

The current proposal is:

Preservation Department – Item 3, LPC-20-09961

75 Broadway,

Borough of Manhattan

How to Testify

Via Zoom: <https://us02web.zoom.us/j/86507428058?pwd=OWFPL1g3K1MwTUg1SjZHUFlnajVodz09>

Meeting ID: 865 0742 8058

Password: 866423

By Phone: 1 646-558-8656

US (New York) 877-853-5257 (Toll free)

US 888 475 4499 (Toll free)

Note: If you want to testify on an item, join the Zoom webinar at the agenda’s “Be Here by” time (about an hour in advance). When the Chair indicates it’s time to testify, “raise your hand” via the Zoom app if you want to speak (*9 on the phone). Those who signed up in advance will be called first.



MBB

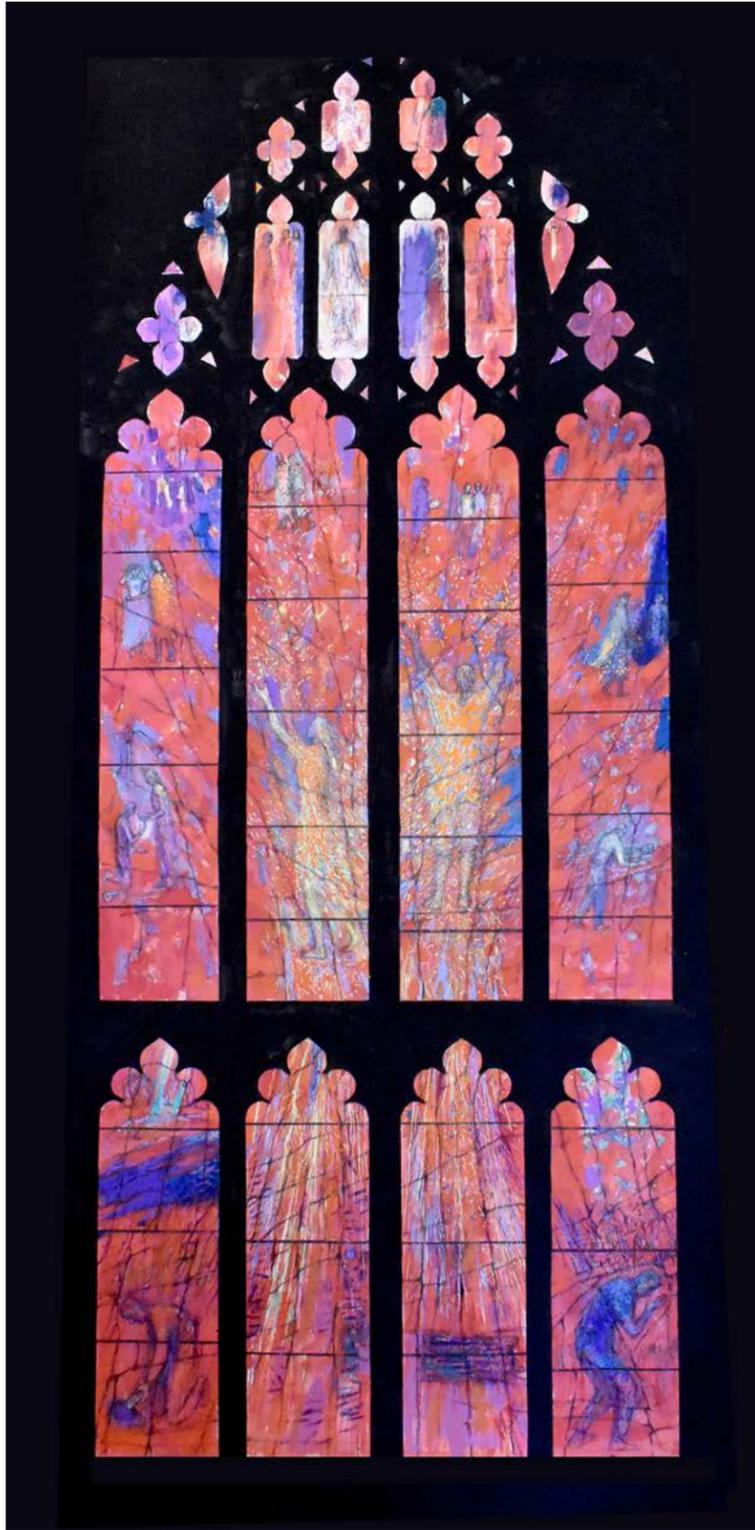
Trinity Church
Wall Street

East Window
LPC Public Hearing

06.02.2020

Introduction:

- Mission: The proposed new east window is intended to convey the mission of Trinity Church, serving as a constant reminder of our obligation to use the gifts which God has given us in the service of the greater community
- Typology: Religious buildings are a unique typology, using architecture to express symbolism, meaning, and tradition. Religious architecture captures function, but more importantly captures theologies. Stained glass has been utilized for this purpose for centuries
- Evolution: The proposed new east stained glass window is part of a larger rejuvenation project, the first comprehensive intervention in over 70 years. The project is meant to express Trinity's evolving mission, values, and ambitions for the next 50 years
- Replacement: Replacement of the east window for a modern design has historic precedents within the church, with additional modern and historic precedents from throughout the city
- Tradition: The new window proposes a unique opportunity to reinterpret an Episcopalian tradition of East facing orientation
- Appropriateness: The proposed artwork was carefully designed to be in keeping with the building and existing stained glass throughout Trinity while not detracting or overshadowing either



The Parable of Talents (Matthew 25.14-30)

“For it is as if a man, going on a journey, summoned his slaves and entrusted his property to them; to one he gave five talents, to another two, to another one, to each according to his ability. Then he went away. The one who had received the five talents went off at once and traded with them, and made five more talents. In the same way, the one who had the two talents made two more talents. But the one who had received the one talent went off and dug a hole in the ground and hid his master’s money. After a long time the master of those slaves came and settled accounts with them. Then the one who had received the five talents came forward, bringing five talents more, saying, ‘Master, you handed over to me five talents; see, I have made five more talents.’ His master said to him, ‘Well done, good and trustworthy slave; you have been trustworthy in a few things, I will put you in charge of many things; enter into the joy of your master.’ And the one with the two talents also came forward, saying, ‘Master, you handed over to me two talents; see, I have made two more talents.’ His master said to him, ‘Well done, good and trustworthy slave; you have been trustworthy in a few things, I will put you in charge of many things; enter into the joy of your master.’ Then the one who had received the one talent also came forward, saying, ‘Master, I knew that you were a harsh man, reaping where you did not sow, and gathering where you did not scatter seed; so, I was afraid, and I went and hid your talent in the ground. Here you have what is yours.’ But his master replied, ‘You wicked and lazy slave! You knew, did you, that I reap where I did not sow, and gather where I did not scatter? Then you ought to have invested my money with the bankers, and on my return I would have received what was my own with interest. So take the talent from him, and give it to the one with the ten talents. For to all those who have, more will be given, and they will have an abundance; but from those who have nothing, even what they have will be taken away. As for this worthless slave, throw him into the outer darkness, where there will be weeping and gnashing of teeth.’”



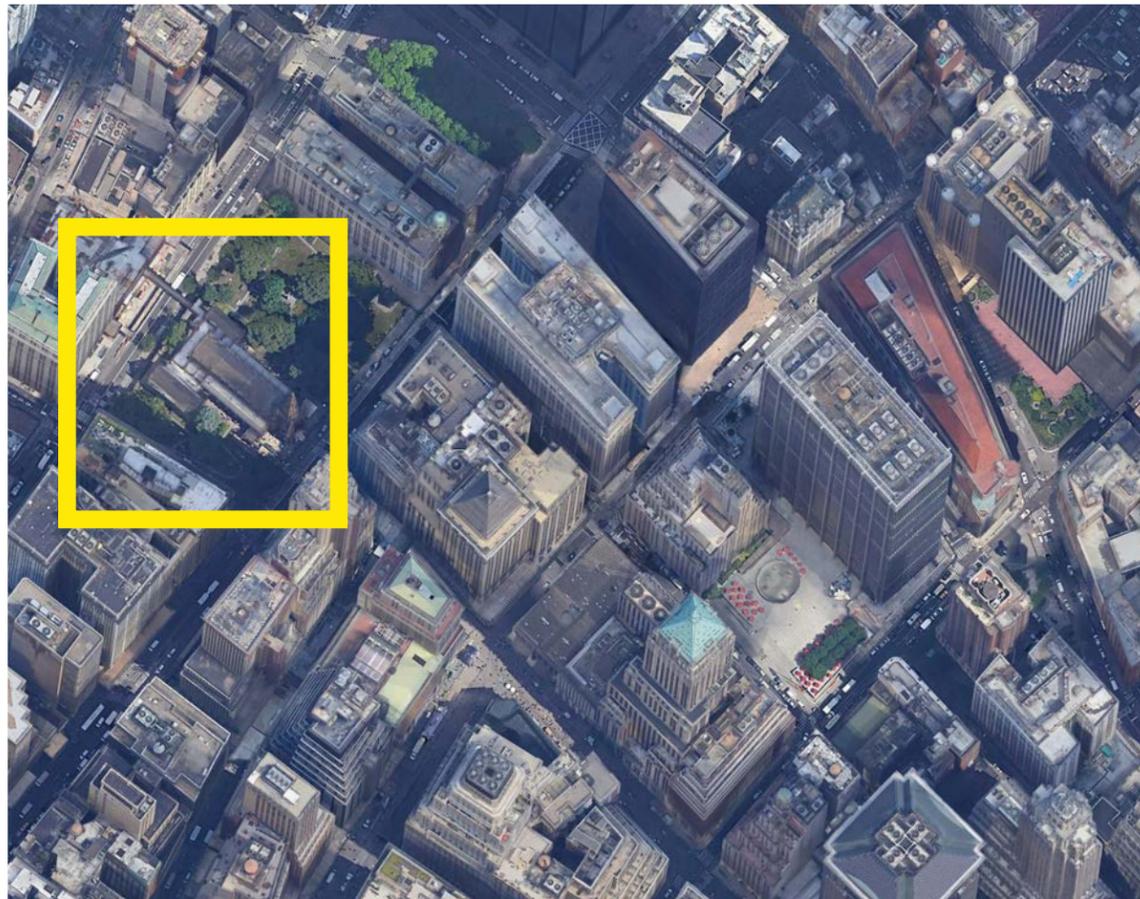
Proposed:

Replacement of the non-historic east colored glass window to continue the evolution of Trinity Church

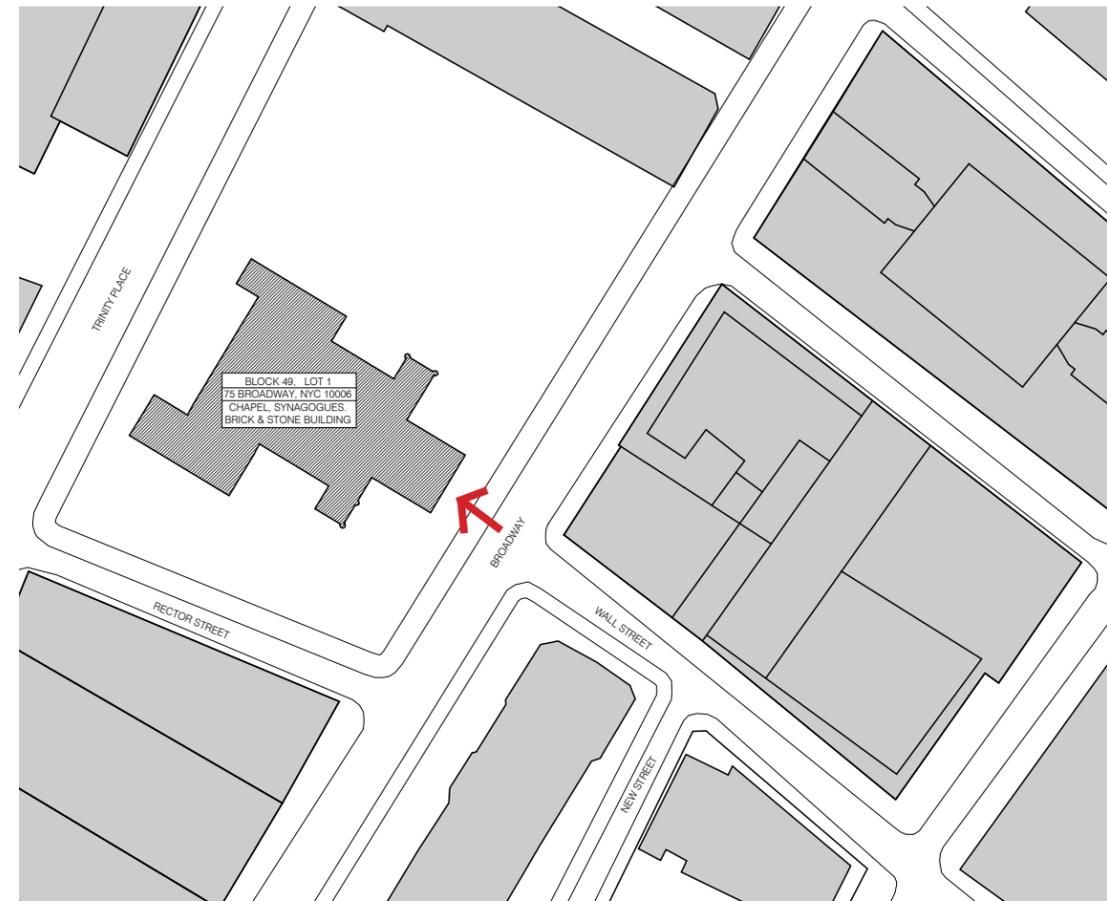
View of east window from Wall Street looking west

Site Conditions:

Existing

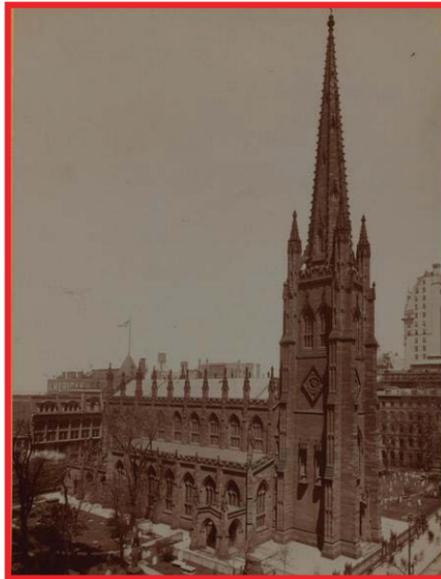


01 Aerial View - Not to Scale

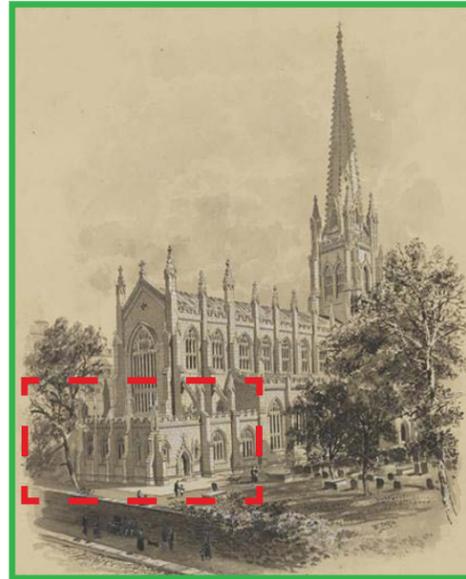


02 Site Plan - 1/32 = 1'-0"

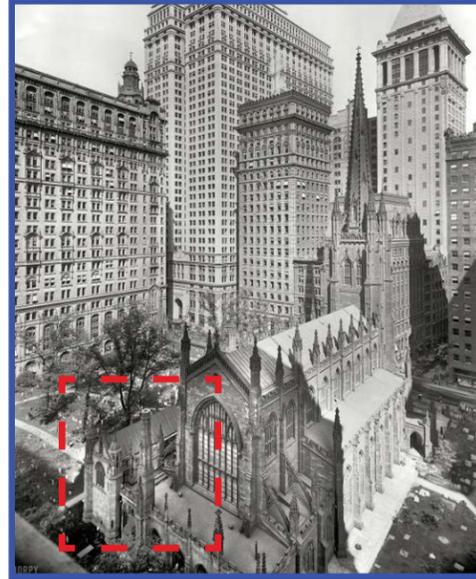
1846
Third Trinity Church



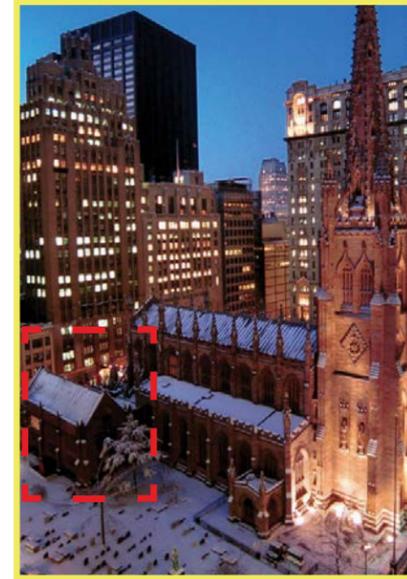
1877
Rear Addition



1913
All Saints Chapel

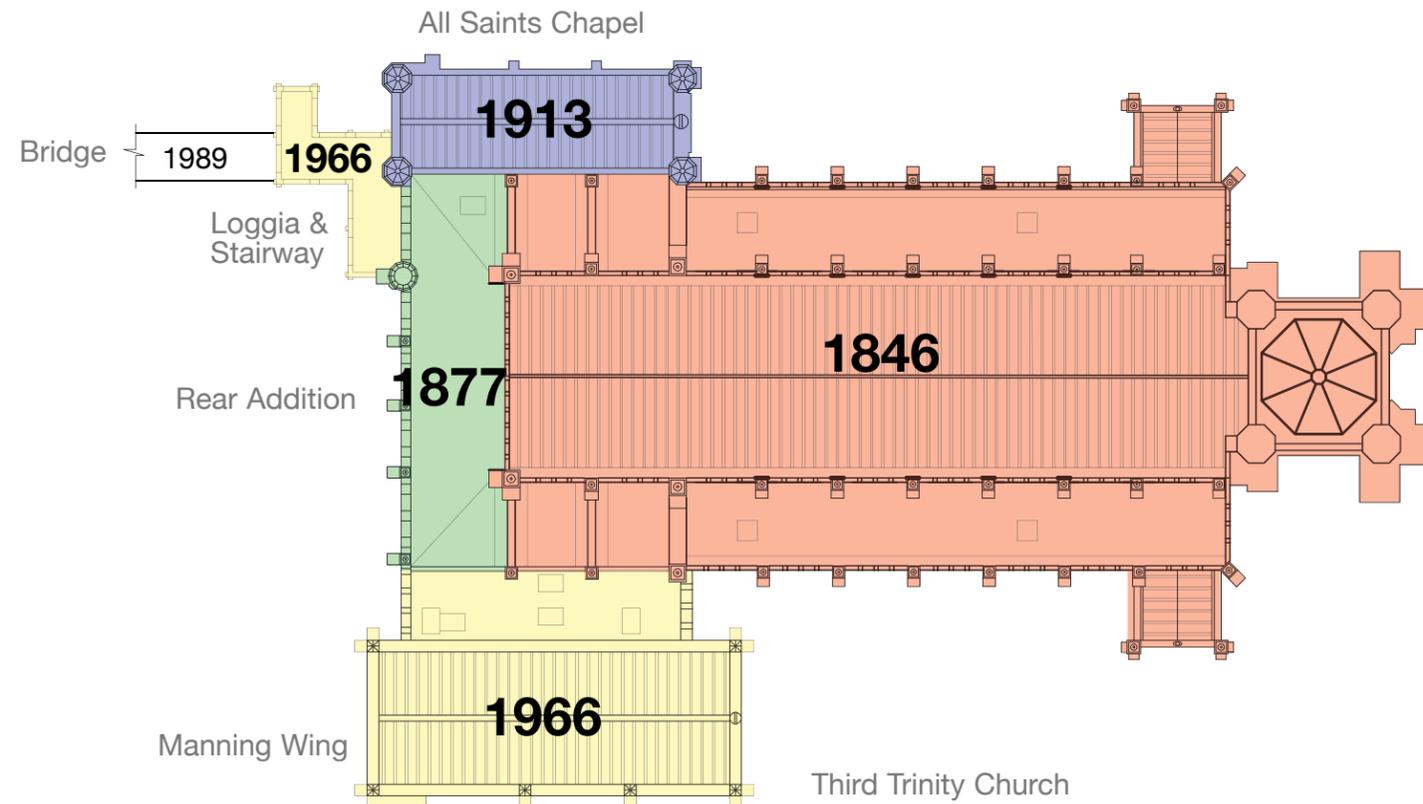


1966
Manning Wing

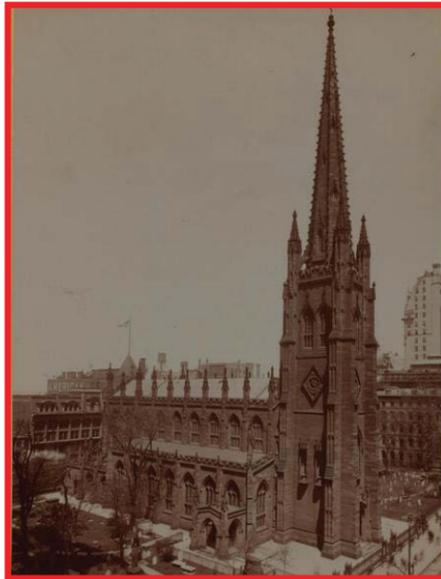


Evolution of Trinity Church:

