CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND LEADED GLASS: NINE HARCOURT STREET, BOSTON, MASSACHUSETTS Sketches and sample due December 25.1940. Boston, City or Town State.... Date of 90 Church Mass. General Hospital Chapel. Completion Donor and Bishop Wm. Lawrence interested. Address 1383 Brush Hill Road, Milton, Mass. Quality 9 Architect Coolidge, Shepley, Bulfinch and Abbott.

Denomination Ames Bldg. Boston. and Minister Sawyer Construc m. Carles - sight Footage 235 feet of glass in all. Sizes, full Ventilators Bronze vents in all but rose. ** Set by BRONZE BARS. Position in Church Height from floortion Glass Rabbet . Points of compass Quality of light Inscription None Rose Window 59' 5 aisle windows $15\frac{1}{2}$ each - $77\frac{1}{2}$ in five 7 windows (4 in clerestory, 3 in group opposite rose) $12\frac{1}{2}$ each $-87\frac{1}{2}$ in 7 Design wanted..... Total footage 224 feet. \$15.50 per foot Shipping address Contract \$4300 -Allowance for Rose sample \$500 Allowance for aisle " 300 Actual windows \$3500 (\$15.50 per foot). NOTE: THE BISHOP WANTS IT LIGHT ENOUGH THERE TO READ A PRAYERBOOK. General Information Want rough sketches of typical windows - Mr. Abbott thinks an ornamental type, as near as possible in the feeling of the front LaFarge Window in Trinity. Think probably the thing to do is to work out a very lovely jewel-like effect in full color. for simple ornamental glass with more color and pattern. I ethings our Mar.6.1939, after talking with Bishop Lawrence: "colorful, jewel-like ornamental patterns, giving the impression of full color windows, but still admitting considerable light." bishop Lawrence thinks it quite Tikely that appropriation for windows cannot be very large.

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

See Mr. Skinner's rough floor plan, etc. in folder.

Prices given Mrs. Richard M. Saltonstall of Chestnut Hill, March 27,1939. Chancel Rese (5' in diameter), Footage 25' - \$750.00 (\$30 per foot). * Front Rose (8' in diameter), Footage 53' - \$1600 (\$252per foot). Transept Window (8'6" by 15'), Footage 128', - \$2800 (\$22 per foot). Aisle windows (two) (2' by 8'), Footage 16' - \$480.each (\$30 per foot). Total - \$6110.00

"The idea has been to make the windows beautiful in color, designed to let in plenty of light, and without any figures, unless very small ones may be used as bits of interesting accents in ornamental areas.".

*This chancel rose window is suggested here as a result of a conversation between me and Mr. Abbott. We both felt that such a central touch of color, even though in a subdued light, would announce the spirit of the Chapel to one entering it better than would any other type of decoration.

When we sent the sketches, Mr. Connick wrote Bishop Lawrence: "You will notice that on an impulse, which I think you will approve, I added tiny angelic figures to symbolize Praise and Prayer in the transept window. I feel that they add a note that many worshippers will be happy to discover in contemplative mood. They cannot be called sectarian in any sense, for they are universal, and will, I am sure, always be so recognized. The entire scheme is based upon the growing form which is, in itself, a beautiful symbol that belongs to the world as well as to the great traditions in Christian Art epitomized by the words "I am the Vine, ye are the branches.".

See report of June 29 - about proposed changes in the Chapel plans.

Oct.26,1939. Bishop Lawrence saw the North Adams rose window here, which he liked very much - the Seven Gifts of the Spirit, and "my thought was that we might carry out an idea like that with very tiny figures. He says that he thinks that Archangels are well nigh universal things, just as I think, and he said that (at least he gave me the impression) that the thing is going to be pretty much up to him, and we are to send the designs to him first.) He liked the idea of birds and flowers and children, and possibly archangels.

Oct.17. When Mr. Skinner saw Mr. Shepley, he said he has been to Church of Heavenly Rest and has seen the Guthrie rose window. Likes that idea, - chunks with pure color, but instead of red, they want blue windows. He felt that perhaps the rose and the rest of the main nave windows might be very blue and the aisle windows predominantly some other color. He didn't feel that they needed any painted work, that is - he doesn't care for the lacy grisaille work - such as in the sketches we made. Said he would like chunks of bottles or fishnet floats.

Nov.7. When Mr. Shepley came in he again expressed his thought that there should not be any paint in exidence and no figures in evidence, but plenty of pure rich color.

Motober, 1940. Mr. Shepley asked if the gold in aisle windows could be more "copper" "like the book in the big Saint Vincent Ferrer Window".

We are to provide whatever is necessary to take care of condensation from windows. Windows are to be tested for water tightness to satisfaction of architect.

All glass to be approved by the Architect.

**Ventilators shall be made of bronze and of ample strength
to resist wind pressure. They will be furnished in all
windows (by me) except the rose window. They shall be
nivoted and frames now in place shall be cut out to permit
pivoting as shall be approved by the architect.

scriptions or texts shall be approved in writing by the dilding Committee of the Hospital and by Bishop Lawrence.

Mest be tested for water tightness to the satisfaction of the architect.

We are to make another sample - of the aisles, to try in openinge - to be about half a window.

Re: MASSACHUSETTS GENERAL HOSPITAL CHAPEL.

January 24, 1941.

Full Committee was at the Chapel.

Bishop Lawrence liked the blue scheme best. He thought that the red one was a little too much like the Fourth of July.* He felt that some of the blues were too dark.

Shepley liked the "mahoganies", light oranges, ind the red scheme in the diamonds, but not the strong outer reds. He thought that if these were changed more like the diamonds, and if the blue "footballs" of the medallions were made more azure blue - more toward the green - to approach the rose window - it would be much better. Also, lighter notes through the gold strap. He noticed the brown violets and felt that there were too many varied color notes - tending toward confusion.

They all felt that the deeper blues in the blue panel could be lightened - more toward the blue around the central symbol.

The general idea is that probably the warmer windows could go in the two end positions, and the blues in the three center ones, with possibly little accent changes in the middle one. Then, the three windows in the back should be quite blue, and the four clerestory windows also quite blue - perhaps with slight variations in the alternate ones.

They have talked all along about the chancel window being a blue window and Shepley felt that the center piece should also be quite blue.

But, after all this, the Committee went into a huddle and Fessenden came out to announce that they water mite easy about the warm note and felt that the azure blue should predominate.

But, in the final analysis, The whole thing was again left up to Mr. Connick, and he could do as he pleased.

We should go right ahead with the whole business.

Mr. Ketchum wants to be sure the center of the rose is blue and not red.

DES/mfh

*Bishop Lawrence emphasized the point of view of the effect of the windows on the minds of hospital patients coming in. He felt that the warm colors were not as good from that point as the cool colors, and simplicity should be the note rather than complexity.

Feb.4.1941:
We are to go right ahead with all the Chapel windows, completing the rose much as it is except enlarging the blue background areas, putting the warmer windows at each end of the aisle and the blue scheme in the three between.

They are in favor of the cool blue colors rather the the warm, and they have a yearning for as much light as possible. We are to keep the sample sections and go ahead with completely new windows.