

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

City or Town Cambridge, State Mass. No. 2057  
1991 Massachusetts Avenue. Date of 16  
Church Saint James' Church, Porter Square. Completion October, 1938.  
Donor and Miss Ella I. McBride, 156 Summer Street,  
Address Somerville, Mass.  
Architect \_\_\_\_\_ Quality of \$1000 for 1 window.  
Glass \$77.00 per foot.  
Denomination Episcopal.  
and Minister Rev. E. M. Paddock, Tel: Kirkland 3828.  
Footage 13 1/2 feet each (smaller nave). (only 1 now) sight  
Sizes, full \_\_\_\_\_  
Ventilators None required. Set by \_\_\_\_\_  
South side, 4 single windows; north side, 6 smaller.  
Position in Church Window nearest chancel (first of four).  
Height from floor 4 1/2' Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass \_\_\_\_\_  
Quality of light A south; 6 north.  
Inscription "To the Glory of God  
and  
In Loving Memory of  
Eva A. McBride Lettering small.  
Died June 12, 1934  
Design wanted God Grant unto her Rest Eternal" Staging \_\_\_\_\_  
Shipping address \_\_\_\_\_ Blue-prints \_\_\_\_\_  
Received \_\_\_\_\_  
Bill to \_\_\_\_\_ Templets \_\_\_\_\_  
Photos of Cartoons Mailed \_\_\_\_\_

General Information C.J.C.'s report of his visit: "These are 2 of a group of 4  
south aisle windows. It is a big church, and they are poor, and they have \$1000,  
and I said I would consider very thoughtfully whether or not something could be  
done for \$500 apiece by using a canopy - rather small figures in canopy - so-called  
twelfth-century type with inexpensive work.

As they are south windows, they will probably need painted patterns. His idea  
was to get up a scheme of four English church leaders like Saint Augustine of  
Canterbury, and possibly make sketches now or not too distant a time of the four,  
so that they might have a chance of completing those four windows.

It is something I'd like to do because I can see that the Church is poor. It  
is a very big place, and at the same time they make a good deal of having a  
Connick window. We don't want any Connick window put in there that there is to be  
any question about.

It is about \$40.00 a foot at \$500 a window, and I want to think about it

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

and see what we have done in that sort of thing. They don't need to have the window until next October or next Fall. It is approximately 24" wide and 80" high - about 13 feet.

The windows they are considering are the two nearest the crossing. They have amber temporary glass - amber Cathedral that lets in an awful glare of light on the south, and they use yellowish curtains pulled down that give the place a very hot effect.

In the opposite aisle, where the windows are smaller they have a window by Wright Goodhue, which is quite interesting, and one by Reynolds, which is the type that I am talking about - so-called twelfth century canopy, and a small figure, after the sort of thing that they did in York Cathedral and Martin College Chapel, with the surrounding window; of course these small windows being in the north they are just big slabs of glass, but I think these windows in the south would have to have more painted patterns on them. They would also have to be richer in color."

~~\* May 9, 1938. After Mr. Paddock's visit to studio C.J.C. said - "...very simple things - with backgrounds in oblongs."~~

~~("There are four single windows, and the ones that are now provided for are the two nearest the crossing, but there are also two more which he hopes to get.")~~

July 19, 1938. As to subject, Dr. Paddock thinks it should be "a woman's figure, possibly Saint Dorothea or someone". At first he had thought of a smaller figure - more field, but now he thinks the figure should be more emphatic and prominent. He doesn't like the Renaissance sort of thing with Rubens figures. He liked the Gothic style better.

August 15, 1938. When Rev. Mr. Paddock returned the Cambridge sketch he spoke especially about wanting a blue window, with plenty of the fine Connick blue, such as we used in the Cambridge rose and panels, which he liked especially. He feels it should be a fairly dark window, as it gets sunlight and a good direct light otherwise (south).

This window is devoted to Saint Dorothea of Cappadocia, Virgin and Martyr, -  
"a Christian who served God day and night with prayers, fasting, and alms."

Her symbols, the three apples and three roses, recall the beautiful legend which distinguishes her among the early Martyrs, and the medallions below recount this beautiful story; first, the angel which appeared beside her at the place of her execution holding the basket of apples and roses, which she had promised to the young lawyer, Theophilus, and below this, the angel delivering the gift of celestial fruit and flowers which Theophilus had mockingly asked for.

The rich blue background of the figures and the medallions is outlined by decorative growing vine forms, suggesting the "canopy" of many of the early windows, but developed here in fruit and flower design - again recalling the symbols of Saint Dorothea.

In the canopy above her, the red-winged seraphim serves as a symbol of Divine Love and Heavenly Grace.

Kneeling Angels of Praise and Prayer with trumpets and censers further enrich the lighter blue field.