

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

City or Town Cincinnati, State Ohio No. 3251  
Church Hyde Park Community Methodist Church Date of Easter April 13, 1952.  
Donor and Completion Fall, 1952  
Address Jun 20, 1952.

Architect Charles Frederick Cellarius, Cincinnati Quality of \$2600  
Denomination Methodist Glass (\$68.46 ea) Prof. 20% 3/5-7/  
and Minister Dr. Lynn J. Radcliffe. 334.78

Footage 38 feet. sizes, full

Ventilators in all panels to remain. Set by

Position in Church East aisle, second from chancel.

Height from floor 6 feet.	Protection Glass	Groove	Stone
Points of compass		Rabbet	Wood
Quality of light East.			

Inscription None.

Design wanted X Staging  
Shipping address Blue-prints  
Received

Bill to Templets

Photos of Cartoons Mailed

General Information The Good Shepherd Window.

~~XXXXXXXXXXXXX~~ that the Shepherds to be on the left and the  
~~Kings on the right XXX In the Kings medallion XXX have XXX~~ Kings instead of XXX  
~~and same for the shepherds, keep same "motion" in medallions, figures~~  
~~in side panels to suggest worship as in the Florence Henry Nativity.~~

We are to follow the background pattern of the Nativity Window,  
introducing ruby in the border, and get a considerably warmer effect.

The windows must not go dark, but should have a bluelite when they are in  
place to correspond with the way the Nativity sketch now appears.

The figure of the Shepherd to express the warm humanness, as it does in  
the chancel window.

The figures in the right medallion to be kept childlike.

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

The new design has filled in the four windows.  
Devoid of the Good Shepherd, introducing the alternate color  
scheme, which is considerably warmer, with plenty of fine  
ruby, and tones of amber in the background.

The medallions in this original sketch were not  
quite the same size or in the same position as in the  
alternative sketch, and we have left them as they are,  
rather than doing over the entire subjects. So you will  
notice that the central medallion is a little short,  
and the side ones are a little low; but, of course, this  
will work out in the full sized drawing.

The windows are not to go too blue. Have an alternating color  
scheme - probably using the Nativity sketch as nearer our  
cooler note, and alternate warmer. Church must not go dark. The  
windows on the east to be controlled just a little more than  
those on the west. When the window is in the church, (Nativity),  
it is to have just about the appearance the design now has, -  
to be colorful, but light and brilliant.

(East)	"N"	Chancel	"W"	(West).
Christmas Window	1'W	1'8	Prayer Window.	
Good Shepherd	2."W	7	Upper Room.	
Great Physician	3.	6.	Bethany.	
Sermon on Mount	4.	5.	Palm Sunday. (Christ on the Mount of Olives).	

Note: Prayer Window (Gethsemane), on West side, near the transept.  
Does not get as brilliant light as the other windows. Transept  
wall influences it, but does not cast a shadow.

Note: In the right medallion - larger child is a little stiff - needs a little  
more study. (Dr. Radcliffe).

Be sure to include bars for the ventilators in the windows.

When we install this window, take care of placing the new pieces in the base of  
the Prayer window.

July 16, 1952: Dr. Radcliffe's suggestions for changes: (1) The medallion should be  
placed in the same relation as in the two other windows, with the bottom of each on the  
same line. (2) In the right hand medallion, as you face the window, the figure of the  
top left hand child should not be too stereotyped nor looking too directly full face  
at the congregation. (3)...Put an inscription in some inconspicuous way that would  
fit in with the design, saying somewhere beneath the left hand medallion "Feed my

"sheep" and come to the bosom of the right hand panel "Feed my lambs". These  
should be woven into the general design or so placed so as to not attract too  
much attention to themselves, since inscriptions are not used in other windows.  
(4) At the very top of the tracery we have shown four red dots of color surround-  
ing the top quatrefoil. There are no openings where these dots are shown and they  
will, therefore, have to be eliminated. They are shown in the architects drawing  
but are filled in with stone.

We have somewhat  
relieved the stiffness  
in the group  
of children in the  
right medallion, and  
we shall study this  
very carefully in  
the drawings.