Lawler job.

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

City or Town Philadelphia, State Pa. No 1982

Church Saint Clement's Church. Date of Thanksgiving

Donor and Address

Architect Rev. Franklin Joiner, D.D. 2312 Appletree Street, Philadelphia

Denomination and Minister

Footage 35 feet each. sight

Ventilators See note* GENERAL SHEET- SEE OTHERS. Sizes, full

Position in Church See note** North and South

Height from floor Protection Glass Groove Stone They may have

Points of compass 5. north, 4. south

Quality of light

Inscription

Design wanted Send to Lawler. by March 8, 1938. Staging

Shipping address

Bill to

Photos of Cartoons Mailed

General Information No subjects. To be a type of grisaille like the Texas window, and like what we are doing for Newton Centre.

*Note about Ventilators: C.J.C. said, "I said that instead of having one ventilator every other set of ventilators at the extreme base and the other all the way up. I suggested having them alternate base ventilators and ventilators about the middle of the window, so that they wouldn't have the ropes falling down so far. They agreed to that." New vents in alternating pairs to cost extra.

The idea is to make a design something like the ones for Newton Centre, and something like the ornamental part of the ones we have just done for Bangor, Maine, and possibly get some idea from the Texas window.

**Note about light: C.J.C. said "The southern light is fine, just about like the Newton Centre. The windows are north and south, and they must be kept very

For addresses of those to be notified as window progresses, see other side.
The south windows want to be quite cool with just little touches of gold, and the north windows want to have quite a little more gold and reds too. The golds and reds in the southern windows want to be distinctly better controlled."

The idea is to send a sample of glass along with the sketch. We will want to make a sample anyway of the things we are doing for Newton Centre - a good sized one.

Mar. 26, 1937. Sent contract for $6500, for nine new aisle windows, with alternating ventilators (at base and middle of windows). Moving two present windows (#5 and 6) to rear of Church.

"This typical design is planned for the south light, with quite a cool tone and touches of gold and ruby as contrasting notes. In the north windows, I should want to have quite a little more gold and rubies, and the whole general tone would be keyed to the difference in light.

I have completed a section from a somewhat similar group of windows which I am making for a church near here (Newton Centre)...This sample section was made for a strong south light,..."

May 26, 1937. Extract from Lawler's letter: "If the green of the foliage could be toned down a bit, perhaps Dr. Joiner would get an entirely different reaction. ... One color he did not like in the last sample glass shown is the deep color of the blue border. He does not like that shade.

May 15. Lawler wrote: Rev. Joiner's reaction is as follows: "The design; the general swing of it is liked but not the predominating green field. Rather they prefer blue which is shown in the sample window. Not as deep a blue as the border but the lighter shade in the center of the window sample. They do not want blue for the general field but green could be worked in as in your sample window. They like the variation of color in that sample. However, they do not like the heavy black paint of the foliage in sample... In the border and elsewhere, where you would work in small like-gems to let in light, Rev. said he did not care for red but rather gold, yellow or orange which sample window has. In the general field beside blue and green other shades of light colored glass would be agreeable which would blend in with the general blue feeling of the glass as a whole."

Apr. 14, 1938. When design resubmitted, wrote: "You will see that we have avoided the greens in the nave windows, and substituted brilliant orange and yellows in place of deep red."

June 26: "We feel that the plan of symbols for the nave windows will work out nicely. ... We are developing a very interesting plan and color scheme for the sanctuary group, and I believe we can combine both the ruby and deep blue in such a way that they will function beautifully together, enhancing each other and the entire chancel decorations."