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

City or Town: Bethel
State: Conn.
No: 2053
Date: June 24, 1926

Church: Saint Thomas' Church
Donor and Address: Mrs. Henry Macbeth, 6 Mansfield Street, Bethel, Connecticut

Quality of Glass: $1000.00
Quality of $40.00 per foot

Footage: 25 feet
Sizes, full

Ventilators: See note

Position in Church: Aisle Window

Height from floor: 4 feet
Protection Glass No.
Groove: Stone
Rabbet: Wood

Points of compass: East.

Inscription: To the Glory of God
In Loving Memory of
1858 Reverend Henry Macbeth 1837
1903 Rector of this Church 1917

Design wanted: Staging
Shipping address: Blue-prints
Shipping address: Received

Bill to: Templets by O. E. S.

Photos of Cartoons Mailed.

General Information: They are particularly anxious to have as much of the fine pure blue as possible. Want a few of the quarries ornamented with little flower patterns - as in the Quincy, St. John window.

The window now in place opposite this window is an angel with hands clasped, looking toward the altar - very full figure. Antique but has a somewhat opalescent aspect. Plenty of reds and yellows and rather soft colors. Canopy in base, carrying up the ailes in narrow borders and ending in canopy at top. There is another permanent window on the same side as Mrs. Macbeth's first from entrance end. This is a dark window - almost killed by surface light from the big south window. It is Christ Blessing Children. Also antique. The south window is opalescent, largely yellow and red, and in a single opening channel window is a very heavy figure of Christ. Also killed by surface light.

For addresses of those to be notified as window progresses, see other side.
set directly into the frame, with the new vent the same size as the old ones. That is what they want to do in this case.

"I have indicated possibilities for the fine pure blue more clearly in this sketch. The eagle symbol of St. John is used as a decorative enrichment of his blue garment as well as the emblem above his head. Little suggestions of flowers... occur through the field and at the feet of St. John - not only for their personal relationship, but as symbols. I have chosen flowers and fruit that have a definite Christian symbolism: the rose, the lily, the grape, and the pomegranate. The blue border would also have a conventionalized foliated pattern. On the book I have inscribed, as in the Quincy window which you liked... that fine thought from the twenty-first Chapter of Revelation, third verse: "...Behold, the tabernacle of God is with men, and he will dwell with them...".

This window is devoted to Saint John the Evangelist. The beloved disciple, according to traditional custom, is represented in robes of ruby - suggesting in medieval color symbolism the quality of Divine Love. His blue under-garment (symbolical of Divine Contemplation and Wisdom) is decorated and enriched with the eagle symbol and this Evangelical symbol again appears above him. He holds the pen and open book, on which is inscribed that fine thought from the twenty-first Chapter of Revelation, third verse: "...Behold, the tabernacle of God is with men, and he will dwell with them..."

In the base of the window is Saint John's Apostolic symbol, the Chalice and Serpent, recalling the tradition of how his enemies tried to destroy him with a poison chalice.

Through the diamond leaded field and at the feet of Saint John are little suggestions of flowers and fruit which carry personal implications as well as having definite Christian symbolism, - the rose, the lily, the grape, and the pomegranate.

The blue border surrounding the entire window also bears a conventionalized foliated pattern.

The memorial inscription at the base reads:

To the Glory of God
In Loving Memory of
1859 Reverend Henry Macbeth 1937
1913 Rector of this Church 1917