

at the
 Sessions window, also east....Dr. Hutchins always
 think it appropriate to put him in for Charity.
 just will give you my idea."

June 29, 1932. C.J.C. wrote: "My effort has been to establish a relationship between all three windows by having this one in the side chancel balance both in scale and color between the two. I think the small groups arranged to symbolize the Seven Works of Mercy are particularly valuable in relation to the two other windows. They will not be obtrusive. Rather they will be small comments on the significance of the great medallions and of the entire window."

Description of Design: "This design, for a memorial window to Rev. Robert G. Hutchins, symbolizes in the medium of color and significant form, certain great principles of Christian service.

Of the six dominant medallions, the upper two stand for two fundamental teachings of the Christian Church, Worship, symbolized by the Adoration of the Magi (Matthew II, 11) on the left, and Humility, Christ teaching with the little child on his lap, (Matt. XVIII, 2) on the right.

The lower four medallions typify Faith, Hope, Love and Charity. In the bottom pair are two subjects from the History of Joseph, one of Pastor Hutchins' favorite Old Testament characters. On the left, Joseph's meeting with his aged father, Jacob, (Genesis XLVI, 27) symbolizes Love; on the right his gift of corn to his brethren, (Genesis XLII, 25) typifies Charity.

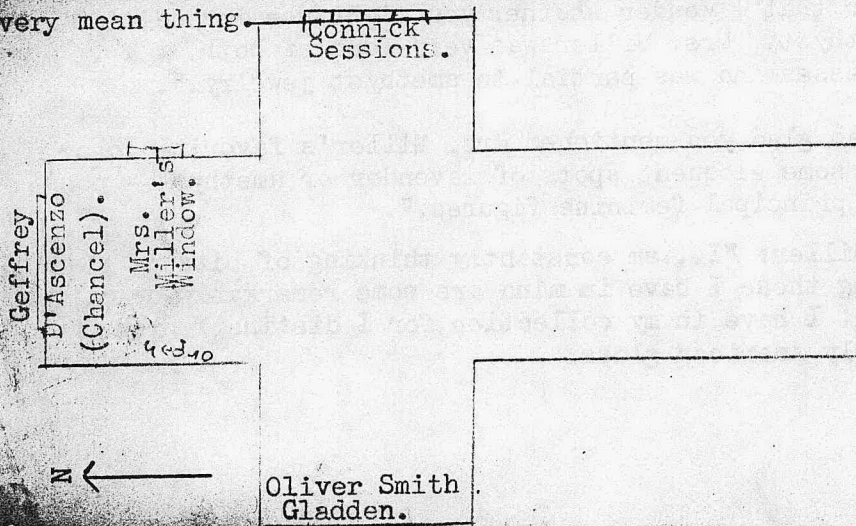
The 2 central medallions symbolize Faith and Hope. Abraham's Sacrifice (Genesis XXII, 9), on the left is balanced by the Angel's Promise of Posterity to Abraham on the right, (Genesis XV, 5).

In the central tracery member and below the several medallions are allegorical subjects symbolizing the Seven Corporal Works of Mercy: to feed the hungry, give drink to the thirsty, clothe the naked, harbour the harbourless, visit the sick, visit the imprisoned, and to bury the dead.

Blue-winged cherubim, flames, and the five-pointed stars of the New Dispensation complete the design.

The theme is reflected in symbolic color, according to the fine mediaeval traditions. Blue, the color of divine truth, and ageless wisdom, forms the medallion backgrounds and borders. This is balanced by the brilliant red of divine love and sacrifice in the angels' wings, in garments and borders. White, the color of faith and purity, appears in the background and numerous sparkling accents, together with green for hope and immortality and gold for spiritual victory."

October 8, 1936: Mrs. Miller was a wonderful woman of rare beauty of character, devoted to her family and interested in all the beautiful things of life, despising every mean thing.



Window Devoted to the Spirit of Motherhood,
Designed as a Memorial to

Ella Morris Miller 1860-1936.

Throughout the great periods of Christian Art, Motherhood has been symbolized and honored through gracious figures that have become universal in their significance.

In this design the beloved figures that surround the Birth and Early Days of Christ have been chosen to typify the gracious life devoted to Christian ideals of womanhood and motherhood.

The subjects themselves are simple and are treated in simple, delicate units that are woven together with the vine and red roses - ancient symbols of love and kindness. A personal touch is also given the entire composition by the use around the great medallions of conventionalized lavender, while the color of lavender or violet is introduced in the small children's figures that articulate the entire design.

The great medallions reading from the bottom are, left, The Nativity of the Blessed Virgin Mary; in the center, Saint Ann Teaching her Daughter Mary; and the emphasized medallion at the top contains the standing figure of Saint Ann, the Mother, holding her infant daughter.

In the right lancet, the first large medallion at the base is the Nativity of Christ; the second is The Holy Family of ^{Nazareth} ~~Bethany~~; and the dominant medallion at the top of the lancet is Mary the Mother of Christ holding the Infant in her arms.

Throughout the lancets and in the large tracery piece are angelic figures holding symbols of the Seven Acts of Mercy, as they are so beautifully revealed in the twenty-fifth chapter of Saint Matthew.

Around the figure in the tracery are the words from the thirty-first chapter of Proverbs: "Her children ~~will rise~~ up and call her blessed; her husband also, and he praiseth her."

The color scheme has been arranged to complement that of the chancel window; also to serve as an interesting and beautiful gradation in color from the east transept window. Its depth and richness of color is given a gracious significance that may be called feminine through delicate details of quiet brilliance.

The inscription in the base reads:

"1860 In Memory of
Beloved Member of

Ella Morris Miller 1936
This Church since 1880."