

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

City or Town Watertown, State Conn. No. 2460
Church Christ Church Date of Middle of Sept, 1943, if
Donor and Address Completion possible, Doubtful,
Sept. 15, 1943.
or as soon as possible.
Architect Quality of
Denomination and Minister Rev. Thomas S. Cline, D.D. Glass \$750.00 (\$68. per ft.)
Footage 11½ feet sight
Ventilators Present vent to be removed. Sizes, full
Position in Church Aisle window. Set by
Height from floor 4'2" Protec- Groove Stone
tion Glass Rabbet Wood WOOD
Points of compass
Quality of light Southern (unobstructed light).
Inscription See below*
Design wanted Staging
Shipping address Blue-prints
Received
Bill to Templets
Photos of Cartoons Mailed

General Information *The inscription on the aisle window will include three names,
one standing out slightly more than the other two. We hope this whole inscription
can be inconspicuous - small lettering - Inscription suggested:

In Memoriam (very small letters)
CHRISTOPHER ANDREW KETCHEN Jr. (Largest letters)
1886 - 1943
and his Parents
Christopher Andrew and Louise Meyer Ketchen.
(See letter of June 26, 1943 for verification).

Medallion type of window here. Best quality glass and workmanship.

Christ the Light of the World, with Angels of Praise and Prayer above and
below. Keep in mind Christ the Light of the World, with special reference
For addresses of those to be notified as window progresses, see other side.

to the Prologue to the 4th Gospel. "As I had conceived of it the window would suggest the mystery of the Incarnation or the Word (Logos) made flesh. One medallion might symbolize Creation ("In the beginning was the Word" "All things were made by Him") Another might depict John Baptist preaching (There was a man sent from God - the Witness of the Light). The Central Medallion would be Christ the True Light - radiant and glorious. This may be too occult a treat and not good from an artistic point of view. ..The lamp is a beautiful symbol," but the question arises whether it is an adequate one here, Christ is Himself the Light - not because He bears the lamp of truth (as a Prophet might because of His own divine Nature, Light of Light."

Windows in the church now executed by Burnham and Calvert, Herrick and Riedinger. See description of them in letter from Dr. Cline June 15.

Also floor plan he sent. Church is Norman Gothic. See photo of other windows which O.E.S. took.

To this we replied: "I think your ideas are excellent, and in developing the design I shall have these well in mind with the thought of combining them with my own thought. In this way, I am sure we can achieve a full and complete scheme of symbolism. I appreciate your question in relation to the lamp. It is a symbol that has been used so freely and is so well understood that I think it has a value of its own beyond the theological implications. However, as I develop the design, I shall keep in mind the idea of Christ as the Light, - a glorious radiance in Him-

This window is designed in jewel-like color to symbolize Christ the Light of the World, with special reference to the prologue of Saint John's Gospel. It suggests the mystery of the Incarnation - the Word made flesh.

In the dominant central medallion is the symbol of Christ the true man, light, radiant and glorious. His hand is raised in a gesture of blessing and He bears the Light, which can hardly be called a lamp, but rather an illumination, - Christ Himself being the Light because of His own divine nature, Light of Light. Its radiance shines forth through the surrounding field of pure, limpid blue.

The smaller medallion above represents Adam and Eve in the Garden as a symbol of creation, - "In the beginning was the word....all things were made by Him."

Below is Saint John the Baptist, preaching the coming of Christ, - "There was a man sent from God....to bear witness of the Light." He is distinguished by the furry garment, the rustic cross, and the symbol of the Lamb of God.

Growing vine forms outline and define the medallions and enrich the field in foliated pattern blossoming into stars of heavenly faith and steadfastness.

Across the base is designed a space for the memorial inscription in

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2460

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Across the base is designed a space for the memorial inscription in which the name, Christopher Andrew Ketchen, Jr. will take the prominent position.

In it I have carried out the suggestions made, and have also studied the central figure of Christ to avoid a sense of tallness of which you spoke. I think the proportions I have now indicated will be more pleasing to you.

I have also introduced a little more of the ruby at the top to suggest the carrying through of the border a little more definitely. *see follow mts*