

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

City or Town Utica, State N.Y. No. 2615

Church Grace Church. Date of Completion December 1, 1945.

Donor and Address

Architect

Denomination and Minister Rev. Harold E. Sawyer.

Quality of Glass \$800 for Annunciation
\$900 for Visitation.
(\$81.81 & \$72.72).

Footage 11' each window sight Sizes, full

Ventilators In place. Set by

Position in Church Lady Chapel. Windows at either side of the altar, in sanctuary.

Height from floor 4 feet Protection Glass

Groove Rabbet

Stone Wood

Points of compass

Quality of light 1 S.W. and 1 S.E. (See diagram on other side)

Inscription For Visitation window: "In loving memory of Lucy Carlile Watson,
1855-1938"

For Annunciation window: "In loving memory of George Michael Weaver,
Anna Cope Weaver and Gertrude Constance Weaver"

Design wanted (See contracts for verification). Staging

Shipping address

Blue-prints Received

Bill to

Charles A. and Frank P. Alt,
Templets 1571 Steuben St. Utica 3

Photos of Cartoons Mailed

General Information (See 2 photographs of Lady Chapel showing relation of the windows to the altar.) Chapel is 27 feet, 6 inches from the altar to the rear, and is 16 feet, 6 inches across. The chapel is done in blue, with a lovely triptych by Cram and Ferguson. It is highly polychromed with gold predominating. Mr. Sawyer feels that blue should predominate in the windows.

One window to be THE ANNUNCIATION; the other THE VISITATION. Mr. Sawyer says that the Annunciation window is in a much better lighted place than the Visitation, as the latter is in a rather dark corner between the sanctuary and the Parish House. Therefore the donors of the Visitation window will spend \$900 for their window, as they are most anxious to have it as brilliant as possible.

We have sent photographs of the Florence, San Francisco, Star of Sea; Bangor, St. John's, and Presque Isle.

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

Description of designs:

"I have given both windows about the same value and depth in these design impressions of color and light in action, but I have in mind very different treatments for each in the actual glass.

THE ANNUNCIATION will be treated in deep rich color scheme with an abundance of textured patterning to control the full light it receives.

THE VISITATION theme will be composed of glass of irregular textures acting as prisms to catch and reflect all the available light. The colors will not be as deep and the texture will be very light in order to make the most of whatever illumination is available.

You will see that I have used a great deal of the fine pure blues that are so precious and effective in stained glass. This is well foiled and contrasted with brilliant rubies and golds, with a notable thread of silver throughout the patterns. Growing vine forms of gold and silver flower in Our Lady's symbol, the fleur-de-lis of purity. This vine pattern outlines and defines the medallions devoted to the Annunciation and the Visitation.

The open books at the base of each lancet bear significant texts - for the Annunciation window, "Blessed art thou among women" (St. Luke 1:28). And for the Visitation, "My soul doth magnify the Lord" (St. Luke 1:46).

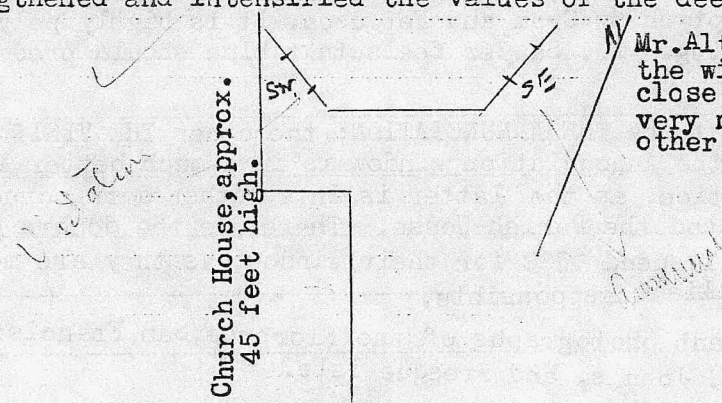
The conventional pattern of silvery cloud forms, forming the border, is accented with stars of heavenly achievement. I have designed a space at the base for short memorial inscriptions if they are required, and if not, that space can well be filled with the border pattern.

Note for Revisions: Same subjects to be used, but treated a little fuller. Omit the books at the base with scriptural texts. In place of them use a medallion symbol.

They very much like the Jackson Heights window, and want to have symbols of Our I throughout the background - similar to the Jackson Heights; and have less of the background, as in the present sketches. Perhaps also use border accents.

They would like the window a deeper blue, more like Chartres effect. (We said we would emphasize and strengthen the blue as much as possible, keeping in mind the size of the windows and of the chapel, being careful not to have the windows too sombre and heavy).

DESCRIPTION OF REVISED DESIGNS: "...I have enlarged the dominant medallion subjects a bit and have introduced three symbols of Our Lady in each panel. I have devoted the larger ones in the ventilator openings to the Gate of Heaven, under the Visitation, and the Enclosed Garden under the Annunciation. The smaller symbols are, the Sacred Monogram, the Pierced and Winged Heart, the Vase of Roses, and the Winged Vessel of Devotion. I feel that the presence of the growing vine, flowering in the fleur-de-lis of purity, adds essential significance to the entire design, and although I have retained the border of decorative cloud forms accented with stars, I have reduced its width and know that it will take its place beautifully in the actual glass. I have also strengthened and intensified the values of the deep rich blues throughout the design...."



Mr. Alt wrote: "you will note that the window in corner is in a close pocket. This window receives very much less light than the other one."