

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

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City or Town North Andover, State Mass. No. 1713  
Date of Begin setting Nov. 20, so  
Church Trinitarian Congregational Church. Completion they will all be in by  
Donor and Contract with Congregational Church Society, 250 Main St. the end of that week.  
Address North Andover, Massachusetts.  
Janitor is Mr. Champion at Davis and Furber Mach. Quality of \$3120.  
Architect ine Co. Glass (\$2.65, smaller wds, and  
Denomination Congregational \$5.00 per ft. on larger).  
and Minister Rev. Clinton W. Carvell, Rector. 250 Main St.

Footage  
\*Vents ought to be the kind that can be more or less regulated (C.J.C. June 27).  
Ventilators Set by

Position in Church  
Height from floor Protection Glass Groove Rabbet Stone Wood  
Points of compass  
Quality of light

Inscription

Design wanted Staging  
Shipping address Blue-prints  
Received

Bill to Templets by Mullaney.

Photos of Cartoons Mailed

General Information Members of the standing Committee are - Delbert A. Arel,  
G. Wilmer Hathorn, Gordon Currier.

Eight main windows (six in auditorium, two in vestibule). IMPORTANT: a  
representative portion of one of the auditorium windows is to be completed  
and seen in the studio before the rest of the windows are developed.  
Auditorium windows to have 12 fall-in ventilators (\$10.00 each).  
Four single windows, lower vestibule.  
One double window in gallery.  
Four single windows, tower stairway and gallery vestibule.  
Three single windows in tower (sheet cathedral glass).

There are two more windows in the choir loft at either side to have  
Cathedral Glass. They have round tops. These will be made at a small extra  
charge.

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

Mr. Carvell will be away quite a bit in August but we are to let him know when something is ready to see.

Description of Designs for Chapel Windows - North Window: This design presents a sequence of subjects related to the Gospel of Our Lord. They are selected as symbolic of the outstanding phases of His life and ministry, with special reference to their underlying significance. In the three lancets the sequence progresses from left to right and upward. It is designed so that the subjects of deepest significance are grouped in the center lancet, starting with the Nativity, continuing through the Baptism, and Transfiguration, and terminating in the Crucifixion at the top.

The subjects in the side lancets are the Annunciation, the Presentation in the Temple, the Flight into Egypt, the Temptation, the Raising of Jairus' Daughter (symbolizing the Galilian ministry) and the Triumphant Entry into Jerusalem.

The symbols related to the central theme occupy the tops of these lancets. The Pelican, symbol of the atonement is on the left. Opposite this is the Phoenix, which, symbolizing the Resurrection, forms a link between the lower medallions and the symbolic figure of the Risen Christ of the Apocalypse above. This figure, derived from the Revelation of St. John, is represented with the seven stars, symbols of the angels of the seven churches, the book with seven seals, and the two-edged sword. In the surrounding members seven doves, as in the great Mediaeval presentations of this theme, appear as symbols of the Seven Gifts of the Holy Spirit.

In the openings near the lancet tops are symbols of the four Evangelists, the Winged Man of St. Matthew, the Lion of St. Mark, the Ox of St. Luke and the Eagle of St. John. Figures of the two great apostles, St. Paul with the sword and book, and St. Peter, with the keys and book, dominate the remaining tracery openings.

The two side windows: These two windows are designed to symbolize worship through prayer and praise, as announced by the two upper figures, an angel of Prayer, with the censer, and an angel of Praise with the trumpet. In each window two medallions subjects, one from the Old and one from the New Testament, are related to Prayer and Praise.

In the Prayer window the symbolic subjects are Moses Praying for the People, after the breaking of the tablets, and St. Stephen Praying for his Executioners. The subjects in the Praise window are David Playing before Saul, and St. John's Vision of the Bride Coming Down from Heaven.

June 27. C.J.C. made a suggestion that we alternate the middle window with the three on each side. "I suggested that we make a change in the color, and they liked that idea but we are to treat the eight large windows alike; ~~AND~~ that is, the two in the vestibule - they are seen so much that we would have to treat them to all intents and purposes like those in the auditorium, ~~AND~~ ~~XXXX~~

13 smaller windows in gallery, vestibule, etc, about 227' altogether - very simplest thing. Other windows are to be merely sheets of cathedral glass with pleasant tint put in the upper part of the tower. The lower windows will be in leaded oblongs, and the fan over the door is to be left in as it is.  
Note: 3 windows in the tower to be sheet cathedral glass of quiet tint and obscure. I have an idea that what we want there is pretty good quality. Pease knows about this.

C.J.C.'s note of June 27.