

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

City or Town Webster, State Mass. No. 2688  
(Episcopal). Date of Fall of 1946 or Spring  
Church Church of the Reconciliation. Completion of 1947. June 1.  
Donor and Mrs. Spaulding Bartlett, Webster, Mass. Tel: Webster 15. August 3, 1947  
Address 5/27/47.

Architect Quality of \$2800.  
Glass (\$55. per foot).

Denomination Episcopal  
and Minister

Footage 51 feet sight  
Sizes, full

Ventilators None Set by

Position in Church North Transept window.

Height from floor 10 feet. Protec- We to put in. Groove Stone  
tion Glass To cost extra. Rabbet Wood Wood.  
Points of compass perhaps about \$50, or \$60.  
Quality of light North

Inscription In Memory of William Strutt Slater 1833-1890  
(See contract).

Design wanted around first of 1946 Staging

Shipping address Blue-prints  
Received

Bill to Templets Yes. Beaumont.

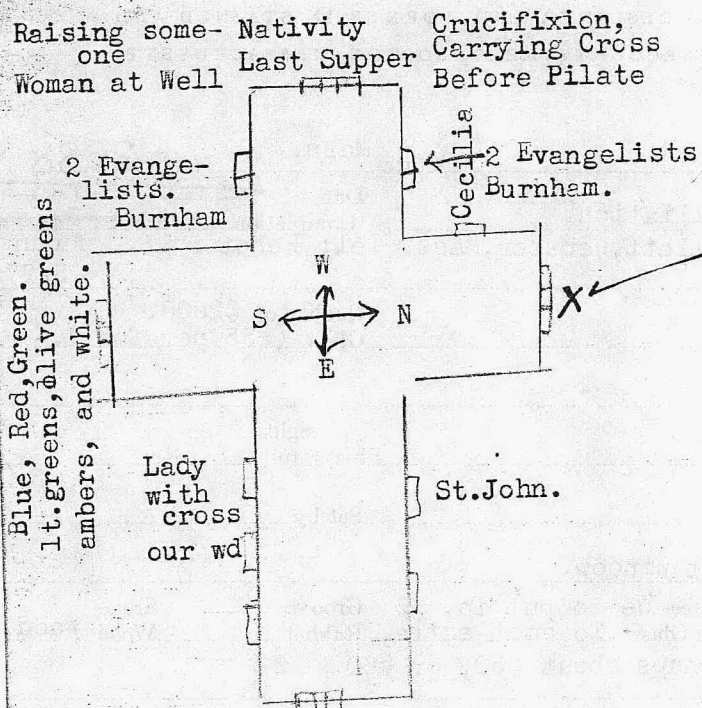
Photos of Cartoons Mailed

General Information Mrs. Bartlett likes the idea of the Good Samaritan theme,  
with Christ as the Good Samaritan in the central panel and the unfortunate  
man at His feet. Medallions at either side might be devoted to the  
injured man being passed by the Priest and Levite, and being taken care  
of at the Inn. The field might be in fairly light and delicate grisaille,  
to harmonize with the general feeling of opposite transept window.

In the opposite window the central figure of Christ is in rather pure red  
with the figure at the left in a blue cloak and the figure in the right  
panel in green. The window has a general English coloration with light  
greens, olive greens, ambers, and whites. This window was made by Montague  
Castle, London. Mrs. Bartlett does not care for it. (See postcard of it). She  
would like smaller figures and less of them.

She likes blue.

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



The window is predominantly blue, but sufficient rubies and golds have been introduced to compensate for the northerly light it will receive. At the same time, greens will also be in evidence to help balance it with the opposite window. Growing vine forms enrich and pattern the fields, and outline the medallion shapes. The central dominant figure represents Our Lord as the type of the Good Samaritan, with the vase of healing water, and the unfortunate traveler at His feet.

In the medallion at the left, the poor man who had been robbed and beaten by thieves is passed and ignored by the priest and the Levite; while the balancing medallion at the right symbolizes the Good Samaritan ministering to the needs of the wayfarer at the Inn which, of course, symbolizes the Church. At his feet again appears the symbolical representation of water. ~~This same motif, the fountain of the~~

*a green spruce tree*  
~~water of life,~~ is introduced in the central lancet below the dominant medallion.

At the base is the traditional winged ox of St. Luke who so significantly records this beautiful parable.

Notes about design: They want to be sure about the two little circles between the heads that are not shown on the design. These can be a very simple foliated design with little spots of color around it. (We should be sure to save the old circles and give them to Mrs. Bartlett, as she is very eager to have them.) She would like to have a green spruce tree in place of the fountain in the central lancet, and we should be sure to correct the Saint Luke reference - (Saint Luke 10:33)