

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

City or Town Framingham, State Mass. No. 1673
Church Grace Congregational Church. Date of Completion
Donor and Address
Tel: Cap. 1209. Wambolt not now in business. Quality of Glass \$2500.00 (\$30.86) (ft.).
Architect Newton and Wambolt, 6 Beacon St. Boston.
Denomination Congregational.
and Minister Mr. Lathrop. (Tel: Framingham 3022).
Footage 81' sight Sizes, full
Ventilators Set by
Position in Church Chancel Window.
Height from floor 12' Protec- tion Glass Groove Rabbet Stone Wood
Points of compass
Quality of light Artificial Lighting. Wall about 8' or 10" away.

Inscription

Design wanted about July 11th, 1932.

Shipping address

Staging Blue-prints The blue-prints were
Received borrowed from Church.

Bill to

Templets

Photos of Cartoons Mailed

General Information This is a new granite building, finished in 1927.

Temporary glass is now in place.

~~Mr. Lathrop mentioned the possibility of at least a window devoted to Pilgrim's Progress, Pilgrim dropping his load as a symbol of their dropping their load of debt. Possibly this might be suggested for the chancel window. All the windows should be considered.
(Miss Carter is Mr. Newton's Secretary.)~~

(See photo of church interior).

"They liked the idea of Mr. Connick's rough sketch very much. Mr. Connick said we could make the design within the next month or so (a month from June 11th) and what he suggested is a design of Pilgrim and the Burden Falling, and

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

some small medallions taken from our medallions in Denver . It wants to be done with brilliant glass, - a lot of the Celtic glass, and glass with prominent texture, and surface. - The background of Celtic Glass with the treatment much like the windows in Attleboro, - only lighter."

Description of Design for the Chancel Window, Grace Congregational Church.

This design has for its theme a significant group of subjects from Bunyan's "Pilgrim's Progress".

The central subject is based on the sixth chapter, which tells how Christian, struggling under his burden along the Narrow way, come to a cross, and how, when he sees it, his burden falls from his shoulders into the sepulchre. This allegory of redemption through the cross is an expressive symbol of the church's release from the burden of debt. Christian stands below the cross, his burden falling into the tomb below.

At the tops of the lancets are the three Shining Ones, who salute Christian with "Peace be unto thee". On the left one holds a scroll with the words "Thy sins be forgiven". The center one holds the new garments to replace Christian's rags, and the one on the right the roll and "seal of the spirit".

The five medallions present a related sequence of subjects from Christian's pilgrimage. They read from left to right.

1. Evangelist points the way of salvation. "Do you see yonder shining light?"
2. Help delivers Christian from the slough of despond, while Pliable flees in despair.
3. Christian presents himself at the wicket gate, entrance to the way of salvation. "Knock and it shall be opened unto you."
4. Christian's combat with Apollyon, symbolizing triumph over the powers of evil.
5. Christian and Hopeful pass through the river of Death and are welcomed by angels at the foot of Mount Sion. "Behold thy salvation cometh".

The tracery members carry figures of the "King's trumpeters" who saluted Christian and his companion, the bells of the heavenly city, and celestial crowns.

The dominant colors of the design are blue, symbolic color of divine truth and wisdom, gold the color of spiritual victory, and the white of faith and purity. It is noteworthy that Christian's garments in the three lower medallions are sombre and neutral, signifying humility, while later his spiritual victory is symbolized by brilliant gold. The violet of evil and sin is seen in the slough of despond, the figure of Appolyon, the burden, and the sepulchre. Red, color of sacrifice and divine love appears in the cross, and in the borders and symbolic flames.

The inscription at Christian's feet is from his song of joy at his release, "Must here the burden fall from off my back?" "Blest cross! Blest sepulchre!"