

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

City or Town Minneapolis, State Minn. No. 2045
Church Plymouth Congregational Church. Date of Completion October 15, 1939.
Donor and Interested: Joseph R. Kingman, Kingman, Cross, Morley, Cant and Taylor,
Address 1010 Security Building, Minneapolis.
Architect Quality of Glass \$2500.00 (\$52. per ft.).
Denomination Congregational.
and Minister Rev. David N. Beach, 1900 Nicollet Av. Minneapolis.
Footage 48 feet. sight Sizes, full
Ventilators Set by
Position in Church Aisle. (In northeast wall - corridor wall).
Height from floor 5½ feet. Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light Artificial Lighting.
Inscription "1867 In Memory of the Members of the Park Avenue Congregational
Church 1937."
(Would like inscription all on one line; if necessary, the figures "1867"
and "1937" might be put in a second line with a dash between them.)
Design wanted Staging
Shipping address Blue-prints
Received
Bill to Templets Larsen. ✓
Photos of Cartoons Mailed
General Information "...Saint Francis with the lamb and wolf and birds as the
central figure - using children in medallions, or in groups directly
against the background. Groups and single figures could be silhouetted
directly against the glass if they have sufficient color to contrast
sharply with the background (water-white slabs and possibly a few tinted
slabs.) ...I would use the poetic words of Saint John 12:36, "While ye
have light, believe in the light that ye may be the children of light."
Artificially lighted windows should be simple and transparent... or...
brilliantly translucent, and the glass - water-white and tinted slabs -
I should use in oblongs instead of in diamonds, because in such shapes
the glass would respond more beautifully to whatever light it receives.
I suggested medallions, and a medallion shape even for a central figure,
because, in that way, a dim light or an artificial light would serve to

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

better purpose than it would to set forth a large figure directly against a background. However, this is a point that I am willing to waive in view of the rather determined instructions I have received from you and others to design a central figure like those in the two windows in the opposite wall.

Dr. Beach is anxious to have the East and West windows balance, despite any simplifying of design. Mr. Beard likes warmth - red, yellow - thinks windows should not be "cold".

January 10, 1938. See full description in description file.*

See floor plan which Larsen sent.

IMPORTANT: Mr. Kingman wrote May 6, 1939: "We have one other suggestion regarding the symbols, such as the girl with a tennis racket, the girl in a boat, etc. The suggestion is that perhaps you could use some other symbols that would be more timely and appropriate to a St. Francis window, etc." C.J.C. replied May 12: "My suggestion is that we use, in place of the children, small designs to symbolize, in the left lancet, "Air and cloud, fair and all weather", and in the right lancet, Sister Mother Earth and fruits and flowers with which she sustains us. I am sure you will agree that this, with the other symbols of Brother Sun, Sister Moon, and Sister Water, will beautifully complete the stained glass lyric about the friendly Saint Francis of Assisi and his "Canticle to the Sun".

*Note: the new symbols are: "a sailboat in fair weather, cloud and rain and windmill, on the left; a tree, a horn of plenty and flowers, on the right."