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called

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

3005

City or Town... Everett, State... Mass. No. 3005  
The Glendale Methodist Church, Ferry St. at Date of March 1, 1950, Anniversary  
Church ~~151 Glendale Street, Everett, Mass.~~ Walnut. Completion 5/31/49. This is a  
Donor and Janitor, John Andros, 34 Franklin St. MUST DATE.  
Address... Everett 7-5296.

Architect ..... Quality of \$1500  
Glass (\$60 per foot).

Denomination Methodist.  
and Minister The Reverend Harry P. Folger, Jr. Tel. Everett 7-2916 *7-220.05*  
151 Glendale Street. *7-7494*

Footage 25 feet. Sight  
Sizes, full

Ventilators Retain vent in base of central panel. Set by  
Omit the vents in the upper part of the side panels.

Position in Church 3-light window in balcony over entrance.

Height from floor ..... Protec- Groove Stone Cast stone,  
tion Glass ..... Rabbet ..... Wood beginning to  
decay.

Points of compass  
Quality of light East - slightly north. To be lighted artificially so can be seen  
from the street at night.

Inscription The window is to memorialize the first pastor of the church who was  
greatly loved.  
NO MEMORIAL INSCRIPTION IN THE GLASS.

Design wanted August 24, 1949. Staging

Shipping address ..... Blue-prints  
Received

Bill to ..... Templets

Photos of Cartoons Mailed

General Information The Good Shepherd in the central panel (Like Roseburg, Oregon),  
designed in a bold and effective manner. They especially like the features of  
Christ's face, and the attitude of the Lamb. For the side panels: In one, a  
man and a boy standing, perhaps with the man's hand on the boy's shoulder.\*  
The window is to be illuminated from the inside at night, so that it can  
be seen from the street.  
Only about the part above the central base ventilator will be seen from  
the nave of the church on account of the backs of pews.

\*They, of course, looking to the Christ. In the other a woman and a little  
girl, perhaps just a Toddler, and, with the woman kneeling, not so much in  
prayer, as in concern for the child. (Work this out to best advantage in  
the design for good balance between the two groups. The figures in the  
side panels to be in contemporary costume, but in a broad manner that will  
not date them to this year or last.

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

"We have used an abundance of fine ruby, as this color will show up best in artificial light at a distance, although we want to include some fine pure blue, which is so effective in stained glass. This is kept on the lighter side for distant effectiveness. There are also fine passages of green and amber, and a thread of silver throughout, to relate all the colors, culminating in the central dominant figure of Christ the Good Shepherd.

"The symbols of the Fountain of Salvation, and the Peacock of Immortality in the bases of the side panels are suggested by verses related to the Good Shepherd theme: "If any man enters in, he shall be saved...and shall find pasture," (John 10:9), and, "The Good Shepherd giveth his life for his sheep", (John 10-11).

"The field is enriched with a growing grapevine pattern."

Sept. 6, 1949.

Restudied design returned to Mr. Folger

"...we have minimized the prominence of the stem of the vine which forms the medallion....

"We have represented the woman in a protective attitude, but also with more of the idea of guiding the child toward Christ.

"We have turned the man more toward Christ with one hand on the child's shoulder. The boy with Him has been given more prominence and stands in an attitude of fascination looking toward Christ.

"The shepherd's crook made an awkward line when placed as far to the left as would be necessary if it were held by the out-turned right hand (on account of the cusped lancet head); so we have moved it to the other hand, or rather in the crook of the arm so that the outward gesture of the right hand is left free.

~~As a matter of fact~~, the repetition of the

"We have added the symbol of the old rugged cross in the central panel, better uniting the entire composition."

Important: The minister is anxious about some of the detail of the design, "the man's feet, the color of the little girl's shoes (which makes them match her hair) and to the fall of the blue garment on the right hand side of Jesus from the shoulder to the posterior of the lamb."

(They would like photograph of the cartoon) (9/21.49)

Note: When Mr. Folger saw the cartoons, he approved them, with the hope that the little girl might be more girlish, and more childish.