

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

153 24/53
6/23/53

Sept 15 3375

City or Town Boulder, State Col. No. 1877

Church First Congregational Church, Date of June 1, 1953.
 Completion July 11, 1953.

Donor and Address Correspondence with George F. Reynolds, 1220 Grand View Av., Boulder.
 \$800 per year \$2600 if all together
 Quality of \$3200 for group of 4 Glass (\$57 per foot).

Architect _____

Denomination Congregational. *Deduct \$10. each for 2 or more at same time.
 and Minister Sidney H. Buckham, Minister, 2123 Broadway, Tel. 1354.

Footage 9 1/2' each. sight Sizes, full Profit .234 = 59949

Ventilators Plan to lower the present ventilators to the bases 11/22/52.

Position in Church Chapel. (4 windows).

Height from floor	Protection	Groove	Stone	Wood
<u>46 1/2"</u>	<u>Glass</u>	<u>Rabbit</u>	<u>Wood</u>	<u>Wood</u>

Points of compass _____

Quality of light North. Not shaded by trees or buildings. They may light the wds. to be seen at night inside. 11/14, 52; and 11/22/52.

Inscription None. 12/9/52.

Design wanted before May 29. Staging _____

Shipping address _____ Blue-prints Received _____

Bill to _____ We have contract Templets from McMurtry.

Photos of Cartoons Mailed _____

General Information This is a small chapel at the north end of the nave. It has four windows close together.

For the typical design. "The Good Samaritan #1"

The group to be devoted to the Parables: _____

Other subjects to be The Prodigal Son, The Sower, The Lost Sheep.

Make designs for Prodigal Son and The Sower. Symbols for these to be the Dove and the Lamb. The Committee especially like the design and richness of color in the Lost Sheep design. They like the red of the Good Shepherd medallion better than the red in the background of the Good Samaritan. Colors in medallion backgrounds to alternate.

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

The/pas Mr. Reynolds wrote: "Of the designs sent us, we think that of the color plate (Northminster, Evanston) most attractive, and we also like the Nativity of Springboro, and the St. Francis and St. Christopher of the First Unitarian, Philadelphia. Since the windows we are planning are small, we think we should use as the main feature a single figure with at most two or three background figures, if any. On the whole, we prefer a predominance of green rather than blue; our skies are so blue and our sun so brilliant the green gives us more relief and pleasure. Of the windows in St. John's we particularly liked the small one of the Resurrection in memory of Edgar Lefevre because of its color harmony. I doubt if the same design will do for nave and chapel - but you will know better than I.

The Chapel window symbolizes the Good Samaritan, #1 with the kind traveler coming to the aid of the unfortunate man who had fallen among thieves. Little figures in the field would represent the priest and the Levite passing by.

Sketch to be adapted to narrow shape.

Below is the flaming rose, traditional symbol of Divine Love.

The Chapel design is especially luminous, and again, the green would be emphasized even more in the actual glass than it is in these sketches.

Both the nave and Chapel designs are kept light and brilliant, and in the actual sunlight the predominance of the green will be much more evident than it is in these small scale sketches.

When we have sizes from McMurtry, restudy the designs (The Good Samaritan made) - and make design for the Lost Sheep. "The first design... such adaptation as may be necessary of your present design for the Good Samaritan, with the rose as a symbol; the second might be for the Lost Sheep; the other two to be the Sower and the Prodigal Son. (See Good Samaritan design here). "We hope for as much jewel effect as possible for the amount in the special parts of the design even if much of the background must be plainer. Your window of the Nativity at Springboro, for instance, appeals to us. Our square-topped windows do not permit the use of the small figure at the top, but we like its medallion and its border. ... Our chapel is small and observers will be close to the windows, so that details can be delicate and still be clear."

shape devoting it to the parable of The Lost Sheep and are sending it to you herewith. #2

In the dominant medallion, the Good Shepherd finds the lost sheep in the wilderness, to be taken back to the safety of the Sheepfold. The background is blue in this case, contrasting with ruby in the first design. ~~It is our thought to alternate these colors in the backgrounds of the four medallions.~~

IMPORTANT NOTE:

We are to have: the background of the 2 center windows similar; and the end ones similar. That is, the outer windows in alternating color.

For the symbol below we have indicated the anchor of hope. With the rose of love or charity and the cross of faith in another window we would have the three theological virtues. These with some traditional symbol of Our Lord, such as the fishes, would beautifully complete the group.

We have suggested somewhat stronger greens and golds in this second sketch and can readily emphasize these colors still further in the actual glass, if you wish.

...again color studies for the two remaining windows devoted to the Parables of the Prodigal Son and the Sower, and are sending them to you herewith. #2 #3

In the first, the repentant son kneels before the forgiving father who has come out to welcome him home. In the background is a small symbol of the fatted calf; and below, the Prodigal, one of the swine, suggesting the depths to which he had fallen. Below is the symbol of the Lamb of God, with the Cruciform banner of victory.

In the second panel, the Sower sows his seeds followed by flights of birds; while below is the symbol of the descending Dove of the Holy Spirit.

Again, the colors of the backgrounds alternate in ruby and blue, assuring pleasant variety while maintaining harmony through the group of four.