

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

City or Town Washington, State D.C. No. 1622  
Saint Joseph's Chapel, Date of Soon as possible. In place  
Church Dominican House of Studies. Completion before June 5 if poss.  
Donor and  
Address .....

Architect Joseph Edward Biberstein, 1725 Hobart St. Quality of \$800.00  
Catholic. Glass \$40.00 per foot  
Denomination N.W. Washington, D.C.  
and Minister Very Rev. A.L. McMahon, O.P.

Footage 20' Sizes, full sight  
None - 4/9/32

Ventilators See note below about Ventilator Set by .....

The window is to be placed on the chapel side of the opening.

Position in Church .....

Height from floor 3'9" Protec- Groove Stone  
tion Glass .....

Rabbet .....

Wood Wood.

Points of compass .....

Quality of light West. The light is a very poor indirect light which has been  
reflected from the white Vermont marble floor of the closed cloister\*\*

Inscription Probably none See letter of April 22, 1932,

Design wanted .....

Staging .....

Blue-prints .....

Shipping address .....

Received .....

Bill to .....

Templets .....

Photos of Cartoons Mailed .....

See latest word - ###\*

General Information \*My idea is the more or less conventional one of two  
circular panels with a rectangular central one, which can be opened for  
ventilation.

The two circular ones, to portray scenes from the life of Saint Joseph,  
such as the flight into Egypt and the Dream of St. Joseph, with a  
"Chartres" diaper background, bordered by the "lily and the rose" treat-  
ment.

Mr. Biberstain also wrote: "The peculiarity of the problem lies in the  
situation of the room itself. Being an inside room with the one  
window which opens on a closed cloister it is naturally quite dark,  
which led me to a decision of a rather open design of a full figure  
possibly half-full-sized, with a background of 3 or 4 inch squares,

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

running horizontally, of opaque glass, vari-tinted, and broken, here and there by a lively four square panel of vivid color, with symbols of St. Joseph. Also, to run a rather lively band, of possibly 3 rows, across the window at the spring-line, recalling the "lily and the rose" treatment of the wood panel. This, I feel, would be fitting to the chapel, but, in the cloister, I fear it would not adapt itself to the scale of the surroundings.

Much more pleasure to me is the glass of the Cathedral of Chartres, which I have studied quite often, and I believe it would be even more fitting to the Chapel, if I could lighten up on it sufficiently, to prevent placing the chapel in total darkness. My idea is the more or less conventional one of two circular panels with a rectangular central one, which can be opened for ventilation. In the two circular ones, to portray scenes from the life of St. Joseph, such as the flight into Egypt, and the Dream of St. Joseph, with a "Chartres" diaper background, bordered by the "lily and the rose" treatment. . . . My preference shows a decided leaning toward Chartres, even though the entire house is of Flemish Gothic. I am leaving the present wood jamb in place, intending to utilize it as the jamb for the new window."

\*\*I doubt very much if the House would consider the continuous use of artificial light, even though I am now making provision for the installation of a "spot" which will be located about thirty feet down the cloister, and which will be used occasionally, for the express showing of the window. A fixture is now being made for the room or chapel itself, intended for indirect lighting. This will afford a generally distributed glow over the entire room, and, I believe, sufficiently light the window from the inside, for view from the cloister. As I say, the room is very dark, and, whatever reflected light we get from the cloister is rather poor, but I feel that the smaller pieces of glass in the "Chartres" window will pick up more light than the larger ones. And, due to the poor light, the design must be clearly articulated, as you suggest." J.E. Biberstein

Mr. Connick wrote Mr. Biberstein that "...I agree with you that the smaller scale of design you associate with Chartres would seem more suitable for so small an interior, and also for a place in a closed cloister.

###\* "I am to make another sketch for Father McMahon - smaller in scale and possibly a little figure of Saint Joseph and two medallions underneath on grisaille" - C.J.C.

March 11.-C.J.C. wrote Biberstein when he sent the sketch: "I feel that one great essential is smallness of scale and a scheme of color that will not entirely cease functioning even in very gray light. You will note that I have combined the medallion idea with grisaille somewhat as I did for Father McMahon in the Lady Chapel windows, St. Dominic's Church, San Francisco. This window is even smaller in scale and is considerably richer in color. I have also had in mind the use of artificial light and this color scheme will "tell" to excellent advantage in that sort of illumination."

"We are having the frame made one and one-half inch wide, - as narrow as we feel it can be made with security, and we think that this width will give a good finish to the appearance of the opening, - better than the channel iron". O.E.S. to Biberstein, Apr. 22.