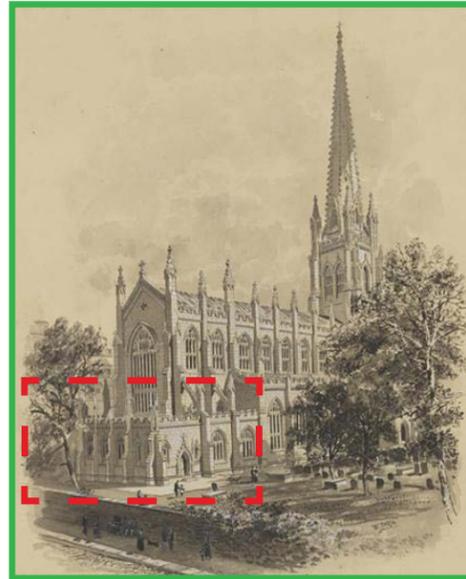
Evolution through the 19th and 20th centuries



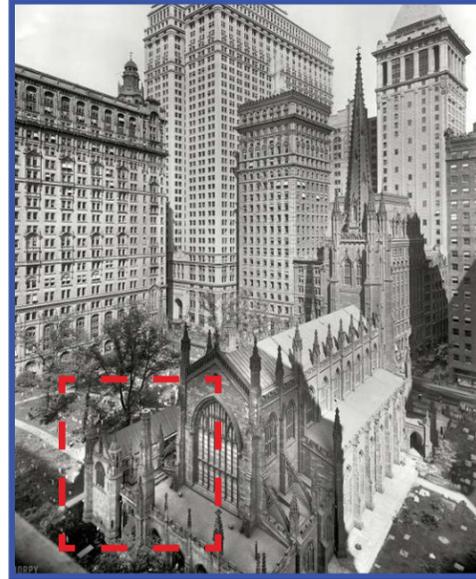
1846
Third Trinity Church



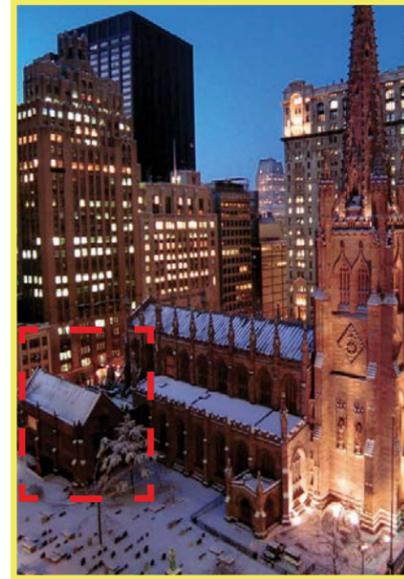
1877
Rear Addition



1913
All Saints Chapel



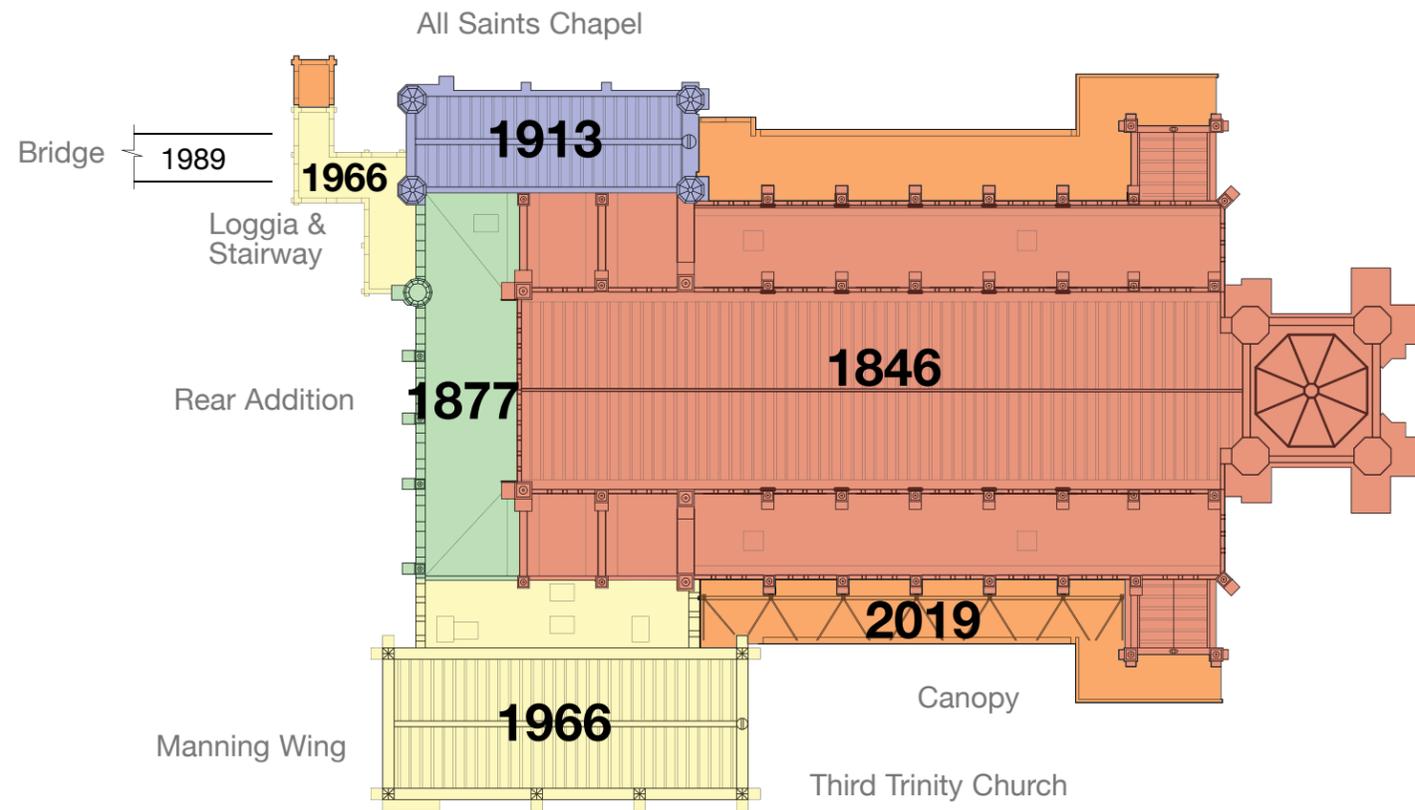
1966
Manning Wing



2019
Canopy

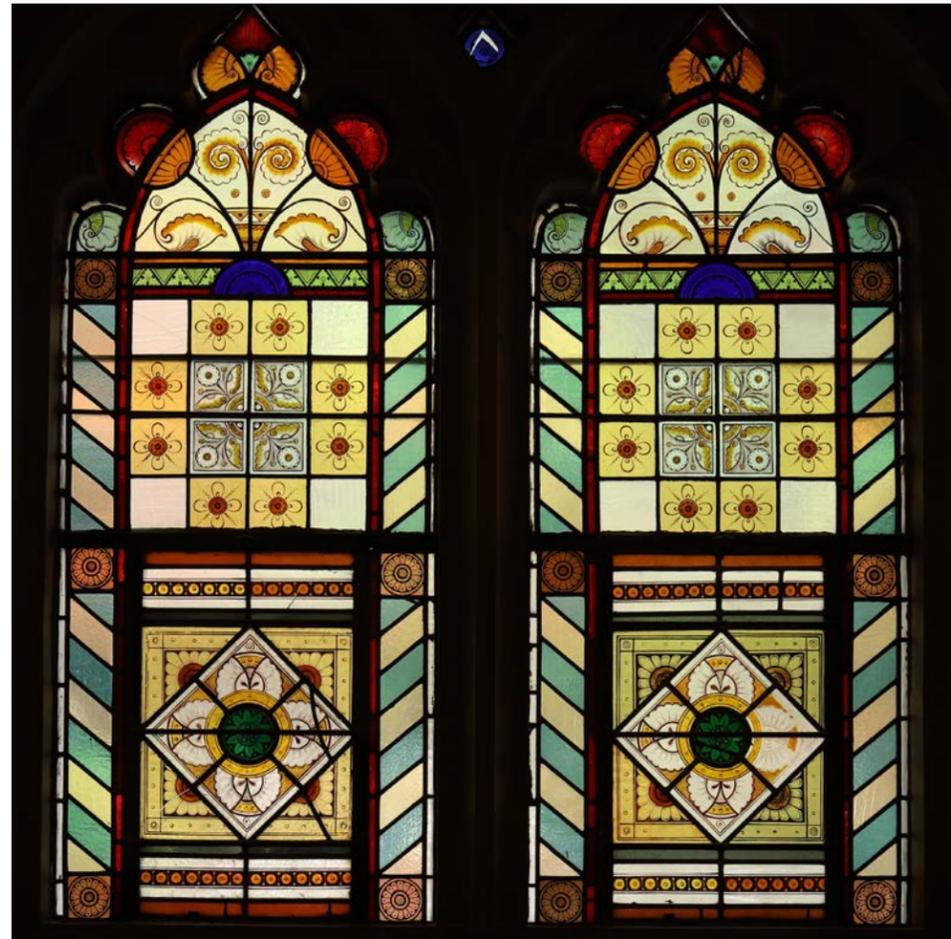


Evolution of Trinity Church:
Currently in the latest evolution of the church

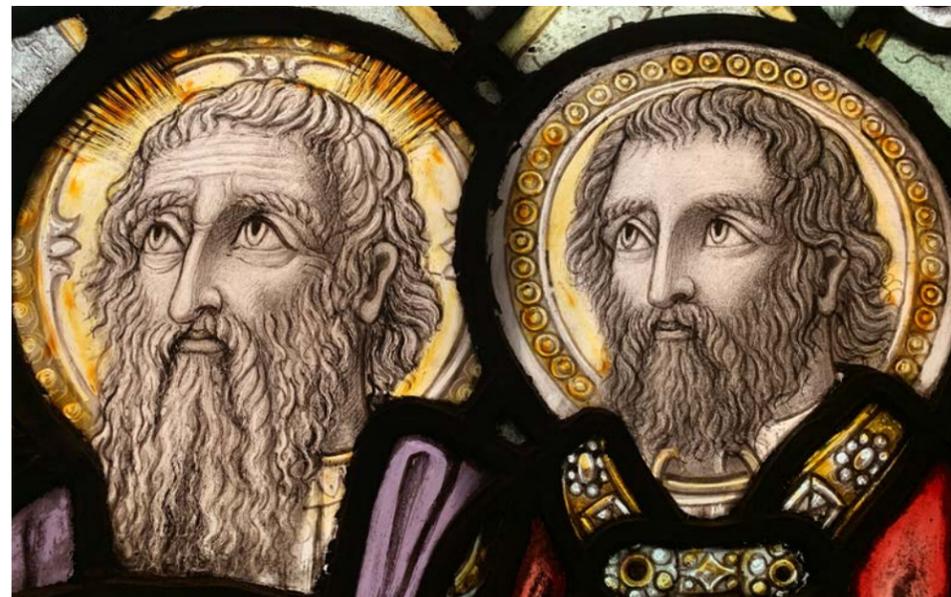




Chancel Window - 1846 Upjohn / Stevenson



Rear Window - 1877 Booth



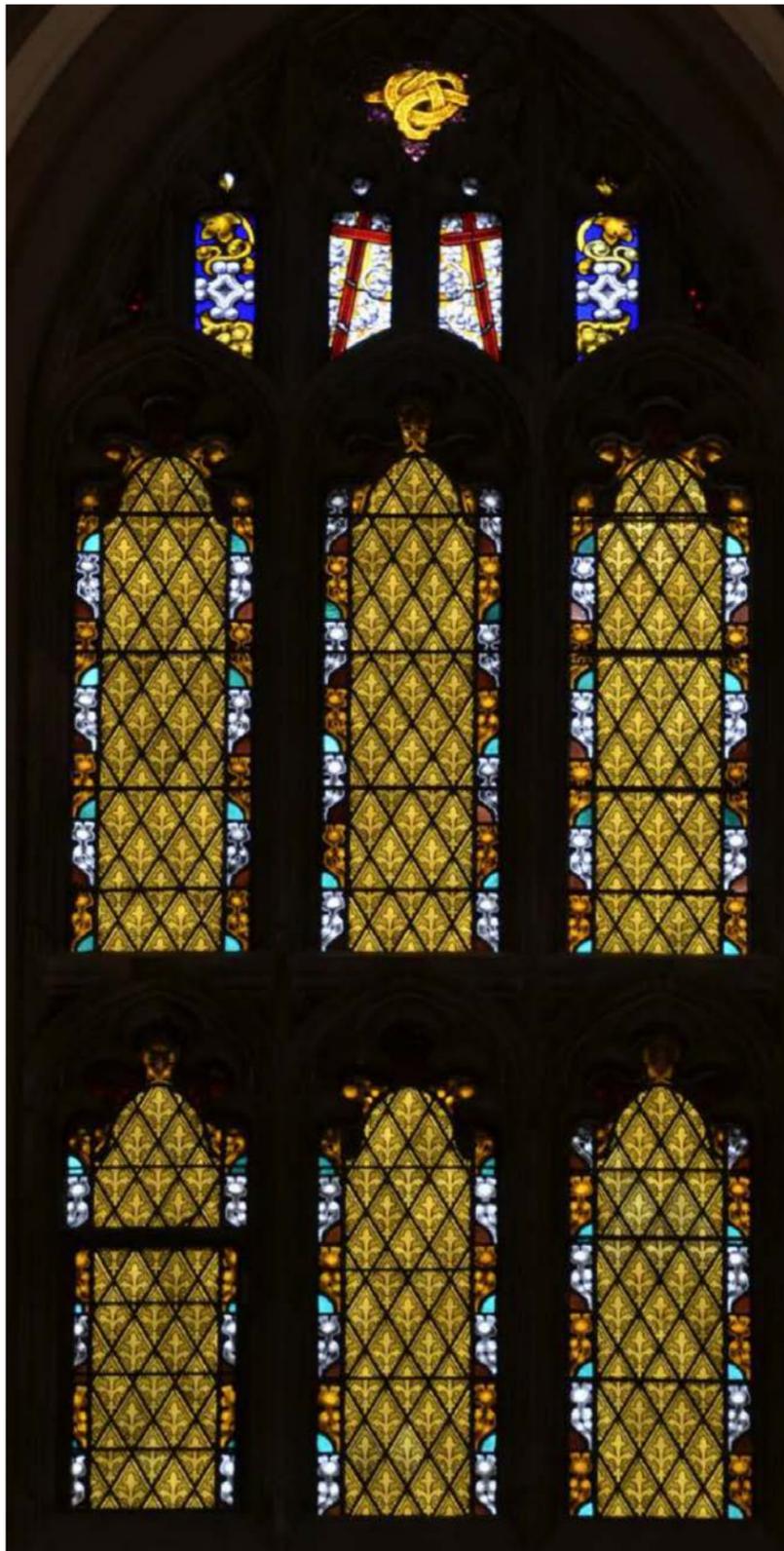
Chapel - 1913 Heinigke & Smith



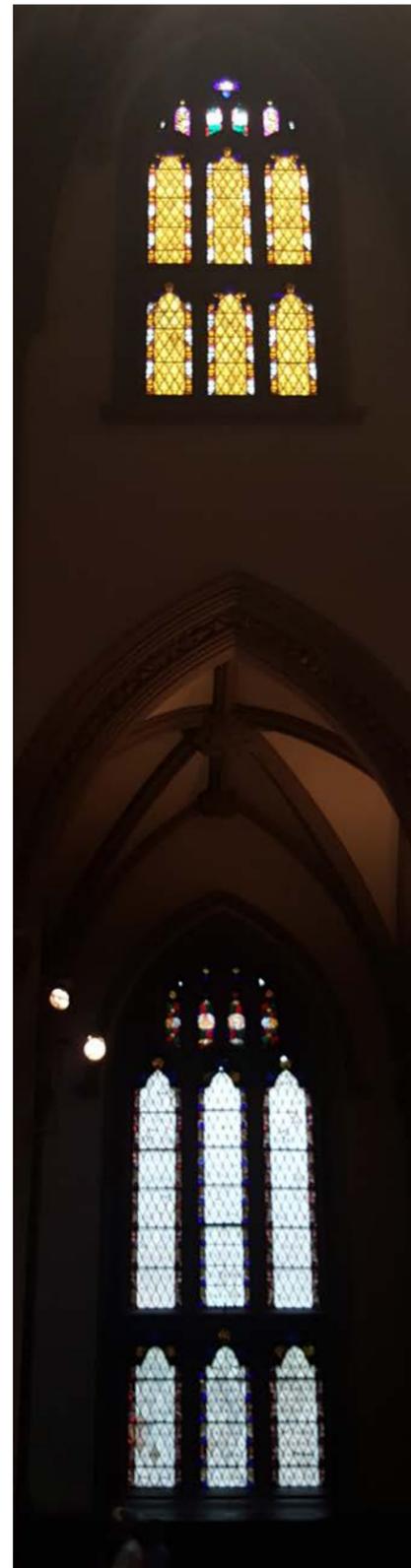
Manning Wing - 1967 Rohlf

Existing Stained Glass:

Trinity contains a variety of glass styles, all representative of the era of their creation



Prior to Restoration- Lancets 1967, tracteries 1845



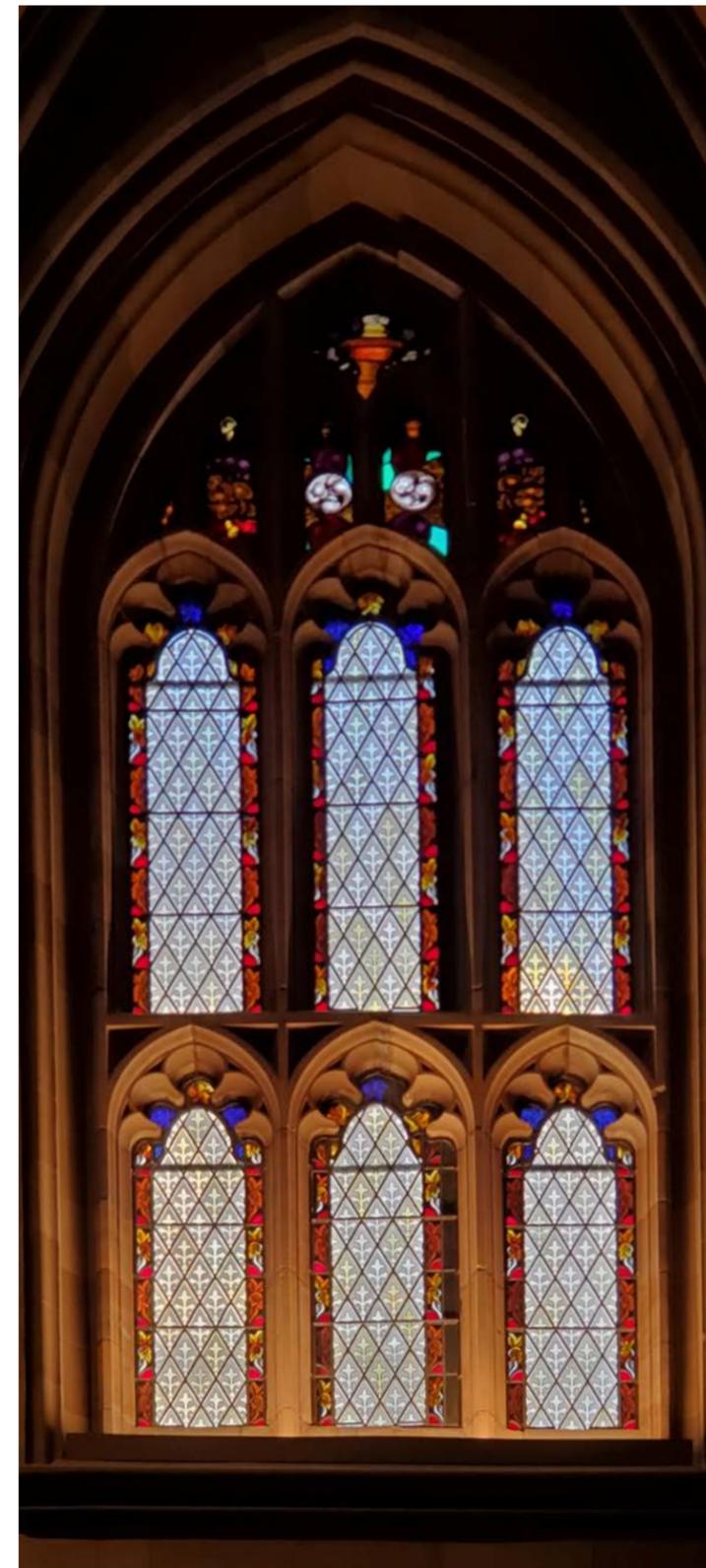
Clerestory & Aisle Windows

1846 Tracery

1967 Lancets

1846 Tracery

1846 Lancets
(with repaired
quarries)



2019 Lancets to better replicate 1846

Existing Stained Glass:

Rohlf Stained Glass
1966 Replacements
2019 Replacements

Trinity records state (see appendix): “All 18 clerestory [lancet] windows are being replaced because of peeling paint”



Image pre-1906



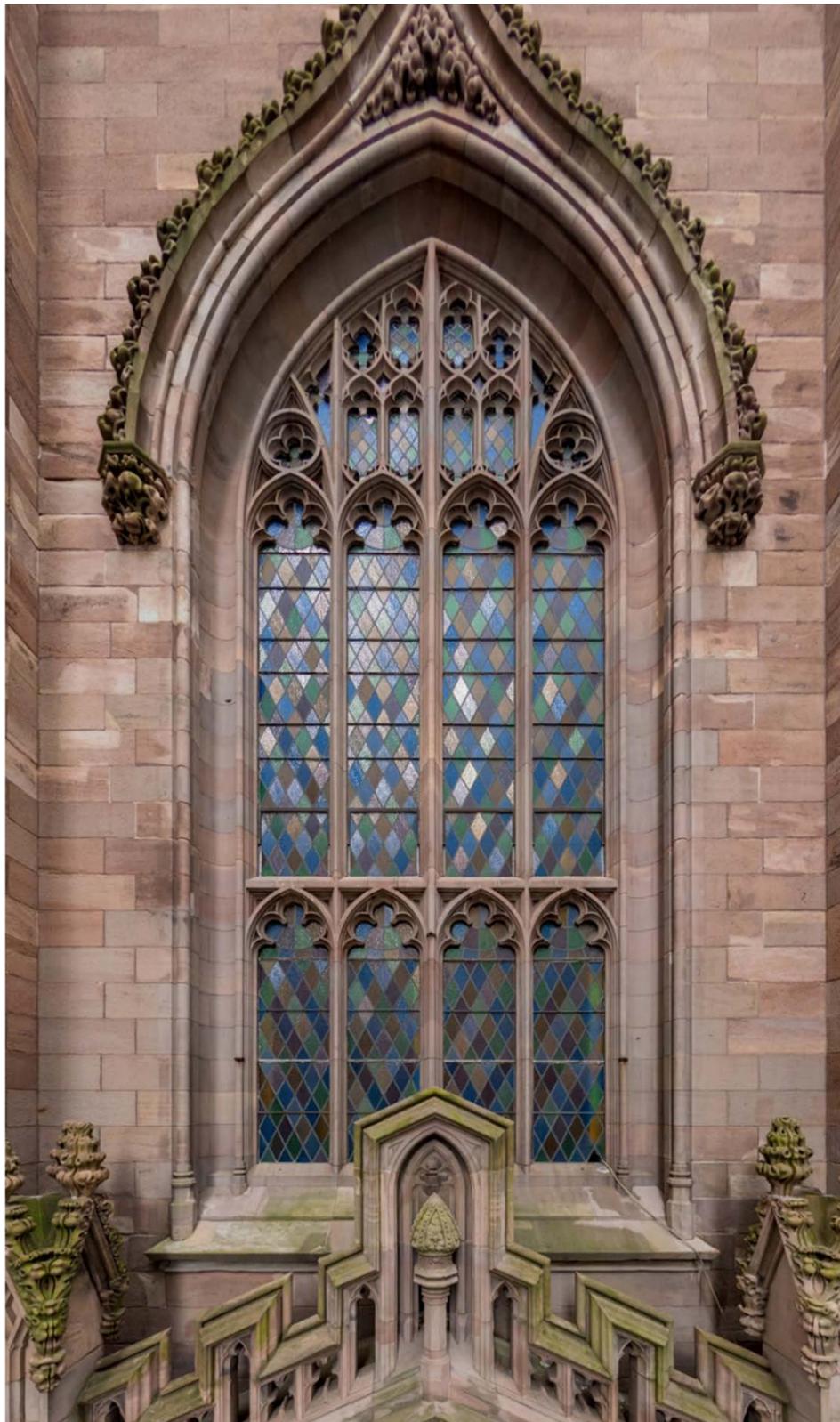
Image 1906



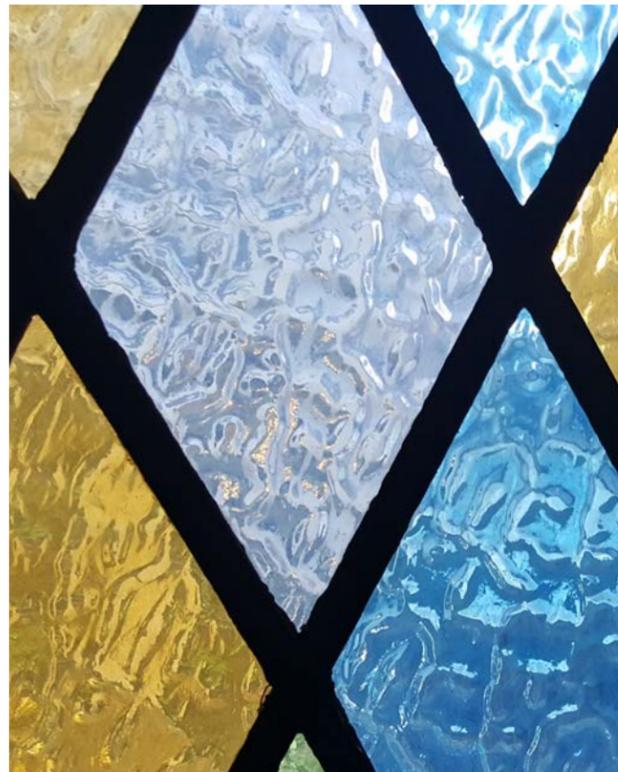
Image 1960's

Historic Images - East Window:

**Existing
Condition -
East Window:**



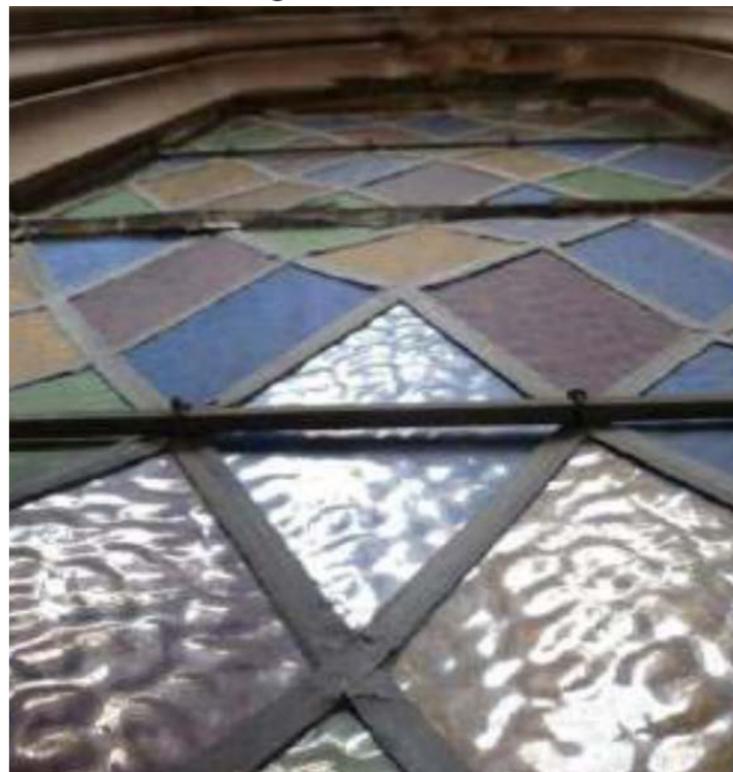
Present - image courtesy of Colin Winterbottom



Detail of mottled glass



Misc. damage



Severe bowing



Interior



Image approx. 1920's: East Interior View

Historic & Existing Interior Condition - East Window:

“Over the principle door [of Trinity Church] there is a large window filled with elaborate tracery, which lights nothing and is of no use”

Putnam's Monthly,
September 1853

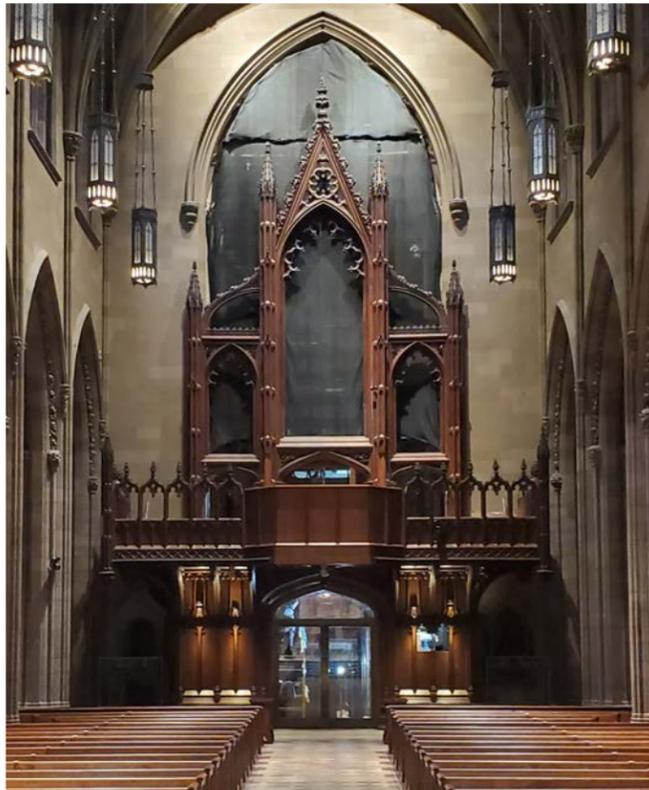
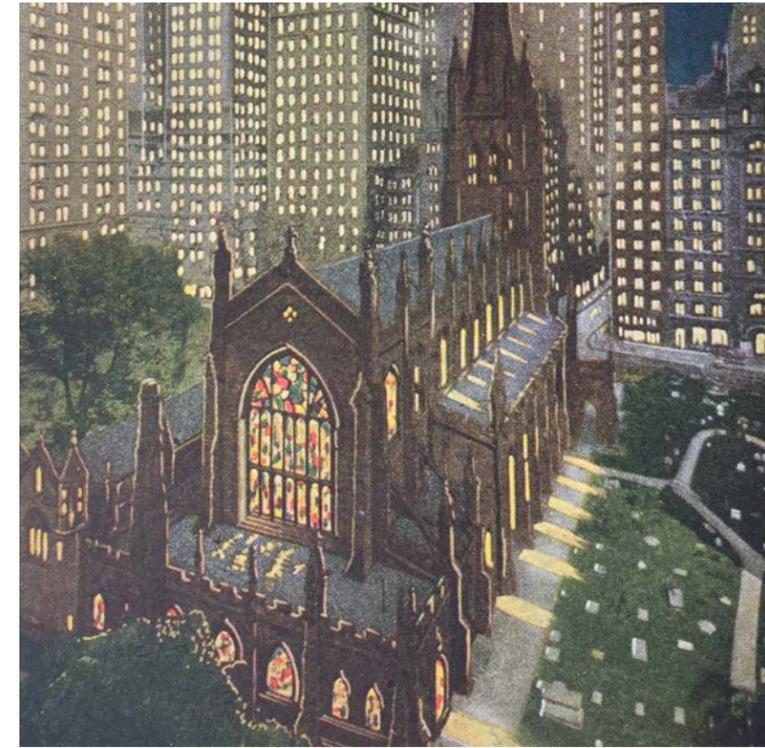


Image 2019: East Interior View



1920 Postcard Rendering of West Elevation at Night

Traditional Orientation:

“...and a Tower at what should be the west end, but is ,in fact, the east. This departure from the almost universal rule in ancient times , or Orientation, was, as we understand, contrary to the wish of the architect, but forced upon him by the building Committee...”

