

Church will open
Oct 1, 1954
No. 3472
Proj for Oct 1 - 02
Spring of 1955
6/7/54

Place Youngstown, Ohio,
Building Saint John's Episcopal Church,
323 Wick Avenue.
Persons Interested Mr. William J. Hitchcock, Jr., 1123 Union National Bank
Building; and John W. Ford, Treasurer of Church, 1124 Union National
Bank Building.
Minister The Reverend J. H. Burt.
Denomination Episcopal.

Profit 18 1/2 % of \$ 886.94

Architect
Price: \$480 ea (80 per foot) -
Total for 10 windows, \$4800.

Vents Omit.

Position in Church 10 clerestory circles (5 each side).

Height from floor about 20 feet. Protection Glass
Groove Rabbet
Metal Stone Wood

Exposure 5 north; 5 south.
Footage 6 feet each.

Inscription

Send photo of
carbons for
approval 6/7/54

Revised contract
with 2 revised
sketches
not used

Design wanted Before March 10 sure.
Staging

Templates by Brack.
Blueprints

General Information To depict steel industry subjects. These are to be tied
in with quotations from the Bible, such as, "The earth is the Lords and the
fullness thereof." Another is from Job: "Thou hast blessed the work of his
hands."

The size and height of the windows dictate a treatment in rather large
scale, to be legible. Elaborate and detailed compositions would not be
appropriate. For instance, it would hardly be possible to suggest in any
decorative manner the whole scope of an open pit mine, but we could
beautifully design a miner or a small group of them at work there.

(They will send us colored photographs from the Youngstown Sheet and Tube
Company of their various operations). We are to "secure the proper 'feel'
of a steel mill. These photographs are here. Mr. Hitchcock wrote; "We chose
a selection which I will enclose with the others, but set apart by a paper clip.
We realize that these are simply to be used as a basis of operation, but we
did try to pick the ones that seemed to have the greatest photographic or
pictorial appeal. In regards the photograph of the ore boat in the locks at
the Saulte Sainte Marie, if you decide to portray an ore boat, which we think
would be desirable, we both suggest portraying it out on the lake instead of

in the lock. I am also enclosing a large postcard of the Mahoning Mine, but feel that the coloring is not as good as some others I have seen. If I remember correctly, in the summer of 1951, the Natl. Geographic had an article on Minnesota, with several excellent photographs of the ore mines. We would like to portray something dealing with the coal side of the steel industry, and have no photograph as yet of coal barges on the Ohio River. Some of these either pushed or pulled by old paddle steamers or side wheelers could be worked up in a most effective manner. I wonder you might not be able to find photographs of these also in old Geographics or in the Boston Public Library. Mr. Burt had had selected tentative suggestions of the type of quotations which he wishes used. ... Mr. Burt wishes the design made with the quotations in letters around the edge of the circular windows."

(See typical design made for "Adding Molten Pig Iron to open hearth charge.")
The clerestory circles will read from left to right around the church.

**SUGGESTIONS FOR THE CLERESTORY WINDOWS IN THE NAVE OF ST. JOHN'S CHURCH
AT YOUNGSTOWN BASED ON PHRASES FROM THE BOOK OF PSALMS.....**

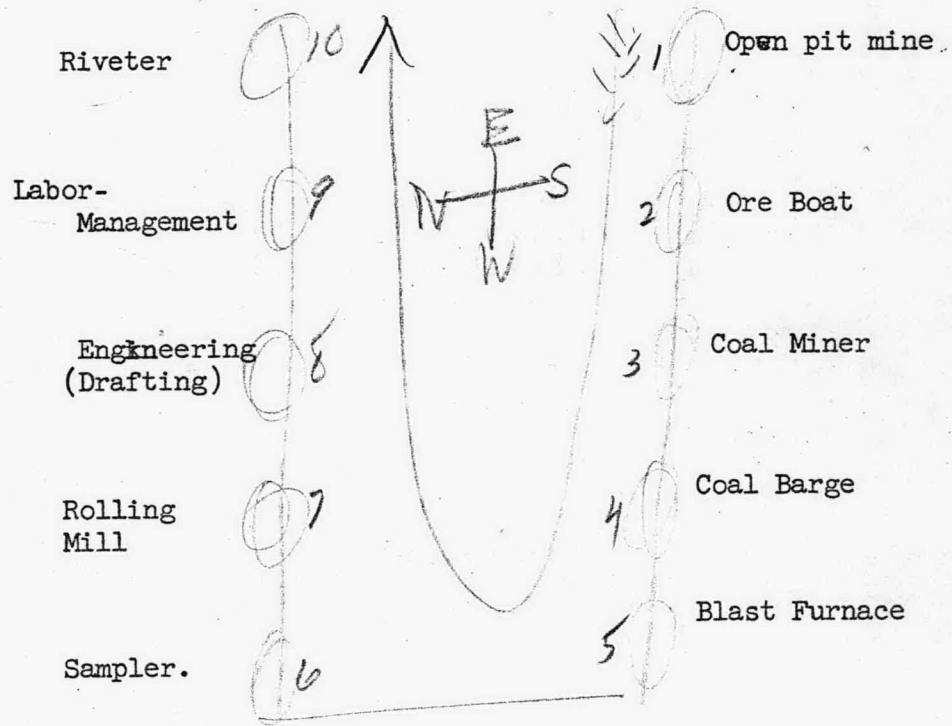
It is proposed that the windows portray the religious meaning of man at his work, using as subject matter some typical tasks within the industry which has shaped this valley...STEEL.

