

31
CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS
✓ Rev. John J. Reddington, C.S.C. Supervisor of Maintenance.

✓ City or Town Notre Dame, State Indiana. No. 1641

✓ Church University of Notre Dame. Date of Completion Nov. 1, 1944.

✓ Donor and Address

✓ Architect Maginnis and Walsh, Boston.

Quality of See prices on other
Glass side Nov. 14, 1933.

✓ Denomination Catholic.

and Minister Rev. Charles O'Donnell, Ph.D. President of Notre Dame.

Rev. John J. Cavanaugh, C.S.C. Vice President.

✓ Footage See other side.

sight
Sizes, full

✓ Ventilators in position.

Set by

Position in Church

See other Protection Glass in place. Groove Stone
Height from floor side. Rabbet Wood

Points of compass

Quality of light See other side.

Inscription

Design wanted

Fr. Cavanaugh mentioned the I.W.

Staging Lower Co., 128 N. Mich.

Shipping address

Blue-prints S. Bend. See letter 5/8/44

Received

Bill to

Templets

Photos of Cartoons Mailed

General Information Dillon Hall. (Chapel

Main Chapel - Saint Patrick.

Side Chapel - Saint John Baptist (no windows).

- Saint Olaf - Shrine - (Crown, Palm and Olive Branch).

Windows in back wall (dark.)

1' wide by 3' high. One each side of shrine.

Floor plan in Correspondence folder.

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

✓ B8 - 3 groups - 28' each
 ✓ B34 " " " "
 ✓ B11 2 " 9'3 each
 ✓ B9 1 pair 18'6" "
 B7 1 7'

84' North exposure. Height from Floor 4'7".
 84 South Exposure. " " "
 18'6" East Exposure. 4'1" to Sanctuary floor.
 18'6" North Exposure. 5½' from floor.
 7' East Exposure. 4½' from floor.
 212' total.

Copy of C.J.C.'s report of his visit to Maginnis's office, October 30, 1933.
 "Here is what Mr. Maginnis thinks about this, and I think he is right. It is about Dillon Hall, Notre Dame.

He thinks that something of this sort would be all right for the Shrine in Alumni Hall.

Now this is something that I didn't know about when the design was made. It goes next to quite an elaborate canopy effect - altar and reredos. (See C.J.C.'s diagram). He thinks the grisaille pattern is not so good. That the treatment repeats too much - he thinks a single figure instead of medallion.

The Chapel is pretty long, but is quite large in scale. The windows are rather small for the chapel. He thought that these triple windows - which are very much alive - we are to make another design for them - using for small window, grisaille field - would be much less in evidence, and the figure would be the thing and a spot of color down below - possibly a symbol. Vents now in place. Outside glass is now in place in the three-lancet window.

The long windows are coming along later, and he thinks these designs are pretty good.

What he wants to do in the three-lancet window - a tall figure in the center - spots in the side lancets as we have them (symbols), and then color spots that would give an effect of length - to carry out an idea of length to conform to the figures.

It is a low ceiling place, and they need height in the glass. *we now have these*

We are to make new sketches. They still have the original ones out there. Make individual prices for these windows, so that the idea being that they may not get them all at once, but the price would be made on the basis of our doing all the work, and two or three at a time, so that we would not be at a loss to set them."

Description of designs and plan for windows in Dillon Hall Chapel.

"Windows for the chancel, which is dedicated to Saint Patrick.

For the two windows beside the altar are suggested figures of St. Patrick's great disciple, St. Bridgid and St. Columba. The typical design is dedicated to St. Columba who wears the Abbot's dress, as abbot of Iona. He holds the Celtic cross, and the bell with which he called his monks to prayer for King Aidan. The shield below bears his symbol, the sunbeams issuing from a cloud.

For the two side chancel lancets are suggested two other great Celtic saints, St. Brendan, and St. Fiech. Their symbols appear in the accompanying designs, two white birds singing, for St. Brendan, and five loaves for St. Fiech.

It is suggested that the main windows be dedicated to patron saints of countries. These are visualized in the form of the accompanying design for the window next to St. Olaf's shrine.

In the center lancet is the figure of St. Olaf in royal robes and crown, and holding his attribute, a spear. In the medallion below is a shield with his coat of arms. The lateral lancets bear the coats of arms of St. Canute of Denmark and St. Eric of Sweden.

For the next window toward the altar are suggested the patron saints of Spain, and Portugal, St. Thomas, St. James Major, and St. Sebastian.

