

Connick Windows

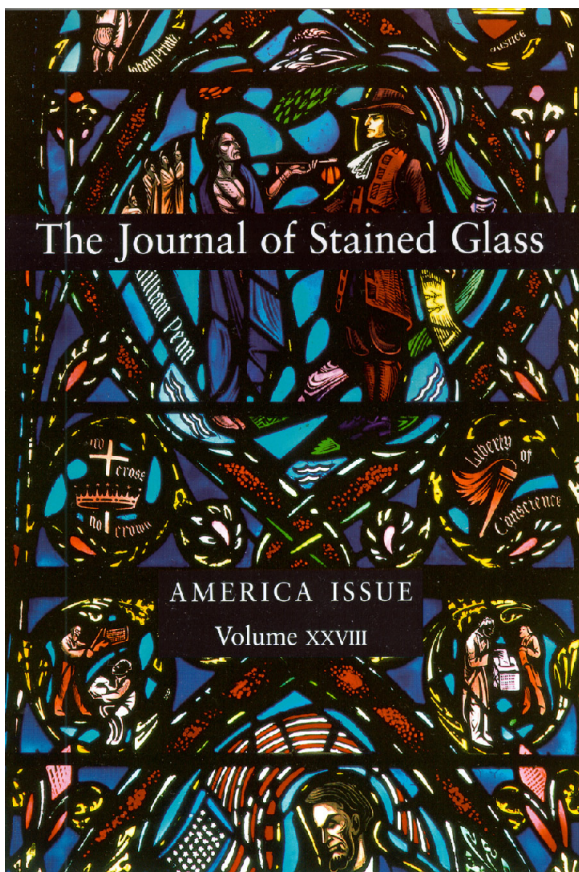
Thoughts, news and comments concerning the art and craft of Connick stained glass, published periodically by....

The Charles J. Connick Stained Glass Foundation, Ltd., Orin E. Skinner, Founder Marilyn B. Justice, President October 2005

Directors and Officers: Theresa D. Cederholm Peter Cormack (Honorary) Judith G. Edington Jonathan L. Fairbanks
Elizabeth B. Johnson Robert E. Reber James R. Salzmann

The Journal of Stained Glass, America Issue, Volume XXVIII, 2004

Reviewed by Joan Jessop Brewster, author of *The Stained Glass of All Saints, Peterborough*



Tolerance, North Transept
Heinz Memorial Chapel, Pittsburgh
Charles J. Connick 1938
Photograph by Peter Cormack

the leadership of architect Ralph Adams Cram, this evolution was due to five American stained glass artists: J. Horace Rudy (1870-1940), Charles Connick (1875-1945), William Willet (1867-1921), George Sotter (1879-1953) and Laurence Saint (1885-1962).

Pittsburgh scholar **Albert M. Tannler** describes the spread of the Arts and Crafts movement from England to the US supplanting the reign of opalescent picture windows.

William Morris Gallery (London) curator **Peter Cormack** shows how British Arts and Crafts designer Christopher Whall (1849-1924) influenced Charles Connick who became "the greatest of all American stained glass artists".

English historian **Dennis Hadley** covers the annual US visits 1926-1939 by James Hogan (c1885-1948) as designer and agent of Whitefriars, London. Hadley describes Hogan's reactions to contemporary work by American and British designers and Hogan's realization that the more intense southern light of American church windows required deeper tone, purer colors, and strong line treatment.

The *Journal's* Contemporary Practice section carries three articles related to American glass: (1) the avant-garde work of Philadelphia artist Judith Schaechter "trying to make the painful beautiful", (2) the ocular and nave windows designed by Sarah Hall for the Brampton, Ontario, church of St. Marguerite d'Youville, and (3) British artist Lynn Rivers' nine panels commemorating the 9/11 World Trade Center destruction, "a world-changing event" reaching well beyond New York and the US.

The *Journal* publishes reviews of many books including the masterwork of curator Jane Hayward's (1918-1994) two volumes on the New York Metropolitan Museum of Art's collection of pre-modern stained glass, "the largest and most prestigious outside Europe". Also Peter Cormack reviews a history of stained glass by American scholar Virginia Chieffo Raguin, and Julie Sloan reviews Alastair Duncan's book on a collection of Tiffany work in Matsui, Japan.

This issue of the *Journal* can serve as an important reference in modern stained glass literature. It is well illustrated and is bracketed by meaningful cover pictures. On the front is detail from Connick's "Tolerance" window in Pittsburgh's Heinz Memorial Chapel, showing William Penn smoking the peace pipe with American Indians, Abraham Lincoln and medallions representing voting and educational rights. The rear cover excerpts the ninth panel of Lynn Rivers' *9/11: Moment of Impact*, with the disintegrating skeleton of the World Trade Center.

This *Journal* issue has expanded my insight significantly, not only about stained glass in America but about our interdependence in the world at large, especially with Britain.



Moses Parting the Red Sea, North window
First Presbyterian Church, Pittsburgh
William Willet 1904-1905
Photograph by Albert Tannler

The 2005 Orin E. Skinner Annual Lecture will be held on November 7th 6:30 PM in the Undercroft in Trinity Church, Copley Square (across the Square from Boston Public Library) in Boston. (Please enter at the Clarendon Street Parish House entrance.) The lecture will be a slide presentation by Albert M. Tannler on the following topic:

Charles J. Connick and the "Early School" of American Stained Glass Artists

The contributions of three craftsmen — Otto Heinigke, Harry E. Goodhue, and William Willet — key members of what Charles J. Connick termed the "Early School" of American stained glass artists, were critical to the American acceptance of the English Arts & Crafts revitalization of the traditional materials, techniques, and craftsmanship of the art of stained glass. Only Harry Goodhue's contribution has been explored in some detail; Heinigke was for many years misrepresented and Willet has been largely ignored. In 1937 Connick, who led the second generation of American stained glass artists, wrote in his autobiography: "Some windows by William Willet in Pittsburgh and others by Christopher Whall in Boston helped toward [my] conversion to active light and color." We will look again at these stained glass pioneers, reassessing, in particular, the role and contribution of William Willet.

Albert M. Tannler, Historical Collections Director, Pittsburgh History & Landmarks Foundation, writes and speaks about various aspects of 19th and 20th century architecture and design, with particular emphasis on Pittsburgh. In his June 2004 article for *Connick Windows*, "Ralph Adams Cram and the 'Early School' of American Stained Glass," Mr. Tannler presented an overview of the work of the pioneers who recovered traditionally hand-crafted antique windows in America.