

N^o 4467

Place Essex Fells, New Jersey.

Building Saint Peter's Episcopal Church. Date of Completion December 25, 1961.

Persons Interested Donor: Mrs. Elwyn H. Spear Price: \$4000 (\$74.07)*

9747 Changes

Minister The Reverend Harold R. Onderdonk, 249 Roseland Avenue, Essex Fells. Denomination Episcopal.

Loss .01 8/10 74.13

Architect

Vents None.

Position in Church Window over entrance in balcony.

Height from floor	Protection Glass	Groove Rabbet	Metal Stone Wood
South, strong unobstructed exposure. They plan to illuminate from inside for outside viewing at night.			
Exposure		Footage	54 feet.

Inscription "To the Glory of God and in Loving Memory of ~~the~~ Reverend Elwyn Henry Spear, D.D., 1883-1960."

Design wanted soon as possible, as donor is old. Staging By April 29.

Templates Blueprints

General Information *Perhaps allow Dr. Onderdonk \$100 or so for cutting down the back pew and raising the lighting fixture. 4/6/61.

To have a Resurrected Christ as the central figure, *good size; and the empty tomb below; and Peter and John coming on either side - Peter slightly largest.

About 18 inches of the bottom of the window is obscured by the seat back.

The window to be not too dark, and not too light - light enough to admit illumination to the gallery, but dark enough to modify the light in this strong obstructed exposure - South.

See book belonging to Dr. Onderdonk (~~to be returned to him~~). It has a drawing of the seal which is to be used in the quatrefoil at the head of the window, altho not absolutely necessary if it does not work out well. He devised the seal himself.

Also see the choir sleeve patch showing color. The four-leaf clover is for Essex Fells, and the mailed hand and cross is for Caldwell. Note the cross is reversed for Saint Peter.

*Christ figure and tomb something like window in Holy Trinity, Manila, ~~formal, in the nature of First Congregational Church, Reading, but coming to~~

but with arms down more like Towson. Background in nature of Towson and Reading.

he doesn't want the figures too pastoral, but rather formal and architectural.

IMPORTANT NOTE FOR CARTOONS: The donor very much likes the figure in the Manila window. Wants the hands raised, like that. ^{Christ} She also likes the ^{faces of} Peter and John in those windows very much. We should follow that. They think the Peter and John in the sketch looks sort of twisted. Should be a little more forma.
*perhaps we could raise one hand, as in the chancel window for Sheridan.

We have made the full size black and white working drawings for the Spear memorial window and are sending you a photograph of them.

We have modified the drawing of the figures to conform with those Mrs. Spear liked in the window for the Church of the Holy Trinity, Manila.

The Manila window was wider and we felt raising both hands of Christ would not look well in this lancet.

We will especially keep in mind the faces of Saints Peter and John in the Manila window that Mrs. Spear liked.

A space is indicated across the lower middle section for the memorial inscription. It will probably be better raised in this manner than to place it at the base, on account of the seat backs.

The patterning and texture of the actual glass cannot be indicated in this drawing. We are eager to have your approval of it.

As planned, it is devoted to our Resurrected Lord with Saint Peter and Saint John, suggesting their approach to the empty tomb.

Our Lord is represented at the center, in the attitude of welcome. Below is a symbol of the tomb inscribed with the familiar God Rest, surrounded by lilies.

The path to the tomb is suggested at the feet of both Saint Peter and Saint John. Their symbols, the crossed keys and the scalloped, are indicated in the tracery above, with the inverted cross of Saint Peter at the center.

We drew the Church seal in this position, but found it appeared too small in scale for the distance from which it will normally be seen. We are afraid it would not take its place there to good advantage, and we feel the carrying over the door is much more effective. The inverted cross, keys and God Rest do introduce some of the symbolism of the seal.

Of course the sketch is designed as a rough impression of color and light in action, and we are supplementing it with color plates of other windows to better illustrate its appearance in actual glass. We have in mind the figure of our Lord very much like the one in the window over the entrance of the Roman Presbyterian Church, and the figures at either side would bear a similar relationship.

We are thinking of a somewhat more radiant aspect for the central figure, as in the window in Holy Trinity Church, Manila, or the one in Saint Bartholomew's Church, White Plains. Here again, the side figures are important.

Saint Peter and Saint John are represented again in the window in Saint Peter's Church, Charleston, Wyoming where their facial characteristics are more clearly illustrated.