

General Sheet - do not write over

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

6/26/46 - a check placed toward completion of at least 3 or 4 years out.

City or Town Omaha, State Nebraska. No. 2381
 Date of Spring 1944. Completion (6/3/46)
 Church Saint Cecilia's Cathedral. Donor and Address Mr. William L. Steele, ~~Kimball~~, Steele and Sandham, 625 Electric Building, Omaha, Nebraska. *Little* \$1500 ea. lancet, \$41.66
 Architect Omaha, Nebraska. *authentic by an* Quality of Glass \$7000 (\$42.40 per ft. for 4 panels, 1 circle, 1 small panel on south.
 Denomination Roman Catholic. *L. Graham* and Minister Rt. Rev. E. J. Hunkeler, Rector. (Monsignor).
 Footage 72' in each of 2-light groups. *36 feet each in single lights.* sight 15.34' in circles. Sizes, full 1 small lt. on south, 5 feet. *\$3625 for group of*
 Ventilators On south: 1 2-light group with circle, 2 single lts, and 1 small light Set by
Position in Church on North: 2 2-lt groups with circles, and 1 single light.
 Small lt, 13'; others Protection Glass Groove Stone
 Height from floor 7 feet Rabbet Wood
 Points of compass See above, and reverse side.
 Quality of light 1 2-light group north, 2 light group south, 1 single south;
1 single circle, south; 1 single circle in Sanct. south;
 Inscription No inscriptions in these - omit space.

Design wanted Staging
 Shipping address Blue-prints Yes. See letter of August 1942. See letter of Oct. 20, 1943.
 Received August 1942. See letter of Oct. 20, 1943.

Bill to Templets

Photos of Cartoons Mailed

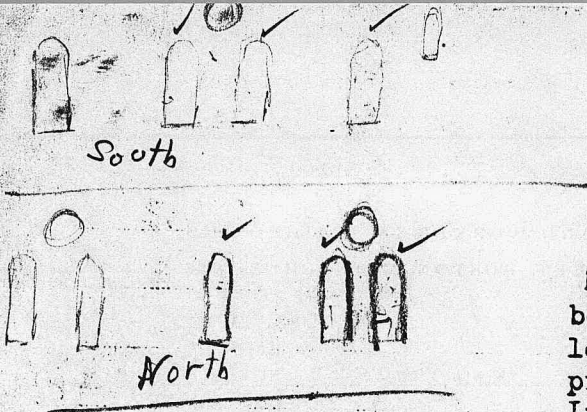
General Information: Keep in mind their relation to the larger clerestory windows, so that eventually we may produce a great symphony of light and color, with all of the fenestration playing significant parts.

The Architect says - These lower windows will doubtless be provided first. These will be close enough to the eye to permit of an interesting and lovely treatment.

(Monsignor Hunkeler is not interested in the large clerestory windows at this time. He has in mind that these shall be worked out in some pleasant "all-over" design of such character as to admit plenty of light and certain amount of pleasant color. It is Monsignor Hunkeler's thought that these windows are too high up for a proper and suitable treatment in the customary "figures".)

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

Msgr. Hunkeler will write decision about subjects for south windows (4 panels, 1 circle, and 1 small panel). 3 Archangels in Circles. For the aisle windows spoke in general terms of characters like Saint Philomena, Saint Lucy, St. Agnes, St. Barbara, St. Felicitas, St. Perpetua, St. Agatha, and Saint Ursula.



Mr. Steele wrote, May 9, 1946: "It has now been determined that there will be exactly six low windows which shall receive stained glass. ... proceed with design of a typical low window... It is the wish of Archbishop Ryan and Father Graham that the windows shall depict the patron saints of the six male Religious Orders now

operating in the Archdiocese of Omaha. The saints are as follows:

