

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

City or Town Washington, State D.C. No. 2914  
Church St. Alban's Church. *W. ...* Date of Easter, April 9, 1950.  
Donor and Address Richard Lee Silvester, M.D., 3140 Klinge Road, N.W., Washington, D.C. Completion  
Mr. Waldron Faulkner; Faulkner, Kingsbury and Stenhouse, Quality of \$1800 (\$72. per ft.).  
Architect ~~Arthur H. Beaton~~ Archts, 1200 18th St. N.W. Glass  
Denomination Episcopal. Washington, D.C. *Profit 145*  
and Minister The Rev. Charles T. Warner, D.D. *25-9.09*  
Footage ~~36'~~ 24 $\frac{1}{2}$  feet (6-foot circle) sight  
Ventilators Set by Sizes, full  
Position in Church ~~North and south transept,~~ Good clear light.  
Height from floor 15' approx Protec- Groove Stone  
Points of compass tion Glass Rabbet Wood STONE.  
Quality of light North and South WOOD  
Inscription None  
Design wanted Staging  
Shipping address Blue-prints  
Received  
Bill to Templets from Lee T. Turner,  
3616 14th St. N.W. Washington  
Photos of Cartoons Mailed 10, D.C. contractors.  
General Information ~~Windows to replace existing trefoil windows in the north~~  
~~and south transepts.~~  
Study plan in relation to the best scheme of barring.

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

We are to make some suggestions for the tracery of this circle. It should probably have six or eight simple petals, with a central member. These can be rough suggestions for the Architect to develop. They have in mind the possibility of a similar rose in the opposite transept gable, later on. They still feel that foliated and geometric ornamental patterns is the best thing, with possibly one or more simple symbols; but probably these are not needed. The color and depth of tone should suggest a transition from the two lancets below to the three-lancet chancel window, both by Powell. The lancets below are medium light, with areas of fairly pale blue, ruby, considerable fairly cool green, and some gold, and figures containing considerable light, pale blue. The chancel window is characterized by a much deeper blue, and similar colors to the transept, but all in a much deeper note. This is a Crucifixion window with John and Mary. The window gets a good clear sunlight, so it can be well held down.

July 31, 1948. Dr. Silvester wrote: "Since space does not permit such an elaborate pattern I prefer to compromise with a simple medallion, very similar to the first design submitted by you. In this case I would want somewhat rounded petals, with the central eye circular, and with the outer spandrels pierced by small circles along the lines of the window in the Massachusetts General Hospital. As you know. I want a deep burning blue, as deep as can be used without shock to the color effect of the other windows. On this point I shall insist - I want the prevailing tone no lighter than your window in St. Gabriel's, Grant Circle. "

We told Dr. Silvester that we would either send him small samples of actual glass with the color sketch, or if he can come to the studio when the design is completed, we can show him samples of blue to better determine the actual depth and intensity of tone. Also show him the Mass.Gen.Hospital Chapel.

Description: "...A fine pure blue, deep and rich, is the predominant color, with enough accents from a wide palette of ruby, touches of green and gold, and a thread of silver, to produce a well balanced color scheme, and to give the blue its full value, by contrast. The alternating petal motifs add greatly to the effectiveness of the design. The symbolism of the fleur-de-lys for purity, the stars of divine steadfastness, and the central suggestion of the cross, are deeply significant and add to the fundamental implication of the colors themselves. Although the blues here are much deeper and richer than in the panels below, and more in keeping with the chancel windows, I think the introduction of the other colors will tie it in sufficiently with its neighbors. "

IMPORTANT: "In the actual glass the stars in the small circles should be kept down. Cut in a pale yellow glass. Dr. Silvester does not want these emphasized out of proportion to the window as a whole." (Feb.17 and Feb.8,1949). Dr. Silvester would like to have "that cross in the central circle stand out somewhat more clearly in outline than it does at present. The upper half is just right, but I think that the red in the lower quadrants should be deepened in tone to equal the red in the quadrants above the arms."