

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

City or Town... New York City. State... N.Y. No. 1620  
Date of Completion... ~~1932~~ July 16 1933 Y.  
Church... Cathedral of Saint John Divine.  
Donor and Address.....  
Architect... Cram and Ferguson, Boston. Quality of Glass... \$4,400.00 \$19.55 per foot.  
Denomination... Episcopal.  
and Minister... Bishop Manning - Dean Gates.  
Footage... 225 feet. sight Sizes, full  
Ventilators No. Set by  
Position in Church... Center rose under great rose.  
Height from floor... 27' Protection Glass Groove Rabbet Stone Wood  
Points of compass  
Quality of light... West: Summer: later afternoon sun; Winter: very late afternoon not over one hour.  
Inscription  
Design wanted Staging  
Shipping address Blue-prints Received  
Bill to Templets  
Photos of Cartoons Mailed  
General Information... On the tracing which Mr. Connick brought from Cram's office is the following "Note: obscure semi opaque for back of sculpture."  
C.J.C.'s note after returning from Cram's office, Dec. 30, 1932: "We are to have a very careful consultation in relation to the glass and paint for the new grisaille and the small rose windows. Possibly glass with striations, bubbles, possibly Keltic glass and that sort of thing. Consider what to do with the painting."

IMPORTANT: When we are ready to install the armatures, we must have the cutting of the stonework done by or under the direct supervision of the builder, Mr. Edward Bell. (See note from Cram's office, Jan. 4, 1933.)

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

This design develops in form and symbolism the number seven, rich in sacred significance, relating it to the divine message of Christ on earth.

This theme is announced by the sacred monogram of Our Lord, the I.H.C. in the heart of the design.

Radiating from the center the window is in seven divisions terminating in the seven trefoil cusps. The number suggests the fine symbolism of the seven Gifts of the Holy Spirit, the Seven Great Archangels, the Churches of Asia Minor from Saint John's Revelation, therein reflecting the themes of the two grisaille windows which flank the great rose above.

Immediately outside the center are symbolic fountains, suggesting Our Lord's character as the Fountain of Living Waters. Growing around and through the fountains, and out into the cusps, the grape vine pattern symbolizes the growth and fruitfulness of the Gospel. Pairs of doves also symbolize the Gifts of the Holy Spirit. In the cusps, encircled by cloud motifs and tipped with flames, appear seven five-pointed stars of the New Dispensation.

In color this design reflects and repeats the rich pattern and symbolism of the great rose above, although with special emphasis on the warm red of divine love and devotion.

**CONDENSATION GUTTERS.** The Glass Maker shall furnish and install complete large condensation gutters of twelve-ounce lead coated, hard rolled copper, of size approved by the Architects. (Note on contract).

**GUARANTEE.** A hose connection at the building shall be furnished by the Owner. After the glass is completely installed, the Glass Maker shall test it with a hose in the presence of the Architects or the Owner to make sure that it is water-tight. (Note on contract).

Note from Mr. Cram re: smaller rose, Dec. 30, 1932: "While the sketch is somewhat startling, I must admit it is exceedingly decorative, and if you keep it brilliant enough you ought to be able to get away with it. Of course, in view of the blocking of light caused by the Majestas, you will, I suppose, want to keep the colours almost pure with very little matt or paint."