

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

City or Town Detroit, BIRMINGHAM State Michigan No. 2527
Church White Chapel Mausoleum, Diehl-Ritter Room. Date of Completion Sept. 1, 1944.
Donor and ~~Mrs. Diehl and Mrs. Ritter~~ (Lloyd H., Irene E., Edward W., and Ruth R.
Address Diehl; W.E. and Edna M. Rotter
Harley Ellington and Day, 1507 Stroh Building, Quality of \$1500 (10% to owners.)
Architect Detroit, Michigan. Glass \$1350 (\$61. per foot).
Denomination
and Minister
Footage 22 feet. (in two panels). sight Sizes, full
Ventilators Set by
Position in Church South wall of Diehl-Ritter Room. Bronze frame,
Height from floor 3 feet Protec- tion Glass Groove Rabbet Stone 3/8" sq. glaz- ing stops
Points of compass
Quality of light South
Inscription
Design wanted Staging
Shipping address Blue-prints Received
Bill to Templets Detroit St. Gl. Co., 4831 Fort St. West. Detroit 9, Mich.
Photos of Cartoons Mailed

General Information See photograph of this private room in which there is a sketch suggesting the type of treatment for this window, incorporating two religious figures as the chief motive. This idea appeals to the clients. The windows must not be too dark in character. They have seen the sketch of the Bay Window in Room #22 for the Woodlawn Mausoleum, and the donors thought that the tonality of this window would be satisfactory.

~~We suggested 2 youthful figures -- the boy David, sweet singer of Israel, with his harp, and the young Saint John the Baptist with a lamb in his arms. These corresponding types of the Old and New Testaments constitute an excellent theme. Complete the design with a significant text beneath each. "Praise ye the Lord for He is good" (under David); "His mercy endureth forever" (under John) from the 1st verse of the 106th Psalm.~~ C.V.I.I.

"e shall keep in mind the general tone of Room 22, but with a little more generous use of pure, brilliant color.

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

Notes sent with design: "I have succeeded in keeping the design light and lacy, maintaining at the same time a firm and vigorous structural background, and introducing pronounced notes of pure rich color. This arrangement suggests a colorful and at the same time, brilliant composition that will admit an abundance of illumination. The growing foliated vine forms are related in character to that proposed for the Bay Window in Room 22 of the Woodlawn Mausoleum. They flower in red roses and outline the medallion shapes which bear the dominant subjects, corresponding types of the Old and New Testaments. At the left is the boy David, sweet singer of Israel, with his harp and a suggestion of the sheep he left to play before the king. The balancing figure of the young Saint John the Baptist bears the cruciform staff and a symbol prefiguring his baptism of Christ in the River Jordan. Their garments of blue suggest, in the traditional symbols of color, heavenly contemplation; while the surrounding field of ruby symbolizes divine love. Touches of green stand for youth and growth, while the gold indicates treasures in Heaven. Below are the open books inscribed with the text from the first verse of the Hundred and Sixth Psalm, "Praise ye the Lord for He is Good" - "His mercy endureth forever." The outer blue border, designed in conventional cloud forms, is enriched with stars of heavenly steadfastness, - 5-pointed for the Old Testament, and 6-pointed for the New.

Apr. 17, 1944. When returning the sketch, Mr. Harley said: "this sketch is very well liked because of its lighter tones, thereby reflecting light into the corridor from the private rooms. The corridor really depends on some light from the rooms."