

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

City or Town New Bedford, State Mass. No. 2170
 Church Saint Joseph's Church. Mt. Pleasant St. Date of Completion August 1, 1940.
 Donor and Address
 Architect Maginnis and Walsh, Boston. Quality of Glass \$15,400,
 Denomination Roman Catholic. Rector: Rev. Jovite Chagnon. 51 Duncan St. New Bed.
 and Minister Most Rev. James E. Cassidy, D.D. Fall River, in charge.
 Footage See below. sight Sizes, full
 Ventilators Set by
 Position in Church See below.
 Height from floor Protec- Yes. Asked McNally Groove Stone
 Points of compass tion Glass for divisions. Rabbet Wood
 Quality of light See individual sheets. Put in by Vaughan and O'Neill.
 Inscription None.
 Design wanted Gerald McNally, Contractor.
500 Wettamore St. Staging
 Shipping address Fall River. Blue-prints
(Fall River 4359-J). Received
 Bill to Templets
 Photos of Cartoons Mailed

General Information						
✓ 2	Transept Roses.	44' 40" each	\$15. foot	\$ 600	\$1200.	
✓ 6	aisles	74' each group	\$15. foot	\$1100	\$6600.	
✓ 2	Roses *	40' " "	\$15. foot	600	1200.	
✓ 2	Transepts	50' " "	\$22 " "	1200	2400.	
✓ 8	clerestories	31' " "	\$11 " "	350	2800.	
4	Lower Ch. Entrance **	30' " "	\$10 " "	300	1200.	
✓ 6	pair Doorlights.	56' Total	\$ 8 " "	300	300	
						\$15,400.00

Notes sent with designs: "The design for a typical aisle window suggests a composition of light glasses in patterns which would harmonize beautifully with the architectural surroundings. The subjects I have represented are Christ Blessing Little Children (Saint Luke 18:16) and the Child Placed in the midst of the Disciples (Saint Matthew 18:5).

Its place in the scheme is on the south side of the nave - well along
For addresses of those to be notified as window progresses, see other side.

*1 over entrance; 1 over altar.
**5 panels each.

Just sketch

First Sketch
in the series, which might start on the north side with a group of subjects - all of which would include Saint Joseph. I have in mind the Nativity, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Holy Family, and the Finding of the Child Jesus in the Temple. This would complete the north side and would be continued on the south side with the Baptism, the First Miracle at Cana, then the two subjects related to Children which I have represented, and lastly, the Blessed Virgin and Saint John at the foot of the Cross, balanced by the Resurrection.

For the clerestory windows, I have in mind a choir of musical angels, with various traditional forms of the cross enriching the side panels; and for the rose windows - a heavenly host of Cherubim and Seraphim encircling the symbol of Christ - over the entrance, symbol of Our Lady in the north transept and Saint Joseph in the south transept. In the typical sketch, I have symbolized Saint Joseph's carpenter square and lilies. Of course, the colors would vary in the positions.
light.

The nine panels under the transept roses would be treated in harmony with all the other windows.

January 3, 1940. Bishop Cassidy came in and returned the designs.

"The latest idea is to have \$15,000, or even more if we need it.

He wants the American Martyrs. Now we are thinking of putting them in the first two on the left and the first two on the right, which would be eight figures.

And then the other two aisle windows to have some related subjects, or possibly incidents from the life of Saint Joseph or the Blessed Virgin.

Then the idea of the transept groups is to have medallions of the Life of the Blessed Virgin and Saint Joseph - not necessarily in all the windows, but in enough of them to make it a commanding scheme on either side.

Also, possibly enrich the rose window somewhat.

We will have to go over the whole thing to see how that additional three thousand dollars could be used to best advantage.

He says he wants plenty of light, but he wants the color that is used to be quite rich.

Restudy the designs."

SEE FULL DESCRIPTION OF SKETCHES IN FILE.

2170

Designs for the Windows in Saint Joseph's Church, New Bedford.

This entire group of windows is thoughtfully planned to enrich the architectural design of the Church in decorative pattern, symbolism, and pure, brilliant color - ruby, blue and gold - without sacrificing the essential purpose of admitting abundant light.

Aisle Windows.

The spirit of the entire group is established in the design of the six great aisle windows which are devoted to American martyrs, with especial emphasis on the French Jesuits. The typical color sketch symbolizes Saint Gabriel Lalemont and his companion, Saint John de Brebeuf - represented in their martyrdom at the stake with red hot hatchets hung around their necks. Opposed to their Indian torturers at either side, are other kneeling natives; - beside Saint Gabriel Lalemont - one of the Indian Children he taught to pray; and near Saint John de Brebeuf, the first adult Indian to be baptized and who was given the name of Peter.

