Place: New Bedford, Massachusetts

Rectory

Building: St. Lawrence's Church, 110 Summer Street

Completion: October 15, 1961

Persons Interested

Most Reverend James J. Gerrard, D.D.
Minister

Denomination: Roman Catholic

Price: $7000 ($58.33)

Part 87.10 of 87.26

Architect

Vents

Position in Church: Great window over entrance.

Height from floor 24' from floor

Protection: Protection glass

Groove: Metal Wood frame

Stone

Rabbet: Wood

ground outside.

Exposure: East...good light.

Inscription

Footage: 120 feet

Design wanted: soon

Staging

Get templates from inside, and also set from inside when organ pipes are removed.

Blueprints in summer of 1961.

General Information: To have a dominant representation of Our Lady holding the Holy Child, similar in character to Bishop's Gerrard's golden statue (See description; They will be accompanied by Saint Joseph, thus symbolizing the Holy Family. To have fields of rich colorful pattern, medium depth for full color, but admitting medium amount of light. Symbols in the side panels, and tracery. Possibly some kneeling angels. See rough sketch of the Statue.

Bishop Gerrard likes blue. His small statue of the Virgin and Child, a little over a foot high, gold-plated. Our Lady holds out the olive branch in the left hand as you look at her, and holds the Child at the right. The Child holds the cross in the hand to the left, and the globe in the hand to the right. Both are elaborately crowned. It is really Our Lady of Peace. He wants the figure very much like this.

(See letter of Dec. 22, 1960, for estimate of fire damage to one of the present windows.)
As planned, the dominant figure represents Our Lady holding the Christ Child. Both are the Holy Child holds the cross and the Virgin Lady holds out a branch a reminder of the world. We have placed 2006 as a general brush than there will be no level of distinction, but this can easily be smaller if you wish. Below is the Blessed Virgin's crowned monogram.

Accompanying Her is Saint Joseph, thus symbolizing the Holy Family. He holds the carpenter's square mallet and the traditional flowering staff.

In the panel at the right is the Lion of Judah, symbol of Joseph's ancestral tribe, and at the left, the Gate of Heaven, from the Litany of the Blessed Virgin.

The decorative geometric and foliated field is accented at intervals with the five pointed Star of the New Testament, echoed in smaller members of the tracery.

The two principal tracery members are enriched with attendant Angels of Praise and Prayer with trumpet and censer, while the three upper roses are designed in symbols of the Trinity, - the Lamb with the cruciform banner of victory, the descending Dove of the Holy Spirit and at the top, the Hand of God from the clouds.

While the predominant note of the color palette is blue, abundant passages of ruby are introduced, with accents of gold and green, all united by a thread of silver.

Changes to be made in the design: Raise Joseph to the level of the B.V.M. Remove his staff, and represent a gourd-shaped mallet instead of the square, involving both hands, one not actually touching it, but as though about to. Have him a vigorous strong workman, still looking at the B.V.M.

Remove both pedestals at their feet.

The olive branch about half the size.

Have the Child really holding the cross and the globe.

St. Joseph's monogram to balance the B.V.M.'s. Include the lily with the monogram.

Have only two stars in tops of side heads - make others ornaments.

Replace the lion with St. Peter's, Rome - see color card, as Patron of the Church.

February 23, 1961. Further changes: Bishop Gerard wants the figure of St. Joseph shorter than it is in the sketch - about a head shorter.

Note: The smaller pieces of tracery are not pierced all the way through, so there are a lot of the smaller pieces of tracery that are not glass.
As planned, the dominant figure represents Our Lady holding the Christ Child. Both are crowned and the Holy Child bears the cross and globe, while Our Lady holds out the Olive Branch of Peace to a troubled world.

Accompanying her is Saint Joseph, thus symbolizing the Holy Family. He holds the workman's mallet. Below is his monogram, S.J., with the lily recalling his staff that miraculously flowered.

As Patron of the Universal Church, Saint Peter's in Rome is represented as his symbol at the right; while the Gate of Heaven from the Litany of the Blessed Virgin is indicated at the left.

The fields are designed in decorative geometric and foliated pattern, accented with stars above the symbols in each side lancet.

The two principal tracery members are enriched with attendant Angels of Praise and Prayer with trumpet and censer, while the three upper roses are designed in symbols of the Trinity, - the Lamb with the cruciform banner of victory, the descending Dove of the Holy Spirit, and at the top, the Hand of God from the clouds.

While the predominant note of the color palette is blue, abundant passages of ruby are introduced, with accents of gold and green, all united by a thread of silver.

We have shortened the figure of Saint Joseph, as suggested, and are sending a photostat of the central portions of the color sketch.

The colors, of course, remain as you saw them, and although the photostat does not show the full detail, it does indicate the scale and the changed shape of the mallet Saint Joseph holds.