

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

Set end of Year

City or Town Philadelphia, State Pa. No. 2221

Church Saint Clement's Church. Date of St. Clement's Day.

Donor and Address Correspondence with Mr. A.L. Ward, The U.G.I. Chemical Laboratory
319 Arch St. Philadelphia, Pa. Chairman Property Committee. Completion Nov. 23, 1940.

Architect Rev. Franklin Joiner, D.D., 2013 Appletree Street, Philadelphia, Pa. Quality of Glass \$1,300.00

Denomination and Minister Episcopal.

Footage about 9 feet each pair. sight Sizes, full

Ventilators Set by

Position in Church 7 pairs upper Sanctuary Windows.

Height from floor Protection Glass Groove Rabbet Stone Wood

Points of compass Quality of light South and East.

Inscription None.

Contractor: Horace H. Burrell & Co
Quince St. Phila - Mr. Baughn.

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed

General Information 7 Pairs upper sanctuary windows.

The color scheme is entirely different from that of the nave windows, and while there is considerable blue, it is a very different kind of blue. The addition of a goodly amount of ruby not only changes the key itself, but will have a decided effect on the appearance of the adjacent blue. The sketches may appear rather light, but the actual windows will be painted down and controlled with texture so that they will not have the prominence that these individual sketches, lacking their surroundings, seem to have. We might consider this as an aspect of strong sunlight whereas actually the glass would be considerably heavier and deeper in most lights. The exact degree will have to be determined in the selection and painting of the actual glass.

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

They are thinking of this in relation to their big reredos, which is going to be repainted after the windows are in. There is lots of gold, with considerable red and blue in this.

July 2. Mr. Ward wrote: "We like the sketches for the chancel windows better than the sketch for the nave window and feel that they are richer in color and design than the nave windows." "Please interpret the rest of what I say about the sketches in the light of our frank admission that neither Fr. Joiner nor I think that we can tell how the colors of the finished windows will look from the sketches. In ordinary diffused daylight the blue of the sketches appears to predominate too much. Placed in direct sunlight, the blue almost disappears. What we cannot tell is how the colors will look by transmitted light. We have always been worried about the possibility that when a person enters the church, the first impression will be that of a blue church, in other words that for a few seconds he will see nothing but blue. Having entered the church, we do not want him to look toward the altar and get the impression of blue. If Mr. Connick feels that the windows in place will appear as blue as the sketches do in ordinary diffused light, we should like to have him work more ruby into the windows themselves as distinct from the borders. Possibly this would be the worst possible place to do it, but one suggestion that occurred to me was to make the little blocks of four circles $\begin{matrix} o & o \\ | & | \\ o & o \end{matrix}$ that are repeated 4-1/2 times on each side of the lower windows a deep ruby $\begin{matrix} o & o \\ | & | \\ o & o \end{matrix}$ rather than orange. To sum this up--the color effect of the sketch in direct sunlight is more nearly what we would like than it is in diffused light. If Mr. Connick feels that when the windows are in place the blue will predominate less than it does in the sketch when viewed in ordinary light, we are perfectly willing to accept his judgment. If he feels that the blue will still predominate, we should like to have him work more ruby into the design."

TO THIS WE REPLIED, July 10: "What you say about the desired color impression will be very helpful to us in the development of these windows, and your suggestion about the groups of four orange circles in the lower windows will, I believe, prove to be a good one. We shall study this very thoroughly as we develop the actual glass, and the chances are, we shall shade the orange to a deeper ruby."