

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

When we send man to take templates, ask for rector or Mr. Spinney.

City or Town	Swampscott,	State	Mass.	No.	3112
Avenue		Date of	Spring, 1955	10/3/52	
Church	Holy Name Episcopal Church, 60 Monument	Completion	May 1, 1952	Mar. 1, 1958.	
Donor and Address	Henry S. Baldwin, 141 Elmwood Avenue, Swampscott	(\$75.86 -	\$86.21)		
Address Tel.	Lynn 3-8027.	2350	200, later up to 2500		
Henry Vaughan built original church; Henry S. Architect Baldwin, build additions.		Quality of	2200?	10/20/50	
Denomination	Episcopal.	Glass	(\$75.86 per ft.)		
and Minister	Rev. Winslow F. Beckwith, 60 Monument Av.		\$2300 (\$79.31).		
Footage	29 feet in group	sight	1100 paid		
Ventilators	We are to supply vents, same type as those in existing windows.	Sizes, full	7x20	66%	
Position in Church	Second group from end, on S.W. Side. See floor plan in folder.				\$ 1523.54
Height from floor	5' 3"	Protection Glass	Groove Rabbet	Stone Wood	
Points of compass					
Quality of light	Southwest				
(left panel)	"Henry Vaughan, Architect-1892".				
Inscription (under 2 center panels)	"To the Glory of God and in memory of, 1874 Henry Sill Baldwin 1870 Lillian Elizabeth Baldwin 1957				
(right panel)	"Henry Baldwin, Architect-additions-1932."				
Design wanted		Staging			
Shipping address		Blue-prints			
Received					

Bill to.....Templets.....

Photos of Cartoons Mailed.....

General Information ... Most of the windows in the church are by Kemp, although there is a big one by Reynolds in the chancel, and another by Burnham in the rear. Mr. Baldwin's idea is to dedicate one panel to Henry Vaughan who built the original church, and one to himself who built the additions, with a symbolic model of Vaughan's Church as the principal incident in the first panel, and his addition balancing it in the fourth. Also little architectural details of hammer beams, etc. through the fields.

The left panel to be devoted to Saint Thomas with a square as a patron of builders; the right panel to Saint Dunstan, and the two center panels will be devoted to the Parable of the Talents. Window to be of the general Kemp characteristics; that is, not too archaeological.

See photograph of one of the windows in place.

& all somewhat following the Kemp style.
For addresses of those to be notified as window progresses, see other side.

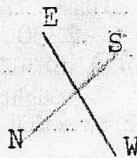
Reynolds,
Epiphany.

Blank

He
is
Risen

(Kemp).
Isaiah
"Damsel I say
unto thee arrise".

David



Paul.
Christ "Render unto
Caesar". Original
Peter Vaughan
Church.

Entrance.

Door into hallway

Blank

Baldwin addition



Thomas
Parable of Connick
"The Talents" Associates
Dunstan

Blank

A Te Deum - "We
Praise Thee".

Blank

Burnham

We have now completed the color sketch for
your window in the Holy Name Church, and are
sending it to you under separate cover.

We feel that it has worked out beautifully in
design and composition, and we are eager to develop
it in the actual glass.

Of course, it is intended as an impression of
color and light in action, and all the exquisite
skill of line and form, as in the other windows, is
fit for development in the full sized drawings.

As planned, the two central panels are devoted to the Parable of the Talents, with the Lord of the Servants at the right, and the servants with their various talents at the left.

The outer panels are devoted to Saint Thomas, Patron of Builders, and Saint Dunstan, Patron of Craftsmen.

Saint Thomas bears the square, while his symbol of the saw is represented in the field.

Saint Dunstan holds a peal of bells, suggesting his work at the forge; and a mallet or hammer is represented in the field.

Little figures in the bases hold architectural models, suggestive of portions of the church. The one above the inscription, "Henry Vaughan, Architect, 1892" would suggest portions of his work, - possibly the vestry elevation or the bell tower; while the one above the inscription, "Henry Baldwin, Architect Additions, 1932" might represent the gable end opposite the chancel, or one of the hammer beams. These details will need considerable further thought and study in the full size drawings, where they can be worked out to best advantage.

The principal memorial inscription is designed through the base of the two central panels - "To the Glory of God and in memory of - 1874 Henry Sill Baldwin --, 1870 Lillian Elizabeth Baldwin --"

Important: It is agreed that the general appearance of this whole window is to harmonize as far as color scheme with the Kemp window, and also with the Burnham window, being an intermediary or harmonious medium between the two.

The faces represented are to be developed in something of the Albrech Durer type, with much in common with the Kemp style of delineation; that is, more of the natural human type, rather than the mediaeval.

(Note: Mr. Baldwin liked the faces and hands in the Bangor, Resurrection window (All Souls' Church).

Mr. Baldwin approved the first panel.

For the two central panels, he would like to have the upright shaftings on the outer edges just a little narrower, if possible, and eliminate the bumps.

He is a little worried about the window being too light, and thinks we ought to keep the rest as dark as possible in the painting. Of course, not enough to throw this out of key.