

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

City or Town Memphis, State Tenn. No. 2728
Contract with S. and W. Construction Co. Inc., Date of
Church "Southwestern", Women's Building. Completion Sept. 1, 1947.
Donor and
Address Dr. Diehl. Presbyterian.

Architect Henry C. Hibbs, Architect, Nashville Trust Building, Quality of \$1500
and Minister Nashville 3, Tenn. Glass \$68.20. *Profit 11%*

Footage 22' sight 178.24
Sizes, full

Ventilators Set by

Position in Church Window over altar. Prayer Room.
Height from floor 4'6". Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light East.

Inscription 1866 In loving memory of Sallie P. Williams 1939
(Letter of 7/2/46).

Design wanted Staging
Blue-prints
Shipping address Received

Bill to Asked S. and W. Construction
Templets Co. for these.
Photos of Cartoons Mailed *in bundle behind*

General Information "Mary and Martha" The background to be the fine type
of detail suggested in the attached photograph of the window over the
altar in Saint Elizabeth's Home, Providence. Dr. Diehl likes deep blue
and red glass.

Dr. Diehl says, "We would like the glass to harmonize in all the windows,
but none to be transparent."

Martha would symbolize the active Christian life, busy about many duties,
while Mary would suggest the contemplative phase of Christian womanhood
as she sat at the feet of Jesus.

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

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The Sisters of Bethany, Our Lord's friends, Mary and Martha are symbolized as characteristic of the two types of Christian Womanhood - Martha, the active Christian life, busy about many duties - and Mary, suggesting the contemplative phase as she absorbed the teaching of Jesus. Mary holds the open book while Martha bears a bowl and spoon.

The field of pure deep blue, contrasted with the rich ruby of the figures, is designed in growing vine forms. Passages of gold and silver add to the purity of the coloring. Red roses of Divine love accent the patterned border of blue cloud forms while flames symbolizing Religious Zeal emphasize the central lancet and tracery members.

The palette is kept rich throughout with predominance of the fine ruby and blues that characterized the mediaeval masterpieces of stained glass.

IMPORTANT NOTE: In this window there is an error in the design. There is no opening in the stone cross. Mr. Hibbs writes: "I would like to suggest that at the joining of the inter-section of the cross, 4 larger spots of red might be placed on the 45 degree line through the center of the intersection of the cross and immediately adjoining the circle. Further I would like to suggest my feeling that the blue glass at the top of the window might be darker and grow lighter toward the bottom of the window." KEEP THESE SUGGESTIONS IN MIND AS THE WORK PROGRESSES.

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