The next window is devoted to patron saints of the British Isles, St. David of Wales, St. George of England, and St. Andrew of Scotland.

Patron Saints of France occupy the first window on the right, St. Louis, St. Denis and St. Quiriacus of Provence. Bohemia, Poland, and Russia are represented next by St. Wenceslaus, St.

1641
Copy of C.J.C.'s report.
"Here is what Mr. Maginnis thinks about this, and a plan
about Dillon Hall, Notre Dame.

He thinks that something of this sort would be all right for the Shrine in Alumni Hall.

Now this is something that I didn't know about when the design was made. It goes next to quite an elaborate canopy effect - altar and reredos. (See C.J.C.'s diagram). He thinks the grisaille pattern is not so good. That the treatment repeats too much - he thinks a single figure instead of medallion.

The Chapel is pretty long, but is quite large in scale. The windows are rather small for the chapel. He thought that these triple windows - which are very much alive - we are to make another design for them - using for small window, grisaille field - would be much less in evidence, and the figure would be the thing and a spot of color down below - possibly a symbol. Vents now in place. Outside glass is now in place in the three-lancet window.

The long windows are coming along later, and he thinks these designs are pretty good.

What he wants to do in the three-lancet window - a tall figure in the center - spots in the side lancets as we have them (symbols), and then color spots that would give an effect of length - to carry out an idea of length to conform to the figures.

It is a low ceiling place, and they need height in the glass. *we now have these*

We are to make new sketches. They still have the original ones out there. Make individual prices for these windows, so that the idea being that they may not get them all at once, but the price would be made on the basis of our doing all the work, and two or three at a time, so that we would not be at a loss to set them."

Description of designs and plan for windows in Dillon Hall Chapel.

"Windows for the chancel, which is dedicated to Saint Patrick. For the two windows beside the altar are suggested figures of St. Patrick's great disciple, St. Bridgid and St. Columba. The typical design is dedicated to St. Columba who wears the Abbot's dress, as abbot of Iona. He holds the Celtic cross, and the bell with which he called his monks to prayer for King Aidan. The shield below bears his symbol, the sunbeams issuing from a cloud.

For the two side chancel lancets are suggested two other great Celtic saints, St. Brendan, and St. Fiech. Their symbols appear in the accompanying designs, two white birds singing, for St. Brendan, and five loaves for St. Fiech.

It is suggested that the main windows be dedicated to patron saints of countries. These are visualized in the form of the accompanying design for the window next to St. Olaf's shrine.

In the center lancet is the figure of St. Olaf in royal robes and crown, and holding his attribute, a spear. In the medallion below is a shield with his coat of arms. ~~The lateral lancets bear the coats of arms of St. Canute of Denmark and St. Eric of Sweden.~~

For the next window toward the altar are suggested the patron saints of Spain, and Portugal, St. Thomas, St. James Major, and St. Sebastian.

The next window is devoted to patron saints of the British Isles, St. David of Wales, St. George of England, and St. Andrew of Scotland.

Patron Saints of France occupy the first window on the right, St. Louis, St. Denis and St. Quiriacus of Provence.

Bohemia, Poland, and Russia are represented next by St. Wenceslaus, St. Stanislaus, and St. Vladimir.

In the last window are patron saints of Italy, St. Peter, St. Anthony of Padua, and St. Paul.

> As an alternative scheme, these six windows might be devoted to the founders of the great monastic orders, St. Benedict, St. Augustine, St. Francis, St. Dominic, ~~St. Albert~~, and St. Ignatius Loyola, with figures in the center lancets and their attributes on either side. 11/33. Use St. Bernard of Clairvoux for the 6th member of group of founders. (He would represent the Benedictines, if not their founders.)

November 14, 1933. Price based on the second series of designs sent on this date. As follows: (assuming all the work should be done at the same time -

2 single windows at back of the sanctuary	\$185.00 each.	Footage 9'3" ea. (B11)
1 side sanctuary group	370.00	" 18.6 in pair. (B9)
✓ 6 nave groups	560.00	" 25' ea (B8, 3 groups - 334-344 ps)
1 narthex window.	140.00 7'	Total \$4,240.00

Otherwise they would have to be as follows:

2 single windows at back of the Sanctuary	240.00 each	\$25.50 per foot
1 side sanctuary group	370.00	--- 20.00 "
6 nave groups	640.00 each	--- 23.00 " "
1 narthex window.	140.00 20' ea	Total \$4,830.00

May 23, 1944, suggested \$5000 - \$24.25 per ft. Awaiting information.