

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

City or Town Fitchburg State Mass. No. 2087

Church Rollstone Congregational Church. Date of Completion April 9, 1939.

Donor and Address

Architect

Denomination Congregational. Quality of Glass \$1500 each.
and Minister Rev. Robert L. Underwood, 71 Myrtle Avenue. (\$34.09 per foot.
\$3000 for the 2.

Footage 44 feet each. sight
Smaller ventilators, one in base of each panel. side Sizes, full See note of Feb. 24, 1939.
Ventilators (4 in all). Set by

Position in Church Two large windows in side wall of Chapel.)**

Height from floor 5 feet Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass

Quality of light East.

Inscription (Have asked for inscription).

See note on other side of this sheet*

Design wanted December 14, Annual meeting. Staging

Shipping address

Blue-prints Taken by Edgar
Received Martin.

Bill to

Templets

Photos of Cartoons Mailed

General Information "...the theme of the two windows should be the "Parables of Jesus" including some of the lesser known, such as the mustard seed and the leaven, as well as the more familiar."

The general idea seemed to be a rather simple grisaille field - something like Attleboro Aisles, but with considerable color enrichment. They like the sample of rather deep blue grisaille with the interlacing strapwork better than the plain field. Then each lancet would be enriched with medallions or figures."

Chapel seats about 100 people.
**The committee has no preference as to which design is placed nearest the chancel, but they feel that Mr. Torrey's name should be on the window nearest the chancel.

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

Jan.19,1939. Mr. Underwood visited the studio: "He is anxious to work in some symbol of the rolling boulder if possible. He wondered if the medallion of Dives and Lazarus could not be changed to the Parable of the Wise and Foolish builders, - perhaps the house of the Wise builder on a rock that might suggest the boulder. He also liked the Parable of The Sower.

*Inscriptions: On the window nearest the chancel, the inscription should be -
"In memory of
A.Porter Torrey
1849 - 1926."

On the window farthest from the chancel, the inscription should be -
"In memory of
Anna J. Torrey
1851 - 1937."

IMPORTANT: In the symbol of the Parable of the Wise and Foolish Builders, be sure to use the drawing of the Rollstone Boulder - See newspaper clipping showing picture of the boulder - December 20, 1938 "The Fitchburg Sentinel". (Carefully preserve this clipping, as it must be returned to the rector.)

June 1.Mr.Underwood wrote:"One phase of the situation troubles me somewhat.As you know from our discussion,I feel that for a daylight service,our Chapel has too much light and I mentioned the fact that I hoped the new windows would be dark enough to adjust this situation."

These two windows are devoted to significant Parables of Jesus.

The central themes are those great and familiar symbols - Christ the Light of the World (Saint John 9:5), and Christ the Good Shepherd (Saint John 10:11).

The dominating figures in each central lancet symbolize Christ with the lamp of knowledge and truth, and with the Shepherd's crook and lamb. Both are robed in garments of white, the traditional color symbol of Purity, and ruby, symbol of Divine Love, and are distinguished by the cruciform halo and emanating rays of light.

Below Christ the Light of the World is a symbol of the Lost Piece of Money (Saint Luke 15:8) and, at either side, are symbols of the Parables of the Wise and Foolish Builders (Saint Matthew 7:24), and the Pharisee and the Publican (Saint Luke 18:10).

Under the figure of the Good Shepherd is the symbol of the Lost Sheep (Saint Luke 15:4) and, in the side panels, the Good Samaritan (Saint Luke 10:30) and the Prodigal Son (Saint Luke 15:11).

A growing vine is designed to enrich the field and outline the medallion shapes. In the border, this pattern flowers in the fleur-de-lis and is emphasized by warmer tones of gold, color symbol of achievement and treasures in heaven, contrasting with the pure rich blue, symbol of heavenly truth. Six and five pointed stars in the tracery members suggest the Old and New Dispensations.

Across the base of each window, a space is left for memorial inscriptions.

(over)
there is no
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