

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

City or Town Albany, State N.Y. No. 1241

Church St. James' Church. Date of Completion Dec. 25, 1928.

Donor and Address

Architect Maginnis and Walsh, Statler Bldg. Boston. Quality of Glass \$10,000.00

Denomination and Minister Rev. Edward A. Riley.

Footage 290 square feet. ^{sight} Sizes, full

Ventilators Six new bottom vents. Set by

Position in Church Large front window over entrance.

Height from floor 24 feet. Protection Glass in place Groove Rubber Stone Wood

Points of compass East. Quality of light South east

Inscription Given by (if necessary) Holy Name Society.

"And the Lord Jesus, after he had spoken to them, was taken up into heaven". Mark 16:19.

Design wanted Staging

Shipping address Blue-prints Yes
Received

Bill to Templets

Photos of Cartoons Mailed

General Information Subject: "Ascension".

The great window at Albany is to have a good deal of blue like the Princeton blue, with touches of blue like the Greensburg window. Use Larsen slabs in it. The rose window should also have some of the same blues. The yellows should be cool true yellows. Be careful of those like the ones that are now shown on the sketch. Use a good deal of orange and orange-vermillion, especially in small bits in those Albany windows. Mr. Maginnis likes the Greensburg window very much. Be sure to follow up the sketch scheme.

Floor plan on back.

Note: From C.J.C. "I should emphatically like to see less contrast between the bars and the tee bars in the great window. This is very important, as I told Cartwright when he made the design that the unity of the spaces
For addresses of those to be notified as window progresses, see other side. (over)

be [] between the bars, - not the T bars. This means small Ts, and large bars, or the use of a large lead or leaf of lead to augment the effect of the bars. This is important, for the design is a thing of shreds and patches otherwise. Another thing, the grisaille is too tight and mechanical, much. ..that Albany pattern can be made much less mechanical in glazing, and, of course, in color. I have noticed recently that cool light greens are fine in grisaille with reds and blues in brilliant light, and I seem to recall their being suggested in the design.

By all means, keep the design from lurid red-violets, and have the masses of black heavy. They are not heavy enough in the cartoon, are they?"

(The above in letter to O.E.S. from London).

