

N<sup>o</sup> 4000

Place Reading, Massachusetts.  
 Building First Congregational Church, Hoburn St.,  
 just out of the Square.  
 Date of Completion Passion Sunday.  
 March 23, 1958.  
 Persons Interested Donor: Mr. Frank J. Torre, 7 Maynard St., Arlington 74,  
 Mass.  
 Price: \$6,000 (\$4,800).  
 Less 11% to \$669.00  
 Minister The Rev. Paul E. Sheldon, Ph.D. Minister Denomination Congregational.  
 Architect Adden, Parker, Clinch and Crimp, Boston.

Vents  
 Position in Church West Transept Window.  
 Height from floor about 6' Protection Glass Groove Rabbet Metal Stone Wood  
 Exposure West Footage 13'

Inscription (OPPOSITE window had no memorial inscription, but we ordered a bronze plate from McGann.)

Design wanted July 14, 1957. Pastor going away after July. Staging

Templates Scaffold for opposite window by Interior Scaffolding, Mr. Kingston, outside and inside. Blueprints

General Information Subject to be The Crucifixion.

One of the central panels will be devoted to the Crucifixion - The Crucified Christ on the Cross, but not the realistic Christ, rather in vestments and crowned, with head up. We might include the INRI, and suggestions of the other two crosses.

The balancing panel would be devoted to Saint John the Evangelist. In the outer panels, the three Marys in one, and in the other - Simon of Cyrene with dark skin; the Centurion as the Roman Soldier, and the man with the sponge.

We can use crosses in place of the stars in the borders, but probably the same general color scheme; that is, the wide blue border, and the same angels in the tracery.

We can change other minor details; but the window should be in close balance with the opposite one.

(KEEP IN TOUCH WITH THE PASTOR REGARDING THE DEVELOPMENT OF THIS WINDOW.)

Opposite window sent by Thurston's express and installed by Ralph Lloyd.

West Transept Window, the Torre Memorial,  
First Congregational Church,  
Reading, Massachusetts

This window is designed in harmony with the opposite one, to symbolize Our Lord's sacrifice and triumph through His Crucifixion.

Christ is represented on the cross, not in suffering or defeat, but vested and crowned in triumph over the world. Above is the INRI inscription, standing for the Latin "Jesus of Nazareth, King of the Jews". Beside Him is the beloved disciple Saint John, recorder of His passion and revealer of His triumph, with evangelistic pen and book inscribed with the cross. Both are robed in ruby and white, traditional color symbols of heavenly Love and Purity.

In the outer panel at the left are the Three Marys, and at the right, the dark skinned Simon of <sup>C</sup>Syrene who bore the cross of Jesus, the man who gave Him vinegar to drink from the sponge on a reed, and the centurion who acknowledged Him, in the garb of the Roman soldier.

Members of the Angelic choir are represented in the tracery, with stars of steadfastness and flames of heavenly zeal.

As in the opposite window, the field is enriched with a growing conventional vine pattern flowering in the red rose of divine love.

The blue border, patterned in cloud forms, is accented with crosses of Faith.

Criticism of the design: The Minister and donor both thought that the figure of Christ was too bulky, and should be narrower at the sides, showing a little blue on both sides.

IMPORTANT CHANGES: Minister likes Simon as a "dark skinned man...yet not given the appearance of a negro as such. I would prefer that he represent the "dark skinned races", or one might say the "non-white races" rather than any particular racial group. Indeed, the

dark skinned feature is not over-emphasized in the design. I think this is good, leaving Simon darker but not too dark. "

For the Virgin Mary, give her the starry nimbus (See Jackson Heights Virgin and Child for this)..

Include St. John's eagle, perhaps in the background near him, in a manner not too conspicuous.

Make the top of the cross as wide as the bottom of the cross so that it will show up to the casual observer.

"The kingly robes of Christ should be rearranged so that the drapery would not be quite so wide, with streaks of blue at each side to fill in the space.... I think the change in drapery would also improve the whole figure. For example, the feet of Christ would appear less "detached" than they do now. I am enclosing the liberty of enclosing a cut of the Christus Rex as shown in an advertisement which may indicate by contrast what I think we both have in mind.

In the left and right lower corners, add personal symbols - the shield of faith, the torch of zeal and industry, and the anchor of hope, - indicated in much the same manner as those in the lower part of the opposite window.

*on back of sketch*