- I. DEPICTING A MINER AGAINST THE BACKGROUND OF AN OPEN PIT ORE MINE IN MINNESOTA
"The earth is the Lord's and the fulness thereof." (Psalm 24:1)
 - II. DEPICTING A SAILOR ABOARD AN ORE BOAT ON THE GREAT LAKES
"It is the Lord that ruleth the waters." (Psalm 29:3)
 - III. DEPICTING A MINER IN A COAL MINE
"He layeth up the deep as in a treasure house." (Psalm 33:7)
 - IV. DEPICTING COAL BARGES ON THE RIVER
"The voice of the Lord is upon the waters." (Psalm 29:3)
or
"There is a river, the streams wherof make glad the city of God." (Psalm 46:4)
 - V. DEPICTING A LIMESTONE QUARRY
"The Lord is my stony rock and defense." (Psalm 18:1)
 - VI. DEPICTING A MILL WORKER BEFORE A BLAST FURNACE
"The voice of the Lord divideth the flames of fire." (Psalm 29:7)
or
"God hath showed his voice and the earth shall melt away." (Psalm 46:6)
 - VII. DEPICTING A WORKER IN A ROLLING MILL
"The voice of the Lord is mighty in operation." (Psalm 29:4)
 - VIII. DEPICTING A WORKER IN SOME OTHER STEEL OPERATION, PERHAPS A FINISHING MILL
"O Lord, great are thy wondrous works." (Psalm 40:6)
 - IX. DEPICTING LABOR AND MANAGEMENT IN CONSULTATION
"We took counsel together and walked in the house of God as friends." (Psalm 55:15)
 - X. DEPICTING A WORKER ERECTING A STEEL BUILDING
"Except the Lord build the house, their labor is but lost that build it." (Ps. 127:1)
- OTHER SUGGESTION
- DEPICTING A WORKER WITH HIS FAMILY
"The Lord is my strength and my shield." (Psalm 28:8)

her and latest list.

*Burt
Bible Citations
7/3/53*

Youngstown.



Important

OMIT BIBLICAL CITATIONS
7/3/53

*Just use
texts*

June 5, 1953.

Mr. William J. Hitchcock, Jr.,
Union National Bank Building,
Youngstown 3, Ohio.

*Be sure none of wds
have same
connotations
See report of
June 18,
1953*

Dear Mr. Hitchcock:

Having in mind the date of June eighth for your vestry meeting, we are returning the color sketches showing the progress we have made to the present. Design for Engineer accepted. Either use as #8 or farther along on other side. Consider best position. There are two new studies for Number One. We like 1a best, but this does not give a sense of the great open pit. I think if the background were more like that of 1b and the original Number One, which we are also enclosing, we would probably have the solution. USE BACKGRD FROM Sk. 1, but with more action like the man in 1A. SUBMIT AGAIN FOR FINAL APPROVAL. *also #3 to be approved* We have three rough sketches for Number Two. Our idea is to keep the large scale of the figure by showing the detail of the bridge of the ship, with an entire ore boat in the background. USE DESIGN #3, with sky in backgrd. Take off superstructure of ship. Have 1 man in bow dressed in shirtsleeves or turtleneck sweater, with spyglass or binoculars. Number Three, the Coal Miner, we think is entirely satisfying. *Accepted*

(This would be a man on the watch).

