

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

City or Town Milton, Mass. State Mass. No. 2518

Church Saint Michael's Church. (Episcopal) Date of July 1, 1944, or earlier
Completion if possible.
Donor and Mrs. Alfred Rogers, 61 Canton Avenue, Mr. Taylor wants to dedicate
Address Milton, Massachusetts. Blu. 4031. middle or last of June.
Wardens are John F. Crocker, 184 School St. Milton, and Quality of (~~455~~ per foot. 49.95)
Architect Frank M. Eshleman, Columbine Rd. Milton Glass ~~1900.00~~ \$999.
Denomination Malcolm Taylor, Acting Rector.
and Minister _____

Footage 20 square feet. sight
Sizes, full _____

Ventilators Present vents to be eliminated. Set by _____

Position in Church North wall, nearest front, before transept.

Height from floor _____ Protec- Groove Stone
tion Glass _____ Rabbet _____ Wood _____

Points of compass _____
Quality of light North - good light.

Inscription In loving memory of Alfred Rogers Jr. (To be very legible so that the
name can be easily read. 1912-1942
See copy of pencil sketch sent to Mrs. Rogers
showing how we proposed to use the dates above
the name.

Design wanted _____ Staging _____
Blue-prints _____
Shipping address _____ Received _____

Bill to _____ Templets _____

Photos of Cartoons Mailed _____

General Information To be a memorial to Mrs. Rogers' son, Alfred Rogers, Jr.,
who died on October 11, 1942 in the service of his country.

Unite the window with the Biblical theme of the Healing of the Widow's Son
of Nain, and at the same time treat it in such a manner that it simply
conveys the obvious message of Christ blessing the figure of a young man.

Keep in mind the neighboring memorial to Miss Wilde, which Mrs. Rogers
admires very much - the colors and blending of the colors, as well as the
postures of the two figures.

See photographs of windows in place.

Notes C.J.C. made about our windows, Jan. 26, 1944: "Our windows are charming-
a little over-painted, especially the one in the north," The Syrophenecian

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

This design sets forth in the symbolism of stained glass the story that Saint Luke alone, of all the Evangelists, tells in his seventh chapter. This window is to be like a musical accompaniment in color and light to Saint Luke's beautiful story; and at first glance it sets forth eloquently a suggestion of Christ's spirit of loving kindness as He blesses to new life a young man typical of the ancient or the modern world.

The colors, ruby, orange-red, and tints of white, characterize both figures and the canopy. Red symbolizes divine love, valor, self-sacrifice, martyrdom; while white symbolizes faith, peace, purity and serenity.

Also evident in the design are gold, the color of the good life, of treasures in heaven; green, the color of youth, springtime, and hope; and blue, the color of divine wisdom, of heaven itself, of eternal loyalty and integrity.

Intertwined with the blue background and suggestions of a city and city gates and multitudes of people, are the very significant words of the text from Saint Luke.

First: "Young man, I say unto thee, Arise" (Saint Luke 7:14).

Second: "And they glorified God, saying...God hath visited his people." (Saint Luke 7:16).

In the base of the second panel occurs the symbol of Saint Luke the Evangelist, the winged ox, with the citation 7:11-16, covering the entire story of the Widow's Son at Nain; while at the bottom of both panels is the memorial inscription:

"In loving memory of Alfred Rogers, Jr."

This window has been conceived, both in design and color, as a sympathetic companion to nearby windows, with especial reference to the window symbolizing The Syrophenician Woman.