

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

City or Town Nashua, State N.H. No. 2904

Church Church of the Good Shepherd. on the Main Date of  
Donor and Street. Completion July 15, 1948.  
Address

Architect Charles Collens. (Mr. Beckonert). Quality of ~~2000 to~~ \$2500,  
Glass ~~(\$40.00)~~ ?

Denomination The Rev. Elsom Eldridge, Rector. Tel. 127. Profy .174  
and Minister 6/4/43.22

Footage 64' not to do anything new about rest sight  
Ventilators Yes - awaiting architect's Detail. Sizes, full Set by

Position in Church Chancel

Height from floor 7' Protec- Groove Stone  
tion Glass Rabbet Wood

Points of compass East  
Quality of light NONE

Inscription Window to be a memorial to Bishop William Woodruff Niles

Design wanted before Christmas, 1947. Staging

Shipping address Blue-prints  
Received

Bill to Templets

Photos of Cartoons Mailed

General Information See point of reredos indicated on diagram brought in by  
Rector. We would fill the covered part with very simple glass, and  
plan the window for the portion to be seen above. The line of sight  
would, of course, vary somewhat from different positions, so we would  
not want a sharp line.

and pose  
Subject: The Good Shepherd - in very much the same manner as he is  
now, with angels at either side. These would be attending angels of  
Praise and Prayer - instruments raised up as in Stockton. They liked the  
plane type of windows in Little Boar's Head.

We have a booklet about the church, showing position of the window.

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

We have completed our study of the design for your chancel window, and are sending you the color sketch herewith.

As in all of our color renderings, it is intended as an impression of color and light in action, and all the exquisite detail of line and form will be developed in the full sized drawings and the actual glass as you have seen it in other windows of ours.

The dominant central figure of Christ the Good Shepherd, with shepherd's crook and lamb, is reminiscent of the old window, though not in any sense a copy of it.

Above is the Peacock, symbol of immortality; the orb suggests dominance over the world.

At either side are attendant angels of praise and prayer, with trumpet and censer. Small medallions below have symbols of The Barque of Peter, and the Ark of the Covenant. The growing fruitful vine enriching the field suggests the much loved words, "I am the true vine", and "I am the vine, ye are the branches, he that abideth in me and I in Him, the same bringeth forth much fruit". (Saint John 15:5).

The design is kept light and brilliant, at the same time suggesting a full color palette and sufficient texture to control the light to excellent purpose.

The lower portion of all three lancets is designed very simply to carry down the pattern, although not generally visible.

~~A place for the memorial inscription is designed high enough in the central panel so that it may be seen above the reredos. An appropriate form of inscription may be chosen, and if necessary can be extended into the side panels.~~

Mrs. Carter's comments: Intensify colors. Make the blue more of a true blue, and the whole color scheme more like the Elizabeth City windows that were up in the gallery. Windows should be fairly warm - more golds. Be sure figures are supported. Mrs. Carter felt the lack of support in the sketch. Also keep in mind that the panels are 34 inches apart, whereas our design shows only 20 inches. This is important in relation to the attitudes of the angels. Use fine pure reds, but a few accents of vermillion to intensify the richness of the deeper ruby. They do not like the orange red. June 18, 1948. Mrs. Carter is worried about the possibility of too much blue. We can well emphasize the golds and greens.