

# Connick Windows

Thoughts, news and comments concerning the art and craft of Connick stained glass, published periodically by....

The Charles J. Connick Stained Glass Foundation, Ltd.

Directors & Officers: Theresa D. Cederholm Jessie B. Daniels Jonathan L. Fairbanks Elizabeth B. Johnson Marilyn B. Justice

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## Connick's Pittsburgh

(This is the second of two newsletters devoted to Charles J. Connick stained glass windows in Pittsburgh.)

"When he stopped me on a busy street one Saturday night, he said rather timidly, 'You're an artist, aren't you? I saw you this afternoon at the athletic meet and I saw your stuff in the *Press* tonight. I'm an artist too; I'm from Philadelphia; my name is Rudy\*'; my place is upstairs here, and if you'll come up I'll show you something interesting."

He was a little nervous, and so was I, although greatly pleased to be called an artist. I was only a cub - substitute on the *Pittsburgh Press* and my job was very uncertain, but I had the assurance of nineteen years and that age's healthy curiosity about everything. Of course I followed him upstairs . . . . . when a match flashed and he lighted the gas, I was transported into a fairyland so strange and lovely." ---- Thus began Charles J. Connick's great book *Adventures in Light and Color*. Thus began Charles J. Connick's historic adventure in stained glass.

Pittsburgh has an abundance of Connick's glorious glass. In past newsletters we have told of the beautifully brilliant Connick windows at the University of Pittsburgh in Heinz Memorial Chapel, Stephen Foster Memorial, and Cathedral of Learning. Other outstanding examples of Connick glass can be found in the following churches:

**East Liberty Presbyterian Church** (Highland and Penn Avenues) has ten clerestory windows by Connick. These colorful full figure medallion windows symbolize Old and New Testament themes. (See section of Lawgiver window photo at right).

**First Baptist Church** (corner Bayard & Bellefield) is filled with grisaille\*\* windows with small color medallions that Connick designed and made in the studio of Horace J. Phipps of Boston, before he opened his famous studio on Harcourt Street, Copley Square, Boston.

In 1918 Connick also made six grisaille\*\* windows for the chapel of the **Church of the Ascension** (Ellsworth Avenue), a Cram and Ferguson church in Pittsburgh.

**Church of the Redeemer** (Forbes Avenue) has a sacristy window of three panels honoring Hugh Savage Clark, beloved rector of this parish. These garden theme panels also contain texts from Strabo's Hortulus: "A quiet life has many rewards: not least the joy that comes of devoting himself to a garden ..."

**Calvary Episcopal Church** (Shady Avenue) -- see commentary on overleaf.

\* Horace Rudy had a genius for teaching stained glass and helping many young artists including Charles J. Connick.

\*\* Grisaille is a term to describe a decorative pattern made of monochrome pigment fired into the glass which is unusually flexible in its capacity for transmitting or controlling light. Connick writes in *Adventures in Light and Color* "Grisaille was certainly the invention of an ingenious glassman, for, as the name indicates, it was devised to modify the light pleasantly, but in terms of light and color that are the glassman's own. Grisaille is the humble, but unabashed little sister of the medallion window. They get on well together, and throughout the great cathedrals of France and England, beautiful grisaille windows add a silvery lustre to the colorful thirteenth-century label.").

### Connick News

- ◆ The Orin E. Skinner Annual Lecture on stained glass will be in the form of a memorial service for Mr. Skinner on his 103rd birthday. It will be held on Sunday, November 5th at 3:00 PM at the Monastery Church of St. Mary & St. John at the Society of St. John the Evangelist, 980 Memorial Drive, Cambridge, Massachusetts.
- ◆ The tenth annual meeting of the Connick Foundation Board of Directors was held August 30, 1995 in Boston.
- ◆ Our February newsletter will include a discussion of Connick stained glass windows in the Chicago area.
- ◆ Since our newsletters have become increasingly popular, two observations are apparent; more individuals wish to be on our mailing list and our costs have increased. We would be pleased to add interested people to our mailing list. Send your request to the address listed on this letter. Also, we ask all of you for an annual twenty-five dollar, tax-deductible contribution to the Connick Foundation to help us continue Connick Windows.



The Hosea section of the clerestory window at the East Liberty Presbyterian Church. Not shown is the top of the window, the giving of the moral law, Moses holding the tables bearing the Commandments. Also not shown is a similar full-length figure of Amos with medallions below similar to those above. The medallion subjects are essentially related to the history of Moses and his progenitors. Designed and made by Charles J. Connick, Boston. Completed June 1934. The photograph of this cartoon and those on overleaf courtesy of the Trustees of the Boston Public Library of the City of Boston.

One definition of Window is "a means of obtaining information". Our newsletter will keep you informed of the Foundation's activities, the Connick Collection in the Fine Arts Department of Boston Public Library, and Connick news around the country.



**Calvary Episcopal Church** in Pittsburgh contains many Connick windows primarily installed from 1922 - 1939. The Angel of Love, (seen in cartoon rendering at left) is one of twelve angels, each one set in the center of grisaille\*\* panels in Calvary's clerestory chancel windows. The sparkle and radiant beauty of these twelve panels symbolize the twelve fruits of the spirit: love, joy, peace, patience, gentleness, goodness, steadfastness, meekness, faith, modesty, temperance, and chastity.

Sixteen richly colored full figure lantern windows of saints can be well seen from the floor eighty feet below. Connick shares the nave and clerestory windows with other prominent stained glass studios of the time. Their effective harmony and cooperation in stained glass give a spiritual as well as an aesthetic clarity. A Mary and Martha window in the morning chapel must not be overlooked. End aisle, narthex and corridor windows have historic themes ("Franklin's Experiment with Electricity" at right), and convey richness in color and design.

