

Contract sent

Contract made out with Vermilya-Brown Company, New York City.
(The contractors) 100 East 42nd Street, N.Y. 17, N.Y.

Place New York City, New York. No 3944
late Sep or early Dec 1959
Building Meditation Chapel of Riverside Church. Date of Completion Aug 15, 1958. 3/4/59
122nd Street and Riverside Drive.
Persons Interested Mr. George Heidt, Business Mgr. Price. \$5000 (\$71.43). 5/25/57
Riverside Church, 122nd and Riverside Drive. *Cost .128 = \$688.52*
Dr. J. Gordon Chamberlin. Mr. Jesse Lyons. Dr. Robert J. McCracken in charge.
Minister Denomination
Architect Mr. Willis, of Collens, Willis and Beckonert.
Vents We are to include vents. 3/4/59 (This Chapel is located off the cloister level in the new building.)
Position in Church Meditation Chapel. (South Wing) Ground floor.
Height from floor 3 feet Protection Glass Groove Rabbit Metal Metal sash. Stone Wood
Exposure East. Smeewhat shaded. To be illuminated for outside effect at night. Footage 70 feet.
Inscription Mr. Willis says windows never get a strong light. 3/17/58

Design wanted February 11, 1957, sure. Staging

Templates Lloyd. Blueprints Yes.

General Information The windows should be similar to the west windows in the Hennepin Avenue Chapel, Minneapolis -

Subjects: Jesus among the children; Jesus and the Woman of Samaria; Jesus at the Wedding of Cana of Galilee; and Jesus with Martha, Mary and Lazarus.

This is a small Chapel, and they want a very nice window.

Should be designed to produce a mood conducive to worship, reverence, adoration, and meditation. They should be attractive and beautiful, but not diverting. They should not be subject windows such as Biblical themes, but should be ~~designed~~ designed in decorative patterns, possibly accented with symbols.

About all the windows through the building are being provided with metal sash, many divided in sections with thermo panes, and we must study the plans very carefully to be sure our design does not conflict with these bars. The Architect thinks the leaded glass will have to be set in separate metal frames, machine screwed to the inside of the main frames. In some cases there are ventilators, and the leaded glass will have to move with the frames there also. The idea is to keep a uniform appearance to all the windows from the outside. Some of the windows, probably including these Meditation Chapel windows will be illuminated from the outside for night effect inside. Willis thinks diffusing glass should be used on

The Meditation Chapel

The group of windows for the Meditation Chapel are enriched in full color, but their clarity and brilliant accents will keep them from becoming dark or heavy.

The central panels are accented with symbols of Worship and Meditation, the Church bell proclaiming priority of worship over work and play, and the Fountain of Living Waters, symbolizing refreshment and inspiration.

The side panels feature the red rose of Divine Love.

The growing foliated vine through the fields flower in white stars of Heavenly Steadfastness and Purity.

May 28, 1957 - O.E.S. report: Showed them the sketch for the Meditation Chapel. They liked it in general, but Heidt thought the stars stood out too strong, and too monotonous. They should be less defined, and should have more golds. Willis thought the panels should have more definition of outline. Would like an additional lighter fillet line. On the whole they liked the plan, and Willis proposed that we make a sample section of the blue pattern, the ventilator section, to show them.

November 12, 1957.

O.E.S. report - "They like the Meditation Chapel sample on the whole, but they feel we should lighten the darker blues. Have them less intense, and some of them more toward the violet or mild blues.

They think we should get more red in the blue panels, and more blue in the red panels;

Make the stars warm - that is, light gold and other warm tints.

Reduce the scale of detail in the foliated pattern.

We are to change the sketch and show Willis; then make the full size drawings and show him later...."

On these Meditation Chapel windows, Mr. Willis thinks that the fillet line should be brighter, warmer, perhaps with touches of green, and wants it brought across the bottom. He wants more green and gold and the whole windows much lighter. Says they never get a strong light.

* the outside to help make the artificial illumination more even.

It is proposed that the artist consider the treatment of the Chapel as a whole in which the windows will be a factor in producing a mood conducive to worship, reverence, adoration, meditation. The windows themselves should be abstract art, beautiful, but not diverting attention to themselves from the purpose of the room - to encourage the experience of private worship.

Apr. 29, 1957. Mr. Willis' idea of grisaille is apparently much as I had thought, leaded patterns of light glass and light foliated pattern. The windows should admit a great deal of light. He wants to get away from the regular grisaille, as shown in the photographs I had. ...

Mar. 17, 1958. WILLIS THINKS THAT THE FILLET LINE SHOULD BE BRIGHTER, WARMER, PERHAPS WITH TOUCHES OF GREEN, AND WANTS IT BROUGHT ACROSS THE BOTTOM. HE WANTS MORE GREEN AND GOLD AND THE WHOLE WINDOWS MUCH LIGHTER. SAYS THEY NEVER GET A STRONG LIGHT.