

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

City or Town Stockbridge, State Mass. No. 2286
*To be dedicated
middle of June, 1942.
Church St. Paul's Episcopal Church. Date of
Completion Nov. 1, 1941.*
Donor and Address Miss Mary Punderson, 7 Whitelawn Avenue, Milton, Massachusetts,
or Stockbridge, Massachusetts.

Architect _____ Quality of Glass \$45.53 to \$54.54
Denomination Episcopal. and Minister Reverend E.R. Laine. Glass \$1000 to \$1200

Footage 22 feet. sight Sizes, full _____

Ventilators _____ Set by _____

Position in Church Aisle, third from chancel.

Height from floor about 4' Protec- tion Glass _____ Groove Rabbet _____ Stone Wood _____

Points of compass _____
Quality of light North.

Inscription In Loving Memory of.
James Hyatt Punderson 1859-1941
Vestryman and Warden for 57 years.

Design wanted _____ Staging _____

Shipping address _____ Blue-prints Received _____

Bill to _____ Templets _____

Photos of Cartoons Mailed _____

General Information The Good Samaritan.
Text for background - "When he saw him he had compassion on
him" - Saint Luke 10:33.

Have rooster in border.
Mr. Punderson was Vestryman for 57 years - also warden. Gentle, kindly.
Christian ideals - gentle and wholehearted - affectionate.

The Church is a rather small building - an old timer of stone and lots of vines. The central chancel window and one on the south side are LaFarge. In the north aisle are three openings - the one next the chancel is filled with an English painted window with a foliated pattern border about five inches wide and figures in rather small scale - dark purplish blues, very deep ruby and warm brown - some olive green and considerable dull whites.

The subject is Charity. The middle window, opalescent figure over a rather

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

cool, bluish tone. A large standing knight, standing sideways and bent over a bit, fills the window in a very much larger scale than the other. This ~~fix~~ is probably Hope. The third opening is filled with one big sheet of temporary glass. The base of the window is about four feet from the floor. There are various opalescent windows of different color and different schemes and some very poor painted windows with large single figures in strong blue, red and gold with considerable dull whites.

Nevertheless, I am sending the design, which announces very clearly in line and color, the spirit of the quotation around the head of the central figure - "When he saw him he had compassion on him."

The open hands of Charity, the bottle of wine and the napkin, are related to the small figure of the wounded man, and incidentally to the two retreating figures of the Priest and Levite.

You will appreciate, also, the symbolism of the two fountains on either side of the memorial inscription (which is roughly suggested). From the two fountains grow ferns accented with fruit and flowers, and in the lower part of the border occurs the Ox, symbol of Saint Luke, who tells the story of the Good Samaritan. In the upper center part of the border, left, is the Good Samaritan's faithful beast; while the crowing cock accents the upper right area of the border.

You will feel, also, I am sure, that I have had in mind the warmth of the color scheme, reds and orange, with accents of deep red in the border, contrasted with the pure blue of the background, to say - in the language of color - that the Good Samaritan is a lofty symbol of Love and Faith and Wisdom, and the achievement of the good life, symbolized by the accents of gold, with the pure green of Hope and Victory in the lines of the border.

Of course, as I review these ideas of color, I do not mean to be at all academic. I only mean that such ideas are naturally associated with traditions of color that we are all very apt to recognize upon a thorough acquaintanceship with them in a significant stained glass window.

Another thing to which I have given considerable thought is the friendly relationship of this window to the ones already in place.