

B/W
CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS
William is Keeper of the Keys; Mr. McCormack is the Sacristan.

City or Town New York City, State N.Y. No. 2355

Church St. Patrick's Cathedral. Date of Completion April 25, 1943.

Donor and
Address

Architect Maginnis and Walsh.

Quality of Glass (\$27.38 per foot).
about \$26,600 for the 4.

Denomination Roman Catholic
and Minister

Footage 242 feet

sight
Sizes, full

Ventilators

Set by

Position in Church Window in east wall of North transept, nearest north.

Height from floor 72½ feet Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass
Quality of light East

Inscription (See letter of Jan. 6, 1943, from Maginnis and Walsh. - Two of the
windows - "In Memory of Mary McGovern" and two "In Memory of Patrick McGovern".
(Perhaps use one of each in each transept.)

Warner's estimate: \$300 outside
to reach typical wds for templates
Staging \$1500, inside for 4 wds.
Blue-prints
Received

Design wanted

Shipping address

Bill to

Templets

Photos of Cartoons Mailed

Complete description in file.

General Information (Present window devoted to Saint Augustine and St. Monica.)
There are two types of tracery in the 4 east windows of the transepts. The ones
nearest the chancel on each side have a large central quatrefoil member; while the
ones farthest from the chancel have three dominating six-petalled roses. There
are also two canopy designs through the lancets balancing north and south. Those
nearest the altar have quite white canopies with dark blue areas (especially in
the outer lancets) showing between the shafts. Those farthest from the chancel
have quite golden canopies, with pronounced turquoise blue spots, especially up
near the tops of the canopies in the outer lancets. The tracery is darker and
more colorful than the lancets. There are noticeable passages of red, blue and
gold, with touches of green and white. The tracery of the outer windows is
lighter, with noticeable turquoise blue and white.

St. Augustine is in good clear red; Saint Monica in white with a prominent
blue bed cover. The background is all a dark yellowish brown.

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

Notes from report of May 25, 1942.

Mr. Maginnis didn't think the windows should be in medallions, but he could visualize some large figures. He questioned the idea of 16 figures in a row, both from the point of monotony and difficulty in devising subject material. He thinks about every saint and subject there is has been represented somewhere in the Cathedral. St. Paul about the only missing one.

He called in Walsh, who reminded him that the family who gave the St. Louis wd. is still prominent in the Cathedral, so the idea of devoting the wds to the same characters now represented was suggested. He is not opposed to the idea of devoting each window to a scene or incident as they are now. The idea of finding a companion for the saints now represented was suggested; although at first he did not care for the idea of predellas, he finally came around to it, and thought they would look pretty well below the large figures. Thought that possibly a little canopy might be introduced, but not very much.

July 9, 1942. C.J.C.'s notes on his return from Mr. Maginnis's office, where they discussed Mr. Connick's preliminary designs for Saint Patrick's Cathedral, New York.

He wants one design, and the design that we agreed upon is this one - I carried it further yesterday, - and he likes it - likes the way it knits together.

He likes the way we are making much more of the actual contours of the medallion. Hopes they will not be lost as they are in the chancel windows.

Also he says they are beautiful windows. Says Rambusch says so too.

He says in these he hopes for more articulation, and I said we do too. The one he has chosen is Saint Paul and Saint Denis. He was a convert. I suggested that instead of running it through - have Saint Paul here, and Saint Denis here - and the crowd running through like that (This latter comment referred to the two center base medallions.)

He agreed with me that they all showed qualities, etc. Was very friendly about it. But this is the one he likes best.

The simplicity of this also appealed to him, and it is important in relation to the price too, - because he said flat they wouldn't pay any more per foot for these than for the others, which means that they will be about \$25,600.

We will need to watch our step, especially in all this stuff.

Saint Paul would be the one on the left, next to the chancel. That is where I suggested the symbol of Christ against the statue. I am wondering if we can make use of the fact that Saint Denis - - I asked Mr. Maginnis how he liked the idea of using the tradition about Saint Denis - not historical facts - there is a tradition that he became the first Bishop of Paris, and he is usually shown in Bishop's robes. He liked the idea. We have a reproduction of Saint Denis in Chartres.

I don't want him to think we don't know the difference. But we could follow the tradition in one of the designs, and then we could make a secondary one that would show him as the Areopagite - as the Greek. I hate to go against the Catholic Encyclopaedia.

(See Butler's "Lives of the Saints" for St. Denis.) (Also see Acts 17:34).

While we are doing the design, I think we should get up a full scheme for the rest of them.

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Then the subject of the medallions: - There are plenty of subjects about S. Paul, but for S. Denis, if we don't use the tradition, there wouldn't be so much. The thing about S. Denis in tradition is that he is the one who took that trip to Heaven and who discovered and brought back with him the Order in Heaven - that is, the Nine Choirs of Angels. We might use that.

(See the Life of St. Paul in the Catholic Encyclopaedia.).

CJC/rah.

(Copy to Svendsen 7/10/42)

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Furnish and install adequate Condensation Gutters on all the windows.

When C.J.C. took the first sketch to Maginnis, he said he thought it would be just as well to carry the same scheme right through all the windows - not to counter-change the colors as we did in the chancel windows, because these are four instead of five, and are really arranged in two pairs. Maginnis agreed with this idea.

Dec. 5, 1942. C.J.C. said, "It is strange how those windows in the chancel blur. One reason for that is the figures are too big in the openings - not enough background. They need more background and more simple silhouettes of the figures."