

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

City or Town Maplewood State N.J. No. 2121
Church Saint George's Church Ridgewood + Woodland Rd Date of Completion December 25, 1941^{9.}
Donor and Altar Guild (Miss Lillie Vreeland, 4 Ridgewood Ter, Maplewood.)
Address also (149 Broadway, N.Y., 1020 Singer Bldg. Tel: Bar. 7-3165).
Architect _____ Quality of Glass \$800 (\$19.04 per foot).
Denomination Episcopal. Rev. F.H. Richey. and Minister _____
Footage 42' sight Sizes, full _____
Ventilators _____ Set by _____
Position in Church Chancel window nearest altar. (on right side as one faces altar).
Height from floor 10 feet. Protec- tion Glass _____ Groove Rabbet _____ Stone Wood _____
Points of compass _____
Quality of light South. Get strong light.
Inscription _____
First lancet Second Lancet Third Lancet
Alter Guild To the Glory of God A.D. 1941 (Roman Characters).
Design wanted _____ Staging _____
Shipping address _____ Blue-prints Received _____
Bill to _____ Templets _____
Photos of Cartoons Mailed _____
General Information See floor plans in folder. (Note that there is a St. Cecilia figure in one of the panels which is to be removed).
C.J.C. wrote Miss Vreeland, "I remember that the windows get a very strong light, and have been coated with some sort of yellowish paint to overcome the glare of direct sunlight. Therefore, my suggestion for a design would be related to a cool and pleasant color scheme that would react beautifully to the most brilliant sunlight."
See note about St. Cecilia panel to be cut down for smaller opening over organ, for which C.J.C. gave price not to exceed \$100, work to be done on job. See C.J.C.'s note of Apr. 24, 1941.

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

The South Chancel Window nearest the Altar,
Saint George's Church, Maplewood, New Jersey.

(1) This window is devoted to Dorcas, otherwise known as Tabitha, that disciple at Joppa "full of good works and almsdeeds" (Acts 9:36).

Her saintly figure in the central panel is accompanied by angels of Prayer and Praise bearing censer and trumpet, in the side panels.

The smaller medallions below symbolize the works of the Altar Guild - tending the lights, embroidering and caring for the altar cloths, and providing flowers to enrich the service of worship.

Through the field outlining the medallions and forming a decorative border are growing forms suggesting the fleur-de-lis and rose, symbols of the Blessed Virgin and of nature's bountiful riches joined in Christian worship.

At the bottom is a space provided for a memorial text.

A stained glass window varies in changing light and one of its greatest charms is its sensitive response to "the color of the weather". It could well be described as patterned color alive in light and its very marked virtues serve also to define its limitations.

It is a symbol and not a picture. Its patterned color is more like patterned sound in music than it is like the realistic picture. Just as Browning's Abt Vogler could take three sounds and make "Not a fourth sound, but a star" - so the artist in glass may combine colors and light and the blacks of leadlines and paintlines to sing of the ideals that make Christianity beautiful.

Color is the glory of stained glass, and always the great master-craftsmen have used color as musicians use sound; that is, in terms of its most profound spiritual significance.

Pure color in light reminds the observer afresh of the ancient symbolism of color that distinguished each one of the spectrum colors with spiritual qualities.

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 Das, ablo, suominul to asse, fignis, redder some gnived to constroqui
 ".asis ad of asse, fignis, redder some gnived to constroqui
 Red is the color of divine love, of passionate devotion, of sacrifice, of martyrdom.

Blue, the color of divine wisdom, of enduring loyalty, of eternal heavenly spaces,
 of contemplation and truth.

Green, the color of hope, springtime, and victory.

White, the color of faith, serenity and peace.

Gold, the color of spiritual attainment, of the good life, of treasures in heaven.

Violet, or purple, of justice and royalty; and in combination with tan, of humility.

In this color scheme, significant use is also made of a warm tan known as
 "aurora" and symbolizing mellow fruitfulness and service.

These colors are especially fortunate, not only for their harmony of tone and
 symbolism but in their relation to the opposite chancel window.

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1941 C.J.C. wrote Fr. Richey, "...I learned, with a fresh eye, the
balance of having some rather significant areas of luminous golds, and
only bits of whites, in consideration of its nearness to the altar."

Heelan wrote: "All along we have thought that the blue predominated a little
and shall welcome seeing the design toned up with the gold."
said, "Have some rather significant areas of luminous golds, and
only bits of whites incorporated in the design."

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