

*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

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## Connick Windows in Princeton, New Jersey

Albert M. Tannler

When Charles Connick died in 1945, Frank W. Buxton, editor of the Boston Herald, wrote:

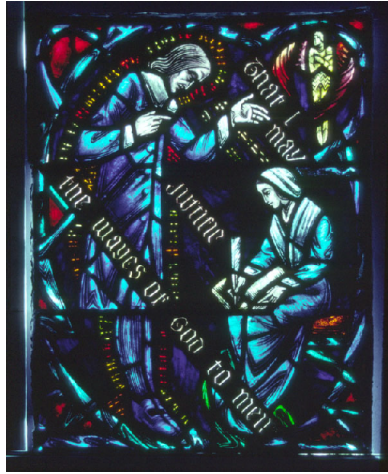
Hundreds of his windows vibrate and glow and sing throughout the country, in villages as well as great cities. The great rose window of the Cathedral of St. John the Divine, New York City, is among his masterpieces, and Saint Patrick's Cathedral in the same city has several. Pittsburgh and Princeton possess impressive examples of his fine talent.

In 2009 the Connick Foundation co-sponsored lectures and tours of Connick windows in Pittsburgh. In 2010 the Foundation sponsored a lecture and tours of Connick windows in Chicago. In 2011 we will visit Princeton.

Connick windows in Princeton, New Jersey, occupied Connick from 1912 to the late 1920s. A notebook in the Charles J. Connick Foundation Collection at Rotch Library of Architecture and Design, M.I.T., lists Connick's 1912 activities and jobs. The first Princeton commission, designing heraldic coats-of-arms for the Commons Room of the Graduate College at Princeton University, is mentioned on March 30, 1912. This would be followed by commissions for two more windows in the Graduate College and for windows in the University Chapel. Connick also designed chancel windows for Trinity Episcopal Church in Princeton, not affiliated with the University.

The Princeton windows illustrate Connick's imaginative revitalization of medieval ornamental grisaille windows; include some of his greatest figural windows; and document aspects of his relationship with architect Ralph Adams Cram, the leading exponent of modern American Gothic architecture.

The Princeton windows were commissioned before Connick had his own studio. Until April 1913 when he opened his studio at 9 Harcourt Street, Connick used several Boston glass firms to fabricate his windows. Connick arranged for Vaughan, O'Neill & Company to fabricate the Graduate College Commons Room medallions depicting the coats-of-arms of English and American leaders of colonial and federal New Jersey. Before the job was completed, Connick was working at Harcourt Street, and his letter to Vaughan, O'Neill & Company of August 7, 1913, is telling: "I find upon making the working drawings from the drawings furnished me by Mr. Cram for the Heraldic Cartouches in the Princeton Commons Room windows that the refinement and delicacy necessary to the making of these cartouches in glass requires that they be done in my own shop under my personal supervision at all times. . . . I will furnish these finished cartouches for you to lead into the plate glass panels."



Introductory medallion representing Milton dictating *Paradise Lost* to his daughter. Choir window, Princeton University Chapel  
Photograph by Roberto Rosa, Serpentino Stained Glass

Connick first saw medieval ornamental grisaille windows during his visit to England and Europe in 1910 and he was inspired to create a version for modern churches. He shared his designs with Cram who stated: "I have no hesitation in saying that the results you have achieved are far above anything . . . I supposed would be possible. . . I should say you have put both the Church and architecture in your debt by making it possible for both to obtain so absolutely beautiful and satisfactory a material." Connick designed and made grisaille chancel windows for Trinity Episcopal Church, Princeton, when Cram enlarged the chancel of Richard Upjohn's 1879 church in 1914-15.

Connick's later windows for the Graduate College were completed in 1919 and 1922. The window in Proctor Dining Hall illustrates the search for the Holy Grail. Peter Cormack's characterization of Connick's 1919 windows in the Church of St. John, Beverly Farms, Massachusetts, is applicable to the Holy Grail window: "glowing colors, graceful, elongated figures, and intricate painted and acid-etched detail" and "truly of international stature." The third window is the World War I Memorial window in the vestibule of Proctor Hall. The window, in memory of six Graduate College students, portrays St. George of England, St. Maurice of Italy, St. Joan of Arc, and Archangel St. Michael.

Twelve of the leading stained glass firms in the country designed windows for Cram's Princeton Chapel; the chapel was commissioned in 1919, construction began in 1925, and the building was dedicated in 1928. Connick created eleven windows, including the chancel and choir windows. When they were completed, fine arts professor Alfred Friend wrote that the Connick windows "with their resonant and richly toned color form a solemn ensemble which is the completion of the pictorial splendor of the whole interior."

We hope you will join us as we experience Charles Connick's windows that "vibrate and glow and sing" in Princeton, New Jersey.

*Albert M. Tannler is Historical Collections Director, Pittsburgh History & Landmarks Foundation and Director of the Connick Foundation.*

### Announcing

#### **Tour of exceptional 20th-century stained glass led by Peter Cormack M.B.E., F.S.A.**

Thursday, November 17, 2011, Princeton, New Jersey

**Peter Cormack** will lead a tour of the stained glass windows beginning at Trinity Church with a short introduction of CJC stained glass. The tour then proceeds to Princeton University, Graduate College - Commons Room and Proctor Hall where a lecture also will take place. After lunch in Proctor Hall, the tour will continue in Princeton University Chapel. Binoculars suggested

*Art historian, writer and occasional stained glass artist Peter Cormack is an Honorary Director of the Connick Foundation. His book *The Stained Glass Work of Christopher Whall, 1847-1924 'Aglow with Brave Resplendent Colour'*, was co-published by the Connick Foundation and Boston Public Library in 1999. He is a Fellow of the Society of Antiquaries of London, and is the Society's Honorary Curator of Kelmscott Manor, William Morris's country home.*

\$50.00 per person (includes lunch at Proctor Hall)

Register online at [www.cjconnick.org](http://www.cjconnick.org) paying through PayPal, or by mailing this form:

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# of participants \_\_\_\_\_ amount enclosed \$ \_\_\_\_\_ Make check payable to "Connick Foundation" and mail to:  
The Connick Foundation, 37 Walden Street, Newtonville, Massachusetts 02460. (617) 244.2659

### **The Connick Foundation's Orin E. Skinner Annual Lecture**

November 13, 2011 - 2:00 p.m.

The Monastery Chapel of Saint Mary and Saint John  
The Society of Saint John the Evangelist  
980 Memorial Drive, Cambridge, Massachusetts

#### **Poetic Splendor in Color and Light**

The fenestration of the Monastery Chapel of Saint Mary and Saint John is "a powerful medium for praise and prayer," Charles Connick's expressed hope. We will draw on Mr. Connick's own language as a window into his soul and the genius of his inspiration. We are children of light, all of us, and we will share an autumnal sunset through the chapel windows' prismatic colors, shapes, shadows, and lead lines, which both reflect and rouse imagination, courage, and faith in God.

**Lecturer: Curtis Almquist SSJE** has been a brother of the Society of Saint John the Evangelist for nearly 25 years, and formerly a parish priest. He has a particular interest in photography. More information about the SSJE brothers' life and ministry is available at: [www.SSJE.org](http://www.SSJE.org)

Guests attending the lecture will be welcomed to a reception which immediately follows, and then, at 4:00 p.m., to again join the monks in the Chapel for Evensong.



Photo of circular window that depicts the calling of St. John the Evangelist in the Monastery Chapel of St. Mary and St. John.

Photograph by The Society of Saint John the Evangelist