

31.50

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

City or Town Newton, State Mass. No. 1933
Church Methodist Episcopal Church, Center Street, Date of October 15, 1936,
Donor and (not far from Newton Corner). Completion
Address
Architect Cram. Quality of \$900 for 3 groups -
Glass (\$21.50 per foot).
Denomination Rev. William M. Gunter, 30 Wesley Street, Newton. Tel: NEW 6094.
and Minister Rev. William M. Gunter, 30 Wesley Street, Newton. Tel: NEW 6094.
Footage 14 feet each group. sight
Sizes, full
Ventilators Set by
Position in Church 3 groups opposite altar.
Height from floor 5'5". Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light Southeast. Get good light, and let in a very brilliant
illumination during their principal service, which is in the morning.
Inscription

Design wanted June 8, 1936, for Trustees Meeting on Staging
15th. Blue-prints
Shipping address Received

Bill to Not yet made Templets
Photos of Cartoons Mailed
(There are about five feet between the windows.)
General Information This is a Renaissance Church, designed by Cram forty
years ago. Has three large sort of rose windows, very high - two on the
sides and one on the back of the church. Nothing in the altar end.
Three groups of openings opposite the altar about 5'5" from the floor.
Exposure Southeast.
Mr. Gunter likes the idea of a simple ornamental pattern with a possible
introduction of symbols. (Mr. Gunter was pleased with what he saw
of the New Orleans and the Concord windows, and also with several
sections of grisaille - especially the North Easton, and most especially
with the Heinz temporary glass section.
(Note: The rose windows are all glazed in big rectangulars of light
cathedral. The three groups of windows in the southeast are divided into
panes - ten by twelve - with wooden muntins, fourteen square feet each
group.)
For addresses of those to be notified as window progresses, see other side.

When sketches were submitted on June 8, 1936 we wrote: ". . . A fine pure blue is the prevailing tone, accented by passages of ruby and gold. . . . For the central group I would suggest the little angelic figures of praise and prayer, but in the two side openings I feel that the foliated pattern offers sufficient enrichment. . . . A separate rough sketch indicates some of my other studies for these windows, but I am inclined to feel that the complete one offers the most happy solution of the problem."