

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

City or Town Cambridge, State Mass. No. 2489  
Chapel of The Blessed Virgin Mary, The Mother of Date of Sept. 1, 1944.  
Church Christ, Conventual Church and Monastery. Completion  
Donor and Society of S. John Evangelist.  
Address.....  
Architect Cram and Ferguson, Boston. Quality of \$1350.  
Denomination Anglican. Glass (\$36.50 per foot)\*  
and Minister Rev. Granville M. Williams, S.S.J.E. 980 Memorial Dr. Corresponded.  
Footage 12 1/4' ea, Total 37' in 3. sight  
Ventilators..... Sizes, full  
Position in Church 3 circles on south. Set by  
Height from floor 17' Protec- Yes. see note of Groove Stone  
tion Glass Apr. 18, 1944. Rabbet Wood  
Points of compass South.  
Quality of light

Inscription

Design wanted

Staging

Blue-prints

Shipping address

Received

Bill to

Templets

Photos of Cartoons Mailed

General Information \*This price is given for single windows. If the group should be made at one time, a deduction of 10% will be made. (This would make the group of 3 cost \$1350. (\$36.50 per foot).

See rough sketch already made. Father Dale suggested that the subjects be changed to - The Call of Saint John beginning the list, and in the center the Apocalyptic Christ, and the third, the Older Saint John on Patmos.

C.J.C. sent a photograph of the upper part of Saint Vincent Ferrer's altar window and said, "The great Apocalyptic figure in the chancel window of St. Vincent Ferrer's Church is one of our best loved achievements...Of course I do not mean that I should follow the design of this figure, but its symbolic attributes and the placing of the sword have served eloquently these many years."

Father Dale replied: "The Apocalyptic Christ is very fine, I think."

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

Dec. 3, 1943. When the Fathers brought back the designs, the only criticism Father Williams had was the idea of the Saint John figure being a little larger and more prominent, but Father Dale? didn't agree with this. We said perhaps we could make it more prominent in color and brilliancy in the actual window.

Upon seeing the designs, Mr. Cleveland's only comment was that we should keep in mind the early style of architecture and reflect it in the windows as much as possible. Hoyle felt that the windows should admit an abundance of light. They both liked the idea of warm and more brilliant colors than the blue of the rose window.

1. The Calling of St. John is symbolized thru Christ Who beckons to John as he stands mending the nets with his brother, James, in his father's boat. The blue border surrounding the ruby field is enriched with conventional cloud forms accented with golden stars to suggest the heavenly attainment of these "fishers of men."
2. Apocalyptic Christ bearing in one hand the Book of Seven Seals with the Seven Stars in the other hand. There is also the sharp two-edged sword and the seven candlesticks.
3. The elderly Saint John is represented writing his Revelations on Patmos. At his shoulder is his symbol, the Eagle, and before him is the Vision of the Bride coming down from Heaven.

Color interchanged in medallions and borders.

Note by C.J.C. in Chapel, July 1937: "Present light is surprisingly kind to the beautiful (Sapphire) walls. All color schemes in glass should be studied with this in mind. All windows - especially clerestory should have areas of "slab whites."

~~Note: They have in mind denoting the clerestory~~