

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

City or Town Lawrence, State Mass. No. 2561
Church Trinity Congregational Church. Date of Completion November 25, 1944.

Donor and Mr. Sidney Humphrey, Donor.

Address SEXTON: Mr. Leonard Burns, 72 Elm St. Methuen, Tel. 22765
Law Quality of \$1000 \$1000 \$999.00
Architect Glass (\$20.50 - \$25.64)

Denomination Congregational.

and Minister Rev. Charles Wesley Kierstead, Ph.D., 24 Quincy St. Lawrence.

Tel: Lawrence 25551.

Footage 39 feet Sizes, full

The open upper metal vent in left panel of each group to be eliminated.

Ventilators Double hung wooden sash. Set by

Position in Church 1st window on right-hand side, nearest chancel.

Height from floor 4 feet Protection Glass Groove Stone WOOD. Double
Rabbit Wood Hung.

Points of compass South

Quality of light South

Inscription "In Memory of Edward H. and Susan W. Humphrey

Given by their son Sidney W. Humphrey."

(See contract). (See letter, 7/12, 44)

Design wanted by June 8, 1944. Staging

Blue-prints

Shipping address Received

Bill to Templets

Photos of Cartoons Mailed

General Information There are 10 aisle windows, north and south. Suggested a range of cost from about \$800 to \$1000. Mr. Kierstead would like a design to show the donors in that range - perhaps the same design could do, with the upper dominating figures and lower medallions related to the figures - and with the idea that the smaller piece would be possible with the lower medallion removed. We thought of a plan of devoting one side to Old Testament characters and the other side to New Testament characters. He thinks that the Prophet Amos is a very important one, and he doesn't like the Prophets represented as very ancient and feeble men. He thinks they should be younger and more vigorous.

Thought that the first window on the right-hand side, nearest the chancel might conclude the New Testament series with Luke and John - John being the subject to the left nearest the Christ Blessing Little Children.

The general plan resembles St. Clement's Philadelphia; side chancel, St. John's Bangor; Melbourne, Kentucky; and Children's Chapel of the Fourth Presbyterian,

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

Chicago.

We should plan on colorful windows admitting a medium amount of light and this first window especially should have noticeable passages of green to relate it to the chancel windows. Also some fine rubies.

Church is stone; dark mahogany finish on inside woodwork, 3-lancet window either side of big mahogany chancel; Christ knocking, opalescent glass on left, and Christ calling little Children to come unto Him, on right. Christ Knocking has considerable green notes and Christ Calling - Warm blues. Good big interior. Pretty good light all around - about 10 feet between windows. Circle window in balcony at rear, indistinct symbols.

Description of design - sent in letter: "We have followed the suggested plan, devoting this pair of openings, first from the chancel, on the right-hand side, to the great Evangelists Saint Luke and Saint John. They would complete the group of four Evangelists with Matthew and Mark in the next window. John, the Disciple, whom Christ loved best, takes his place nearest the window now in place in which Our Lord is represented. He is clothed in the traditional colors, ruby and white, and holds the open book and pen, symbols of his gospel. The related medallion below is symbolic of his divine Revelation. Before the seated figure of S. John, with book and pen, is the vision of Christ enthroned. The companion figure of St. Luke, the gentle Evangelist who gives us a human and intimate picture of Christ's life, - is robed in red and white, but of a shade not quite as intense as St. John's. He also holds the Evangelical symbol of pen and book. He alone records the Parable of the Good Samaritan. That appealing story is symbolized before his seated figure in the medallion below. A small representation of the kind traveler, symbol of Christ Himself, is shown in an attitude of protection toward the wounded man, symbolical of the unfortunate of the world. The field is designed in a growing vine pattern suggesting the unity of the church, - "I am the Vine; ye are the branches." ... We have in mind a brilliant and luminous color scheme to admit sufficient light without sacrificing the full-color palette. The basic note is pure blue, contrasted with fine rubies and golds and a notable amount of green relating it to the chancel windows.