

N<sup>o</sup> 4243

Place Princeton, New Jersey.

Building Trinity Church, Mercer and Stockton Streets. Date of Completion August 1, 1960.

Persons Interested Donor: Samuel M. Hamill, Carter Price: \$2600. (\$70.27).  
Road, Princeton, New Jersey. (Business: Stevens Building, 1460 Broadway New York City).

Minister The Rev. John Vernon Butler, S.T.D., Denomination Episcopal.  
22 Stockton Street.

Architect Loss: 688.50 = 26 1/2 %

Vents base of center panel, in place - 24" to top of vent. Vent bar is 1 1/2" wide.

Position in Church North aisle (Gospel side) nearest entrance.

Height from floor	<u>6 feet</u>	Protection Glass	<u>North. somewhat shaded by trees, but gets an afternoon sun.</u>	Groove Rabbet	<u>Footage 37 feet.</u>	Metal Stone Wood
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Exposure North (Gospel side), nearest entrance.  
(To occupy border space in the middle lancet).

Inscription "Maria Prentice  
+ 1952." (See contract)

Design wanted by last week in July sure. 1959. Staging

Templates Blueprints

General Information Center panel, Jesus and His Friends (The Transfiguration in the upper center, with the group of sleeping apostles below; Left panel: Calling Peter from the Boat; and (right), Christ in the Home of Martha and Mary - Martha Serving and Mary at His Feet..

This window should be planned to harmonize with the Burnham windows. He has two in the aisles, and one in the transept now. Willet is designing one aisle. Burnham's windows have very light diamond fields, 3 1/4" wide by 5" high, tints of green, amber, blue and white. Very light smooth texture painting. Border 2 1/4 inches wide - also goes across bottom. Does not follow cusps at heads. Border has two narrow white lines with a blue field accented with occasional small foliated pattern and little symbols set in. There are little symbols at random through the fields, - some in color and some not. The medallions are in irregular shapes, not formal medallion shapes, and the background carries through the subjects in places. There are color backgrounds in one window and not in the other. The tracery quatrefoils are mainly white with symbols, the Alpha and Omega in one, and the Chi Rho and IHC in the other. Other tracery pieces, small foliated shapes on red and blue fields.

Subjects of one window are the Good Samaritan, Preaching from the Boat, with a figure of the Sower below, and the Prodigal Son. The other window, John the Baptist discovers Christ, the Baptism with the Lamb of God below, and the Temptation.

Reply when returning the design: "...in complete agreement with all comments....The true value of the pure rubies is brought out in the transparent glass, and it is difficult to suggest them in the sketch, although you will notice we have strengthened them. The apparent browns of the sketch will be lovely reds in the actual glass.

...The blue of the background is intended to suggest outer shadows and the glass would be kept as light and brilliant as that in the present windows...

;;...We have lightened these shadows and have introduced more gold in the central figure. It is quite possible that this figure is a little large. We have in mind taking color photographs of the other windows before making the full size drawings in which we shall carefully study all the details of composition, line and form..."

Further revisions in the design:  
Dr. Butler's telephone message: He leaves there in March, but wants to get everything settled up before going to N.Y.  
Donors cannot understand the design. We say the background will be white, but the sketch looks blue; and we say the red figure will be red, but the sketch looks brown.  
They like the composition and symbols just as they are.  
They still think the central figure is a little large, but they insist on more detail and definition. They want something they can look at and say "That is our window."  
He is used to looking at the transparencies - he says from Burnham, D'Ascenzo and Reynolds and others. If we can make a finished sketch we can have the job. He will return the sketch, and we should do it as soon as possible. Consider carefully a transparency sketch, which he would prefer.

Note: With the revised design submitted January 26, 1960, we sent examples of our palette - a few reds, greens, golds, blue and purple, with some of the many interesting textured whites or clear glasses, to suggest the purity and brilliance of our palette.

