

Nº 4288

Place Palos Park, Illinois.

Building Palos Park Presbyterian Community Church Date of Completion June 1, 1960.  
12312 South 88th Av. Tel. Gibson 8-1399.

Persons Interested Mr. and Mrs. Claudius H. Miller, Sr. Price. \$5000 (\$37.31)

The Rev. Paul M. Lundell, Pastor.

Denomination Presbyterian.

Minister Mr. Charles E. Stade, of Charles Edward Stade and Associates, Architects,  
Architect 819 Busse Highway, Park Ridge, Illinois.

*2000 .02 2/10 7/0.  
# 11346*

Vents

Position in Church Chancel Window in Chapel. (Central group); West window; and East Wd. See below

Height from floor 2'3" Protection Glass Groove Rabbet Metal Stone Wood

Exposure North Footage 84 feet. Center group  
28.5 - West group  
22.3 - East group  
134.8 Total.

Design wanted Soon. Staging

Templates from Architect. Blueprints

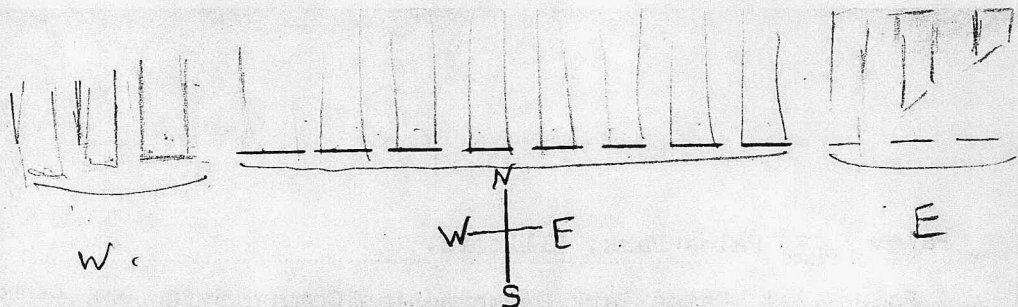
General Information To be designed in a contemporary manner - not traditional.

See donor's sketch suggestion on blue print. Her thoughts is to have the Virgin and Child on one side, and Saint Joseph in the boat with the various additional symbols, wheat and grape, Alpha and Omega, and Commandments, etc. ~~Crucifixion symbols in left side; Resurrection symbols in right window, brighter colors for the latter, and more subdued colors for the former.~~  
Light colors, ambers, yellows, green mentioned - rays of sunlight, etc.

The Cross is not in the glass, but free standing, either on the altar or hung in front of the window.

(See Sheet #4291 - for the triangular shape window that has one vertical side, next to this north group). 1

Upright divisions are of wood, and secondary ~~ply~~ divisions are still subject to change, if necessary.



The East window should be deeper than the west one. The west is shaded by trees, but otherwise the windows are unobstructed. Architect wants to be sure we are keeping in mind the light - the big window opposite the chancel that comes very near the Chapel. Keep this in mind. We hope the gray glass they planned to use there will control the light enough, if we kept the Chapel good and light.

We have kept in mind the ideas and ideals Mr. and Mrs. Miller so kindly shared with us, as well as Mrs. Miller's sketches, and your excellent suggestions.

The central theme is the Ship of the Church, often termed Saint Peter's Barge, bearing the Blessed Virgin and Christ Child, and Saint Joseph. The hull will serve as a quiet background for the cross, traditionally inscribed on the Ship of the Church.

The signs and signs are represented in the rayed field above, and the very blue and white lines are the conventional symbol of water.

Characteristic symbols; the grape and wheat, patterning the altar panels are selected with the Tablets of the Law for the Old Dispensation and the Bible for the New.

The smaller sections at right angles to the main window are enriched with symbols of Our Lord's Passion, Crucifixion, and Resurrection, the cross, nails and bread of life, with the three cocks symbolizing Saint Peter's denial at the right; and the sacrificial Lamb of God, the phoenix rising anew from its flaming nest, and the fragments of the Eucharist and the Eucharist at the left.

Finally, the design I believe we have too much in these side panels, and would suggest only the Lamb of God for the Crucifixion at the left, balanced at the right by the Phoenix symbol of the Resurrection. The Lily and Trinity symbols might also be included in minor positions.

I finally believe the altar will cut into the lower central part of the window to the best. This will take its place to good purpose in the composition. The light thus across all the glass will give life and tie in with the altar.

We have suggested very little difference in the side groups, but the differing light will be carefully balanced in the actual glass, with lenses and textures.

Joseph, Mary and the nails, and the cocks." and subject- and modify the two the manner he

Rector writes: "...accepted the basic drawing...There are a few changes we would like - In the West Window, the right panel, you have a pomegranate. We would like that to be changed to a symbol of the Trinity. Perhaps it could be a shield, a trefoil with points, a triquetra, or a triangle within a circle. The actual choice of a Trinity symbol, would be up to you. It would depend on its relationship to the phoenix and the Agnus Dei. We have studied both the east and west windows and find that we would prefer to have them the way they are now (with the exception noted above) rather than the simpler design of which you spoke to Mr. Stage. We have a further suggestion or two to make... In the north window the two panels to your left and the 2 panels to the right are a bit too busy. We think they might be simplified some. We also think that a change in color, in one instance, might help. For example, on the 2 panels on the left you have four vertical columns which are light. Mrs. Miller believes that if the 2 center columns were changed, it might make the two windows seem to be more like one than 2 distinctly narrow panels. The same could be said for the 2 panels on the right. Part of what we are trying to say is that the two left and the 2 right panels seem to be a bit more

made the suggested changes. I think they are definite improvements.

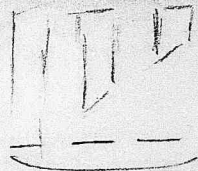
We have combined the trefoil of the Trinity with the globe surmounted by the Cross, representing power and domination over the world. We can substitute the triangle if you prefer. In any case, I think we can make the symbol a little larger in the full size working drawings.

We think the change in the outer panels of the north group is very much better. Everything is now quite consistent.

We have reduced the halos, but I am sure we can minimize them still further in the full size drawings with small leads and inconspicuous colors.

two left and the 2 right panels seem to be a bit more traditional than the more contemporary four center panels. Personally, I would prefer the circles around the faces of Joseph, Mary and the Baby, somewhat de-emphasized. I like very much the dice, the nails, and the cocks."

Be sure to make the above changes and adjustments in design and subject-material. Change the pomegranate to a symbol of the Trinity, and modify the two outer panels at ~~each~~ each side of the main (north) group in the manner he suggests. Also minimize the halos of all three figures.



E

is shaded by  
ants to be sure  
e chancel that comes  
ss they planned to use  
d and light.