

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

City or Town Smithfield, Virginia. State                      No. **3314**

Church Trinity Methodist Church. Date of Oct. 15, 1952. Earlier, if  
Completion                      possible.

Donor and Miss Emily Holloway, 3024 Edgewood Avenue, Richmond, Virginia. possible.  
Address                     

Architect                      Quality of \$800.00  
Glass (157.14).

Denomination Methodist.  
and Minister The Reverend Mr. Caldwell. *Profit 15 7/10%*  
*# 12518*

Footage 14 feet                      sight  
Sizes, full                     

Ventilators                      Set by                       
Round window over the altar, set in deep recess.

Position in Church                       
14' from chancel fl. Protec-  
Height from floor 16'4" from tion Glass                      Groove                      Stone  
have floor. Rabbet                      Wood                     

Points of compass                     

Quality of light Artificial light.

Inscription Joseph William Holloway 1866-1935, and Emily Hearn Holloway 1867-  
1944" arranged as below\*   
                    

Design wanted                      \*                      Staging                     

Shipping address                      Blue-prints                       
Received Yes.

Bill to                                           Templets                     

Photos of Cartoons Mailed                       
Frame sent here.

General Information Subject: "Gethsemane" as in the medallion of the Saint  
Mary of Redford, Detroit, window. Omit the Disciples  
Frame will be sent to us.

See piece of woodwork which Miss Holloway sent. The cloth behind the wood  
will be about the same shade, with some gold thread. The red cloth - a rich  
dark wine red - directly under the window, and the gold vases and cross  
on the altar, also directly under, "made me think that the window should be  
mainly red, gold and maybe green". "all thought there should be very  
little blue - the setting seems to call for a subdued tho' very rich  
looking jewel.

Note: Use olive trees, and show something of the character of its leaf  
and flower.

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

We have now completed our color study for your rose window, and are sending it to you herewith.

As planned, it is devoted to Our Lord at Gethsemane. ~~Before His kneeling figure is the vision of the cup or chalice.~~

In the field are suggestions of the olive trees, *and the descent of Calvary,* which will be developed in more detail in the full sized drawings and the actual glass.

The surrounding border of vine and thorn blossoms in the red rose of divine love.

The color scheme is kept largely in ruby, gold and green, with enough blue to set off these colors, and to suggest the night.

At the base is the memorial inscription, Joseph William Holloway, 1866-1935, and Emily Maern Holloway, 1867-1944, arranged as you had suggested. I think the first names can actually be a little larger than they are indicated in the sketch, emphasizing them rather than the dates.

Douglas' comments are very interesting. They are, of course, pictorial, and any interpretation in our purely decorative and symbolic medium must be kept well within its natural province, but you will find some interesting contrasts between the light warm greens and deeper cool greens.

NOTE: Be sure the yellow flowers will be more gold in the window. The donor doesn't want the window too blue - doesn't want to be conscious of the blue when they look at the window. The radiance of the chalice should not draw their eyes away from the figure of Christ.

Miss Holloway still thinks that the border should be narrowed a little more, but "please don't increase the blue area when you do it. I don't object to the proportion that you have now, but wouldn't want it increased. I still feel that the yellow border flowers are a little large and not gold enough."