The New-York
Ecclesiologist
October 1848

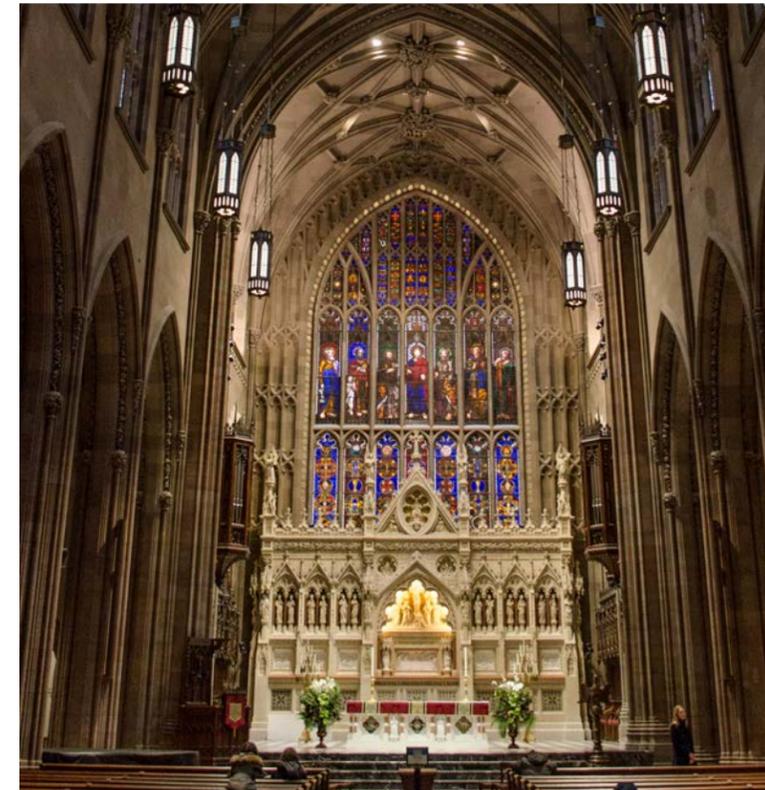


Image 2019: West Interior View



Image 1860



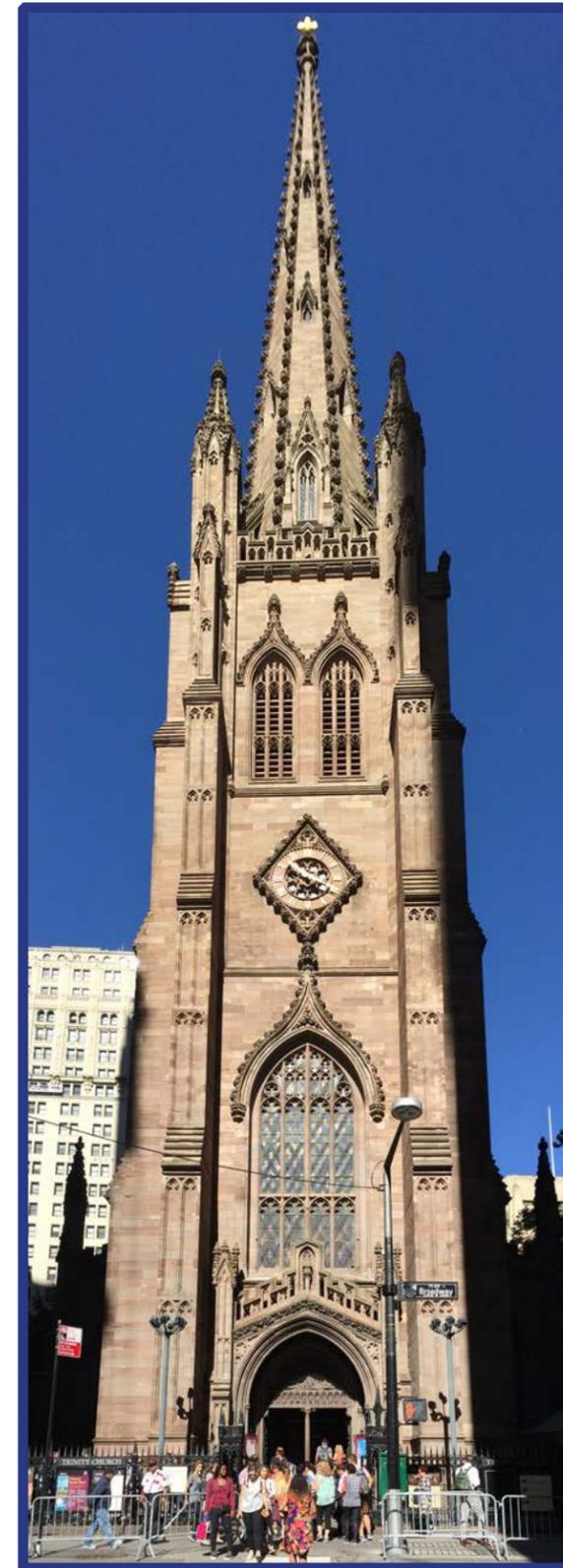
Image 1914



Image 1941

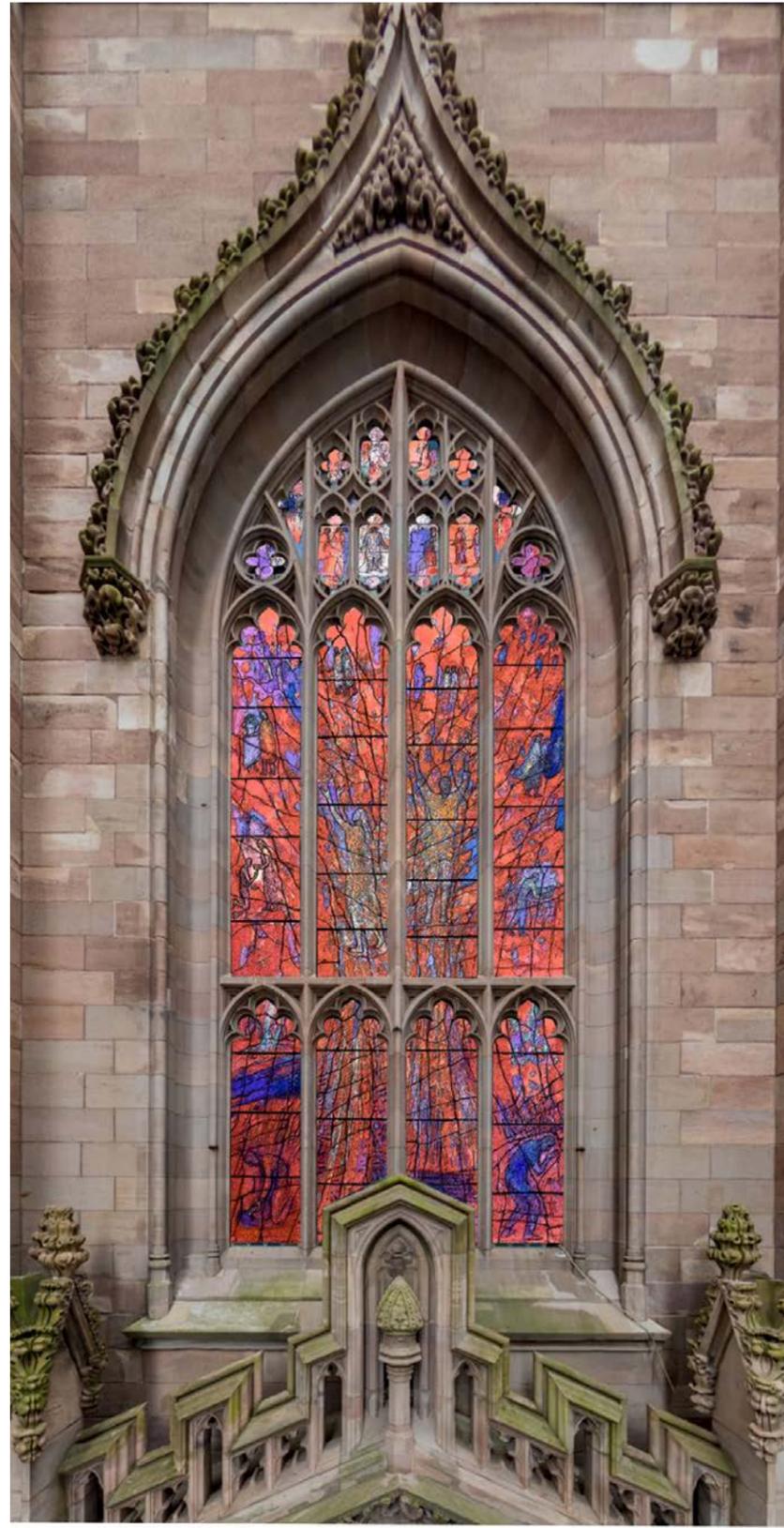


Image 2010



Trinity Church, Present

Evolving Context: Evolution of Wall Street



Proposed Design:

Thomas Denny
-Artwork selected after a thorough international competition process
- Based on the Parable of the Talents
- Jewel tones to reflect Chancel colors
- Use of red intended to make the window deferential to brownstone with accents of cool colors to express the meaning of the piece

**Proposed
Design:**

Detail glass piece





Proposed Design:

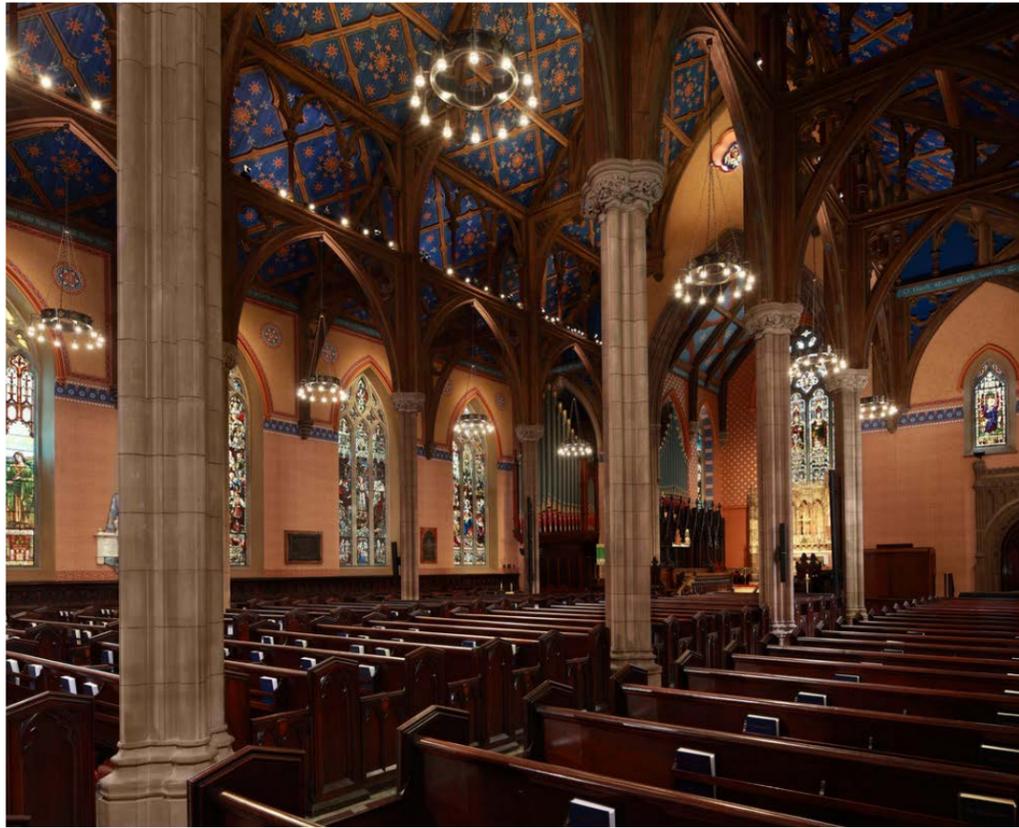
Thomas Denny
-Reading of window changes as you move down Wall Street



Proposed Design:

Limited view from Broadway

Predominately viewed near east entrance and from Wall Street



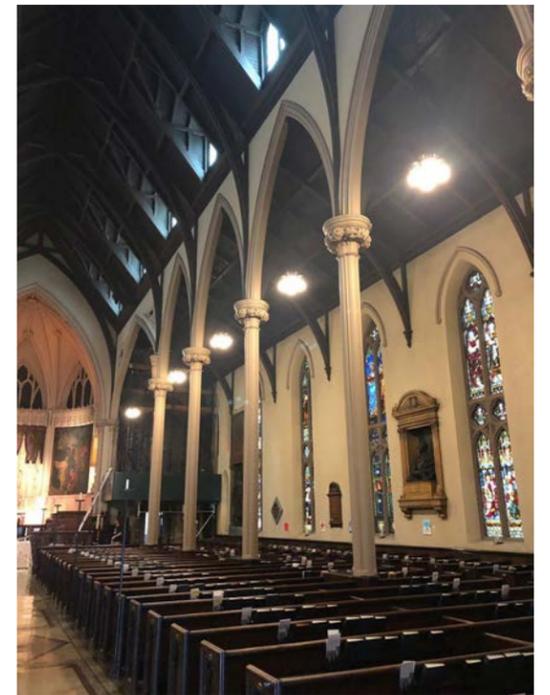
Grace Episcopal Church, Brooklyn (1851, Upjohn)



Marble Collegiate Church, Manhattan (1854, Warner)



First Presbyterian Church, Manhattan (1846, J.C. Wells)



Church of the Incarnation, Manhattan (1865, Littel)

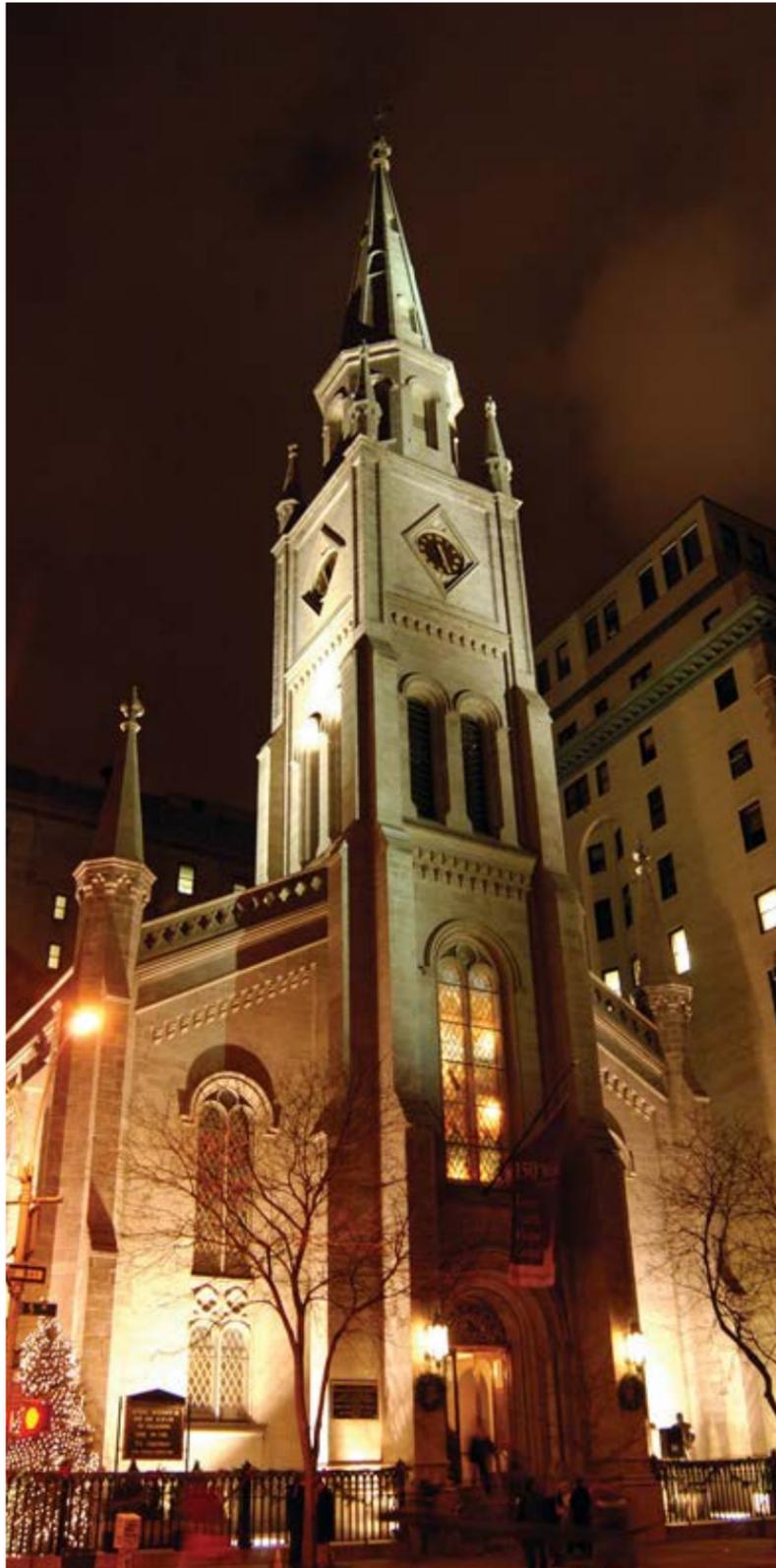


St. Michael's Episcopal Church, Manhattan (1891, Gibson)

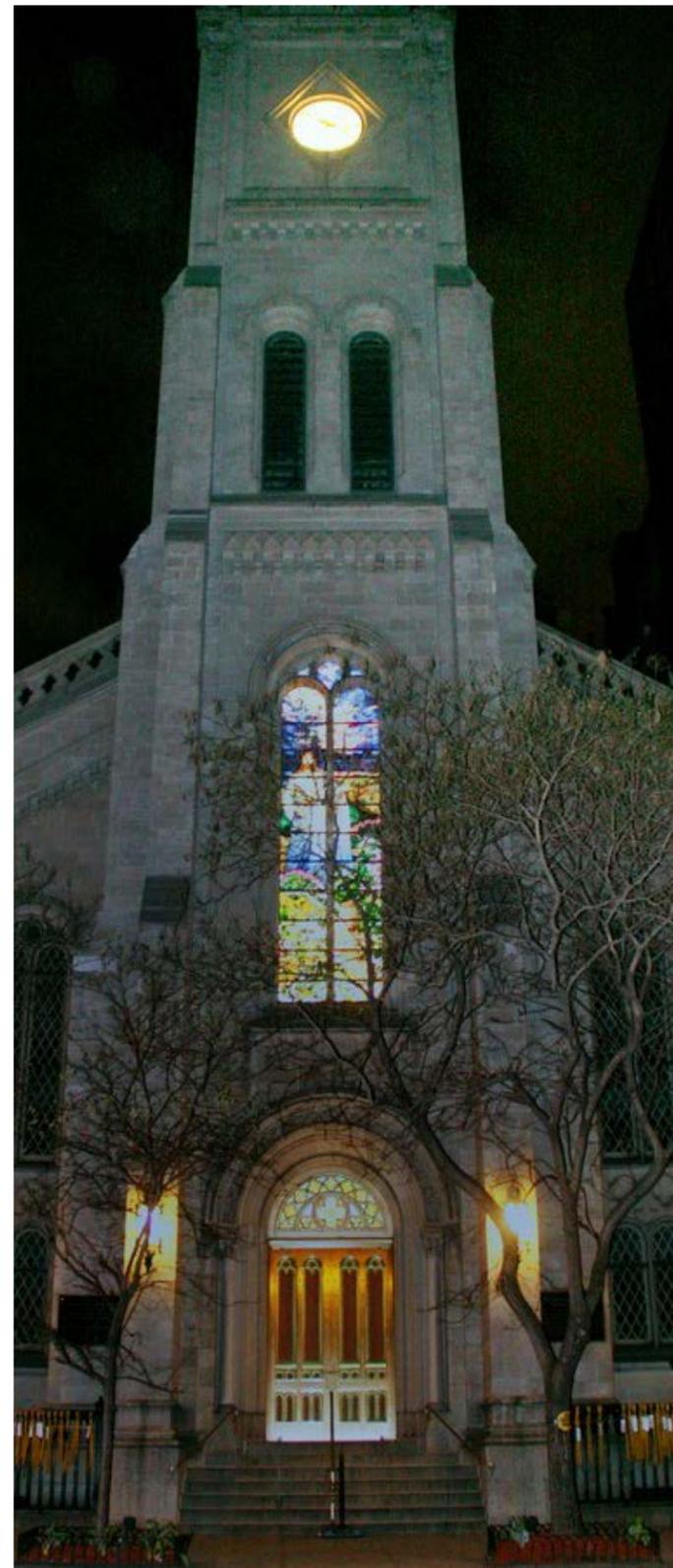
Historic Precedents:

Many historically significant Tiffany windows, seen as modern in style, replaced quarry or non-decorative windows

