

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

City or Town Hopedale, Mass. State Mass. No. 2676
Date of August 31, 1946.
Church Unitarian Church. Completion July and Aug. 1946.
Donor and Mrs. B.H. Bristow Draper, Hopedale, Mass.
Address Milford 451
Architect _____ Quality of \$3600 for 8 windows.
Glass (\$45. per foot).
Denomination Unitarian
and Minister _____

Footage 10 feet each group of three. sight
The central one of each group is centrally pivoted to swing in at the top. Sizes, full
Ventilators _____ Set by _____

Position in Church 8 groups of aisle windows (3 openings each).

Height from floor 67 inches. Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass
Quality of light 4 Northwest; 4 southeast. All get good light, especially S.E.
Big trees at some distance on lawn of N. side.

Inscription (in one window, either side, nearest the chancel, or nearest the
entrance: "In Memory of B.H. Bristow Draper".

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

Bill to _____ Templets _____

Photos of Cartoons Mailed _____

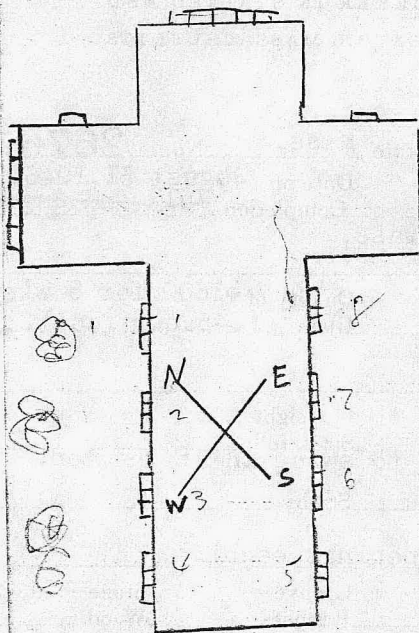
General Information The Eight Beatitudes" with figure in middle panels and
related symbols at either side. See our letter of Aug. 3, 1945 -
Mrs. Draper - other side - awaiting her approval.

There is a 7 1/2 inch space between panels. The groups of windows are 6 1/2 feet
apart and 67 inches from the floor.

See note on report of August 2, 1945, about sizes and rebates - "The best way
would be to use fairly wide lead on the outside and plan to trim it in some
places as there are slight variations throughout the openings.

There are two Tiffany windows there, one in the chancel, one in transept -
one a "Good Shepherd." Mrs. Draper very much admires the blues she saw
here.

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



Description of typical design: "...I have symbolized the First Beatitude, with St. Francis, in an attitude of humility, as the dominant figure, accompanied by kneeling angels bearing descending Doves, traditional symbols of the Blessed Poor in Spirit. I have designed the surrounding fields in decorative patterns of growing vine forms flowering in the fleur-de-lis of purity. I have kept the general aspect light and brilliant in gold and silver to insure an abundance of illumination, and I have accented the figure, medallions, and borders with touches of pure limpid blue, with contrasting passages of ruby to sustain the feeling of rich color. The borders are accented with golden stars of heavenly steadfastness and I have indicated the memorial inscription in the base of the central panel.

...It is my thought to develop the Beatitudes through the other seven groups with central significant figures and balancing symbols, as we had planned. St. Mary Magdalene with the symbol of the Inverted Torch would represent "Blessed are they that mourn." Dorcas (full of good works) with the Lamb - "Blessed are the Meek"; Nicodemus, with the Scales or Balance - "Blessed are they which do hunger and thirst after righteousness"; St. Paul, with the Broken Sword - "Blessed are the merciful"; St. John the Evangelist with the Lily - "Blessed are the pure in heart"; St. Matthew with the Olive Branch - "Blessed are the Peacemakers"; and St. Stephen with the Heavenly Crown - "Blessed are they which are persecuted for righteousness sake".

We are to notify Mrs. Draper when she can see cartoons here. And some of the glass cut.

IMPORTANT: Mrs. Draper would like to be sure that the rubies aren't too much on the orange - that they are pure reds - even when they are light.