

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

fixed

City or Town Chicago, State Illinois. No. 3260
Church Hyde Park Baptist Church, 5600 Woodlawn Date of Completion Easter, 1953. 10/28/52
Donor and Address Av. Chicago 37, Illinois.
Dr. Kraybill on Committee.
Mrs. Russell Kutz, Financial Secretary.
Architect Baptist. Quality of Glass See below
Denomination Baptist. Glass (\$25 per foot) \$650 ea,
and Minister The Rev. Rolland W. Schloerb, Tel. Dorchester 3-6063. (or \$5200 for 8 groups, (\$18.)
Footage 36' in 3 panels. sight Sizes, full Loss .049
Ventilators Set by \$ 253.41
Position in Church Clerestory. plus 56.44 ft.
Height from floor Protection Glass Groove Rabbet Stone Wood panels
Points of compass making a 6% loss.
Quality of light

Inscription

Design wanted soon. Staging
Shipping address Blue-prints
Received

By WPA.
Bill to Templets

Photos of Cartoons Mailed Just as these
See Kodachromes of all the windows in place sent by Dr. Kraybill.
General Information Typical design for clerestory window to go over one of
our windows - very simple, with a small simple symbol - use the
symbol of one of the Parables - a very simple symbol
A certain amount of patterning and texture is required to control the
light.

There is about the width of the light between the panels. There are the
cross wooden divisions to be taken out of these also. They are easily
accessible on the outside from the aisle roof.

Dimensions given by Dr. Schloerb on letter of May 31, 1951.
*1 group of 3 panels, \$750; 2 groups made at same time, \$725 each; 3 groups,
\$700 each; 4 groups, \$675 each; 5 or 6 groups, \$650 each.

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

12.00 per ft.
$$\begin{array}{r} 650 \\ 8 \\ \hline 5200 \\ 4550 \end{array}$$

color sketch which we are sending

The fields are kept fairly light, but with sufficient pattern and texture to control the illumination.

We first thought of a colorful symbol in each panel, devoting them to the Parables of Our Lord. Here we have suggested the Lilies of the Field, the Gentle under a Bushel, and the Wheat and Tares.

Later we thought the plan might be even more interesting if we emphasized the central symbol (it might be even a little larger than shown), devoting each group to a single parable with simple color accents in the side panels, suggesting Our Lord as the source of each Parable.

If symbols of the Parables are to be represented throughout the clerestory, the later plan would be most advisable, for many of the Parables are very difficult to clearly symbolize.

We are to design 8 bays of 3 windows each - according to "the right hand plate" - "which appear in your sketch in green and light tan; there is an 8-pointed figure in the top center of the window."

We said, "there will, of course be considerable repetition in design thru the group, but with the original sketch at hand, we can prepare studies showing the principal changes in symbols and color thru the series."

E.S. notes of his visit there June 4, 1952. See notes of the windows under the balcony for possible use of color accents in the circles in the clerestory windows.

Blue	F#	E	Red
Red	G	D	Green blue
Opalesc	N	C	Blue S
Opalesc	N	B	Red
Yellow	H	A	Green
Green	F#		
Pulpit			

If other symbols, such as those of the Prophets and Apostles, were also included in the group, - perhaps on one side of the nave, - the first plan would be practical.

It is our thought to vary the color scheme in alternate groups of windows; with warmer fields and blue borders and accents, thus adding interest to the entire arrangement.

I met Dr. Schloerb and Dr. Kraybill and about three other members of the committee, including a lady, and they felt that our design was not enough in keeping with the two permanent opalescent windows that are now in place in the clerestory, and that is true enough.

They would like a design to pretty much harmonize with what they have at present, and I think we could do it, holding down the light with a very quiet lacy grissaille pattern through the field to take the place of the light green and amber fields of the present opalescent.

They would like slightly different alternating color schemes, with diamonds in the field of one and rectangles in the other.

The upper circular medallion could be a little larger, and enriched with symbolic forms of the cross.

- We could vary the backgrounds of these spots and borders to somewhat harmonize with the predominant colors of the lower windows.

With this design they would like prices on 3, 9, 12, and 15 panels.

And they would like to have the windows by next Easter.

(See tracing paper sketch O.E.S. brought back.) They like the tracing paper sketch better than the other, and it is this sort of thing we could have in these windows.

See general idea - sort of canopy effect at the sides, with a base, a lunette, and a central medallion in this.

Make sketch layout of 3 panels on one sheet. Make two panels of diamonds, and rectangles in the other.

October 28, 1952.

Dear Dr. Schlozrb:

" the eighth bay of the clefestory is now ordered, thus completing all of them.

We have now prepared the additional sketches which we are sending to you herewith, together with the original one.

We have used three basic color schemes which would rotate in a general way, but, of course, with minor variations in each group.

Starting on the south, the first from the chancel would have the green background for the crosses, as indicated in the sketch marked "A" in pencil. Next would come the red, marked "B"; then blue is indicated "C" (over our first window), then "D", probably a little more toward the blue green, and finally red again, marked "E".

Crossing to the other side, the first from the entrance would be blue, marked "F". The overall plan is indicated on the three principal sketches, while the various forms of the crosses are shown on the separate inserts. Continuing toward the chancel, we have "G" in red, then the two present windows, and finally the one nearest the chancel, "H" in green-blue.

Of course, it is difficult to connect these very closely with the windows below, but we think this arrangement does suggest a degree of harmonious relationship that will work out very pleasantly."

Design for Clerestory Windows,
Hyde Park Baptist Church,
Chicago, Illinois.

(Second Suggestion)

Herewith is the rough color sketch for typical clerestory windows, designed to carry on the general plan of those now in place.

The circles at the top would be enriched with various historic forms of the Cross. The background colors of these symbols would be somewhat changed in different windows for added interest, and to reflect something of the dominant colors in the windows below whenever possible.

We can undertake one group of three panels for seven hundred fifty dollars; two groups of three panels made at the same time would cost seven hundred twenty-five dollars each; three groups, seven hundred dollars each; four groups six hundred seventy-five dollars each; five or six groups, six hundred fifty dollars each.