

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

City or Town Providence, State R.I. No. 2133
Date of ~~Completion~~ Middle of Feb. 1940.
Church Grace Church, Westminster & Mathewson Sts
Donor and Address Miss Mary B. Anthony, 161 Waterman Street, Providence, and her sister. (also Twin Lake Villa, New London, N.H.)
Architect _____ Quality of Glass \$800 *
Denomination Episcopal.
and Minister Rev. C. H. Horner.
Footage 6 1/4' each light (2 lights). sight Sizes, full _____
Ventilators _____ Set by _____
Position in Church Robing room on right hand side of choir.
Height from floor 3 feet. Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass _____
Quality of light _____
Inscription See other side.

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

Bill to _____ Templets by Edgar Martin.

Photos of Cartoons Mailed _____

General Information Miss Anthony and her sister very much like the Saint Elizabeth window in Saint Elizabeth's Home Chapel in Providence.

~~*\$800 for 2 panels - A and B (see rough sketch), and white acid pattern also on C. Price includes \$100 for center, white acid - Wall 11 feet away to be painted white. 6 1/2 x 7 1/2 size of pane. Leaded - clear glass in it.~~

Want lovely little scenes made with stain, and all around this the vine done in that white acid. The window is against a wall about 300 or 400 feet high - about 11 feet from the window. They are going to paint the wall white. To do swell little scenes from Mary of Bethany. A vine motif which is to be very beautifully designed for the shape - a nice graceful vine motif, - not too naturalistic, but a very delicate - "I am the vine, ye are the branches", etc.

The figure there is an American sort of Teaching Christ, with very blue
For addresses of those to be notified as window progresses, see other side.

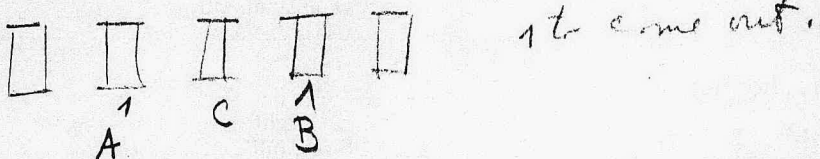
background, - that is to stay there. We are to leave that in place, and Edgar is to go down there and put these panes with the designs in white acid in place.

It looked as though the leaded glass windows were cemented into the stone. It looked like a hard job to get it out. C.J.C. consulted Mr. Kelley about this and Kelley said it would not be difficult.

We want to take out the side ones.

The figures will be in delicate colors - perfectly stunning little figures - quite small pieces in color, and possibly a light blue ground. I want to make a perfectly stunning little masterpiece for what it is.

We are to send a sample pane with the white acid design when we send the sketch.



Be sure to refer to C.J.C.'s pencil sketches made in Providence.

Contract reads: "Two panels in the lower tier of the window in the Robing Room, (one at either side of the lower center panel) to be devoted to St. Mary and St. Martha of Bethany. Also enriching the background panes of the center panel with ornament - this portion of the work to be done at the church."

At last I am sending you designs for the exquisite bits of glass work in the Robing Room of Grace Church, Providence.

You will find, when you come to study these sketches, that I began with one idea, and then thought of another one, - finally deciding to send you both of them.

First you will see that I followed the idea we first talked about, and made symbolic scenes from the Life of Saint Mary of Bethany and of Saint Martha of Bethany, using the design of the Vine to be carried through the clear glass work.

The other idea was to epitomize the character of Saint Mary of Bethany by symbolizing the Spiritual Acts of Mercy and to characterize Saint Martha of Bethany with symbols of the Corporal Acts of Mercy.

I hope you will study both these schemes and let me know which one you prefer.

I am also sending you a pane of glass with the actual design I propose, etched upon it.

I feel sure you will both agree that this will make a very lovely effect throughout the three panels we are now considering, - and later on throughout the entire window.

When Mr. Horner came to the studio, C.J.C. reported that we are to have "Contemplative Life" and "Active Life", on either side opposite the names. See C.J.C.'s rough sketch.

ALSO WE ARE TO FINISH THE CENTER UPPER TRANSOM FOR \$50.00.

THE MISSES ANTHONY HAVE ACCEPTED SCHEME B. The St. Martha is in memory of a young and active woman, and the subject of "bury the Dead" is "what we do not care for": We replied to this, "I am reluctant to break the sequence of symbols of the Corporal Acts of Mercy surrounding the St. Martha, but I think we COULD AVOID THIS SUBJECT OF "BURY THE DEAD", AND STILL RETAIN OUR SYMBOLS BY SUBSTITUTING A SYMBOL MORE LIKE THE CORRESPONDING ONE IN SCHEME A, WITH ST. MARTHA AND LAZARUS COMING FORTH FROM TOMB".

Saint Mary Window
(left hand window)

ELLEN MILLER ANTHONY

1865 -- 1938
daughter of

JOHN BRAYTON ANTHONY
and
ELLEN DeFOREST MILLER ANTHONY

St. Martha window
(right hand window)

LORANIA CARRINGTON BECKWITH

1887 -- 1925
daughter of

WILLIAM L. and EMILY J. BECKWITH
member of Anthony family from infancy.