It is planned to symbolize the twelve Fruit of the Holy Ghost throughout the smaller medallions in the base of each panel. In the typical sketch, Charity - or Love - is represented by an Indian girl with a flaming rose, and Joy by an Indian boy with singing birds. In corresponding medallions at the head of each panel are kneeling angels of Praise and Prayer, with trumpets and censers. In the circles above each group, kneeling angels bear significant symbols, - in the sketch - the heavenly Crown of Glory. At the base of each panel a space is designated for the memorial inscription.

Symbols of the other six American Jesuit martyrs are suggested in a separate sketch. That noble character Saint Isaac Jogues, baptizing an Indian maiden, is balanced by Saint Noel Chabasel, who vowed before the Blessed Sacrament to devote all his life to the Indians. Saint Anthony Daniel and Saint Charles Garnier both attained martyrdom at the hands of the Iroquois in burning Chapels, symbolized by the surmounting cross. The symbol of baptism suggests their untiring work among the Indians, and the arrows recall their savage foes. Saint Rene Goupil, lay brother and surgeon, was killed

while accompanying Saint Isaac Jogues on a journey, because he taught the Sign of the Cross to Indian children, and Saint John Lalande suffered martyrdom at the hand of an Indian of the Bear tribe while he crept from the house of a friendly Wolf tribesman, in an attempt to recover the body of the martyred Saint Isaac Jogues.

The remaining aisle windows would be devoted to Saint Rose of Lima and Venerable Philippine Duchesne, - Saint Peter Clever and Saint Frances Solano.

Clerestory Windows.

The eight clerestory windows above, keyed in harmony with those in the aisle but in a lighter note, are devoted to the Eight Beatitudes, presented in symbols held by Angels in the central panel of each group. The dove in the typical sketch symbolizes the Poor in Spirit. In the companion windows, the Meek would be symbolized by the Lamb, They that Mourn - the Inverted Torch, They that hunger and thirst after Justice- the Sword, the Merciful - the Broken Sword, Clean of Heart - the Lily, the Peacemakers - the Olive Branch, and the Persecuted - the Palm and Crown. The side panels are enriched with historic forms of the Cross, chosen from many beautiful and significant examples. Throughout the decorative pattern of these windows as well as in the aisle group are designed interesting fleur de lys motifs, symbolical of Our Blessed Lady. The pure blue border is accented with brilliant eight pointed crosses of the Beatitudes, related to the central theme.

North Transept Rose.

The north transept rose is devoted to Our Blessed Lady with her symbols from the Canticles: The Gate of Heaven, Enclosed Garden, Fountain of Gardens, and the House of Gold. In the alternating panels blue-winged Cherubim symbolize Divine Wisdom and Contemplation. White fleur de lys are again represented as symbols of the Blessed Virgin while flames suggest Heavenly zeal.

Nine Panels below North Rose.

Dominating medallions in five of the nine panels below symbolize the Five

Block 4

Glorious Mysteries of the Rosary: The Resurrection, the Ascension, Pentecost, the Assumption, and the Coronation of the Blessed Virgin. Angels in the alternating panels bear the instruments of the Passion: the hammer and nails, the cross, the spear and sponge, and pinchers.

South Transsept Rose.

The south rose is devoted to Saint Joseph with angels holding related symbols: the Lily of Purity and the carpenter's square; the cage of doves, - the presentation; the bending palm, - the miracle of refreshment during the Flight into Egypt; the dove and flowering staff, - symbol of the miraculous choice above other suitors for the Blessed Virgin Mary.

Nine Panels below South Rose.

The principal medallions in the panels below the south transept rose are devoted to the Joyful Mysteries of the Rosary, with Saint Joseph as the central figure in each: the Annunciation, the Visitation, the Nativity, the Presentation, and the Finding of the Child Jesus in the Temple. In the alternating panels, small Angelic figures bear symbols of the Passion and death of Our Lord and suggest the Sorrowful Mysteries through the chalice, the lamp, scourges, and the crown of thorns.

Rose Window over the altar.

The central motif of the rose window over the altar is the Pelican, symbol of the Blessed Sacrament and Christ's supreme sacrifice on the cross. In the petals are symbols of the Cardinal virtues - Faith, the chalice; Hope, the anchor; and Charity, the flaming rose; with the sacred monogram - I.H.C..

Rose Window over the entrance.

The rose window over the entrance would be devoted to the Christ Child or to the Agnus Dei, - the Lamb of God, with encircling symbols of the Four Evangelists, Matthew, Mark, Luke and John, - all designed in harmony with the rose over the altar and those in the transepts.

Lower Church entrance groups.

The four groups of five panels each in the lower church entrances may be designed in simple leaded patterns, enriched with symbols of the twelve Apostles - three in each gr