

2 with nave walls
*1st and 2nd from entrance on North side of Church in
Main auditorium, not under the balcony.

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

3072
3073

City or Town Asheville, State N.C. No. *1145-4*
Church First Presbyterian Church, 40 Church St. Date of Completion Feb. 1, 1955* *Letter from*
Donor and In charge: George Wright, Wachovia Bank Bldg., *before end of 11/45-4*
Address Asheville, N.C. *11/14/54*
Anthony Lord, 17 1/2 Church St. Asheville. Quality of \$2000 *(\$1111) with*
Architect A. Hensel Fink, Consultant, Glass figures: \$1600. (\$35.55
Denomination Presbyterian. The Rev. Calvin Grier Davis, without figures.*
and Minister

Footage 45 feet each. *2 x 90.03*
We are to provide metal vents in lower parts of windows. *9 100.00*
Ventilators Set by
3 on each side of nave; and 2 in each transept.

Position in Church Nave
Height from floor Protection Glass Groove Rabbet Stone Wood
Points of compass (The two nave windows nearest the transept will receive poor
Quality of light and will have to be artificially lighted.) Of the first
two nave windows, the one on the left is pretty well shaded, especially by
No Inscriptions the vestibule wall. The one on the right gets some light at the top,
but very poor. It may be possible to brighten this by painting the
opposite wall. The next two windows receive no direct light; especially
the one on the right, which is in the organ chamber, but*

Design wanted Staging
Shipping address *gets good light as you go down the nave* Blue-prints Received

Bill to *To be set by Mr. Blevins of the Pritchard Glass Co.* Asked Pritchard for
Templets These sent us by
Anthony Lord, of Six Associates, Inc.
Architects, 1095 Hendersonville Rd.
Asheville, N.C.

Photos of Cartoons Mailed General Information They are undecided as to what type of windows they want.

They would like two typical sketches:
One depicting Christ, the Good Shepherd; and another showing a typical
window without human figures in it.

Make 2 sketches of 2-lancets each:
(1) One just ornament - develop one panel and suggest other.
(2) Other Good Shepherd and Christ, Light of World.

(There is a window the same size as the rest of the nave to the left in the
narthex that is cut by the balcony. Receives a good light.

*this probably can be lighted artificially. The one on the left faces a similar
window through a small vestibule, so it receives a little light. Possibly some
arrangement of spot lights can be made there. The first transept window on the**

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

Committee pleased with the sketches, except that they thought the windows without the figures of Christ should have more color in them. We are to prepare for the donors two sketches of windows without the figures, to be placed in the nave on the north side of the church.

See O.E.S. diagram of church in folder, with notes of light, etc. For these two north windows he comments: "Good light, distant buildings, upper half clear.
(See typical designs made).

Typical nave window -

"We have started with two basic motifs. The one without figures, with more geometric pattern; and the other with a greater feeling of flowing line.

The symbol of the grape in decorative leaf and fruit is indicated in both suggesting the symbolism of the Church, - Christ and his followers, inspired by the significant text: "I am the Vine, ye are the branches."

We have in mind light and brilliant windows, but in a full rich color palette.

In one sketch we have represented two aspects of Our Lord, as the Good Shepherd, and as the Light of the World. These figures might equally well be introduced in the other pattern adding significant enrichment there.

Below the figures are secondary symbols, the cross of Faith, and the anchor of hope, while in the other scheme, the white lily of purity enriches the cross shapes.

For both schemes we have in mind interesting variations of color and design through the series, adding variety and avoiding any feeling of monotony; and at the same time insuring unity throughout the entire fenestration. For instance, alternating windows might well have borders of ruby where blue is now present, and similar reversals of color in other areas.

Other saintly figures might well be introduced. For instance, the Apostles, or the sisters of Bethany, Mary and Martha; or even Old Testament prophets and patriarchs.

Another idea would be to introduce medallions devoted to significant incidents from the life of Christ."

Note: Dr. Davis wrote: "...Committee approved typical designs, with understanding that each window will be different and will be approved by committee when a sketch of it is prepared. The only adverse criticism was that some felt the windows were too light; that they would be more effective if they had more color, rich reds and blues and greens".

"We wrote: "It is our thought to have two alternating basic designs for the windows, again adding more variety by counter-changing the color scheme of each basic design with some still further variations in pattern and color. At the same time, we do not want to introduce keys of color and pattern so radically different as to destroy the harmony of the entire ensemble."

(Note: Their plan is to try to get donors for figures in the four transept windows, and have the four main nave windows in ornamental pattern without figures. They want us to be sure to have some variations, both in color and design through these windows. There are two good windows at either side of the rose over the entrance that receive fine light. O.E.S. 10/5/50). *See report of 10/23/52*

**left is pretty well shaded by a tree; and on the right, very little light on account of the neighboring building.

The second transept window nearest the altar on the left receives a good light, and the opposite one same as its companion *on that side, - very little*

IMPORTANT: Dr. Davis writes: There was general agreement that we would like to have more color used in the designs and less of the yellow and white. The typical design with the figures in it seemed to be more pleasing to the committee than the one without the figures."

Oct. 23, 1952. Mr. Wright came to studio. See report of this date.