

Bishop Hazen G. Werner, head of this area.

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

City or Town Cincinnati (Hyde Park) State Ohio No. 3093  
 Observatory Avenue at Grace, Date of Dedicate Nov. 26, 1950.  
 Church Hyde Park Community Church, Tel. TR. 1345 Completion Nov. 30, 1950.  
 Donor and On Committee: Mr. R.H. Kellogg, c/o The Procter and Gamble Co.,  
 Address Ivorydale, Cincinnati 17, Ohio.  
 Charles Frederick Cellarius, 906 St. Paul Bldg., Quality of ~~\$3800~~ \$4,000.00  
 Architect Cincinnati 2, Ohio. Glass (\$54.54). *Profit .06 8'*  
 Denomination and Minister Dr. Radcliffe. (Dr. Lynn J. Radcliffe). *27375*  
 Footage 74 feet sight Sizes, full  
 Ventilators None. Set by  
 Position in Church Chancel window.  
 Height from floor Protection Glass Groove Rabbet Stone Wood Stone  
 Points of compass  
 Quality of light South Chancel window shaded until about time for late morning service, and then the sun begins to creep across it until it is in full sun.  
 Inscription None.  
 Design wanted July 2, 1950 Staging  
 Shipping address Blue-prints Received To come from Cellarius.  
 Bill to Templets by J. Riordan.  
 Photos of Cartoons Mailed  
 General Information Welcoming Christ, with attendant angels, as in Valley City. - but in more detail, with lower medallions more in the nature of chancel window in Chestertown. Work out a theme for these, - should be related to the Welcoming Christ. (Cellarius likes medallion windows)  
 (See photograph of interior of church).  
 June 8, 1950: It is pretty well established that the chancel window will have the Welcoming Christ in the center, and John the Baptist and John the Evangelist at either side. This would leave room for only one symbol, that would be in the center lancet under the Christ figure - probably some symbol of Christ - perhaps the Lamb of God.  
 Dr. Radcliffe wants to symbolize the presence of Christ and the influence and significance of prayer, beginning with the chancel window;  
 For addresses of those to be notified as window progresses, see other side.

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and Christ as the central figure in the big window over the entrance, probably an an Ascension theme.

Most of the people don't care too much for emphasis on the blue, and most of them like a rather light brilliant interior; but Mr. Cellarius thinks a church should have something of a "dim religious light."

All glass set in stone, and we can probably move present reinforcing bars.

The general theme of this window, expressed in line, form and color, is The Living Christ, - His Call to Mankind, and the answer through Prayer.

The dominant central figure suggests the Living Presence of Christ, - immanent, rather than transcendent, human and compassionate, with arms outstretched, welcoming humanity. This theme is further developed in related medallions.

In the upper left, the Everlasting Call of Christ to our lives, exemplified in the Calling of Peter and Andrew from their boat to be fishers of men;

The upper right, the Personal Call of Christ to follow Him, symbolized by Our Lord standing on the mount, looking toward a city suggesting either Jerusalem or a modern community, with the dwellers therein coming to Him. He thus becomes the Christ of Peace versus War, calling the city of men to become the City of God.

In the lower left medallion is symbolized the Practice of His Presence in the experience of Prayer; - the suppliant kneels before the figure of Our Lord in an attitude of understanding and nearness.

At the lower right is the symbol of the Healing Christ, compassionate and ministering to an unfortunate one.

Below, at the center, is the symbol of the act of Communion with Christ, - Our Lord standing with the Cup between kneeling communicants.

Growing vine forms enrich the field and outline the medallions, flowering in the white fleur-de-lys of purity.

Through the tracery are flames of divine zeal and stars of heavenly steadfastness.

The palette is rich and colorful; and while radiant passages of white and gold are introduced through the blue and ruby, they will be so patterned and textured as to diffuse the light, and prevent unpleasant glare in the direct light from the sun.

Important: Be sure the iron bar does not go across the face of Christ in the three medallions.

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