

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

City or Town Newton Corner, State Mass. No. 2444
Church Grace Church. Cor. Church & Eldridge Sts. Date of Completion Sept. 15, 1943.
Donor and Address Mr. T. E. Jewell (Donor and Senior Warden,
Architect _____ Quality of \$1200
Glass (a little over \$34. per ft.
Denomination _____
and Minister Reverend H. Robert Smith.
Footage 35 feet sight _____
Sizes, full _____
Ventilators Present vents to be retained and used. Set by _____
Position in Church 2-lancet window in little alcove off chancel.
Height from floor 21 inches Protec- _____ Groove _____ Stone _____
tion Glass _____ Rabbet _____ Wood _____
Points of compass _____
Quality of light East.
Inscription To be a memorial to Mrs. Jewell who died late last year.
First lancet large letters: "To the Glory of God"
small letters: "and in"
Second lancet
small letters: "memory of" Staging _____
large letters: "Ray R. Jewell". Blue-prints _____
Shipping address _____ Received _____
Bill to _____ Templets Yes
Photos of Cartoons Mailed _____
General Information It is to be a jewelled window of ornamental pattern, with
no figures or symbols. Blue can predominate, although there should be
plenty of other colors. It should be a rich, colorful window, and will
serve as a basis for a field of new chancel windows when they are
considered eventually.
In carrying out this window we should subdue the small kite-shapes that have
been made rather large and given emphasis in light in the design.
Apr. 4, 1944. Mr. Jewell wants to eliminate all evidence of formal patterning. Great-
ly admires window in St. Thomas', N.Y.

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

This window is designed to symbolize in color and light the presence of the divine spirit of love and goodness in a troubled world.

Though the term is somewhat paradoxical, the motif may be said to be developed in full-color grisaille. Patterns of growing forms suggest the Parable of the Vine and its related symbol, the Tree of Life. They also recall Isaiah's vision of the genealogy of Christ in the Jesse Tree window - one of the most popular themes in mediaeval Christian art.

The growing vine forms blossom into suggestions of conventionalized roses and lillies - traditional symbols of divine love and purity, - while the decorative cloud forms of the border suggest the heavenly reaches.

Rich smouldering blues serve as the dominant note of color, contrasted with brilliant touches of reds, oranges, and whites. Accents of golden nuggets have often been called "candle flames" although they serve equally well as symbols of flowers or of fruit - the golden color, a venerable symbol of the good life, of spiritual treasures; while the oranges and reds recall the warmth of divine love, of courage, and self-sacrifice made more significant and resplendent by the developing areas of blue, the color of divine wisdom and contemplation.

Grisaille was certainly the invention of ingenious master-craftsmen of the Middle Ages for, as the name indicated, it was devised to modify the light pleasantly, but in terms of light and color that are the glassman's own. Grisaille is the humble, but unabashed little sister of the medallion window. They get on well together, and throughout the great cathedrals of France and England, beautiful grisaille windows add a silvery lustre to the colorful thirteenth-century label. There are simple windows in ambulatory chapels at Chartres that, in bands and spots of color against pearly white ground, covered with flowing patterns of paint, well introduce the grisaille window.