

Mr. Cunningham is the Sexton. Mr. Rome is Fuller's man in charge at  
 MR. FIDGEON, SACRISTAN. job. Also Mr. Murphy. Consult him re: Prog-  
 CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND PRESS ON CONSTR.  
 LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town New York City, State New York. No. 2629  
 Date of Start setting Sept. 1, '46  
 Church Saint Patrick's Cathedral. Completion June 1, 1946. All plac-  
 Donor and Address..... ed by Oct. 15. (Later Maginnis  
Card all in pl by Sept 1.  
 Architect Maginnis and Walsh, Boston in charge. Quality of Glass \$25,000. (\$41.66). 3/8/46  
 Denomination Roman Catholic.  
 and Minister Monsignor Flannelly, Rector.  
 Footage 600 feet approximately. sight Sizes, full  
 Ventilators ..... Set by.....  
 Position in Church Rose window and panels beneath - over main entrance.  
 Height from floor 75 feet Protec- Groove Stone  
 tion Glass Rabbet Wood  
 Points of compass  
 Quality of light West.  
 Inscription None  
 Design wanted ..... Staging Chesebro-Whitman.  
 Shipping address ..... Blue-prints Received  
 Bill to Mr. Thomas A. Kelly, 462 Madison Avenue, N.Y.C. in charge of Cathedral. Templets  
 Photos of Cartoons Mailed .....

General Information Our letter of 2/20/45 to Mr. Maginnis: "Its architectural pattern, founded on the number eight, most emphatically bears implications related to that number which Saint Augustine says symbolizes the New Dispensation. Therefore, this great window offers an ideal opportunity to symbolize the Beatitudes."  
J.J.C.'s report, April 11, 1945, when design was submitted. "Msgr. Flannelly said he hoped there would be some very rich reds throughout the rose window, and I said there would be. He was thinking of the brilliant oranges that are in the east transept windows; and I was amused because he admires some of the present windows there because he thinks they have such beautiful red. The red they have is the old-fashioned copper ruby. I said we would use those deep reds for accents, even in the main figures. He decided that the design for the lower fragmentary sort of lancets is excellent, and they very much like the idea of keeping it toned deeper than the rose, just as I have done."

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

The architectural arrangement of this rose window is so definitely designed to emphasize units of eight, it naturally offers itself to an artist in stained glass as an eloquent great symbol of the Beatitudes.

*It was decided to discard the glass.*

IMPORTANT: We are to remove the existing glass and store it in the boxes the new glass comes in in the boiler room. Also he would like to have us repair the protection glass, at cost. (This is part of our contract).

Scaffolding: Sufficient interior/skeleton scaffolding to take templates \$550, or less if not so much scaffolding required.

For interior scaffolding the entire window for installation - \$700

Outside scaffolding to commence at the bottom - \$1300

If both of latter operations are done at same time - \$1850.

(See letter from Warner, June 4, 1945).

Latest plan about scaffolding: August, 1945 - Use exterior scaffolding by Fuller Construction Co. for taking templates - Phone call from Mr. Kelly.

August 8, 1946. Re: Scaffolding. Mr. Faulkner wrote: "Including the labor of dismantling, at a later date, we estimate the total cost of the Rose window scaffold will be \$908. The scaffold will remain in place until the permanent window is installed. There will be no rental charge over that amount."