

Charles Street at Mt. Vernon Place

No 3641

Place Baltimore, Maryland

Building *Mt. Vernon Place Methodist Ch
20 The Washington Monument

Date of Completion ~~Around June 1, 1955.~~
~~11/12/54.~~ May 1, 1956.
Try to complete for Xmas 1955.

Persons Interested Miss Martha H. Connor

Price: \$1100 (\$42.31)

Mr. Ruff, Contractor (John K. Ruff, Inc)

Less .017 = 18.43

Minister The Rev. Albert E. Day, D.D.

Denomination Methodist

Architect Fink

Vents

Position in Church Cross window in chancel

Height from floor 26'

Protection Glass Cold Cathode.

Groove Rabbet

Metal Stone Wood

Exposure Artificial. ~~We recommended fluores-~~ Footage 13'

~~cent or Neon.~~ Ruff furnishes the lighting, boxed in, in plywood, apparently it will be fluorescent.

Inscription None.

~~Glass can be set from the back. 6/10/55.~~

Design wanted Seen

Staging

Templates. Wrote Mr. Ruff for sizes. Wood carvers. Blueprints. will furnish full size templates and measurements when frame is ready, around Aug?

General Information To be treated in a simple way, harmonizes with the pattern shown in the original window - see photograph attached to job sheet. A decorative effect - various motifs - flowers, symbotic 3-leaved motifs etc. Grape, Lily or pomegranate.

To be colorful - rich dark blues & ruby reds - predominately blue tones, accented with touches of ruby, green, gold, & occasional flicks of pure silver

~~They liked the attached photographs of the designs of the First Pres Ch' Ashette~~

We have completed our study of the design of the stained glass for your chancel cross, and are sending you the rough color sketch herewith.

We all feel that it has worked out beautifully in design, and will constitute a lovely jewel of color and light.

Among the decorative elements, we have included the pomegranate, symbol of the unity and fruitfulness of the Church, with pure white stars of heavenly steadfastness at intervals through the border, and the flame of divine seal at the crossing.

Pure ruby and blue are well balanced with passages of green and gold to insure a full color palette.

Important, we are to study the design for patterns more like the old window, of which Miss Connor loaned us a photograph. This is very precious, which she borrowed from someone who treasures it, so we should take very good care of it, and return it. (Note: We photographed the old picture, and returned it to Miss Connors).

We have made a rough sketch showing the revision of the principal units of the design for the cross, to bring it in character with the design of the old chancel window.

There are suggestions of both the central and the two intermediate lancets, with their strapwork of color, and fields of foliated grisaille.

We have added more color than the window probably had, in recognition of the opposite rose.

The central unit at the crossing would remain such as it is, but again with the foliated grisaille background.

Told the Committee that the size and shape of the window is so different, that, altho we would keep in mind the opposite rose window and the old glass in the chancel, I did not think we should copy it in any way. The rose has some good clear blues, a few dark reds around the perimeter, some greens, pinks which they do not like, white and gold. O.E.S. has indicated something of the foliated design in one of the petals on the envelope in the correspondence.

IMPORTANT. WE ARE TO LET MISS CONNOR KNOW WHEN SHE AND COMMITTEE CAN COME TO SEE SOME OF THE GLASS PAINTED ON THE EASELS. LET HER KNOW WELL IN ADVANCE.

NOTE: THE DONOR DOESN'T WANT TO HAVE THE CROSS BRIGHT, SO WE WILL SOMEWHAT SUBDUCE THE GOLDS.

*Miss Connor's photo returned 2/7/55
RMB*