

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

20
60
1200

City or Town West Medford, State Mass. No. 2818

Church Congregational Church, High St. Cor. Allston Date of Completion Nov. 22, 1947.

Donor and Address Mrs. Charles F.K. Bean, The Breakers, Palm Beach, Florida.
51 Harvard Av. West Medford.

Architect Quality of Glass \$1000.00
\$50. per foot.

Denomination Congregational.
and Minister The Rev. Henry Francis Smith, 397 High Street.

Footage 20 feet. sight 123.02
Sizes, full

Ventilators ~~in place 20" high.~~ Eliminate Set by

Position in Church Aisle window, middle one on west wall.

Height from floor 43" Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass
Quality of light West.

Inscription (left) (right)
(top) J. Walter Bean, M.D. Elie Kingsbury Bean
(bottom) Charles F.K. Bean, M.D.

Design wanted in June 1947. Staging

Shipping address Blue-prints
Received

Bill to Templets

Photos of Cartoons Mailed

General Information St. Luke and Martha.
~~Mary and Martha.~~

She likes good pure red - real ruby.
She likes the windows in the First Universalist Ch, Malden. These are very
sombre - an opalescent and cathedral, There is a Resurrection, about the best -
antique. There are no permanent windows in place, except a very small rose in the
chancel, Lamb of God. There are 3 aisle groups in each side of the church

Mrs. Bean very much likes the window in Saint Paul's Church, Brookline.

Description of design 4/3/47 - "The portions above the ventilators are
devoted to the figures of ~~Mary~~ Mary and Martha. The devout and studious
Mary reading from the open book, and Martha, the home-maker, busy about
practical things with the basket of fruit. Other symbols identifying them
are represented on the shields below, - the vase of precious ointment

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

attendant angels of praise and prayer. The field would be beautifully designed in a wheat and grape vine motif, further emphasizing the central theme.

April 24, 1947. "...retain central Communion theme. Retain the central panel of the original design, and the two lower medallions at left and right. Change the figures of the side panels to represent Mary and Martha. They symbolize the two aspects of Christian womanhood, - the active and the contemplative. Martha holds the basket of fruit and her concern is principally for the loving care of her fellow men. ~~ON THE~~ The inscriptions below could be "There they made Him a supper and Martha served."

Mary symbolizes the spiritual devotion and bears the box of precious ointment. The inscription below her figure would read, "Then took Mary a pound of ointment, and anointed the feet of Jesus. (They would blend well with the central motif and the surrounding themes, taking the place of the communicants.)"

The kneeling angel in the upper quatrefoil bears a scroll inscribed with one of the texts suggested, "By works was faith made perfect." This has direct significance in relation to the entire theme." (Sent photos of pencil sketch to Mr. Fales).

June 13, 1947 - sent photograph of latest pencil suggestion - "...we tried two figures in each side panel, but they did not look at all well. This suggestion introduces Dorcas, "the woman of good works and almsdeeds", recorded in the ninth chapter of The Acts, and Saint John the Beloved Disciple. He holds the book and pen of the Evangelist, and the book is enriched with his traditional symbol, the eagle. We represent Dorcas very often, especially in relation to women of the altar guild. Here she holds a pitcher of pure water inscribed with the anchor of hope. She might equally well be holding a small garment in reference to the latter part of the chapter, (verse 39). The rest of this design remains as it was."

Latest word: We are to develop the Communion sketch, dated Feb. 21, 1947.

"This window is devoted to the Communion theme, with a central figure of Our Lord in radiant white, surrounded by a vesica of ruby, appearing above the altar. He holds the Chalice and Wafer in either hand. The frontal of the altar is enriched with a symbol of the Phoenix rising from the flames, traditional emblem of the Resurrection. In the side panels are groups of kneeling Communicants; and in the heads of these panels Seraphim members of the Angelic Choir are in attitudes of prayer. At the base of the central panel is the open Bible, which will bear a significant text. The small medallions at left and right are devoted to the Sermon on the Mount, and the Good Shepherd of the Twenty-Third Psalm, leading His flock "beside the still waters." A kneeling angel bearing a scroll occupies the quatrefoil of the tracery. A space has been designed across the base for a memorial inscription. The field and tracery members are enriched with growing vine forms, symbolizing the unity of the Christian church, and suggesting the text, "I am the Vine, ye are the branches". Through the central portions of each panel the wheat motif is indicated which, with the grape suggests the significance of Bread and Wine. "

The sister has suggested a text on the book in the central panel, from James II:22, "By works was faith made perfect".