

3555 375 7500 1772
398
3550

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. 1772
Church Church of St. Vincent Ferrer. Date of Oct. 7, 1934-Rosary Sunday
Donor and Address Completion

Architect Quality of \$7500.*
Glass \$19. per foot
Denomination Roman Catholic. Very Rev. Walter G. Moran, O.P. 869 Lexington Avenue.
and Minister The Provincial is Fr. McDermott.

Footage 395' sight
Sizes, full

Ventilators IRON =
large bottom vent center lancet.** Set by

Position in Church Clerestory, first window from crossing on North.

Height from floor 35' Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass
Quality of light North.

Inscription

Design wanted Soon. In 2 or 3 weeks from May 1. Staging

Sketch is 3/4" scale. Blue-prints
Shipping address Received

Bill to Templets

Photos of Cartoons Mailed

General Information *other clerestory windows should be \$8000. (5.8.34).

Subject: Saint Louis Bertrand.

C.J.C. has two books that belong to St. Vincent Ferrer's Church, which Father Moran let him take - "Saint Albert the Great" and "Dominican Saints".

C.J.C. reported, May 1, 1934: "I have taken pretty careful notes. Both of these windows are shadowed by transept walls, and both go dull as seen from the entrance. THIS IS IMPORTANT. This tendency must be overcome by clarity, and brilliant striated and corrugated glasses, printed in open pattern - heavier on the south. It must be done something like the chancel window. The south window gets full light in the late morning and in the afternoon."

**"This ventilator is operated by a rope from the church floor. The catch is of the spring type."

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

(Design for a) North Clerestory Window ^{for} in the Nave of
Saint Vincent Ferrer's Church, New York City,

window

This design is dedicated to the great Dominican missionary, Saint Louis Bertrand, whose figure dominates the center lancet. He holds one of his well-known emblems, the cup and serpent, symbolizing his deliverance from poison through faith and purity of heart. The symbol of the gun transformed into a crucifix appears below, (and above his head the shell and open book symbolize his character as missionary.)*

The companion figures are those of two other Dominican missionaries to the New World, Brother Luis Cancer and Brother Diego de Tolosa, both of whom bear palms as martyrs for the Faith. The former holds a scroll with the words "La tierra de la vera paz", the title given their mission field through his efforts. Brother Diego de Tolosa holds the shield of Florida, the place of their martyrdom.

The three central medallions symbolize: Saint Louis, raised to the priesthood by Saint Thomas of Villanova, Saint Louis with his own hands burying the plague--stricken of Valencia, and his miraculous preservation from the native poison. Those on the left symbolize the incident in which the threatening gun is transformed by the Sign of the Cross into a crucifix, and Saint Louis baptizing the native child of Tubera. The lower medallion on the right presents Saint Louis preaching in the open square at Valencia. The figure of Saint Theresa, who heard of his wisdom and eloquence and wrote for his counsel, is suggested at the right. Above he is represented in a native boat visiting the Caribbean Islands. (The inscription is a quotation from Saint Louis' counsel to the lay-brothers, "Devout aspirations are more profitable than arguments.")*

window

This design and that of the Saint Albert window are planned to complement each other in design and color. The counterchange of reds and blues is arranged with reference to their position, so that the south window, with its dominant blues, will function brilliantly in direct sunlight, and the north window will balance the cool light with side warm reds.

* Limited space has necessitated certain omissions. The complete arrangement may be studied in the water-color design.