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

City or Town Plainfield, State N.J. No. 2638

Church First Unitarian Ch. Church. Date of Completion

Donor and Address

Architect

Denomination Reverend Alson H. Robinson, D.D. and Minister

Quality of Glass \$8000 (\$48.50 per ft.)
possibly a little higher if necessary

Footage 165 feet. sight Sizes, full

Ventilators

Position in Church Front window, facing street. Set by

Height from floor 5 feet Protec- tion Glass

Points of compass

Quality of light Northeast.

Inscription The window is in appreciation of the Robinsons.

Design wanted

Shipping address

Bill to

Photos of Cartoons Mailed

General Information

Not made

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

When I spoke of the difficulties of achieving a perfectly balanced color scheme in that great window, I had in mind two important factors: first, the window itself is evidently large for the interior it serves. This means that both color scheme and design should be set forth in small scale.

Second, the great tracery pieces in the center are so important as almost to serve as a lengthening of the two center lancets.

This rough sketch will show you my idea of a growing form as the great theme of the whole window. As the entire scheme disclosed itself to me, I had the feeling that rather than use a traditional Christmas text, I should choose the following text from Psalms 36:9 - "With Thee is the fountain of Life, In Thy Light shall we see Light".

On a tracing paper leaf over the design I have carefully marked each character, having for the dominating figures those of Moses and Jesus in the center tracery pieces.

I have also suggested the four elements and the four seasons, with the idea of a worker at a loom as the symbol of Winter.

You will notice that the scale of this sketch is one-half inch to the foot, but even so, the window that I have in mind could hardly be called a "simple" one in the same breath that one would describe the Weston Centre window illustrated in my article.

In that connection, please know that such an ornamental window in your church with no attempt to

carry out the ideas that have been proposed to me could well be called a primitive sort of prelude and fugue; while the window crowding for expression in this small sketch I am sending you is really a full-powered little symphony in light and color.