

B/

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

City or Town...New York City..... State...N.Y. No. 1686
Contract with The Directors of Ferncliff Date of ... EASTER, 1934.
Church...Ferncliff Mausoleum, Secor Road, midway bet Completion April 1, 1934.
Donor and A Director: Mr. Albert J. King, 766 Madison Avenue, N.Y.C.
Address.....
Architect Gregory B. Webb, Architect, 25 West 43rd Quality of \$400 to be paid by
Architect Street, New York City..... Glass Ferncliff. Cost of Wd. to
Denomination and Minister..... be \$1200. (see letter of
Dec. 12. to Carter).
Footage 40' sight
Sizes, full

Ventilators Set by

Alcove immediately above the niche room, namely between tiers

Position in Church ...P.P. and Q.Q. On Second Floor of the Building. (#26)

Height from floor Protec- probably double Groove Stone Bronze frame
Points of compass tion Glass glazing Rabbet Wood in place
Quality of light Northerly exposure.

Inscription ...For Svanhild Kreutz Auslander mcmxxxii.

Design wanted Staging

Shipping address Blue-prints
Received

Bill to Templets

Photos of Cartoons Mailed

General Information "I have used those splendid lines of yours from the sonnet symbolizing them with an active but balanced border. I gave up the idea of conventionalized mountain peaks, but used another symbol instead.

November 21, 1932. "The design.. is a symbolical arrangement made to tell like music made visible of the happy forces, Faith, Hope and Love, that nature seems to share with humans.

The three fountains stand for the related three in the family and the seven birds for the seven gifts of Love. This idea is also augmented by the seven sprays of growing flowers that surround the entire design. The three fountains are further emphasized by the three symbols in the base flanked by smaller symbols in the borders of the Earth and Earthly Forces.

It was my thought to have the entire window serve like a subdued song
For addresses of those to be notified as window progresses, see other side.

in light and color. It would not be garish in any sense but it would have the soft vibration of controlled color and light together with a great deal of silver and gold color as well as blues, greens and reds, with a little violet. It is also my plan to use, if possible, small nuggets of the very precious Sandwich glass of which Mrs. Auslander was particularly fond.".