

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

City or Town Washington, State D.C. No. 2118
Date of Pub date of App
Completion Contract
Church Poetry Room, Library of Congress.
Donor and Joseph Auslander interested.
Address Mr. Putnam, Librarian.
Mr. Bond, Superintendent of Building.
Architect _____
Denomination _____
and Minister _____
Footage 45 sq ft sight
44.46 each. Sizes, full _____
Ventilators pivoted wood frame ** Set by _____
Position in Church in Poetry Pavilion
Height from floor 32 inches Protec- Groove stone Pivoted
tion Glass Rabbet Wood wood frame.
Points of compass _____
Quality of light 3 East - 2 north. *
Inscription _____
Design wanted _____ Staging _____
Shipping address _____ Blue-prints _____
Received _____
Bill to _____ from Mr. Bond at the Library
Templets of Congress.
Photos of Cartoons Mailed _____
General Information (See C.J.C.'s sketch on time table.) 8 inches between lancets.
They are 26 3/8 x 88 inches, with a half rose above. Five of these windows.
~~3 of them are s.e.c.f.c. thinks.~~ The idea is to celebrate English and American
poems in a way that will give plenty of light and yet be very ornamental,
very interesting, with some brilliant color. It is a good sized, high
room.
Make some preliminary sketches to take or send, with ideas of price. No
suggestion of price made.
See suggestions in letter to Mrs. Auslander - May 10, 1939.
See Leicester Holland's detail of frame - wood, protected by cast iron.
*3 windows face east toward wide open space beyond. White beyond. Two

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

windows face north toward wide open space. White buildings beyond in both cases. Strong reflections on sunny days; in east windows during afternoon, in north windows all day.

Washington, D.C. Poetry Room, Library of Congress.

August 4, 1939.

C.J.C. saw the Auslander's in New York this week.

"They liked the design, and think it is a good idea, and so do I, to go down there again before I actually start making the designs.

We can have all the time we need.

They have all the windows taken. They are to be memorials, and they are to have memorial inscriptions, and I have a list of the most important subjects.

We are going to treat the big medallions; in the East, probably the first window will be Chaucer, Spencer, Shakespeare; then Milton, Bunyan and John Donne; the third window, which is to be given by Audrey's mother - and we don't make much noise about that), will be Shelley, Keats and Coleridge, with a touch of Byron. Those are all in the east. Number them one, two, and three.

#4 in the north has probably at the top a reference to Anne Bradstreet, who was the earliest American poet. Then Emerson, Whitman and Emily Dickinson, with touches of Poe and Thoreau.

#5. Vachel Lindsey, Robinson and Frost, with touches of Lanier, Moody, Eleanor Wiley and Edna Millay. "

CJC/rmh

over

2118

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~~Dr. Holland wrote: "My recollection is that one transom is hinged at the bottom and the lower lights hinged at the side, but I could not be certain about other point. The present glass is heavy, plate glass, I believe, and though the sash are of wood, I think they should be able to carry the load of leaded glass. However, Mr. Bond, the Superintendent of the building ought to pass on this. It is my recollection, again, that there are stop beads to hold the glass, but I am not sure. About the only thing I do feel sure of is that my dimensions were daylight openings rather than full glass opening."~~

Sept. 7. Dr. Holland wrote: "The semicircular upper sash is fixed, the lower ones pivot at top and bottom in center of each. The wooden frame is very heavy and will carry all the weight you want. The glass is puttied in on the outside."