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

City or Town: Albany, State: N.Y. No: 2183

Church: S. James' Church, 391 Delaware Ave. Date of Completion: May 1, 1952.
Donor and Address: Maginnis & Walsh
Architect: Maginnis & Walsh
Denomination: Roman Catholic
and Minister: Rev. Joseph A. Duneey

Footage: 133' each, Quality of Glass: $3600 ea.

Ventilators: in place, Sizes, full

Position in Church: Chancel Windows, (2 S.W.; 2 N.E.)

Height from floor: 25 feet, Protector Glass: Rabbet Stone
Prototype Glass: Groove Wood

Quality of light: R.S.W.: 2 N.W.

Yes, in base of each lancet - two inch letter in light letter on dark field, to be legible from chancel floor. Inscription will be put up by Mr. James J. Connors, Pres. W.M.G. Sheehan, Blue-print & Han Co., 28-30 DeWitt St, Albany.

Design wanted: VERY GOOD

Shipping address: W. Templets

Bill to: W. Templets

Photos of Cartoons Mailed.

General Information: To include figures of the Angelic Choirs in the lancets, keeping the tracery comparatively simple, in harmony with the lower portions.

Background to be very simple - with a pretty deep blue field, perhaps somewhat in the nature of our window over the altar in the Church of Saint Peter & St. Paul in the Bronx.

There is very heavy wind and rain from the north, and we should be sure to make the new windows strong enough to resist the threat.

The wire glass is now in the inner groove, and this is what will come out. It is badly broken, but the outer glass is not too bad; so all the work can be done from the inside.

For addresses of those to be notified as window progresses, see other side.
We have completed our study of a typical design for your side chancel clerestory windows, and are sending it to you herewith. If you place it at some distance, I think you will gain an impression of the general character of deep, rich blue which we have in mind, with just enough ruby, gold and passages of silver to relieve the predominant color.

We have represented the Archangels Michael, with the great flaming sword, and Gabriel, with the Scepter and Lily of purity.

We have introduced secondary symbols in the lower portion for added interest, - the scales of justice for Michael, and the olive and palm of peace and victory for the Archangel Gabriel.

We have kept the tracery very simple, without the additional angelic choir that Mr. Connack had originally suggested, and are confident that the whole plan will work out simply and effectively in the color and light of the actual glass. It will help tremendously to bring out the beauty of the chancel rose, and, in fact, will add to the entire sanctuary its wonderful light.

We would devote the opposite window to the other two major archangels, Raphael and Uriel, - Raphael with the pilgrim's staff as guardian angel, and Uriel with his usual symbol of the flaming sun.

The next windows would continue the Angelic Choir.

Angels of Praise and Prayer in one;
Angels with musical instruments in other.

Father-Dunne-like-the-Te-Deum-idea-for-all-the-clerestory-windows.

We have now completed our studies of the other three side chancel clerestory windows, and are sending you the rough color sketches herewith.

As planned, we have devoted the first to the Archangels, Uriel and Raphael, thus completing, with Michael and Gabriel (represented in the first typical sketch) the group of four major archangels nearest the altar.

Uriel is represented with the flaming globe as Regent of the Sun, and the symbol of the Seraphim below suggests his leadership of that choir of the angelic hierarchy.

Raphael bears the pilgrim's staff and pour, and the fish recalling the story of Tobias. As leader of the Choir of Powers who carry chains to bind Satan, the chained dragon is symbolized below.

The next two groups are devoted to...
The next two groups are devoted to Angels of Prayer with censer, and historic forms of the Cross below.

With Angels of Praise in the opposite group bearing vielle and trumpet, are the lyre and psaltery represented as symbols below.

It is our thought to keep this first group of four windows in rather close harmony, perhaps lightening the second group from the chancel just a bit; and, of course, emphasizing the depth of texture in the southerly windows.