

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

City or Town Niles State Michigan No. 2101
Church Trinity Church. Episcopal. Date of October 1, 1939.
Completion INSTALL SEPT. 1, 1939.
Donor and Address Mrs. Lewis Hyde Beeson, 61 St. Joseph Avenue, Niles, Michigan.

Architect _____ Quality of \$2,000.00
Glass \$100 per foot.
Denomination Episcopal.
and Minister Rev. H. L. Nicholson.

Footage 20 feet. sight
Sizes, full _____

Ventilators No. 2/2/39 Set by _____
On south side, next to or along with an English & German windows. Subject
Position in Church "Charity." German, English "Christ Blessing Children". **
Height from floor 4 feet Protec- Wite Screen, made Groove Stone
tion Glass under our direct Rabbet 1/2" Wood
ion. ion.
Points of compass South.
Quality of light No obstruction.

Inscription "In Loving Memory of
Lewis Hyde Beeson
William Broughton Beeson.

Design wanted _____ Staging _____
Blue-prints _____
Shipping address _____ Received Yes, from Mrs. Beeson

Bill to _____ Templets from Wallin.

Photos of Cartoons Mailed _____

General Information "Hope" as the central theme and including Saint Francis and his beloved companions, with animals, birds, trees. Mr. Beeson loved them all.

"...I am sure that..the sketch... should bear a definite relation to the neighboring windows without following them too slavishly. Probably, a central dominating figure* and the representation of Saint Francis below would be appropriate. Saint Francis need not be robed in brown, as the early Franciscans clothed themselves in gray - a color which, according to the ancient custom, the glassman symbolizes by the use of blue."
Mrs. Beeson likes the dark, rich tones. ruby red, blues, etc.

See rough sketch of south wall which Mrs. Beeson sent.

*Allegorical figure of Hope

Mr. Beeson was a great lover of nature, birds, trees, etc. His son, taken
For addresses of those to be notified as window progresses, see other side.

when he was 38 in all the vigor of youth and young manhood.
Mrs. Beeson does not care for medallions.

Church built about 70 years ago. A very correct type.

Mrs. Beeson wrote: "Your portraits of faces are very expressive and lovely. I do want the legs, feet, arms, and hands to be." .. "I like the windows of the small jewel-like sizes of glass rather than the larger pieces."

See photos of windows on the same wall, prints of interior and exterior of church.

**Mrs. Beeson's window will be the third from the chancel on the south side - next to the German window of "Christ Blessing Little Children".

Design for the Beeson Memorial Window in the South Aisle,
Trinity Episcopal Church, Niles, Michigan.

Sketch Book

This window is an expression in light and color of the cardinal Christian Virtue, Hope. The dominating central figure is designed as an allegorical symbol of that admirable quality which scholars and poets have recognized in such beautiful and profound terms. Peter Lombard in his Sentences defines Hope as "the certain expectation of future bliss, coming from the grace of God and preceding merits". Dante had read this eloquent expression and records it in the Paradiso section of his Divine Comedy. It is probably for this reason that mediaeval figures symbolizing Hope, such as those carved in stone in the Cathedrals of Paris and Amiens, are represented gazing toward heaven and reaching for the heavenly crown.

This central figure holds the cruciform banner of the Resurrection - emblem of Christian Hope. ~~The broken~~ manacles suggest freedom from doubt and despair. The ruby mantle suggests Divine Love in terms of mediaeval color symbolism. The white veil is the color symbol of Hope and the gold enrichment symbolizes Treasures in Heaven.

One of the accompanying children holds a branch of Maythorn, another expressive symbol of Hope through the rebirth of nature and springtime. They are clothed in green - the color of youth and growing things.

Below, the kneeling figure of Saint Francis of Assisi holds a lamb and welcomes birds and animals, shy creatures of the woodland.

The surrounding architectural canopy is designed in a decorative manner to harmonize with other windows in the south aisle.

A space for the memorial inscription is provided at the base of the window.