

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

City or Town..... Cleveland, State Ohio. No. 3303
Church..... Saint Ann's Parish Church, Coventry + Date of July 15 or earlier, Sure.
Donor and Address..... Cedar Road, Cleveland Heights Completion..... 1952
Mr. J. M. Brown, Walker and Weeks, Architects, Mr. Howard F. Horn
Architect 1240 Huron Road, Cleveland 15, Ohio. Quality of Glass \$250 ea. (\$50 per ft.)
Denomination Roman Catholic. \$3000 complete group of 12.
and Minister Rev. John M. Powers.
Footage 5 feet. each sight Profile .08
Sizes, full \$ 238.15
Ventilators Set by
Position in Church Sanctuary windows (12).
Height from floor..... Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light..... East. Morning sun will help to create a very colorful treatment
in this group.
Inscription None
Design wanted soon there about Feb. 19, when Staging
Father Powers returns from trip. Blue-prints
Shipping address Received.....
Bill to..... **BE SURE TO SEND CARTOONS TO THE ARCHITECT FOR APPROVAL.** Templets
Photos of Cartoons Mailed

General Information We are to make a design for a typical sanctuary window.
There are 12 in all, to include the symbols of the 12 original disciples.
(See print of design sent by Architect). Send design with an estimate of
the 12 windows.

Each window to be different in design, but the 12 shall be harmonious in
scale and color and shall, in general, be the type shown in the Architect's
print, so as to form a related group. In color, the windows are to be what
may be termed "jeweled windows", rich in color, with a pleasing composition
of brilliant hues, which should accentuate the symbols themselves.

This church is definitely Renaissance in character, and we are to be guided
in the window development by this knowledge.

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

As is our usual custom, it is in one-inch scale, and is presented in a rather free manner, as an impression of color and light in action. Of course the full sized working drawing and the actual glass will be developed in the exquisite detail of line and form that characterizes all of our work.

The abbreviation "St." may be used if you prefer, but as many of the names will be longer, it will be well to have as much space as possible.

We think that this plan, with variations such as the alternation of border and field colors, will work out beautifully through the series, and we are eager to develop it in the color and light of the actual glass.

See Architect's studies of the following windows.

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|-----------------|----------------|
| 1. St. Matthias | 5. St. Simon |
| 2. St. Jude | 6. St. Thomas |
| 3. St. John | 7. St. Philip |
| 4. St. Matthew. | 8. St. Andrew. |

o study has been made of the following windows: St. James, St. Bartholomew, and St. James (the Less).

See print of altar and Baldacchin which shows the location of the windows, their height above the floor and their grouping, with relation to the East end of the Sanctuary. The marble of the columns and pilasters (A, B, C, and D) is Loreda Chiaro and the other marble of the altar motive is Gray Sienna which runs from gray to the warmer tones bordering on Monte Sienna. The large, fluted pilasters (E and F) flanking the entire motive, are Hauteville marble. These windows are on the Eastern end of the church and the morning sun will help to create a very colorful treatment in this group.

We have completed the color designs for the twelve sanctuary windows for Saint Ann's Church, and are sending them to you herewith.

In planning their color scheme, we have had in mind the rainbow. Our thought is to start with Saint Peter with the red background at the extreme left, or Gospel side, continuing toward the center, having the center windows devoted to Saints Bartholomew and Matthew with the violet fields, and ending with Saint Matthias at the extreme right with the second red background, thus having a pleasant balance and variation of color throughout.