

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

City or Town Buffalo, State N.Y. No. **3187**  
Church Westminster Presbyterian Church, 724 Delaware Avenue. Date of Completion December 25, 1951.  
Donor and Address Mr. and Mrs. Frederick Schoellkopf.  
Architect ..... Quality of Glass \$10,000. (\$64.93) including armature.  
Denomination Presbyterian. and Minister The Rev. A. G. Butzer, D.D., *Profy. 2670*  
Footage 154' Sizes, full *2635-91*  
Ventilators We to supply ventilating section in new frame. Set by .....  
Position in Church Second from rear of Church.  
Height from floor 5 feet. Protection Glass ..... Groove Rabbet ..... Stone Wood .....  
Points of compass .....  
Quality of light Due north.  
Inscription None  
Design wanted Soon. Staging ..... Blue-prints .....  
Shipping address ..... Received .....  
Bill to ..... Templets .....  
Photos of Cartoons Mailed .....  
General Information Subject: The Commandments.  
*760 125* Four dominant central medallions symbolizing our duty towards God, and the six side ones devoted to our duty towards our neighbor.  
Upper medallion gives us a wonderful opportunity for a great figure of the Creator as revealed to Saint John; and the second one, Shadrach, Meshach, and Abed-nego in the fiery furnace.  
Significant Biblical incidents interpreting each Commandment, for instance, Cain and Abel for "Thou shalt do no murder".  
Iron frame, from M. Cohen and Sons, 886 N. 40th St., Philadelphia, \$800.68  
BE SURE REDS OF THE BACKGROUND ARE A TRUE RUBY AND NOT PINK.

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

Devoting the four dominant central medallions to the first four Commandments that set forth our duty toward God, we establish the full significance of the world-shaking story in the upper two medallions, - at the top, the Lord coming down upon Mount Sinai, declaring unto Moses, amidst the clouds, thunders and lightnings, "Thou shalt have no other gods before me."

In the second medallion, Moses breaks the Commandments upon his return to his people, finding them worshipping the golden calf. "Thou shalt not make unto thee any graven image."

The third medallion continues the story of Moses and the Israelites, with the Punishment of the Blasphemer, from the twenty-fourth chapter of Leviticus, twenty-third verse, - "And Moses spake to the children of Israel, that they should bring forth him that had cursed out of the camp, and stone him with stones. And the children of Israel did as the Lord commanded Moses." "Thou shalt not take the name of the Lord thy God in vain."

The lower medallion is also devoted to Moses, illustrating the fourth Commandment, - "Remember the sabbath day, to keep it holy," through the account of the man found gathering sticks upon the Sabbath Day, recorded in the fifteenth chapter of Numbers, thirty-second to thirty sixth verses.

For the Commandments devoted to our duty toward our fellowmen, we begin at the upper left. For "Honor thy father and mother", we have symbolized the willing cooperation of Isaac as his father Abraham prepares to offer him as a sacrifice to the Lord.

"Thou shalt not kill" is symbolized opposite through the story of Cain and Abel.

Potiphar's wife endeavoring to tempt Joseph is the appropriate theme for the seventh Commandment.

Opposite is Jacob appropriating Esau's birthright for "Thou shalt not steal".

For the symbol of the Ninth Commandment, "Thou shalt not bear false

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witness, we have represented the Wise Judgment of Solomon, when one of the claimants of the child was clearly not telling the truth.

For the Tenth Commandment, "Thou shalt not covet", we have represented David coveting Bathsheba, as recorded in the eleventh chapter of Second Samuel.

The two lower corner medallions suggest the beginning and the end of the Commandments, with the smoking mountain and the thunders and lightnings.

We have used the pomegranate motif in the border, symbolizing the unity and fruitfulness of the Church.

In the figure of God,  
retain the feeling of  
mysterious Presence rather  
than earthly form. Do not  
have the figure stand out  
too prominently - and  
treat the figure of Moses  
in the same manner. In  
other words, we have in  
mind the same general  
relationship of figures  
to the surrounding field  
that characterizes our  
window next to it.  
All the figures to be well  
woven into the composition