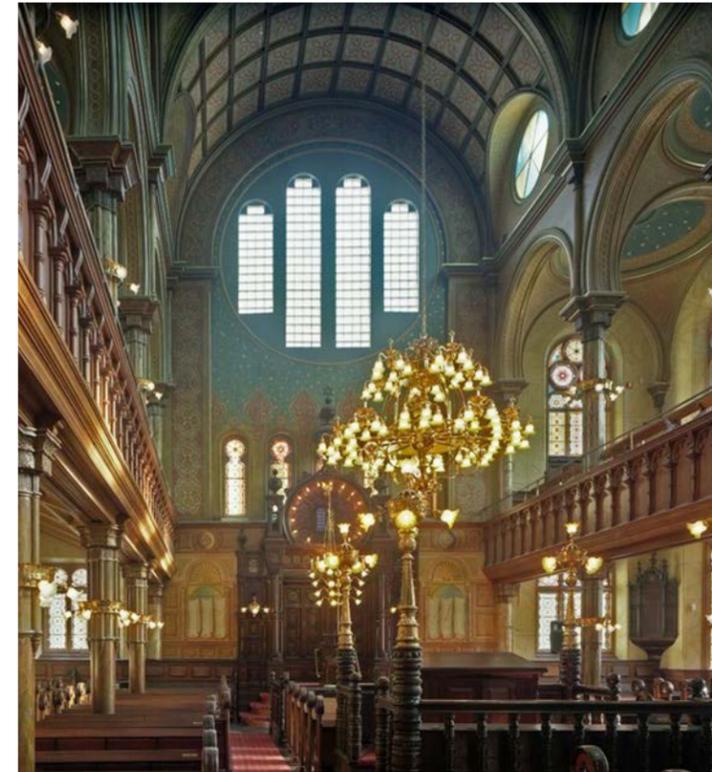
**Recent
Precedents:**



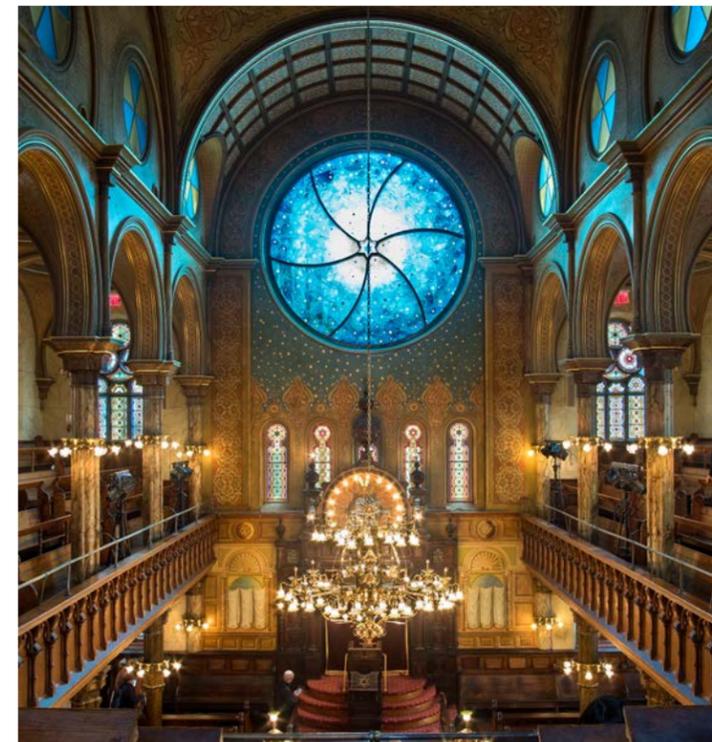
Marble Collegiate, NYC
Quarry design above entrance



Marble Collegiate, NYC
Figural replacement (approx. 2001)

