

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

City or Town Framingham, State Mass. No. 2669

Church Grace Church. (Congregational. Union Date of Completion April 21, 1946 EASTER

Donor and Address Avenue at Pearl Street. Tel: 6342. \$3500 \$50.00
\$3400 ~~\$3600.~~

Architect _____ Quality of Glass \$49.50 ~~\$51.43.~~

Denomination Congregational. Home: Fra-8557 and Minister The Reverend Bernard Drew. 29 Newton Place, ~~Newton~~ Framingham

Footage 70 feet. sight Sizes, full _____

Ventilators _____ Set by _____

Position in Church Right Transept Window.

Height from floor 5 1/2 feet. Protec- tion Glass _____ Groove Rabbet _____ Stone Wood _____

Points of compass _____ Quality of light South.

Inscription In Memory of Gilbert Stevenson Portmore (See contract) letter of October 24, 1945.)

Design wanted _____ Staging _____

Shipping address _____ Blue-prints Received Yes.

Bill to _____ Templets _____

Photos of Cartoons Mailed _____

General Information Soldiers Memorial. Subject: "The Good Shepherd"
See letter of Aug 25, with suggestion for side panels. Creating approval

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

This window is designed to symbolize, in color and light, the great theme of Christ's guardianship - The Good Shepherd.

The plan of enrichment might well be called foliated grisaille, although its composition includes substantial areas of fine pure color, supporting the full-color accents of figures and medallions.

The dominant figure of Christ the Good Shepherd is robed in white and ruby, ancient color symbols of purity and divine love. He bears the shepherd's staff and holds a lamb in His arms. The medallion at the base symbolized the Parable of the Lost Sheep (Saint Luke 15:3).

Predecessors and followers of the spirit of the Good Shepherd are suggested in the panels at either side, - at the left, the young Moses tending the flocks of Jethro - and at the right, Saint Francis with the birds and the wolf of Gubbio.

The smaller medallion at the base of the left panel symbolized David's faith in God's leadership as set forth in the Twenty-third Psalm, and in the opposite panel, Isaiah's similar expression is symbolized (Isaiah 40:11).

In intermediate positions are the lily symbols of divine grace and purity. Archangels, leaders of the heavenly host, are symbolized in the tracery. In the principal members, Michael, Captain of the Host is shown with his traditional flaming sword; and Gabriel, Messenger of Peace bears his symbol, the lily. At either side are the symbols of Raphael and Uriel - the pilgrim's staff and gourd of the Guardian Angel Raphael, and the bright sun of Uriel.

The design is completed with the six-pointed star of the Old Testament and the five-pointed star of the New, and flames of divine zeal.

Plan suggests rich and colorful treatment and, at the same time, one which will admit an abundance of illumination to the interior of the church. Mr. Connick has used much of the fine rich blue which always serves as a most satisfying base for a lovely color scheme in glass, at the same time making generous use of the warmer side of the palette in brilliant rubies and golds.

Mr. Drew wanted to be sure that the faces, especially the one of the central figure of Christ would be kindly, friendly and gentle in aspect. He also hoped that the figures and medallions, especially the central figure and the lower medallions, might be a little larger. We said we would keep this in mind and hold towards the large rather than a smaller size.