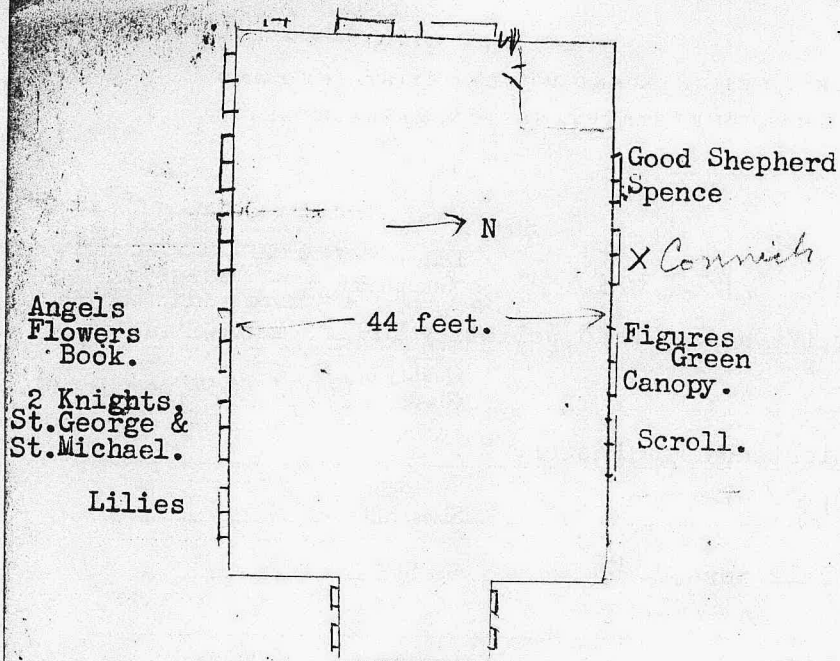


CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town Brookline, State Mass. No. 2245 ¹⁹⁴¹
Church Saint Paul's Church. Wel 3757 Date of ~~Sometime between Easter~~
Completion ~~and Ascension Day-~~
~~April 17 and May 22.~~
Donor and Address Miss Edith Kellogg, 17 Cushing Road, Wellesley Hills, Massachusetts.
Architect _____ Quality of Glass \$800. (\$67. per foot).
Denomination and Minister Rev. Arthur C. Lichtenberger, Pastor.
Footage ~~Approx 18 feet.~~ 13' sight Sizes, full _____
Ventilators Yes - plan on ventilators. Set by _____
Position in Church Aisle. 3/19/41.
Height from floor 62 inches Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass _____
Quality of light North.
Inscription In Memory of Jane Henderson Kellogg
From her Children
Design wanted _____ Staging _____
Shipping address _____ Blue-prints _____
Received _____
Bill to _____ Templets _____
Photos of Cartoons Mailed _____
General Information 2-lancet aisle window, with Quatrefoil. ✓
Mrs. Kellogg likes the idea of a Mary and Martha window, and took
photographs of the Trinity Cathedral Chapel window, Cleveland; Centerport;
and Calvary Chapel, Pittsburgh. She also liked the window in the Plymouth
Church, Minneapolis (Angels).
Visit the Church to see whole plan. See what can be done to harmonize
this window with the others in place, the scale of figures, color
notes, etc. She will see her brother and probably let us know in two or
three weeks (from October 17, 1940), what subject she likes best.
See floor plan with correspondence.
SUBJECT: MARY AND MARTHA. Mrs. Kellogg liked blue. Doesn't care so much for red.
Very fond of cool green - as in the figures in the next window to hers.
This is a very old window.

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



Nov. 25. Miss Kellogg came to the studio. She seemed especially interested in the window in the Lady Chapel in Trinity Cathedral, Cleveland. Her sister wonders if one of the lower medallions could represent a lady reading to a child or children - because their Mother read to Children a great deal. Also wonders if there could be seven people in the window - because their family consisted of seven - Father, Mother and 5 children. I could hardly see how these things could be done, and she accepted that. If there is a chance of a symbol anywhere, they would like to have a mountain. They all like mountains.

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Design for the Kellogg Memorial Window - North Aisle,

Saint Paul's Church, Brookline.

This window is devoted to Saint Mary and Saint Martha of Bethany, who in their dual relationship to Christ, symbolize the complete service and worship of Christian Womanhood.

Saint Martha, represented at the right, symbolizes the Active Life - "and a certain woman named Martha received Him into her house". She holds a basket of fruit.

At the left is Saint Mary - type of the Contemplative Life - "and she had a sister called Mary who also sat at Jesus' feet and heard His word". Her symbol is the box of precious ointment.

Both are clothed in garments of cool green, with cloaks of ruby - related in traditional color symbolism to the quality of divine love.

The surrounding fields of light, pure blue suggest the ancient color symbolism of heavenly contemplation and serenity. This lovely color thus becomes the dominant note of the window.

In the predella below, Saint Mary is represented ~~as teaching~~ children the way of spiritual life, while, in the companion medallion, Saint Martha clothes a child in material raiment.

It is significant to note that seven figures are included in the design to suggest the family of seven - related to the one in whose memory the window is designed.

In the quatrefoil above is a symbol of the heavenly city build upon a mountain top.

The decorative border pattern of architectural canopy is designed in cool greens and silver with accents of gold.

At the base is the memorial inscription:

In Memory of Jane Henderson Kellogg
From Her Children.

A stained glass window varies in changing light and one of its greatest charms is its sensitive response to "the color of the weather". It could well be described as patterned color alive in light and its very marked virtues serve also to define its limitations.

It is a symbol and not a picture. Its patterned color is more like patterned sound in music than it is like the realistic picture. Just as Browning's Abt Vogler could take three sounds and make "Not a fourth sound, but a star" - so the artist in glass may combine colors and light and the blacks of leadlines and paintlines to sing of the ideals that make Christianity beautiful.

Color is the glory of stained glass, and always the great master-craftsmen have used color as musicians use sound; that is, in terms of its most profound spiritual significance.

Pure color in light reminds the observer afresh of the ancient symbolism of color that distinguished each one of the spectrum colors with spiritual qualities.

Red is the color of divine love, of passionate devotion, of sacrifice, of martyrdom.

Blue, the color of divine wisdom, of enduring loyalty, of eternal heavenly spaces, of contemplation and truth.

Green, the color of hope, springtime, and victory.

White, the color of faith, serenity and peace.

Gold, the color of spiritual achievement, of the good life, of treasures in heaven.

Violet, or purple, of justice, royalty, humility, and, in the sense of the unknown quantity, mystery.

2/13/41

mfh