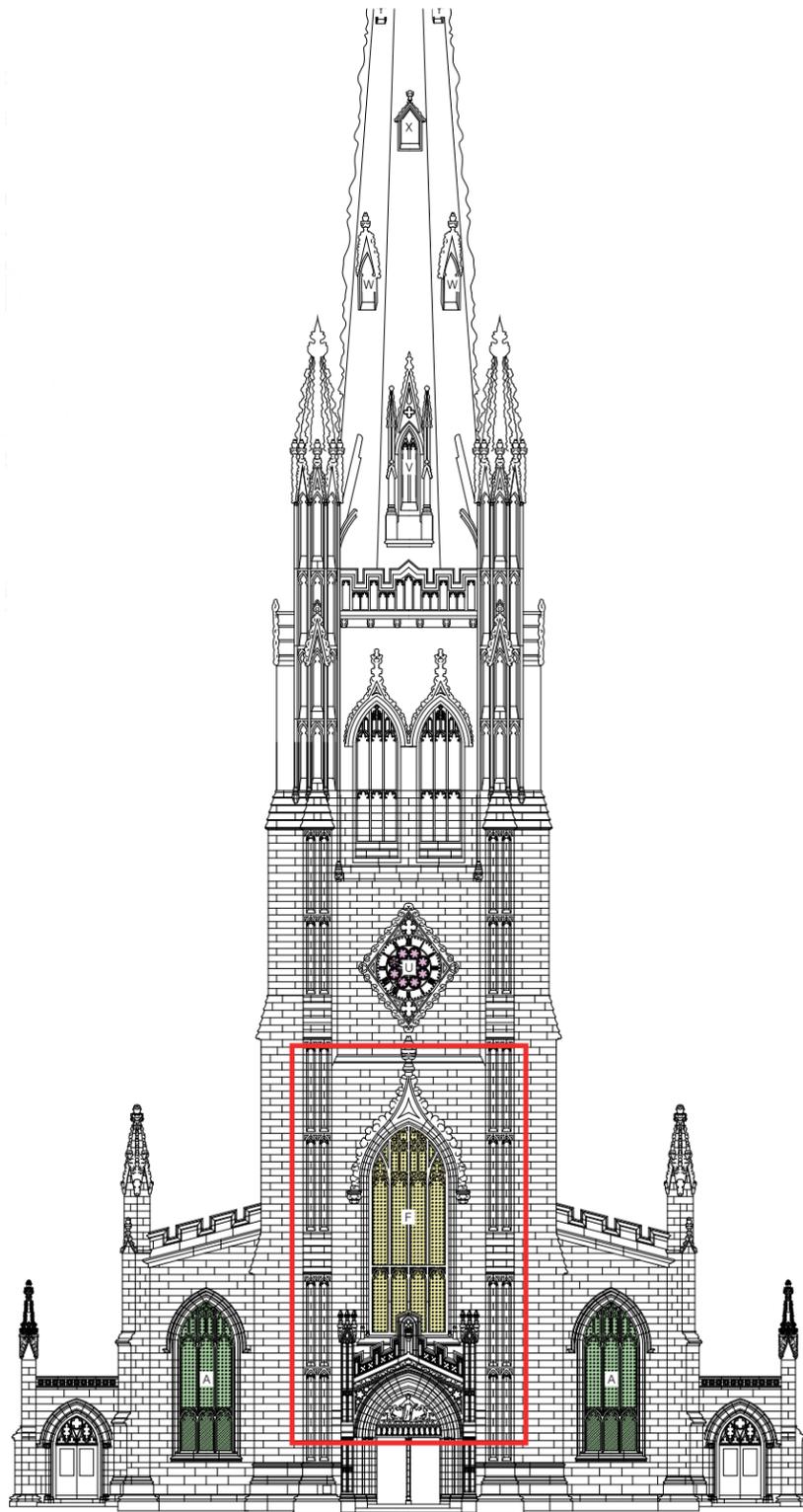


Eldridge Street Synagogue - Prior to replacement

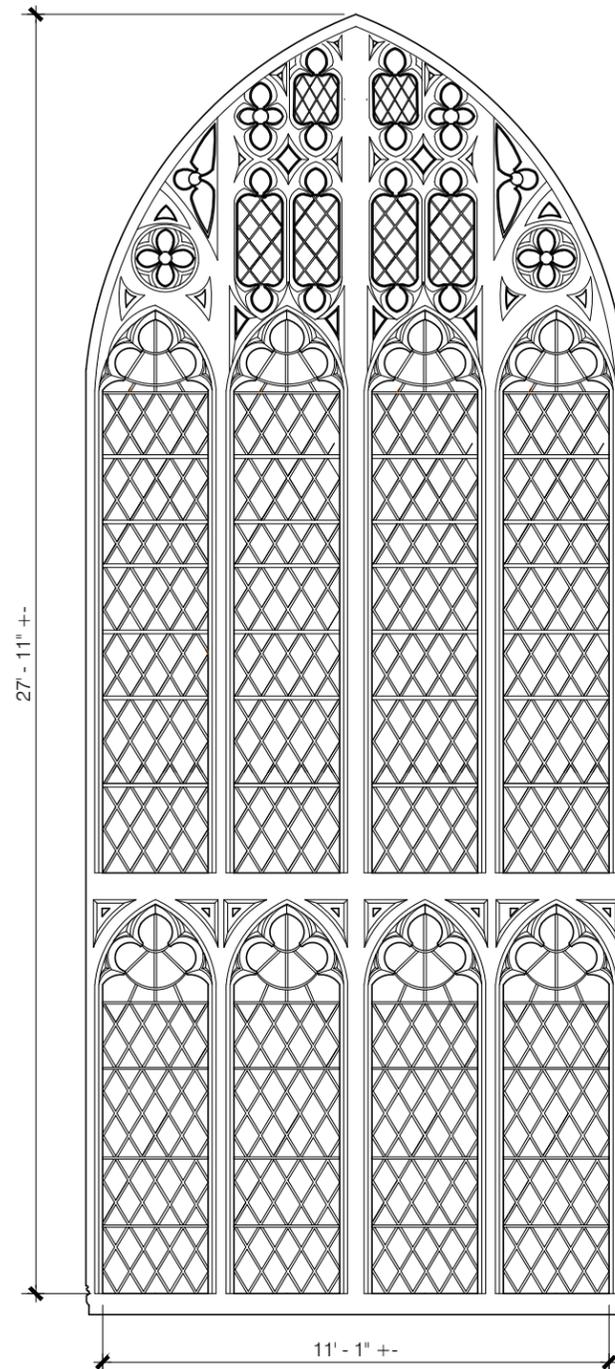


Eldridge Street Synagogue -
2010 Kiki Smith Window

East Window- Elevations



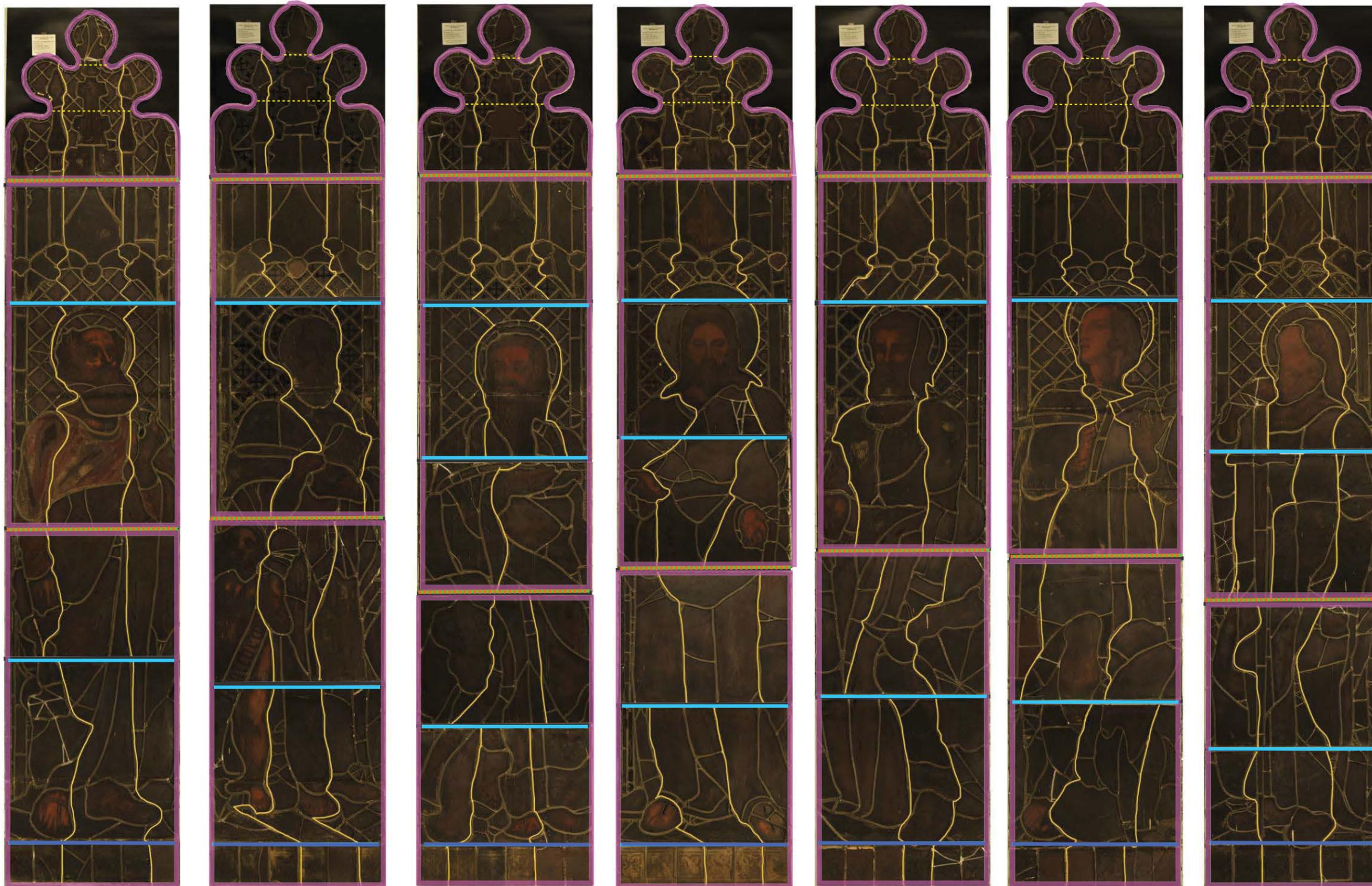
01 Partial East Elevation
Scale: NTS



02 Existing Elevation - Leading
Scale: 1/4" = 1'-0"

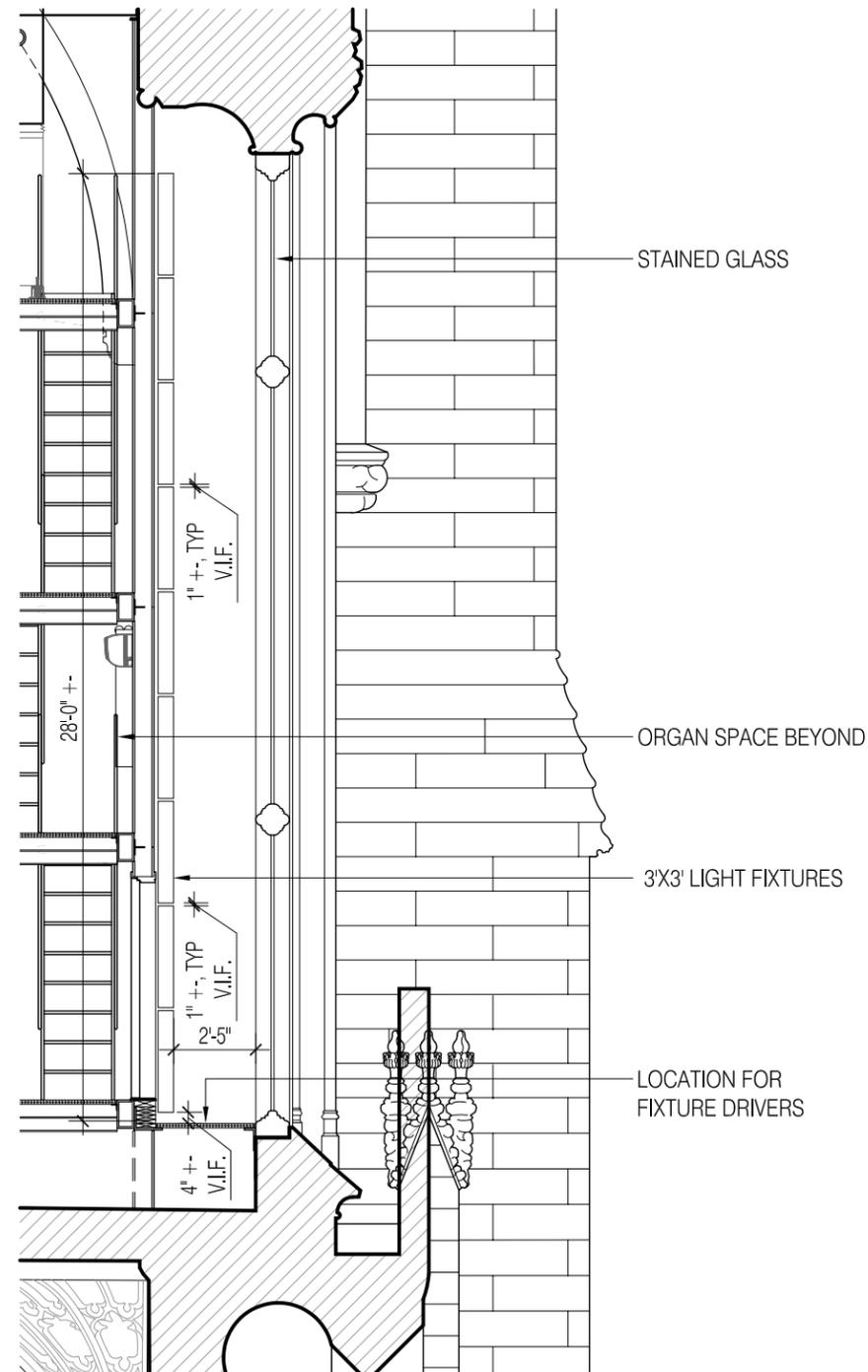


03 Proposed Elevation - Leading
Scale: 1/4" = 1'-0"

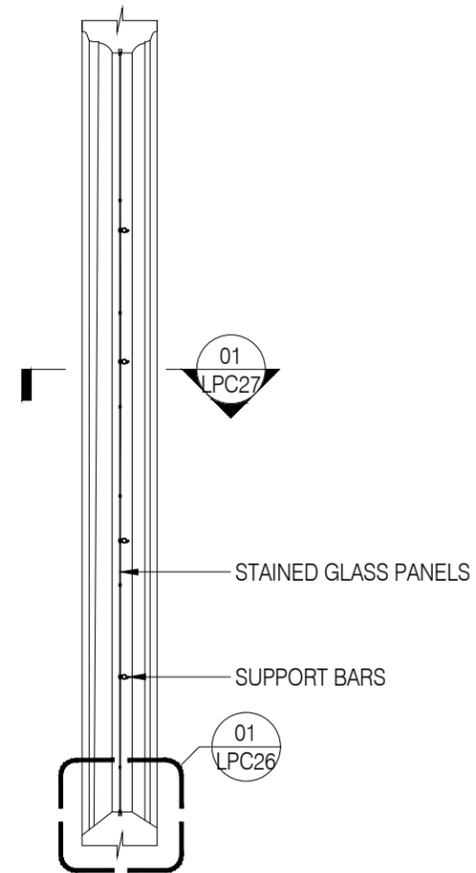


Chancel Horizontal Divisions

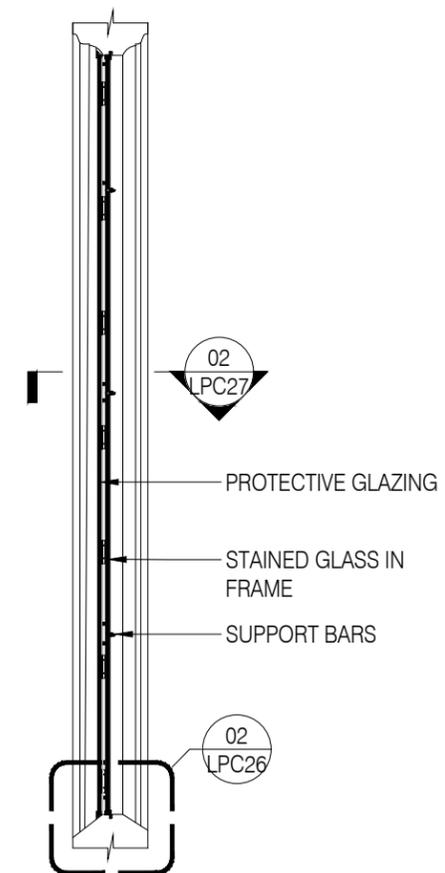
East Window-Sections



01 Section at East Window
Scale: 3/16" = 1'-0"

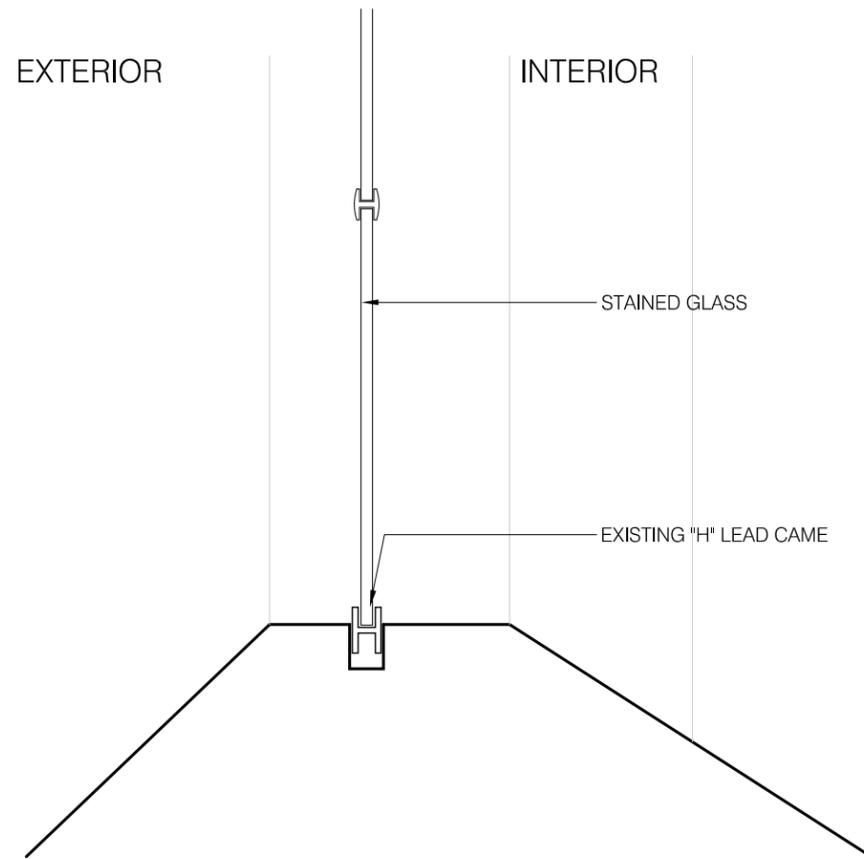


02 Existing Section @ Lower Lancet
Scale: 1/2" = 1'-0"

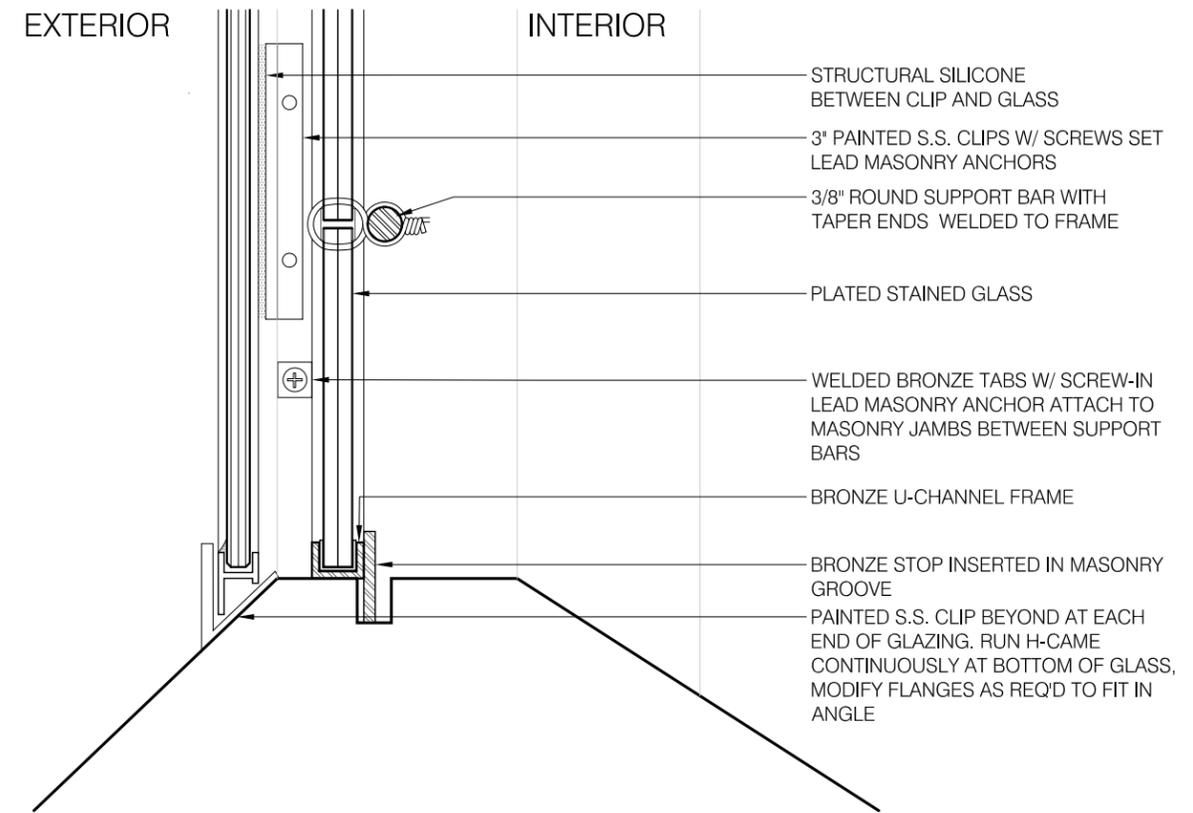


03 Proposed Section @ Lower Lancet
Scale: 1/2" = 1'-0"

East Window Sill Details



01 Existing Sill Detail
Scale: 6" = 1'-0"

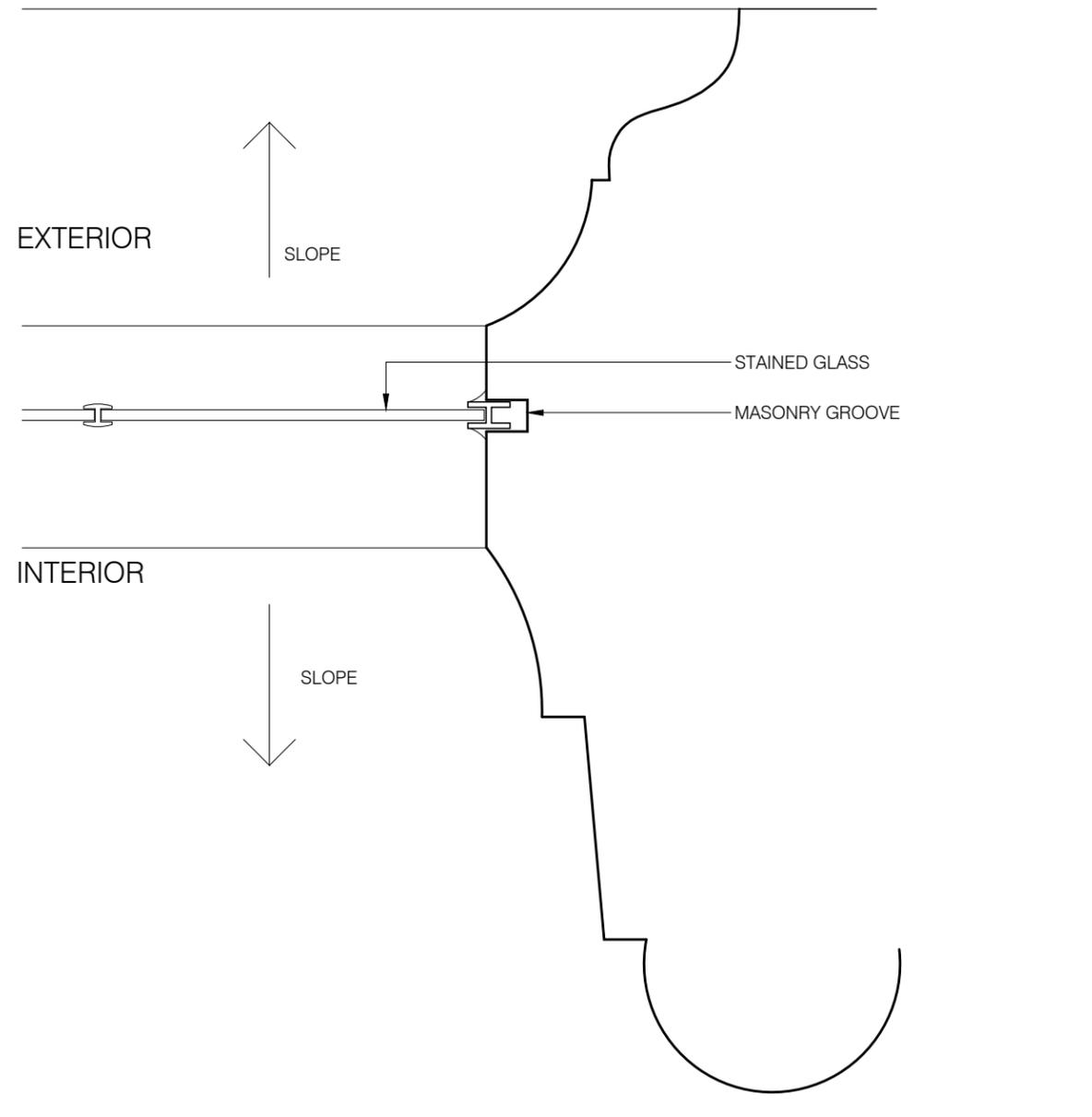


FRAME NOTES:

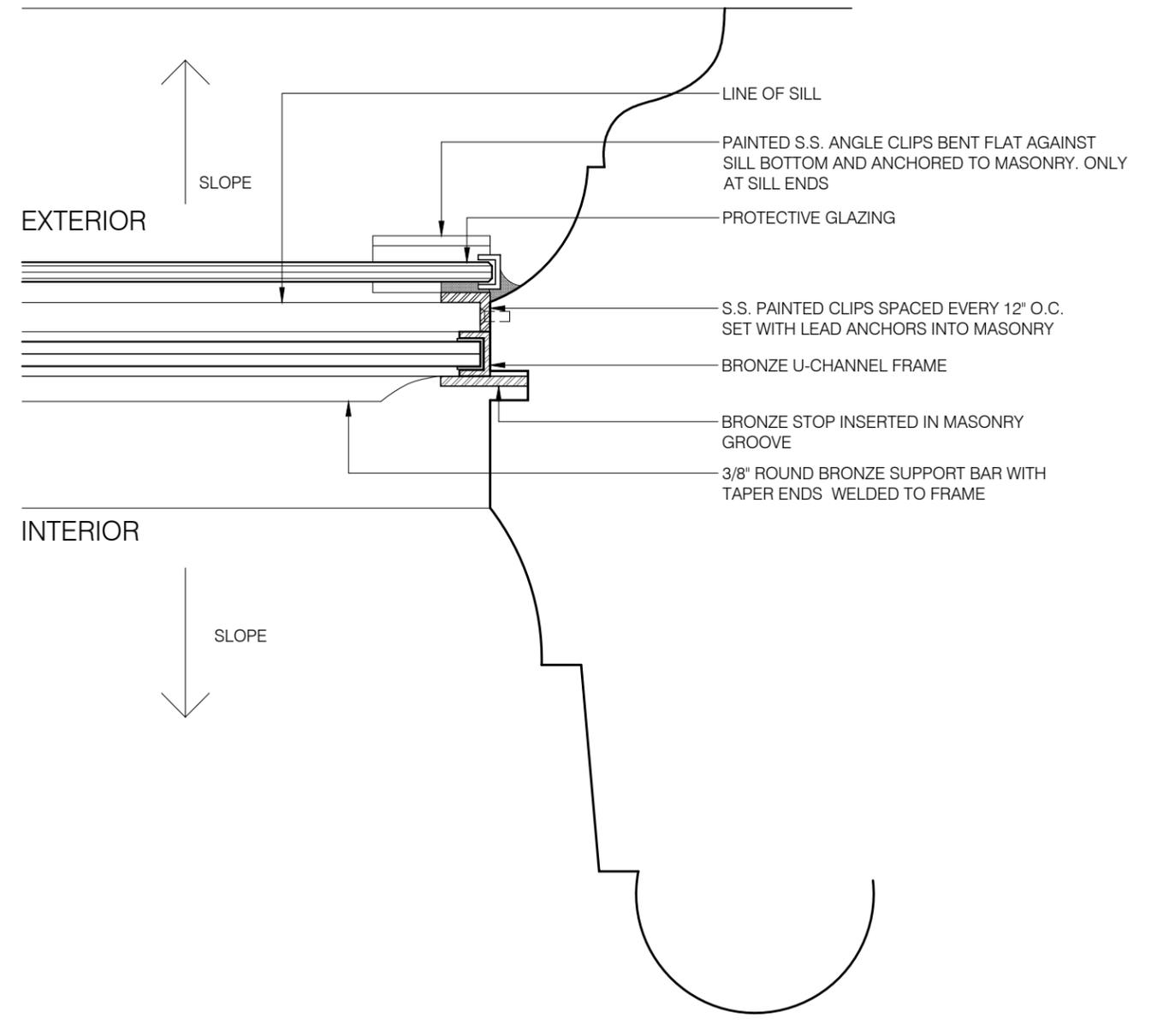
- EACH MASONRY OPENING VARIES . V.I.F. ALL DIMENSIONS AND EXISTING CONDITION
- FRAME TAB SPACING: TABS TO OCCUR ON VERTICAL SIDES OF FRAME AT THE MID-POINT BETWEEN SUPPORT BARS.
- PROVIDE SHOP DWGS FOR EACH OPENING FOR REVIEW OF FRAME DESIGN

02 Proposed Sill Detail
Scale: 6" = 1'-0"

East Window Jamb Details



01 Existing Jamb Detail
Scale: 6" = 1'-0"



02 Proposed Jamb Detail
Scale: 6" = 1'-0"

Conclusion

- Mission: The proposed new east window contributes to Trinity Church fulfilling its Mission
- Typology: Replacement of non-decorative stained glass is a well established practice for religious buildings throughout the city
- Evolution: The new window is in keeping with the tradition of stained glass within the church being designed in styles of their era
- Replacement: The existing window is not only a replacement but was not representative of what preceded it. In addition, the window is in disrepair and requires repair
- Appropriateness: The proposed design is intended to be in keeping with the church's historic fabric by adding to it's history rather than detracting from it
- Future: Trinity's continued success and relevancy since the 1690's has been contingent on its evolution. The buildings on the site have changed and evolved to accommodate the needs and messaging of the church and the community. The new window and rejuvenation project are the next chapter in the church's long history

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Replacement in progress from exterior



New window replaced colored quarry window



Unveiling of the Window of Reconciliation with church leadership

Appendix

Artist Portfolio

2017 St John's, Tralee, Co Kerry, Ireland

2017 St Peter's, Wallsend, Newcastle

2015-16 Leicester Cathedral, (two windows)

2015-16 Gloucester Cathedral, (Gerald Finzi windows)

2015 St Paul's, Shurdington, Gloucestershire

2014 Gloucester Cathedral (Ivor Gurney windows)

2014 Private Commission, Cheltenham

2014 Private commission, Teddington

2013 St Paul's, Shurdington, Gloucestershire

2013 St James, Stanstead Abbots, Herts

2013 All Saints, Woodford, Wilts

2012 St Catherine's College Cambridge

2012 St Edburga's, Leigh, Worcs

2011 St Hedda's, Egton Bridge, Yorkshire

2011 St Michael's, Abenhall, Glos

2009-10 Durham Cathedral

2009 St Mary's, Temple Guiting



Leicester Cathedral, Richard III Memorial Window



View of memorial windows in context with existing historic windows

Appendix

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2017 St John's, Tralee, Co Kerry, Ireland

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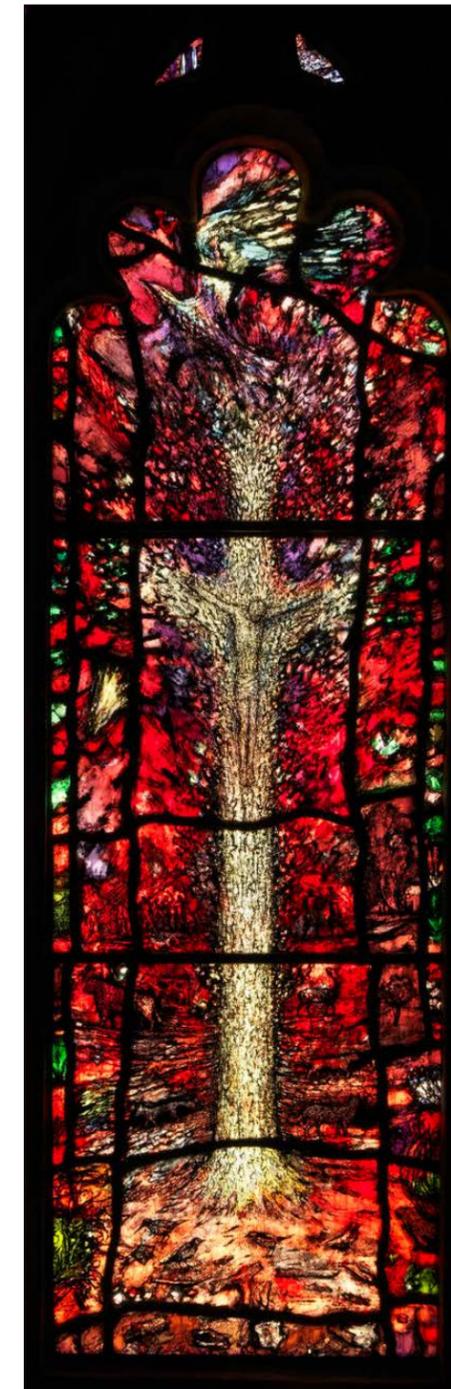
2011 St Michael's, Abenhall, Glos

2009-10 Durham Cathedral

2009 St Mary's, Temple Guiting



Tewkesbury Abbey



Hereford Cathedral

Appendix

Artist Portfolio Continued

2008 St Peter's, Ipsley
Worcestershire

2007 St Margaret, Millington,
Yorkshire

**2006-7 Hereford Cathedral
(two windows for the Audley
Chapel)**

2006 Queen Mother's
memorial garden, Edinburgh
(grotto)

2006 Sunderland Minster
(three windows)

2005 Whitburn parish church,
County Durham

2004 St Helen and All Saints,
Wykeham, Yorkshire

2003 Malvern Priory,
Worcestershire (two windows)

**2002 Tewkesbury Abbey,
Glos. (two windows)**

2000-02 Emmanuel Church,
Bridlington, Yorkshire (a
chapel full of windows)

2001 St Peter, Hinton St Mary,
Dorset (four panels)

2001 St Peter's, Stutton,
Suffolk

2000 St Mary, Tarrant Hinton,
Dorset

2000 All Saints, Bolton Percy,
Yorkshire

1999 St Peter, Martley,
Worcestershire

HISTORICAL BACKGROUND

STAINED-GLASS WINDOW CHRONOLOGY

- 1841:** **Jan 18**, letter from Monte Angelo Lilla, artist, to Building Committee asking for opportunity to design windows¹. Lilla was a Venetian artist living in New York City in the 1840-50s. He painted theatre curtains and murals for several New York and Boston buildings.²
- Feb. 15**, letter from Upjohn to Noltenius & Pavenstadt [colored glass distributors] regarding samples and prices for colored glass³
- N.d.**, brochure from Thomas Thomas, New York, "Enamelled or Stained Glass Windows"⁴
- 1842:** **April**, contract with James Thom, stone cutter, for cutting 18 clerestory window frames⁵
- May 10**, contract with James Thom, stone cutter, for cutting chancel window frame⁶
- 1843:** **March 24**, letter from Noltenius & Pavenstadt to Upjohn, asking whether he wishes them to act as agent, if so to provide them with the colors and amounts needed, and they suggest that shipping directly to New York will save money in the long run because of the risk of damage in shipping from another U.S. port (i.e., Baltimore) to New York⁷
- August 24**, J. P. Hedgeland, London, stained glass designer, to Upjohn, sending four drawings for windows with prices, per Upjohn's request. Chancel window with Scriptural scene and figures, £1,200; aisle windows with diapered grounds, painted borders, and scriptural devices, £150 ea.; smaller side windows, £70 ea., tower windows, £300 [total?]; clerestory windows with diapered grounds and painted borders, £60 ea. He also

¹ Letter from Angelo Monte Lilla to J. L. Ogden [Building Committee], Jan. 18, 1841, Trinity Church Wall Street Archives [TCWSA].

