

(O.E.S. should take sketches to church 11/7/58).

See directions for getting to Northbrook on #4160.

No 4159

Place Northbrook, Illinois.
(Presbyterian)
Building The Village Church, Shermer Avenue, and Church Street. Tel. Crestwood 2-0900.
Date of Completion Sept. 20, 1959. (Do this one first, after desks)
Price: \$8,300 (\$51.87).
Persons Interested

Harry P. Lundell, 1045 Angle Avenue. Tel. Crestwood 2-4343.
Minister Denomination Presbyterian

Architect James R. Morison, Architect, 5810 Harper Avenue, Chicago 37, Ill.

Vents ~~there were~~ no vents ~~indicated~~ indicated on Hope plans.

Position in Church Chancel Window.

Height from floor 15'3" Protection Glass Groove Rabbet Metal Stone Wood Stone

Exposure South. Subject to bright sunlight, so Footage 160'
should be dense enough to prevent glare.

Inscription

Design wanted SOON.

Staging

Templates Morison will send working drawings for Blueprints templates. (These are here

General Information The Life and Ministry of Christ. "We do not want any other figure but the figure of the Christ of Galilee, standing in the center, with his hands outstretched as though he were saying, "Come unto me...and I will give you rest." (Matthew 11:28). In other words, we would like to see the Christ that we meet in the Gospels and hear about in the pulpit. The face of the Christ ought to be friendly and heartwarming.

At the very top of this window the hands of God should be shown. Then, in the panel beneath the figure of Christ, a symbol of the Holy Spirit. Thus the center of the window would contain the Trinity - God, Christ, the Holy Spirit. In the panel beneath the Christ, if two symbols should be needed to fill the space, one of the symbols of the Trinity could be used.

Symbols representing great events in the life of Christ should be used to fill the panels on both sides of the figure of Christ - events such as:

1. The birth - probably the Star of Bethlehem.
2. His public ministry as a great teacher. A candle or a light might be used as the symbol because in the Jewish tradition a great teacher was called a great light.
3. His healing ministry. Use whatever symbol the artist can think of which will portray this idea.
4. The symbol of the Sacrament of Baptism.
5. The symbol of the Sacrament of Holy Communion. (The symbols of the Sacraments should be placed on each side of the figure of Christ.)

6. Symbol of Gethsemane - probably the folded hands of Christ.

7. The death of Christ - symbol, the cross.

8. The Resurrection. The most beautiful symbol of the Resurrection, I believe, is the Easter lilies.

The large window sample which you gave us to look at has the sun and the moon placed up near the top. Instead of these I would prefer to have two other great symbols:

(1). The Law- Here we would use the Jewish symbol of the Decalogue.

(2). The Prophets - A Scroll.

The purpose of these two symbols would be to indicate that Christ did not come unannounced but was spoken of in the Law and the Prophets of the Old Testament. These two would be the only symbols taken from the Old Testament.

In the sample window the Alpha and the Omega were used and I think that is good. There were also some angelic figures near the top. A few of these might be used but not so they detract from the central figure.

If more symbols are needed to fill in the panels, they should all relate to some phase of the life and ministry of Christ so that as we look into this window, we will receive the impact of the greatness of His life and influence.

I am sure that the artist will feel the great message that we are trying to present and, with his artistic genius, can take these simply expressed ideas and enrich them with color and beauty in glass.

I believe that the basic color ought to be a very rich and glorious blue. The artist then can introduce other colors in the symbols and in the figure of Christ to create a window of beautiful color and inspiration. He should remember that this chancel window has a southwest exposure. We do want to avoid glare.

I want to repeat for emphasis that this ought to be a glorious window since it is reflecting the most glorious being that ever moved across the pages of history. When people sit in the pew, they will immediately have brought into their subconscious mind the glory and the grandeur of this great Christ. I am sure the genius of the artist can enrich this concept a thousand fold.

The Architect writes that Dr. Lundell, the Minister, particularly likes the east and west windows of Bond Chapel, and prefers the geometrical pattern of these to the foliated design of the side windows.

(O.E.S. suggestions: - Archangels in tracery. Symbols of Peter & Paul, Andrew, James, etc. Lower panels: center - Trinity symbol, and Lamb of God, Joseph and Mary, and rest of Apostles..

(To be more prominent)

Criticism of design - O.E.S. Report, Dec. 11, 1958. "In the chancel window we should put the symbols of the Law and the Prophets where the Alpha and Omega are, making them larger. Keep the Alpha and Omega somewhere else. Give Michael his flaming sword, and probably symbols held by all the Archangels. The present symbols above look pretty small.

Dr. Lundell is eager to have Christ's face friendly, earnest and human, but not sentimental. ✕

Designs for the windows of The Village Church, Northbrook.

These windows are designed in what may be termed colorful grisaille.

Geometric pattern combined with foliated forms suggest the Parable of the Vine and its related symbol, The Tree of Life. The Jesse Tree is a symbol perhaps devised, or at least greatly developed, by the devout Churchman and builder, Abbe Suger of Saint Denis. His magnificent conception became one of the most popular themes in mediaeval Christian Art. It suggests a spiritual relationship through the ages, of all worthy Christian Souls. It is the object of one of the glorious windows in the western facade of Chartres Cathedral, designed in glass of the twelfth century.

The figure of the Christ of Galilee dominates the great chancel window. The Trinity is completed with the Hand of God and the Dove of the Holy Spirit.

His life and ministry are symbolized, with His friends and those near and dear to Him.

Grisaille was certainly the invention of an ingenious glassman, for, as the name indicates, it was devised to modify the light pleasantly, but in terms of light and color that are the glassman's own.

Throughout the great cathedrals of France and England, beautiful grisaille windows add a silvery lustre to the colorful thirteenth-century label. There are simple windows in ambulatory chapels at Chartres that, in bands and spots of color against pearly white ground, covered with flowing patterns of paint, well introduce the grisaille window.

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The most famous grisaille windows are those known as the Five Sisters in York Minster, England, but vigorous and elaborate patterns of grisaille are found almost everywhere. Sometimes such windows show the glassman's resourcefulness in one way, sometimes in another.

Often they served as delicate fields for medallions, and later for standing monumental figures.

Grisaille offers an admirable method for enrichment and control of light in a great interior.

1/5/59 - "...accent the four symbols of the Birth, Teaching, Death and Resurrection. Make more prominent than the rest of the symbols**

1/20/59 "...Symbolize the Sacrament of Communion through Grapes and Wheat - 'grapes a rich purple and grain a ripe yellow' ...Use the Chalice for Gethsemane...

** Dr. Lundell wrote: "...Since the Birth, Teaching, Death and Resurrection are great and predominant events in the life of Christ, around which cluster everything else, I would suggest that the Star of Bethlehem, the Light which symbolizes his Teaching, the Cross and the Easter lily be made a little more prominent than the rest of the symbols..."

Dr. Lundell writes: "...the main thing that I would like to say is that we went to the Bond Chapel where you have installed the windows. The one that we like the best is the chancel window and not the side windows. I hope that is what we are getting." We replied: "We are surely keeping in mind the chancel window at the Bond Chapel rather than those along the sides."

Note: Architect has commented on the Cruciform Halo - over-emphasized a bit in the design - kept it unobtrusive.

Also note: Minister would like to include a recognition of Palm Sunday - ...arrange crossed palms in place of the decorative scrolls that cross just at the feet of Our Lord