, balanced by the young shepherd king David, both in comparatively
small medallions, with the Nativity above in the first panel and Christ in
the Temple, opposite.

These subjects to occupy larger medallions - have in mind shapes that
would hardly be called medallions, but rather vesicas. A lovely jewel-like
foliated pattern would enrich the field and outline these shapes in sparkling
brilliance.

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

*Window not made
sketch only*

They have quite a representative group of medallion windows by both D'Ascenzo and Willet through the church. The Chapel is very small and the window receives a north light. At present it has pretty good sized ventilators. They think these should be removed and smaller vents used. They are quite heavy and make a 2" bar across the glass.

They rather feel that an all-medallion window is too monotonous and it would be better to vary the arrangement somewhat, with medallions and figures. Perhaps this could be done with the Nativity and Christ in the Temple, making the upper medallions larger and giving them almost the quality of full figures. The quatrefoil above should be given considerable importance and a dominant part of the theme.

6/26/46. "...the dominant themes symbolize the Nativity, with Joseph and Mary at either side of the radiant Christ Child in the manger, - and the Boy Christ in the Temple in the midst of the Doctors.

Contrasted with these are the secondary Old Testament themes, with Hannah presenting her young son Samuel to Eli, and David, the young shepherd king, tending his flocks in the field.

Open books are designed in the bases and inscribed with texts significant of the themes above. In the first panel, "Thou shalt...bring forth a son...he shall be great." (St. Luke 1:31-32) and a similar book in the balancing panel with the text suggesting the subjects above, "The child waxed strong in spirit and the grace of God was upon him." (St. Luke 2:40).

A symbol combining both the Old and New Testaments is designed in the quatrefoil above - the Ark of the Covenant supporting the Cross.

The color scheme has been kept light and brilliant with fine dominant passages of pure limpid blue, foiled with vermillion ruby and touches of green and gold, with deeper reds in the outer borders."

Note: Mr. Royer likes the design very much, his only question is to wonder about balance of the two medallions, that is the light Christ Child in the Manger, against the figure of the Boy in the Temple, accented at different heights.