² "The American Museum," *New York Sun* (Nov. 7, 1842), [2]; "[American Museum]," *New York Herald* (Nov. 11, 1842), [2]; "The Howard Athenaeum," *The Literary Museum* 3 (Oct. 19, 1846), 158; "Law Intelligence: Marine Court: The Bowery Opera House," *New York Times* (Oct. 5, 1854). We have found no evidence that he ever made or designed stained glass.

³ Margaret H. Tuft, "The Stained Glass Windows of Trinity Church, New York," unpublished paper, Nov. 8, 1967, Avery Library, Columbia University, 7.

⁴ Thomas Thomas' brochure says that "every colour that is used is burnt in the glass," suggesting that his windows are enamels on clear glass. He was located at 136 Spring Street, and stated that his work could be seen at the Repository of the American Institute, which had awarded him medals; see also "Fair of the American Institute," *New York Spectator* (Oct. 18, 1842), [1]; "List of Premiums," *New York Spectator* (Nov. 15, 1836), [2]. His name is also listed as a purchaser of crown glass made in Clinton County, New York; "First Premium American Crown Window Glass [advertisement]," *Morning Courier and New-York Enquirer* (Nov. 30, 1843), [4].

⁵ Mentioned in typescript letter from Helen Rose Cline, Parish Recorder, Trinity Church, to Martin G. Coleman, July 15, 1964, TCWSA [hereinafter Cline to Coleman].

⁶ Cline to Coleman.

⁷ Cline to Coleman; also in Tuft, 7.



Julie L. Sloan, LLC
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54 Cherry St., North Adams, MA 01247
(413) 663-5512; Fax (413) 663-7167; JLSloan@JLSloan.com



enclosed several sketches of windows he recently restored. Prices are exclusive of frame work, and of course templates would have to be sent to London⁸

Sept 19, "Several specimens of stained glass for the church windows were produced. Whereupon it was referred to the Chairman and Mr. — to make enquire on this subject."⁹

Dec. 26, estimates are provided by Abner Stephenson for all of the windows except the chancel.¹⁰

1844: **Jan. 2**, Building Committee votes to accept Abner Stephenson's prices for all windows except the chancel, according to plan No. 3 and the color according to plan No. 5, and to make a draft contract¹¹

Jan. 23, Abner Stephenson asked to provide estimates for the chancel window "with and without a picture or Scripture piece"¹²

Jan. 26, draft contract with Abner Stephenson

12 side and 2 front windows	\$1,825.88
2 windows over porch doors	\$ 133.75
18 clerestory windows	\$1,351.25
6 windows in Vestry & Robing Rm	\$ 426.25
Sexton's door window	\$ 25.00
Tower window	\$ 252.50
Ventilators, ea.	\$ 5.00 ¹³

Jan. 26, on further estimate from Stephenson, it was decided to contract with him as follows:

12 side and 2 front windows	\$1,825.88
2 windows over porch doors	\$ 133.75

⁸ Letter from J. P. Hedgeland, London, to Richard Upjohn, Aug. 24, 1843, TCWSA. John Pike Hedgeland (1792-1873) London, was a stained glass artist also involved with stained glass restoration, most notably at Kings College Chapel in Cambridge, England, in the 1840s. In 1830, a book was published of sixteen of his window designs for St. Neot Church in Cornwall; Upjohn may have been familiar with this book; Davies Gilbert, *A description, accompanied by sixteen coloured plates, of the splendid decorations recently made to the church of St. Neot, in Cornwall, ... by J. P. Hedgeland...* (London: Printed for J. P. Hedgeland, 1830). See also Martin Harrison, *Victorian Stained Glass* (London: Barrie and Jenkins, 1980), 36.

⁹ Typescript, "Minutes of Building Committee of 3rd Trinity Church re. Stained Glass Windows," n.d., TCWSA, [1], (hereinafter Stained Glass Windows).

¹⁰ Stained Glass Windows, [1]. Abner Stephenson (1812-1872) was born in Northumberland, England and emigrated to New York in 1836. He lived in Richmond, Staten Island. He became a citizen in 1844, while working at Trinity Church. He also made windows for Grace Church in Brooklyn and St. Peter's Cathedral in Staten Island; none of these survive. By 1860, he had moved to Fairfax County, VA, and become a farmer; see U.S. Census Records for 1850, 1860, and 1870; Petitions for Naturalization Filed in New York City, New York Passenger Lists, 1820-1957, at www.ancestry.com. Also J. Sterling Morton, *Illustrated History of Nebraska*, vol. 2 (Lincoln: Jacob North Co., 1906), 780-781.

¹¹ Stained Glass Windows, [1].

¹² Stained Glass Windows, [1].

¹³ "Memorandum of an Agreement Between Abner Stephenson..." Holograph, n.d. [pencil notation at bottom of page, "BC 1/26/1844"], TCWSA.



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18 clerestory windows	\$1,351.25
6 windows in Vestry & Robing Rm	\$ 426.25
Altar window with ornamental Foliage and emblematical Characters	\$2,000.00
Altar window with Rafael's Resurrection or other Scriptural piece with Equivalent figures	\$2,500.00
Altar window with vacant space For Scriptural piece, est'd At 180 square feet	\$1,500.00
Glass to be imported from Germany and charged to Stephenson	
Sample window to be provided for approval of color by Committee	
Casements of lead and scaffolding to be provided by the church ¹⁴	

Jan. 29, colored glass is ordered from Noltenius & Pavenstadt¹⁵

April 13, bill of lading for colored glass from Germany¹⁶

April 15, invoice from Noltenius & Pavenstadt for \$355.91, including itemized list of glass sent from Bremen, Germany¹⁷

July 1, contract with Stephenson for:

12 side and 2 front windows	\$2,455.88
2 windows over porch doors	\$ 171.24
18 clerestory windows	\$2,080.26
5 Whole windows in Vestry & Robing Rm	\$ 475.27
Tower windows	\$ 304.50

Also ventilators at \$9 ea.

Scaffolding, casements, moulds, and patterns to be furnished by the church

To made according to several plans and to the same quality as the sample window in the northwest clerestory¹⁸

¹⁴ *Stained Glass Windows*, [1-2].

¹⁵ *Stained Glass Windows*, [2].

¹⁶ Cline to Coleman; also mentioned in Tuft, 7.

¹⁷ "Invoice of 11 boxes colored window glass," April 15, 1844, TCWSA.



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July 2, Noltenius & Pavenstadt's bill is to be paid in the amount of \$355.91, and Stephenson to be advanced \$75 on account.¹⁹

July 9, Rector is asked to request prices from artists "or other proper persons" for a Scriptural piece for the Altar window²⁰

Aug. 26, letter from J. P. Hedgeland, London, to Upjohn, asking for his sketches to be returned

Sept. 24, W. J. Hoppin [a New York attorney], sent a letter regarding the Altar window to Upjohn, and it was to be considered by Harison and Dunscomb of the Committee²¹

Oct. 19, letter from William Jay Bolton, stained glass artist of Holy Trinity Church, Brooklyn, then under construction; suggests an iconographic program for all of the windows similar to that for Holy Trinity; mentions descriptions of what Trinity's windows should look like as stated by [Thomas] Hoppin;²² discusses whether the Baptism of Christ is an appropriate subject for the chancel window and suggests the Ascension instead (as he was designing for Holy Trinity); asks to be considered to design the windows²³

Nov. 8, letter from W[illiam] Collins, [stained glass artist], London, sending Upjohn some sketches²⁴

1845: Jan. 20, letter from W. Collins, London, offering to show Upjohn his recent windows for Calcutta Cathedral²⁵

March 16, twenty windows are complete, including the Tower²⁶

¹⁸ "Memorandum of an Agreement," holograph, signed by Abner Stephenson and each of the members of the Building Committee, July 1, 1844, TCWSA. It is not known why the prices changed between Jan. 26 and July 1; the rate of increase ranges from 12% to 54%.

¹⁹ *Stained Glass Windows*, [2].

²⁰ *Stained Glass Windows*, [2].

²¹ *Stained Glass Windows*, [3].

²² This is the first mention of Thomas F. Hoppin, brother of W. J. Hoppin who wrote to Upjohn on Sept. 24, 1844. This suggests that W. J. Hoppin, who was an attorney, not an artist, was inquiring on his brother Thomas's behalf. Thomas lived in Providence, RI, where he was an artist in many media. Today his most famous work is a bronze statue of a dog called "The Sentinel" in Roger Williams Park Zoo in Providence; "Modelling," *Transactions of the American Institute of the City of New York* (Albany: Charles Van Benthuyzen, 1852), 104; Edward S. Allen, *Thomas Robinson: A Memoir* (Providence: A. E. Club, 1888), 12; *Old Providence* (Providence: Merchants National Bank of Providence, 1918), 53. Hoppin's house in Providence is also well known, now owned by Brown University. It was designed Alpheus Carey Morse, who is mentioned at some detail in Everard Uphohn's biography of his father: Upjohn invited Morse to come to New York to work with him on Trinity Church, but Morse traveled to Europe instead; Everard Upjohn, *Richard Upjohn: Architect and Churchman* (New York: Columbia University Press, 1939), 56-57; William Jordy and Christopher Monkhouse, *Buildings on Paper: Rhode Island Architectural Drawings 1825-1945* (Providence: Brown University, Rhode Island Historical Society, and Rhode Island School of Design, 1982), 120-121, 225.

²³ William Jay Bolton [to William H. Harison], Oct. 19, [1844], TCWSA, transcribed and published in whole in Willene E. Clark, *The Stained Glass Art of William Jay Bolton* (Syracuse, NY: Syracuse University Press, 1992), 73-76.

²⁴ W. Collins to Richard Upjohn, London, Nov. 8, 1844, TCWSA. William Collins (1777-1842) was a respected painter on glass and in oils in London. His windows are painted in enamel on clear glass, rather than using the mosaic method with colored glass. His windows were in the Brighton Pavilion in southeast England, Sir John Soane's house in London (destroyed in 1940), and St. Peter's Church in Calcutta, to which he refers in this letter. Most interesting about this correspondence is that Collins had died three years earlier. His wife carried on his work, but these letters to Upjohn contain no hint of that. See Helen Dorey, "The research and preparation for recreating the William Collins stained glass window, after Reynolds, in the Tivoli Recess," *Sir John Soane's Museum Newsletter*, no. 24 (Spring-Summer 2010), 11-12; correspondence between the author and Peter Cormack, stained-glass historian, London, by email, August 22, 2012.

²⁵ W. Collins to Richard Upjohn, London, Jan. 20, 1845, TCWSA.



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April 22, Mr. [Clement Clark] Moore added to Committee to consider Altar window²⁷

May 27, Majority of windows complete, rest are in production, should be ready by Christmas²⁸

June 9, letter from Upjohn to Adam Tredwell, Building Committee, that he has sent over drawings for the chancel window, "also seven figures designed by another person... These last I beg leave to say are the best[,] they are mere rough sketches but very spirited." He also sends an "Enquiry" on the proper of mode of glass painting. In a P.S., he says that Stephenson can't make the window as now designed for \$4,000²⁹

June 10, sketches for the Altar window by Upjohn were presented to the Vestry with the cost of \$4,000; power to make the decision handed over to the Building Committee.³⁰

n.d., "Colors for Windows," from Upjohn, listing the colors for the evangelists and Christ³¹

June 11, letter from Stephenson to Building Committee with costs to make the chancel window "according to the designs furnished by Rich Upjohn Arch including the seven figures in the principal compartment and emblematical figures in the next principal compartment."³²

June 12, Upjohn presented Stephenson's cost to make the Altar window at \$3,750 exclusive of the drawings of the figures on paper, and was requested to find out from Thomas Hoppin what he would charge to draw the figures and to procure one drawing³³

June 14, Building Committee orders a contract to be drawn up with Stephenson for the Altar window, to be completed by Nov. 15, 1845; and that Hoppin should proceed in drawing the cartoons.³⁴

June 17, Upjohn reports that Thomas Hoppin will charge "about" \$50 a piece for the cartoons for the Altar window³⁵

June 18, visitor describes the windows as "exquisite"³⁶

June 24, Contract between Stephenson and the church for the chancel window "according to the several plans and designs furnished by Richard Upjohn, superintending architect... The upper tracery of the window to be filled with designs of foliage, diaper and suitable emblems or symbols. The seven principal bays to be filled with paintings of our

²⁶ [New Orleans] *Times-Picayune* (March 16, 1845), 1.

²⁷ *Stained Glass Windows*, [3].

²⁸ "Trinity Church, New York," from *N.Y. Mirror*, [Baltimore] *Star* (May 27, 1845), 1.

²⁹ Richard Upjohn to Adam Tredwell, Chairman, Trinity Church Building Committee, June 9, 1845, TCWSA. The "Enquiry" mentioned by Upjohn was probably James Ballantine's *A Treatise on Painted Glass* (London: Chapman & Hall, 1845). Charles Winston's important book, *An Inquiry into the Difference of style observable in ancient glass paintings*, was not published until 1847.

³⁰ *Stained Glass Windows*, [3].

³¹ Richard Upjohn, "Colors for Windows," n.d., TCWSA

³² Abner Stephenson to the Building Committee, June 11, 1845, TCWSA.

³³ *Stained Glass Windows*, [3].

³⁴ *Stained Glass Windows*, [3].

³⁵ *Stained Glass Windows*, [3].

³⁶ "Trinity Church in New York," [Keene] *New Hampshire Sentinel* (June 18, 1845), 2.



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Saviour, the four Evangelists and the Apostles St. Peter and St. Paul, according to Cartoons to be prepared at the expense of the parties of the second part by Thomas F. Hoppin. The seven lower bays to be filled in with diaper and foliage." Price was \$3,750.³⁷

July 22, Hoppin is paid \$200 in advance for the cartoons³⁸

Aug. 28, Chancel window not in, but sketches of apostles on view in crypt³⁹

Sept 1, invoice from Bremen, Germany, for colored glass, \$329.55⁴⁰

Oct. 7, contract with Stephenson for chancel window signed⁴¹

Oct. 21, letter from Stephenson to Building Committee asking for an advance payment of \$700 on the contract for the side front, clerestory, Vestry and Robing room windows, "it being now completed with the exception of about \$50 worth to be done on the two front windows."⁴²

1846: Jan 20, Upjohn presents estimate from James Correy for the "wire work" in copper for the Altar window at \$0.32 per square foot, "the heads and tracery of the window to be made according to the moulds... the Committee furnishing the 3/8 inch square iron bars and the holes and scaffolding to secure the same" [this sounds like screens for protection of the window]⁴³

May 5, Hyslop and Harison [Building Committee members] to confer with Hoppin about alterations to "our Saviour's head"⁴⁴

May 8, letter from Hoppin declining to come to New York to alter the head of the Saviour, "I have already been to New York, twice, for this purpose, and have departed with the idea that it was satisfactory. I cannot alter the head of the Saviour, without altering the whole figure."⁴⁵

May 12, committee [i.e. Hyslop and Harison] present a letter from Hoppin regarding changing the Saviour's head and the whole Building Committee decides it is "inexpedient to attempt such alteration at present"

May 21, church is consecrated

May 22, *New York Herald*:

The interior, as seen from the centre aisle, shows the magnificent window over the altar, painted in the richest colors imaginable, all of which are burnt in, and will retain their brilliancy as long as the Church stands. - It has been rumored that this work-

³⁷ "Memorandum of an Agreement," holograph, signed by each member of the Building Committee, June 24, 1845, TCWSA. This excision of Hoppin's name suggests that although he drew the cartoons, he may not have designed the window.

³⁸ *Stained Glass Windows*, [3].

³⁹ "New-York, Aug. 28," [Charleston, SC] *Southern Patriot* (Sept. 4, 1845), 2.

⁴⁰ Cline to Coleman; also mentioned in Tuft, 8.

⁴¹ *Stained Glass Windows*, [3].

⁴² Abner Stephenson to the Building Committee, Oct. 21, 1845, TCWSA.

⁴³ *Stained Glass Windows*, [4].

⁴⁴ *Stained Glass Windows*, [4].

⁴⁵ T. J. Hoppin to Building Committee, May 8, 1846, TCWSA.



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manship was executed in Europe, but such is not the case: it was all done here, by Mr. Abner Stevenson, in a shop erected on the premises, and we should say, from the specimens here exhibited, that he is certainly at the head of his profession. He has been steadily employed for nearly three years in completing this beautiful work. The centre figure in the grand window, represents our Saviour, surrounded by six Apostles – St. Peter, St. Matthew, St. Mark, St. Luke, St. John, and St. Paul – these figures, as also the various other designs, are laid in with colors so brilliant that it is impossible to give any thing like a description of them. In fact, the whole of this window shows the most perfect specimens of this art we ever beheld.

