

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

City or Town Cambridgeport, State Mass. No. 2341
Church Saint Mary's Church. Date of Completion Oct. 1, 1942.
Donor and Address
Architect Maginnis and Walsh. Quality of Glass \$2000.00
\$15.39 per foot.
Denomination Roman Catholic.
and Minister Rev. John A. Butler, 134 Norfolk St. Cambridgeport.
Footage 130 feet sight Sizes, full
Ventilators 2 shown on b.p. Set by
Position in Church Large window for Organ Gallery
Height from floor 21 feet Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light Southeast.
Inscription
Design wanted Staging
Shipping address Blue-prints
Received
Bill to Templets
Photos of Cartoons Mailed

General Information Keep reasonably in mind the consideration of expense. Father Butler is not much concerned with the introduction of figures unless they are absolutely necessary to a proper articulation of the design. Before proceeding far with the design, discuss it with Maginnis and Walsh on the basis of a rough pencil sketch.

See designs made for the chancel windows.

IMPORTANT: Mr. Maginnis was rather disappointed in the lack of variety in the chancel windows. He thought they would be much better with obvious color changes. He also felt that they did not admit enough illumination for the altar. He would like to have seen those on the extreme sides very light. He saw them at 2:30 with direct sunlight on the 2 south ones, and all the rest in deep shade. Of course this - like Our Lady of Sorrows, Hartford, not only not so much so - is another case where the chancel wds will never look as they should until the nave windows are filled. There isn't enough fenestration in the building to brilliantly light the interior and this is the thing we shall have to be careful about and remember all the way through. Sept. 9. When Mr. Maginnis saw the windows again he was very much more pleased with

The general plan of this design is conceived in harmony with the chancel windows, but developed for a larger, comprehensive treatment related to the scheme established there.

The great areas are made articulate in somewhat lighter background hues accented by brilliantly colored medallions, symbolizing the Heavenly Choir, designed to blend unobtrusively into the structure of the pattern.

These jewelled patternings have their own way of expressing Christ's message of good will to men, and the response to that message of "those who walk in the light as He is in the light."

The field is designed in what may be termed colorful grisaille. Patterns of growing foliated forms suggest the Parable of the Vine and its related symbol, the Tree of Life. Grisaille was certainly the invention of ingenious

master-craftsmen of the Middle Ages for, as the name indicated, it was then, in spite of the rainy morning, they looked lighter - and with the devised to modify the light pleasantly, but in terms of light and color that up the color of the altar very wisely. Marginalia is now quite satisfied that they are the glassman's own. Although he still would have liked to have seen more variations through them.

The color note reflects the chancel windows in somewhat cooler passages, with accents of ruby and gold. The foliated vine flowers in Our Lady's lily symbol of purity, and each panel is surrounded by blue borders of conventional cloud forms.

The two central medallions are devoted to symbols of Praise and Prayer, - angelic figures with trumpet and censer, - while those at the sides continue the theme, with angels bearing musical instruments.

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The space is to be entered by a series of passages... The great areas are made articulate in somewhat lighter... The color scheme is designed in such a way as to be... The color scheme is designed in such a way as to be... The color scheme is designed in such a way as to be...

them. In spite of the rainy morning, they looked lighter - and with the artificial lights on, they held up very well. Their golden passages carried up the gold of the altar very nicely. Maginnis is now quite satisfied that they are not too dark, although he still would have liked to have seen more variations through them.