

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

City or Town Baltimore, State Maryland. No. 2664  
Date of September 2, 1946.  
Church First Presbyterian Church, Cor Park Avenue  
Donor and and Madison Street. Completion July 1, 1946  
Address Mr. Charles Carey, and his sister (Charles Hamilton Carey, 2220 W. Charles St.)  
Architect Bayard Turnbull, 328 N. Charles St. Quality of \$21.00 (\$51 per foot).  
Denomination Presbyterian Glass  
and Minister Tel. Saratoga 1776  
Footage 41 feet sight  
Ventilators Set by Sizes, full  
Position in Church In Balcony, other side of the tower.\*  
8' from gallery floor Protection Glass Groove Stone  
Height from floor 25' from church floor. Rabbet Wood  
Points of compass South. Strong light at certain times, and other times it  
Quality of light gets quite a shadow from buildings across the street.  
Inscription (first panel) (second panel) **IMPORTANT: insert the word**  
"In loving memory of and his wife **"Dedicated" in the light field**  
Thomas Irwin Carey Martha Leiper Carey **of the left panel just**  
**above the present inscription, and the date,**  
Design wanted early in July 1945. The vestry meeting Staging **"1946" in a similar**  
is the 2nd Tuesday in July, the tenth, and design is Blue-prints **position in the**  
Shipping address wanted well before then. Send Received **right panel.**  
sketch to Mr. Turnbull.

Bill to Templets Mullaney  
Photos of Cartoons Mailed  
General Information See photograph of window devoted to Mary and Martha already installed.

The subjects are to be James and John (to balance Mary and Martha in the other window)  
They agreed to have plenty of blue, although the blue does not predominate in the present window—reds, golds and greens, with a fair amount of blue. The present window seems pretty heavily painted, or it has acquired a good deal of dirt.

\*These are in the front of the church—the new one is on the right of the tower as you face the windows from the inside. (The one in place is on the left side of the tower).

THE COLOR DESIGN WAS LOST IN BALTIMORE. WORK FROM PHOTOGRAPH.

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

The color sketch of the window in place is not at all representative of the window. The grisaille field is fairly cool, with rather colorful blue whites and green whites, and a few toward the amber.

We all feel that the figures of Saint James and Saint John the Evangelist take their places to excellent purpose to balance and complement the figures in the opposite window.

They are both robed in garments of ruby and white, suggesting the medieval color symbol of divine love and purity.

Saint James bears his familiar symbol, the staff and gourd, and the pilgrim's hat inscribed with the cockle shell.

Saint John holds his usual evangelical symbols, the open book and pen.

In the upper tracery members are the blue-winged Cherubim, symbolical of heavenly contemplation.

The grisaille field with interlacing strapwork of ruby and blue is planned in much the same manner as the present window, with accent on the cooler passages, with the thought that the window may well have a greater predominance of fine pure blue.

I have designed the memorial inscription across the base -

"In loving memory of  
Thomas Irwin Carey

and his wife  
Martha Leiper Carey".

I am rather in doubt how to include the date of dedication in a manner to maintain the present balance that the window possesses. Possibly this could be managed by inserting the word "Dedicated" in the light field of the left panel just above the present inscription, and the date in a similar position in the right panel.

NOTE: The donor made the remark that from the design "he inferred YOU intended using less purple than in the Hughes window, but that while he personally liked purple he would leave the question of colors to you - to what you felt would be best in this case."