It [the church] contains thirty-five large windows – seven lower ones on each side, two in front, one at the back, and nine upper ones, on each side. These windows are all composed of diamond shaped glass, of variegated colors. The back window is very large, and contains, in stained-glass, life-size pictures of the Apostles and the Savior. The effect of the light coming through the stained glass is indescribably beautiful. It is not so glaring as that of Grace Church, but is soft and mellow, and striking upon the walls and floor of brown freestone, imparts a cheerfulness to what would otherwise be too sombre. Playing in all the varied colors of the Iris upon the altar and the pulpit, it seems like a beam of promise and hope.⁴⁶

- 1848: Chancel window is criticized in *The New York Ecclesiologist* as having “poverty of design” and “unmeaning” symbolism.⁴⁷
- 1849: Smoked glass installed over the chancel window to subdue glare; south chancel windows installed⁴⁸
- 1853: Article in *Putnam’s Monthly*, “Over the principle door [of Trinity Church] there is a large window filled with elaborate tracery, which lights nothing and is of no use. It is put there, like the niches in the tower sides, for show...”⁴⁹
- 1877: Rear addition and reredos added by Frederick Clarke Withers, with Aesthetic-style windows⁵⁰
- Nov. 15, Charles Booth is paid \$190 for glazing⁵¹
- 1896: Nov. 25, Windows were being “overhauled”⁵²; no mention of this in Trinity Church archives
- 1913: Nov. 20, three north windows donated by Susan Mount to All Saints Chapel, \$10,000⁵³

⁴⁶ “Consecration of Trinity Church,” *New York Herald* (May 22, 1846), 1.

⁴⁷ *New York Ecclesiologist* 1 (October 1848), 34-38.

⁴⁸ “Church Notes,” *The New York Ecclesiologist* 2 (October 1849), 29.

⁴⁹ “New-York Church Architecture,” *Putnam’s Monthly* 2 (Sept. 1853), 239.

⁵⁰ John Wright, *Some Notable Altars in the Church of England and the American Episcopal Church* (New York: MacMillan Company, 1908), 246-248.

⁵¹ Vestry Minutes, Nov. 15, 1877, TCWSA. Charles Booth (1844-1893), was born in Liverpool, England, but was living in New York by 1875 with offices at 47 Lafayette Place. His aesthetic-style windows are found in Frederick Clarke Withers’ Jefferson Market Courthouse and in Calvary and Grace Churches in New York.

⁵² “Trinity Church Not Settling,” *New York Times* (Nov. 25, 1896), 9.

⁵³ Standing Committee, Vol. J, Nov. 20, 1913, TCWSA



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- 1914: March 19, Thomas Nash, architect of All Saints Chapel, recommends Heinigke & Bowen to make windows⁵⁴
- N.d., description of the iconography of the windows of All Saints from Heinigke & Smith⁵⁵
- April 16, Heinigke & Bowen’s proposal accepted⁵⁶
- April 16, All Saints chancel window donated by children of Stephen Nash⁵⁷
- 1915: Jan. 6, Samuel Chapin given permission to donate window in All Saints Chapel for his parents [presumably one of the windows above the door]⁵⁸
- June 22, Clergy and choir stalls installed in chancel, covering up one of the south rose windows and the window on the north wall of the chancel that opens into the hall outside All Saints Chapel⁵⁹
- Nov. 1, north and west windows in All Saints Chapel dedicated on All Saints Day⁶⁰
- 1916: Oct. 24, Miss Macdonald requests permission for her and her father to donate one of the windows above the door in All Saints Chapel⁶¹; window given by Pierre F. and Helen M. Macdonald in memory of Mary Macdonald and Mary Noel Macdonald⁶²
- 1929-30: Cracks in window putty and glass noted on south and north sides, possibly attributable to the construction of 1 Wall St.
- 1932: Nave windows cleaned.
- 1939: Everard Upjohn publishes biography of his father, Richard, with an entire chapter on Trinity Church. Items mentioned:
- Windows made on site in a shed erected for the purpose; p. 54
 - Stained glass in the church was “an innovation, since most of the churches before then had been content with plain glass”; p. 55
 - Passion flowers in the chancel window were inspired by Upjohn’s gift of a passion flower to his daughter for her birthday; p. 55 [there are also passion flowers in two aisle windows]⁶³

⁵⁴ Standing Committee, Vol. J, March 19, 1914, TCWSA.

⁵⁵ Heinigke & Smith, “Proposed Scheme for the Subjects of the Windows of the Chapel of All Saints, Trinity Church, New York,” n.d., TCWSA.

⁵⁶ Standing Committee, Vol. J, April 16, 1914, TCWSA. Otto Heinigke (1850-1915) and Owen J. Bowen (1867-1902) became partners in a stained-glass studio in 1890. When Heinigke died in 1915, his son, Otto Weir Heinigke (1879-1968) took over the company with Oliver Phelps Smith (1867-1953). The change in name took place around the time that Trinity Church became interested in their work.

⁵⁷ Vestry Minutes, vol. 7, April 16, 1914, p. 468, TCWSA

⁵⁸ Standing Committee, Vol. J, Jan. 6, 1915, TCWSA

⁵⁹ “New Chancel for Trinity,” *New York Times* (June 22, 1915), 21.

⁶⁰ Vestry Minutes, vol. 7, Nov. 8, 1915, TCWSA

⁶¹ Vestry Minutes, vol. 7, Oct. 24, 1916, TCWSA

⁶² Appendix, Year Book & Register, 1916, p. 486, TCWSA

⁶³ Everard Upjohn, *Richard Upjohn: Architect and Churchman* (New York: Columbia University Press, 1939).



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- 1946:** Windows cleaned.
- 1961:** Chancel window is cleaned by Peter Rohlf, Rohlf Stained Glass, Mount Vernon, NY. Tuft suggests that Rohlf also removed ribbed protective glazing from the chancel window and replaced it with clear glass. [The ribbed glass was not original because that type of glass was not available in 1846.]⁶⁴
- 1967:** All 18 clerestory windows are replaced because paint is peeling off. The existing diamonds have a fleur-de-lis stencil on the inside surface and a coat of yellow paint on the exterior; it is the yellow paint that is coming off. Peter Rohlf said this paint was house paint; Dr. Lawrence Majewski, Institute of Fine Arts, New York University, says it is fired. Tracery was not replaced. Work was done by Peter Rohlf, Rohlf Stained Glass, Mount Vernon, NY. Existing glass in diamonds was clear window glass; replacement glass is cathedral. New painting is done by silk screen for the pattern and sprayed on for the yellow tint. Majewski is opposed to this replacement. He was supposed to test the original glass, but the results are not in this report.⁶⁵
- 1977:** **Oct. 3,** Memo from David F. M. Todd, Chair, Church & Property Program Committee to Charles W. Pruitt, Jr., Deputy for Administration and Operations: rocks thrown through "practically all" aisle windows, they have a quote for repair for \$4,900 from Rambusch, and Todd recommends that they put Lexan on the aisle and clerestory windows of Trinity and the clerestory windows of St. Paul's Chapel (which also had rocks thrown through windows; its aisle windows already had Lexan protection) for \$25,000⁶⁶
- Oct. 6,** letter from Viggo Bech Rambusch, Rambusch Co., to Charles Pruitt, reporting that there are 15 holes in 7 windows, some in the border and some in the field, they can repair them for \$4,900; they had previously repaired a hole in the window over the bookstore; they are working a proposal for the Lexan⁶⁷
- 1978:** **Feb. 8,** letter from Viggo Bech Rambusch to Henry Norde, Trinity Church, regarding exterior protective glazing for All Saints Chapel⁶⁸
- 1980:** Testimonial Letter from Henry L. Norde, Director of Church & Program Property Mgmt, regarding Rohlf Stained Glass Studio, Mount Vernon, NY, saying they have worked on the windows for the past 25 years (i.e., since 1955), including protection
- 1981:** **Oct. 9,** letter from Peter Rohlf, Rohlf Studios, to Henry Norde, proposal for protective glazing for the aisle and clerestory windows with Lexan⁶⁹
- Oct. 26,** letter from Peter Rohlf, Rohlf Studios, to Henry Norde, proposal for protective glazing for the aisle and clerestory windows with leaded glass or leaded Lexan like he just saw on his trip to Canterbury Cathedral⁷⁰

⁶⁴ Tuft, 10-12, 14.

⁶⁵ Tuft, 10-12, 18. The TCWSA does not have this report.

⁶⁶ Box 651, folder 2, TCWSA.

⁶⁷ Box 651, folder 2, TCWSA.

⁶⁸ Box 654, folder 13, TCWSA.

⁶⁹ Box 654, folder 13, TCWSA.

⁷⁰ Box 654, folder 13, TCWSA.



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- 1982:** **Jan. 13,** letter from Peter Rohlf, Rohlf Studios, to Henry Norde, with a drawing of the proposed design for the leaded protective glazing [not attached] and offering a test panel⁷¹
- 1989:** **Sept. 29,** Peter Rohlf, Rohlf Studios, to Jack Jones, Trinity Church, proposal to relead and install in new aluminum frames, either 16 or 20 windows in the tower [this does not appear to have been executed because there are no windows in aluminum frames in the tower]⁷²
- 1990:** **March 9,** typescript page with drawing, headed "Removal, Repair, and Subsequent Re-assembly of Clerestory Windows," dated in handwriting at the bottom with "Setting Concept" Drawing shows metal L frame screwed into the stone frames from the exterior, allowing the window to be set from the exterior, with a caulk or putty bevel on the interior⁷³
- March 21,** proposal to restore windows by Robert Lennox, Stained Glass Imagery, Staten Island, NY: "I have found that the tracery area is in great need of re-leading. There is also a great deal of bulging in the lancet panels. Many painted pieces will have to be evaluated. Some of these pieces may be reconstructed, others will be replaced with hand painted facsimiles."⁷⁴
- April 30,** Trinity Church to Rohlf Studios, contract to replace "Steeple window" [presumably the large one over the front door]⁷⁵
- 1991:** **July 24,** unsigned proposal from Peter Rohlf, Rohlf Studios, to replace painted diamonds with beveled glass in two clerestory windows; duplicate missing tracery; restore the chancel window and replace its protective glazing; not carried out apparently⁷⁶

⁷¹ Box 654, folder 13, TCWSA.

⁷² Box 683, folder 9, TCWSA.

⁷³ Box 683, folder 9, TCWSA.

⁷⁴ Box 684, folder 1, TCWSA.

⁷⁵ Box 683, folder 9, has contract; Box 684, folder 1 has Rohlf's return letter and signature page; TCWSA.

⁷⁶ Box 684, folder 1, TCWSA.



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WINDOW NUMBER	200				
WINDOW NAME	Decorative Diamonds				
PRIORITY	2				
INSPECTION DATA					
Inspected by	JLS	WJP			
Inspection Date	July 9-13, 2012				
Weather	Sunny, humid, 85-90F				
How was Inspection Done	Up-close	Binoculars	Other:		
STAINED-GLASS (SG)					
IDENTIFICATION					
Window Date	1967				
Studio	Rohlf				
Artist					
Window Location	Aisle	Clerestory	Balcony	Sacristy	Organ Loft
	Parish House				
Window Orientation	Basement	Other:			
	N	S	E	W	
TEXTS AND ICONOGRAPHY					
Dedication (who the window is dedicated to and given by, with dates)					
None					
Inscription (bible verses, saints' names, anything else written)					
None					
Iconography (scene, symbols)					
None					
SIZE IN INCHES					
Overall Width	136				
Overall Height	325				
Lancet Width	28				
Lancet Height	100	Lower	145	Upper	80
					Tracery
ORGANIZATION					
How Many Lancets	4 over 4				
How Many Sections per Lancet	3 lower lancets, 4 upper lancets				
Is there Tracery	Yes	No			
How Many Tracery Openings	24				
Notes	12 tracery sections are single piece of glass with no lead				
FRAME					
Frame Type	Fixed	Double-hung	Casement	Vent	Other:
Window Frame Material	Wood	Stone	Steel	Aluminum	Other:
Water Infiltration	Sill	Left jamb	Right jamb	Center mullion	Tracery
Rot, Loss, Corrosion Locations	Other:				
	Sill	Left jamb	Right jamb	Center mullion	Tracery
Frame Interior Finish Type	Paint	Clear coat	Powder	Other:	
Interior finish condition	Poor	Fair	Good	Excellent	
Frame Exterior Finish Type	Paint	Clear coat	Powder	Other:	
Exterior finish condition	Poor	Fair	Good	Excellent	
Interior or Exterior Set	Interior	Exterior			
Frame or Sash Alignment	Aligned	Out of plumb	Twisted	Other:	
Groove or rabbet	Groove	Rabbet			
Setting material	Caulk	Putty bevel	Molding	Other:	
Setting material condition	Poor	Fair	Good	Excellent	



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Notes	4' between window and organ wall, floor about 1' below top of lower lancet, remainder of window clear to top. Misc mortar joints need repointing. Right cusp in lancet 1 upper section stone salting and splaying. Mortar absent in joints at Lancet 2 upper section head.				
BARS					
Are sections stacked or have T-bars	Stacked	T-bar			
How Many T-Bars	2				
T-Bar Size	1 x 7/8 x 1/8	1 x 1 x 1/4	1-1/4 x 1-1/4 x 1/4	Other:	
Location of T-Bar Bevels	Interior	Exterior			
T-bars corrosion	None	Minor	Moderate	Severe	
T-bar bevels cracked	None	Minor	Moderate	Severe	
T-bar bevels missing	None	Minor	Moderate	Severe	
How Many Saddle Bars	per lancet section				
excluding vents					
Saddle bar size	1/4"	3/8"	1/2"	5/8"	Other:
Saddle bar profile	Round	Flat	Square	Other:	
Saddle bar material	Steel	Iron	Bronze	Brass	Other:
Saddle bar corrosion	None	Minor	Moderate	Severe	
Were there enough original tie wires per bar	Yes	No			
Tie wires torn	None	A few	Most	All	
Tie wires broken	None	A few	Most	All	
Notes	Interior and Exterior saddle bars				
VENTS					
How Many Vents	1				
Vent Location(s)	Bottom of each upper lancet	Top center	Top right		
	Upper left	Upper center	Upper right		
	Middle left	Middle center	Middle right		
	Lower left	Lower center	Lower right		
	Bottom left	Bottom center	Bottom		
	Tracery				
Vent-Frame Material	Steel	Aluminum	Wood	Other: bronze	
Are Vent Frames Original	Yes	No	Don't know		
Do Vents Open	Yes	No	Partial	Don't know	
If not, Why	Sealant	Protective glazing	Corroded	Painted	Other:
Do Vents Close Fully	Yes	No	Don't know		
If not, Why	Corrosion	Rot	Something in the way	Don't know	Other:
Vent frames corroded	None	Minor	Moderate	Severe	
How easily do vents move	Easily	Not easily	Don't move at all	Don't know	
How Many Saddle Bars in	1				
Saddle bar size	1/4"	3/8"	1/2"	5/8"	Other:
Saddle bar profile	Round	Flat	Square	Other:	
Saddle bar material	Steel	Iron	Bronze	Brass	Other:
Saddle bar corrosion	None	Minor	Moderate	Severe	
Were there enough original tie wires per bar	Yes	No			
Tie wires torn	None	A few	Most	All	



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Tie wires broken	None	A few	Most	All		
Notes						
GLASS						
Glass Types	Antique	Cathedral	Opalescent	Flashed	Slab	Dalle de verre
Flemish						
How Many Layers	1					
% Broken	Less than 5%	5% to 10%	10% to 30%	30% to 50%	50% to 70%	70% to 100%
% Missing	Less than 5%	5% to 10%	10% to 30%	30% to 50%	50% to 70%	70% to 100%
Amount of Dirt	Light	Moderate	Heavy			
Type of Dirt	Dust	Soot	Wax	Nicotine	House paint	Powder
	Crust	Film	Other:			
Location of Dirt	Around came	In glass texture	Between layers	Overall	Other:	
Notes	Large amount of pigeon droppings in tracery on stone and glass. Tracery section breakage up to 10%, Tracery leads do tear when lifted. Hole punched in glass of Lancet 4 lower right to allow for clear hose to pass to interior of church					
GLASS PAINT and DECORATIO						
Paint Types	Grisaille	Silver stain	Enamel	Cold paint	Other:	
Other Decoration	Acid-etch	Sandblast	Other:			
Condition	Poor	Fair	Good	Excellent		
Type of problem	Patchy losses	Losses that look like	Color change			
Location of problems	In traces	In mattes	In enamels	In cold paint	In background	In drapery
	In flesh	In writing	Other:			
Notes						
CAME						
Came Metal	Lead	Zinc	Copper foil	Other:		
Came Profile	Round	Round	Flat	Flat beaded	Colonial	
	Other:					
Came size(s) (roughly)	1/8" or smaller	3/16"	1/4"	3/8"	1/2"	5/8"
	3/4"	7/8"	1"	Greater than 1"	Other:	
Corrosion	None	Minor	Moderate	Severe		
Cracking	None	Minor	Moderate	Severe		
Does it tear	None	Minor	Moderate	Severe		
When bent, does it turn white	Yes	No				
When bent, does it break	Yes	No				
Bowing or sagging	None	Minor	Moderate	Severe		
Where is Bowing	Throughout entire lancet sections					
How Much Out of Plumb	Less than 1/2"	1/2" to 1"	1" to 2"	More than 2"		
Percent to be Replaced	Less than 25%	25% to 50%	50% to 75%	75% to 100%	100%	
Waterproofing cement condition	Poor	Fair	Good	Excellent		
Notes						
General Notes	No protective glazing. The window is now behind a partition wall behind the air-conditioning unit. The whole height of the window is not easily accessible. There are fluorescent light fixtures attached to the vertical mullions.					

Window 200



Tracery from exterior



Lower register of lancets from exterior



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Interior



Flemish glass



Condition of T-bar bevels



Exterior saddle bars



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Interior saddle bar



Typical vent



Breakage from impact



Hole for pipe



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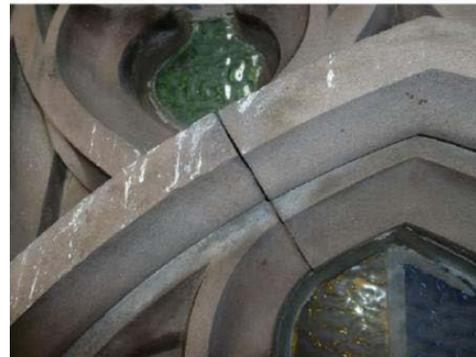




Interior setting with light fixtures



Lancet bowing



Open joint in stone frame



Pigeon droppings on frame



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The current proposal is:

Preservation Department – Item 3, LPC-20-09961

75 Broadway,

Borough of Manhattan

How to Testify

Via Zoom: <https://us02web.zoom.us/j/86507428058?pwd=OWFPL1g3K1MwTUg1SjZHUFlnajVodz09>

Meeting ID: 865 0742 8058

Password: 866423

By Phone: 1 646-558-8656

US (New York) 877-853-5257 (Toll free)

US 888 475 4499 (Toll free)

Note: If you want to testify on an item, join the Zoom webinar at the agenda’s “Be Here by” time (about an hour in advance). When the Chair indicates it’s time to testify, “raise your hand” via the Zoom app if you want to speak (*9 on the phone). Those who signed up in advance will be called first.