Number Four has us puzzled. We like it very much. We think the man at the wheel is fine. Of course, we would like to put the coal barges in single file ahead, but the composition could hardly be managed. We were trying to suggest here the operation of "switching"; that is, maneuvering the barges around to the proper position for the trip. I think when you compare this with Number Two, they take on their proper relation. *Accepted, but use text:* "There is a river the streams whereof make glad the City of God." (Ps. 33:7) Number Five. We have been unable to find photographs to represent the operation of the Limestone Quarry, but the design is the result of our observations of local stone quarries and crushing machines. We are enclosing some photographs of these. Do you find anything in them of significance to our purpose? I think in some way we should make more of the quarry walls in the background, and piles of crushed stone in the foreground. I wish we could get some pictures of this operation.

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 Number Six, - The Blast Furnace. While this is still somewhat crude, if it represents the general idea, I am sure we can work out the actual construction details in the full size drawings. *Show more definitely the stream of metal coming out. Perhaps what it cranes in contrast to its yellow of the light and sparks.*
 The first rolling of the great hot bars is giving us a great deal of trouble. I wish we could get some good pictures of this operation.

VI Otherwise, there is Number Eight, the Sampler, which you like. Accepted, but faintly suggest features thru the mask.

We have straightened up the figure in Number 9, - Labor-Management Consultation, and we think it works out very well. *Accepted*

Number Ten. We have also changed the position and character of the riveting hammer, in steel erection. See note below***

Then, there is the one devoted to the Engineer at the Drafting Table, which we think would work out beautifully (A). *Accepted. Perhaps use as III or further along but on other red. Consider position.*
 We have also made a rough suggestion for a design to symbolize the Sheet Rolling or Cold Finishing Mill (B).

Dear Dr. Durt:

We have now completed the revisions and additions to the group of color sketches for the clerestory windows, and are returning them to you herewith.

When you last wrote, Mr. Ritchcock had just left for a trip abroad, and we do not know whether or not he has returned, but in any case I am sure you will share them with him when it becomes possible to do so.

The principal changes were in the first and second windows. We took parts of earlier studies and combined them in this sketch. I do not think the workman or the crane are quite as good as they were in these other sketches, but we will have them at hand for reference in the development of the full size drawings and the actual glass.

The second one is entirely new, and follows the latest suggestions to represent a man on watch in the bow of a Lake ship, with another more complete iron ore vessel in the background. We think this will work out very effectively. See notes about this below.**

Number Seven, the Rolling Mill, is rendered in tones that are not as strong as some of the others, but, of course, they will all be well balanced in the actual glass.

Also there are some discrepancies in the scale of lettering, which will be carefully balanced in the full size drawings.

I think it is just as well to send you all of these so that you may review them before we continue.

Note**Criticisms of rector of final designs:

"I am enclosing 2 suggestions for changes.

**The Second window depicting the sailor on the ore-boat might be improved by giving a little more suggestion of the fact he is on the bridge of the ship and the prow of the vessel in the distance might be reworked to look a little more like an ore-boat. I realize that we are not trying to be photographic in these windows but the representations of the boats as you have done them in the drawing might raise an eyebrow or two for they are rather unlike the freighters that the people in this part of the country know so well. (See illustration sent by the rector) on back of sketch.)

***I also think that a slight change in the number ten window to show the workman holding a riveting hammer the way it must be held if it is to function properly would be good. The right hand holds the handle while the left hand supports the riveting hammer from underneath." (See illustration sent by the rector - on back of sketch).

St. John's Episcopal Church
525 Wick Avenue
Youngstown 2, Ohio

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20, March 1955

Mr. Orin E. Skinner,
Charles J. Connick Associates,
Nine Harcourt Street,
Boston 16, Massachusetts.

Dear Mr. Skinner:

see later
~~BE SURE TO USE SCRIPTURE REFERENCES
FROM THE BIBLES IN EVERY WINDOW.~~

I am replying for Mr. Hitchcock to your letter of March 9 addressed to him, and which accompanied the sketches of seven of the ten windows which we plan for Saint John's Church.

Mr. Hitchcock is now in Europe and has asked me to convey his comments and those of some of the vestry, including also my own. First, let me say that we are thrilled with the general treatment you have given. I think that these are going to develop quite nicely and that they will make an unusual and yet reverent series for our church.

Now may I comment upon the windows individually?

Number One. We are not satisfied with your treatment of the open pit mine. Mr. Hitchcock suggests that you might show a man at the controls of one of the large shovels which does the digging. This would give a sense of work in operation. I think there are pictures of some of these shovels among the pictures in your possession. You are right in assuming that nearly all the work is done by shovels loading directly into the cars. Of course, in an earlier day, there was pick and shovel work by hand but that is now a thing of the past.