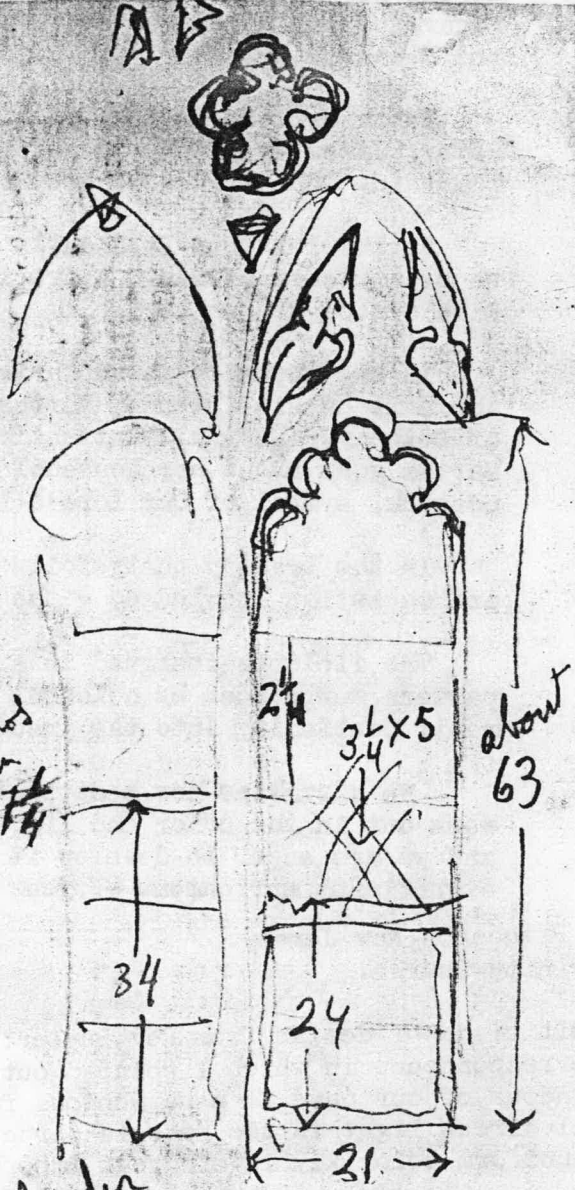
IMPORTANT: They would like more blue in our window. Change the red borders to blue; that is, with some accents of red. We could also use the blue background for the smaller medallions, somewhat deeper than the sample. Sample attached to sketch.

There is a birch tree outside the window, but we do not think we need to take it too much into consideration.

(In folder is the group of samples sent to Princeton. O.E.S. brought back.) \*blue backgrounds for fish and peacock medallions and blue accents in tracery.

*Primitiv  
Livity*

Note: O.E.S. says symbols of  
the 2 side roses; and  
different Christian  
symbols in the  
other center ones.



*white*

*blue*

*little symbols  
set in*

*make 1" ←*

*34*

*24*

*34x5*

*about  
63*

*24*

*31*

*border  
across  
bottom*

We have completed our study of the design for your north aisle window in Trinity Church, and are sending you the rough color sketch, herewith.

As planned, it is devoted to Jesus and His friends. At the center is the Transfiguration, with the radiant figure of Our Lord, and small representations of Moses and Elias at either side.

Below are the figures of His sleeping Apostles,- Peter, James and John who accompanied Him to the mountain. One arises to see His glory.

At the left Our Lord calls Peter from the boat to be a Fisher of Men. Above is the ancient crossed Fish symbol of Our Lord.

In the opposite panel Christ is represented in the home of His friends, Martha and Mary, the sisters of Bethany. Mary sits attentively at His feet, while Martha goes about her household duties. Above is the peacock, symbol of Our Lord's Resurrection and immortality.

In the tracery quatrefoils are symbols of Hope and Christian Knowledge, - the anchor and lighted lamp.

The field is designed in a decorated diamond pattern surrounded by colorful borders, their foliated motif continuing into the tracery members.

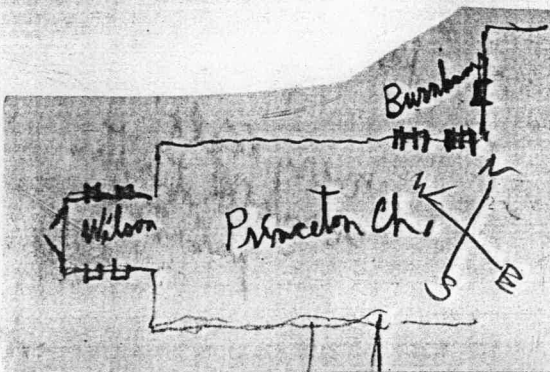
We visualize how beautifully this design will work out in the color and light of the actual glass, and we are eager to develop it for the lovely and significant enrichment of your Church.

Princeton, New Jersey.  
Trinity Church.

Criticisms of design from Rev. Butler: "...You may recall our earlier correspondence in which I pointed out the necessity of treating the windows of our nave in a harmonious fashion. You will recall too that all direct light in the nave is directed through these windows and thus a uniform color key is of great importance.

...We very much like the balance and the treatment of the subject, but both Mr. Hamill and I believe that the yellow in the Robe of Our Lord in the center lancet is too weak, and I, myself, would ask whether the figure is not too large for the space in which it is placed.

...Mr. Hamill and I both believe that the reds in these lancets are too brown and would not be in keeping with the ruby glass used in the other windows in the nave. Beyond this, I wish to question whether the blue background on all the lancets is feasible. We need all the clear glass we can have for purpose of light, and save for small splashes of color in the field, all our other windows on the north side of the nave are designed to grant the maximum access of direct light..."

