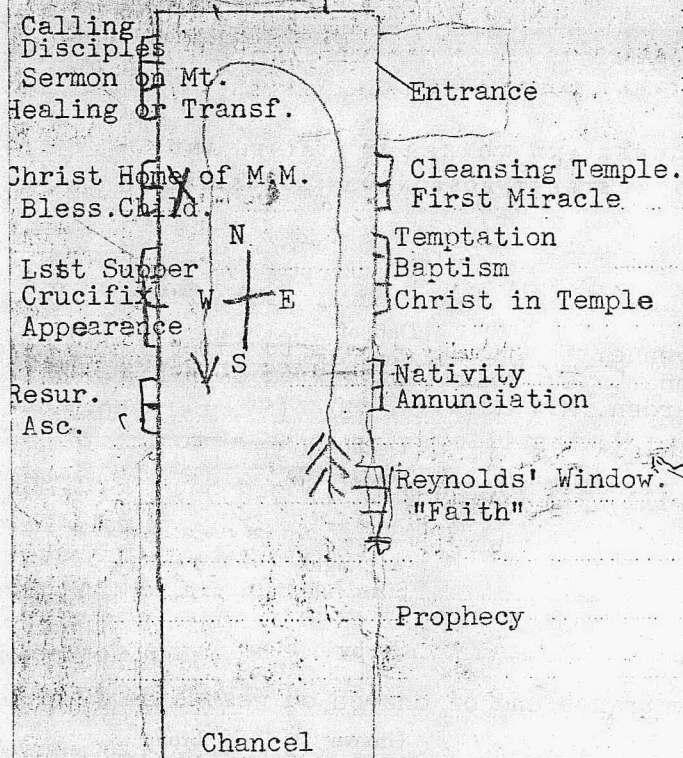


CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town Newtonville, State Mass. No. **2923**
Church St. John's Church, Lowell Avenue. Date of October 15, 1948.
Completion St. Newtonville, Big. 4-8042.
Donor and Mr. W.G. Starkweather, Donor. 246 Walnut St, Newtonville.
Address Thomas G. Walters, Junior Warden. Mr. Rees. \$840 (\$70 per foot).
Mr. Starkweather's home: 17 Gibson Road, Newtonville. Quality of ~~\$800 to \$1000~~
Glass ~~\$66.66 - \$83.33~~
Architect The Rev. Wilbur J. Kingwill, 311 Lowell Av. LA 7-8090.
Denomination LA 7-8090.
and Minister Loss 202
Footage 12' in pair. Sizes, full sight \$ 170.55
Ventilators No. Set by
Position in Church Second group from entrance end of church on west side (2 panels).
Height from floor 51 inches Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass West
Quality of light West
Inscription on bronze plate.
Starkweather wants design a few days before the 13th.
Design wanted by April 13, for meeting. Staging
Blue-prints
Shipping address Received
Bill to Templets
Photos of Cartoons Mailed
General Information Christ in the home of Martha and Mary in one medallion, and
Christ Blessing Little Children in the left panel.
His wife's favorite colors were blue and yellow.
There will be a plan of medallion windows devoted to significant
incidents in the life of Christ, keeping the medallions in the same
general position as the side panel of the Reynolds window, with little
secondary spots above and below. The series start near the Reynolds
window, going to the back of the church and then forward on the other
side, starting with the Annunciation and Nativity. The Reynolds window
is on the left (Gospel) side

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



Note: The Lamp of Knowledge is already used in the Reynolds window, the Loring memorial. The four symbols there are the Crown, the Lamp, the Paschal Lamb, Chalice and Host. We should avoid these in the rest of the designs, substituting some other Christian symbol for the Lamp.

IMPORTANT: When our craftsman installs the window, examine the condition of the putty at the other windows, especially at the chancel window. If it is loose only around the ventilators, reputty these, if possible. There also seems to be at least a couple of aisle windows where the putty is coming loose around the vents. Reputty these.

This window is designed to take its place as one of a series to enrich the church in lovely color and light, and to represent great and significant truths in the Christian way of life as exemplified through Christ's own life.

Taking its chronological order in the series, it is devoted to representations of the Christian family and home life. It suggests the more intimate relations of Our Lord with His friends and neighbors, at the same time pointing great moral lessons.

The medallion of the first panel (at the right) is devoted to Our Lord in the home of the sisters of Bethany, Martha and Mary. Mary sits at the feet of Christ listening to His spiritual discourse; while Martha is represented above, busily engaged in setting the table and taking care of the many practical and necessary duties of the home.

Thus are symbolized the practical and spiritual aspects of womanhood.

The balancing medallion represents Christ Blessing Little Children. He holds one small child in His arms, while a mother with other children stand nearby.

In the smaller medallions above are represented angels of praise and prayer with trumpet and organ, while the corresponding medallions below are enriched with symbols of the lily of purity and the ~~lamp of faith~~ anchor of hope, suggesting Our Lord as the Light of the world.

Foliated vine forms enrich the field and outline the medallions.

The palette, though colorful, is kept light and brilliant, with significant passages of gold and blue, and sufficient touches of ruby, green and white to ensure a pleasing balance.

The sketch is intended to suggest color and light in action, and all the explicit detail of line and form is left for development in the full sized drawings and actual glass.