

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

3362

~~1864~~

City or Town Forest Hills, State Mass. No. 1864

Church Forest Hills Cemetery. Date of Completion July 1, 1953.
Donor and Address Mr. Barrett Adams, in charge.

Architect
Denomination and Minister
Quality of Glass \$540. ea panel, or \$1600. for complete group, (\$66.66).

Footage 24' in group of 3 panels. sight Sizes, full Loss. 35 1/10 % \$560.25-

Ventilators Set by

Position in Church 3-window group in Chapel of the Psalmist, in Columbarium.

Height from floor 7 feet. Protec- Groove Stone ~~stone~~
tion Glass Rabbet Wood metal
Points of compass casements.
Quality of light Southeast.

Inscription Not yet Rec'd. To come later when
eds are subscribed. Full in with amount

Design wanted Soon. Staging

Shipping address Blue-prints Received

Bill to Templets Taken by Gates.

Photos of Cartoons Mailed

General Information The windows are to suggest be devoted to the Twenty-Third Psalm, symbolizing three incidents in a manner similar to our window in Grace Cathedral, San Francisco.

Mary is represented in an attitude of prayer with a traditional symbol below, the vessel of incense. Martha holds the basket of fruit while her symbol is the distaff. The kneeling angels at the base again bear scrolls inscribed with the names of the figures above. The angels in the tracery carry censers of prayer in contrast to those in the companion window which have trumpets of praise. In the quatrefoil is another member of the angelic host kneeling in the attitude of prayer.

We have completed the color sketch for the group of three windows in the Chapel of the Psalmist and are sending it to you herewith.

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As planned, it is devoted to three aspects of the twenty-third Psalm. At the left "He leadeth me beside the still waters"; at the right "Thou anointest my head with oil"; and at the center "I will dwell in the house of the Lord for ever". The sheepfold is, of course, the symbol of Paradise.

The over-all design is in harmony with the other windows, with interesting variations. Little figures at either side of the medallions bear symbols of flowers and fountains, a cup of refreshing water, and sustaining wheat. Those in the center are in the attitude of prayer.

A space is indicated at the base of the central panel for a memorial inscription. If these windows are separate memorials, a similar arrangement can readily be carried out for them.

Mr. Adams says the only criticism was that they wondered whether or not there is too much blue in the windows as that tends to cut out the daylight. We replied that we are very fond of blue as the basic color of all fine windows, but we shall keep in mind the comment, and be sure not to overdo its use.