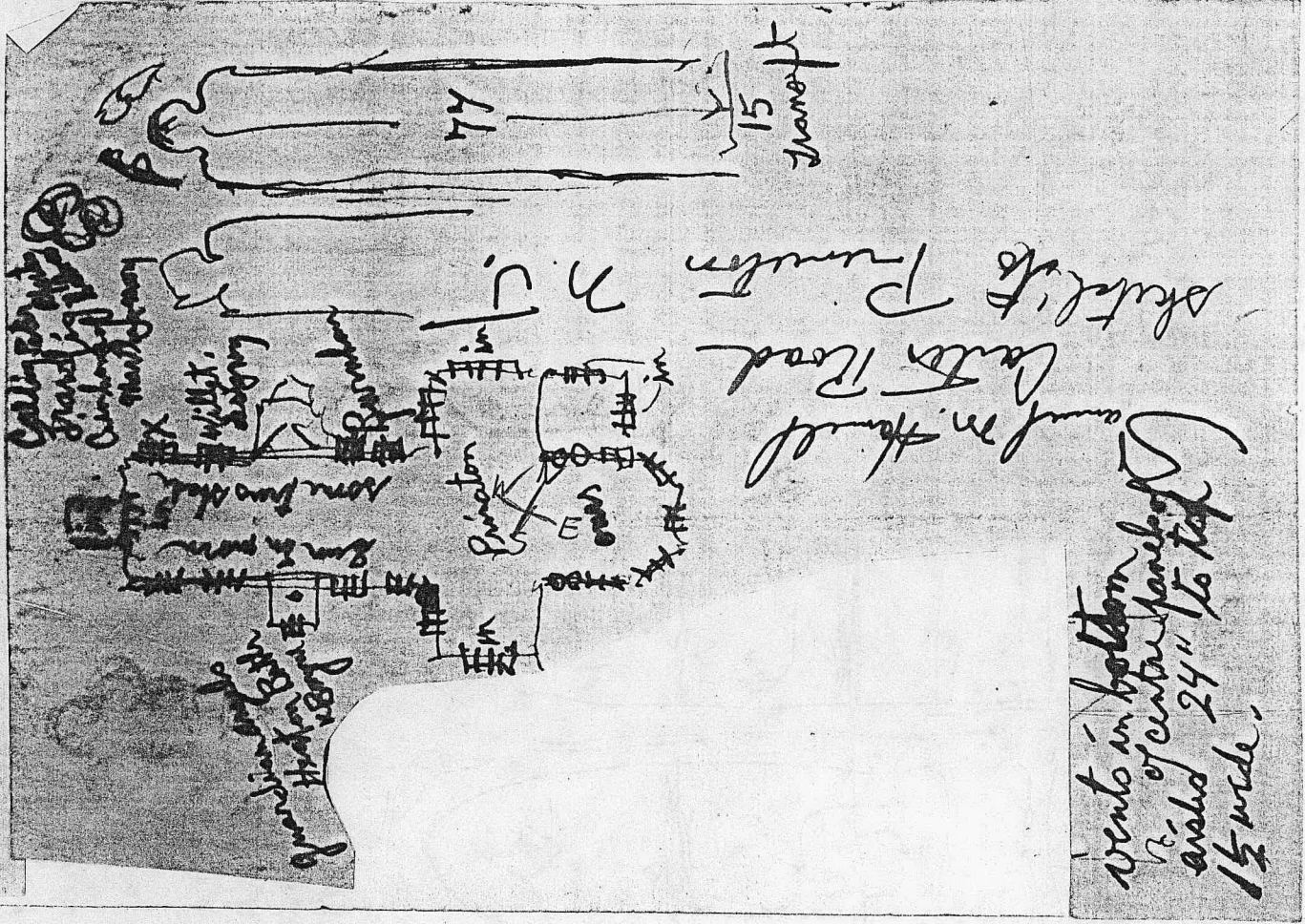
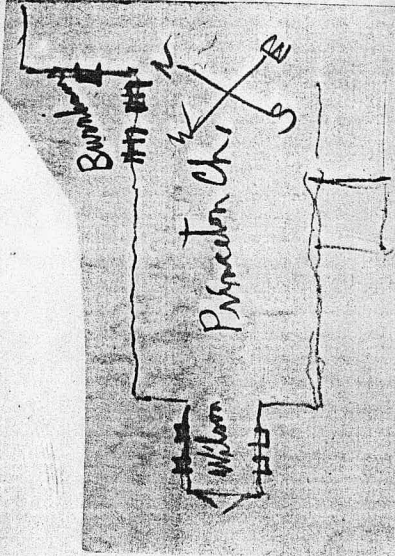


Guardian angels  
Heaton Bath  
1889

*collected*  
*retail price*  
*blue ink*  
*great for light*  
*symbolic*  
*check the*  
*very light green amber*  
*blue diamonds*  
*big collection*  
*color big in one another*  
*very light*  
*smooth texture*  
*painting*

*good Sam*  
*Practically good*  
*front row*  
*same*  
*Practically*  
*Arch*  
*John*  
*discovers*  
*Christ*  
*Baptism*  
*last of good*  
*Temple*  
*inscription*  
*borders*  
*small symbols in bkg*

vents in  
 of cent  
 arches 24  
 1/2 wide



Went in bottom  
of center panel of  
arch 24" to top  
1 1/2 wide.