

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

City or Town Providence, State R.I. No. 1912  
Church Central Baptist Church, Wayland and Date of  
Donor and Lloyd Avenues. Completion  
Address  
Architect Quality of \$4300.00  
Denomination Baptist Glass (\$26.00 per foot)  
and Minister Rev. James D. Morrison. Tel: Plantation 5076.  
Footage 165' sight  
Ventilators Set by  
Position in Church Great South Window, over balcony.  
Height from floor Protec- Groove Stone  
Points of compass tion Glass Rabbet Wood  
Quality of light South.  
Inscription  
Design wanted Staging  
Shipping address Blue-prints  
Bill to Received  
Photos of Cartoons Mailed Templets

General Information Window above the balcony - -- viewed from the floor at the  
center of the auditorium, the lower panel is not visible. As one  
moves forward toward the chancel, a greater area can be seen. But even-  
standing at the top of the chancel steps, about three feet is hid behind  
the pews in the balcony.

They do not want the window to shut out too much light, on the other  
hand, they do not want it to be too light.

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

Design for the Great South Window over Balcony

In the Central Baptist Church, Providence

This window is designed to symbolize, in terms of color and light, the controlling theme of Motherhood, with related implications of Peace and Divine Love.

The dominating medallions are devoted to saintly mothers, Elizabeth and her young son, John the Baptist; Saint Ann holding the Child, Mary; the Blessed Mother with the Christ Child; and Eunice and Timothy.

These suggest Motherhood in relation to the preparation for life - the mother's teaching, especially as we think of Saint Ann and the young Mary, and Eunice instructing her son Timothy.

Smaller medallions below are related to Christ's Childhood from the Nativity, His Presentation in the Temple when the aged Simeon took Him in his arms and blessed God, the Flight into Egypt, and the Holy Family.

In the lower panels are symbols of the four Evangelists who told the story of Christ, His love and compassion: - the winged man of Saint Matthew, the lion of Saint Mark, the ox of Saint Luke, and the eagle of Saint John.

In the tall tracery members above the panels are Angels of Praise and Prayer, and at the extreme top are Seraphim of the Choir of Angels nearest the throne of God. The Seraphim, with their ruby wings, are traditional symbols of Divine Love.

The color symbolism throughout the design reflects the spiritual significance of the theme. The red of love and tenderness is balanced by the blue of heavenly truth and wisdom. These two dominant colors are supported and accented by white, the color of faith and purity; green, the color of hope and immortality, and the gold of victory and achievement.