

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

2249

City or Town Shorewood, State Wisconsin No. ██████

Church Saint Robert's Church. Date of Completion

Donor and Address

Architect Maginnis and Walsh, Boston. Quality of Glass \$25,000 entire contract.

Denomination Roman Catholic.
and Minister Reverend Farrel P. Reilly.

Footage See other side. Sight Sizes, full

Ventilators Set by

Position in Church

Height from floor Protection Glass Groove Rabbet Stone Wood

Points of compass
Quality of light Aisles and clerestories, East and West.

Inscription

Designs wanted not later than Dec. 15, 1940 at Staging
Maginnis' office. Blue-prints Received Yes.

Shipping address

Bill to *Roanbush got job* Templets

Photos of Cartoons Mailed

General Information This is a competition. "The drawings submitted will be considered on their intrinsic merit and also as to design....A statement is to accompany each set of designs setting forth the record of each author or firm. This record must be approved and be confined to the buildings where there is installed what each considers his best work together with the name of the architect of the building in each case. Each competitor is to submit a drawing in color at 1" scale to the foot of an AISLE window and the CORRESPONDING GROUP OF CLERESTORY WINDOWS ABOVE. The subjects selected for the aisle window as it relates to the competition is to be #5 of the list which is appended.

The above price of \$25,000 is to include not only the visible glass from the church proper and the narthex and side vestibules, but shall include the sacristies.

It is of prime importance that the glass be designed with reference to

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

best Romanesque precedence, but it is not intended to be implied that it shall be necessarily archeological, as the spirit of the style is more to be regarded. The glass areas of the Church are not large, and it is vitally important that the designs be controlled by this consideration. The windows should be rich in color, but provision should be made so that the Church is not to be unnecessarily dimmed.

Subject for the aisle: V Gospel side

Multiplication of the loaves, John 6:1-14
I am the bread of life, John 6/24 to end.

After C.J.C.'s visit with Mr. Maginnis in August, he said, "The price was mentioned again - that is \$25,000 for the entire commission...allowing for much less expensive work in the comprehensive group of clerestory windows, which, by the way, are to be sufficiently luminous to insure the reading of prayer books. This means also that the aisle windows shall need to be luminous as well as rich in color."

See floor plan in correspondence - also list of all windows with footages.

12 aisle windows, 43 feet each - 540 feet - \$25. per foot - \$13,500.00
17 clerestory 22 " " 395 " \$12. " " 4,740.

(Sketches for only the aisle and clerestory now - see folder for rest of windows and footages).

Dec. 13, 1940. Sent sketches of aisle and clerestory with letter:

"I have developed designs for the bay, designated V - first on the Gospel side, the subjects being the "Multiplication of the Loaves" (John 6:1-14) and "I am the Bread of Life" (John 6:24- to the end). These themes are treated symbolically in central balancing medallions, with smaller related medallions below, devoted to kneeling angelic figures bearing related symbols - the basket of earthly bread; and the Chalice and Host (Heavenly Bread). In the circles above the panels, I have suggested Angels of Prayer and Praise with censers and trumpets. In the typical sketch, I have represented the Angel of Praise.

"The subject medallions are outlined and supported by conventionalized growing vine forms, culminating in fleur-de-lys in the smaller intermediate medallions. These ornamental forms, together with the border pattern, are designed to harmonize in color and light, with the Romanesque motif continually in mind - though not following it in a strictly archaeological manner.

"Although the color scheme is marked by pure brilliant notes, a sufficient amount of light silvery and golden tones have been introduced to insure an abundance of illumination throughout the interior of the Church. This brilliant note is developed to a marked degree in the clerestory windows - as suggested in the accompanying sketch. richly foliated grisaille, of forms in sympathy with the Romanesque style, is further enhanced by a central medallion of pure color. It is suggested that these medallions be devoted to Angels bearing symbols of the Beatitudes of the Soul, completed by symbols of the Cardinal Virtues - Faith, Hope and Charity.

"In this typical sketch, the Angel holds the traditional symbol of Freedom - crowns - as represented among the stone carvings of the ancient Cathedrals.

~~"With these designs are rough color notes which suggest alternating schemes,~~
greatly adding to the interest and variety of the series of windows.

...including simple but well designed glass for the narthex, vestibules and sacristies, and the complete installation of the glass, for the designated amount - \$25,000."