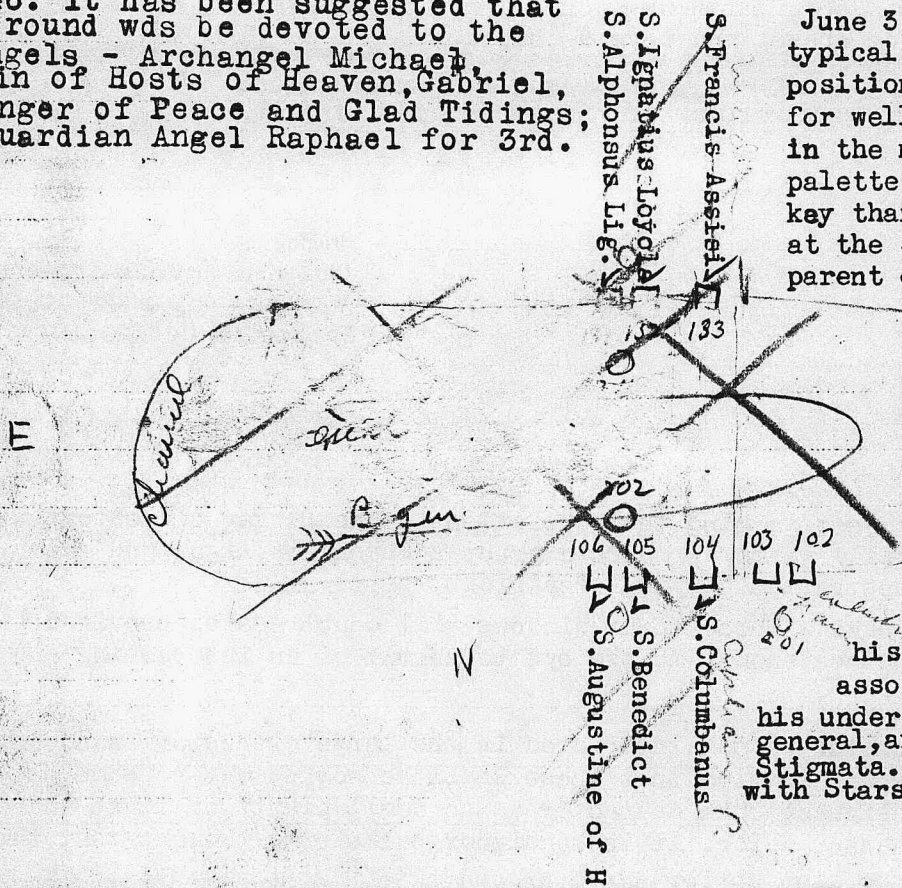
St. Augustine of Hippo	430	1	North Window	#106
St. Benedict - Abbot	543	2	"	" #105
St. Columbanus - Abbot	543	3	"	" #104
St. Francis of Assisi	1181	4	South	" #133
St. Alphonsus Liguori	1696	6	"	" #131
St. Ignatius Loyola	1556	5	"	" #132

Design approved 6/12/46

"In the design of the windows, it has been suggested by the donors of these particular windows, that a predominating color of blue is not particularly desirable. Deeper and richer than clerestory.

6/28/46. "It has been suggested that the 3 round wds be devoted to the Archangels - Archangel Michael, Captain of Hosts of Heaven, Gabriel, Messenger of Peace and Glad Tidings; and Guardian Angel Raphael for 3rd.

June 3, 1946: Sent design for typical aisle. "...These lower positions offer fine opportunity for well planned detail, especially in the medallions. We have kept the palette much richer and deeper in key than for the windows above, but at the same time, the pure transparent colors, no matter how deep, admit a remarkable amount of light. There is enough gold and silver to keep the color scheme from becoming somber, and the entire effect will be one of low-toned but sparkling color. St. Francis is represented with the birds. The medallions develop his story through his association with animals and his understanding of Nature in general, and his reception of the Stigmata. The border is enriched with Stars of Divine Steadfastness."



Oct. 10, 1946

2381
Description of rough preliminary studies for the group of lower windows designated to represent the Patron Saints of the six male religious orders now effective in the Archdiocese of Omaha.

...These rough sketches also indicate our general thought for the design of the circles above. As in the St. Francis window all of these lower positions offer fine opportunity for well planned detail, especially in the medallions. We have kept the palette much deeper and richer in key than for the windows above, but at the same time, the pure transparent colors admit a remarkable amount of light. It has enough gold and silver to keep the color scheme from becoming somber and the entire effect will be one of low-toned but sparkling color.

We have proceeded according to dates, from east to west, on the north side, returning in the opposite direction in the south, following the plan of the clerestory windows.

The first is devoted to St. Augustine of Hippo, who is represented in bishop's robes with his traditional symbol of the flaming heart pierced by two arrows inscribed upon the book he holds.

The central medallion is a symbol of his conversion while seated under the fig tree, when he heard the Child's voice crying "Tolle lege".

In the lower medallion he is represented writing his famous defense of the faith, "Holiness of the Catholic Church".

Saint Benedict in the robes of his order holds the abbot's mitre. He is represented in the medallion below freeing the innocent peasant captive from his bonds by a glance, while the Goth who brought him looks on in amazement.

The lower medallion represents St. Benedict returning an axe to a woodsman who had dropped it in a lake, with the words "Take it and be comforted".

The circle above is devoted to the archangel Michael who is represented in armor and surcoat bearing the scales and flaming sword.

2548
Saint Columbanus completes the north group. He is represented in monastic cowl holding a book and wearing the Irish satchel.

The central medallion symbolizes the legend of his miraculous escape from the pack of wolves by standing motionless until they left him unharmed.

In the lower medallion he builds a new monastery, chopping fir trees and doing the other heavy work of the laborers.

2648 of the last group north
The first single opening on the south is devoted to St. Francis of Assisi.

Saint Ignatius Loyola is represented in the first panel of the last group. He holds the book inscribed with the sacred monogram distinctive of the Society of Jesus, and the rosary is in evidence.

The central medallion symbolized his vision of Our Lady and the Holy Child as he read the Life of Christ during his recovery from illness.

In the lower medallion he writes the Rule of the Society of Jesus.

Saint Alphonsus Liguori is represented in Bishop's robes with pen and book to suggest his prolific writing. Below is symbolized the significant incident of the ray of light darting toward him from the picture of the Virgin, while he preached.

In the base medallion he is represented toiling in the fields as he did for thirteen years while Bishop of St. Agatha of the Goths.

The circle above is devoted to the archangel Gabriel in shining dalmatic bearing the lily symbol of the Annunciation.