Number Two. You will be interested to know that although you have not sent us a sketch of this window, showing an ore boat on the lake, many people think your coal barge window depicts this. Perhaps the "wheel house" treatment in the latter window would work better in the ore boat window.

Number Three. The coal miner is your best window, most people here feel. It is my favorite of all, thus far.

Number Four. The coal barge needs reworking for the reasons stated in Number Two. I cannot suggest how this needs to be done but the present treatment does not seem to speak even to those who know the operation.

Number Five. You are correct in thinking that the Limestone Quarry is open pit. They are characterized by large stone crushers that prepare the stone for use in the blast furnace.

Number Six. We like this general treatment but there are general details that need reworking, such as the way in which the steel is poured forth.

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Number Seven. I shall try to get you better pictures of the rolling mill and blooming mill operations. At the moment I have not been able to lay my hands on any others than you have.

Number Eight. We like the Sampler very much and feel it is one of your best designs.

Number Nine. The labor-management council is also one of my favorites though the central character needs straightening up a bit.

Number Ten. The erection of steel girders seems to be seriously in error as far as your picture of a riveting hammer is concerned. I believe you are showing a pneumatic hammer such as is used to break up concrete. A riveting hammer is smaller and is applied in a direct perpendicular to the girder. Moreover, it is small enough to be held in the hands of the operator.

In a general way there are a couple off comments. I believe we should reach a uniform decision as to whether the scripture reference is to be used. In some windows your artist has placed the reference from the psalms; in others he has not. I prefer to have the reference unless this makes too much writing for the size of the window.

If we need to work out another theme, you might consider an engineer at the drafting table.

I am returning your sketches under separate cover. Just as soon as you rework them and complete the rest, I hope you will return them. Again may I say how high our enthusiasm is running for this whole project.

Very sincerely yours,

(Signed) John H. Burt,
Rector.

March 9, 1953.

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Mr. William J. Hitchcock, Jr.,
1123 Union National Bank Building,
Youngstown, Ohio.

Dear Mr. Hitchcock:

See later

Unfortunately we have not succeeded in completing the color sketches for your group of clerestory windows. It is a most unusual problem, but a challenging one that must be developed slowly.

However, we would like to have you see the progress we have made before you leave on your trip, and so we are sending the sketches as far as we have gone. So far we have been studying overall composition rather than authentic detail.

First, the Miner Against the Background of the Open Pit Mine. This is just a suggestion, and I am confident that we can get a greater sense of size and depth in the mine, although, of course, in our decorative medium, everything should be greatly conventionalized and symbolized, never losing sight of the fact that we are making compositions in stained glass windows rather than realistic pictures. No doubt we can relate the figure more directly to the mining operation.

Are we right in thinking that practically all the work is done by steam shovels, loading directly into the cars?

Number Three, - the Coal Miner. We would like to show this operation in the earlier manner rather than the modern machine we read about that does the job so much faster and more efficiently.

Number Four, - Coal Barges on the River, offers quite a problem in composition. I understand that the most exciting moments are in taking on or dropping off barges, - a sort of switching operation. This is intended to suggest that point rather than the long string of barges lined up ahead.

We have not yet completed the Limestone Quarry. Are we correct in thinking that this is also an open pit? Is the limestone blasted out and the broken fragments loaded on cars by steam shovel?

Number Six is the one I had with me when I visited

Mr. William J. Hitchcock, Jr. - 2 - March 9, 1953.

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you, - the Worker Before the Blast Furnace, - with the text roughly added.

We are in some doubt about the Rolling Mill. Is this the same as the Blooming Mill, or would it be farther down the line? Nor do we find good pictures of the Finishing Mill. I presume this is the great machine that cold rolls the thin sheets.

I think Number Nine, Labor and Management in Consultation, works out very well, making an excellent composition, as does the Worker on the Steel Girders.

We have added another colorful and dramatic composition, the Sampler, for possible consideration.

We feel that it adds interest and pleasant variety to vary the position of the texts, running them around the circle in some cases, and into the composition in others.

The rest of the designs are only beginning to take shape, and our problem is to relate them all in a harmonious group in an abstract manner, and without too much actual documentation that would kill the spirit of living symbolism.

Of course all are very roughly presented to suggest color and light in action, and more authentic detail would be added in the full size drawings and the actual glass.

We are eager to have your reactions to this beginning, for they will greatly help us in continuing and completing the group.

Will you please return these sketches so that we may have them at hand for further study and reference in relation to the others.

With cordial greetings,

Sincerely yours,

OES/rah.
Enclosures.