

CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town Pittsburgh, State Pa. No. 1612

Church East Liberty Presbyterian Church. Date of ~~May~~ ^{May be ready for glass} completion bet. April 1 & 12th
(See letter of Dec. 14, 1933)

Donor and
Address

Architect Cram and Ferguson, Boston. Quality of Glass \$82,500 for the 10' \$35.54 per foot. (See Note of August 8, 1932).
Denomination Presbyterian.
and Minister Stuart Nye Hutchinson, D.D. 1301 Sheridan Av. Pittsburgh.

Footage 246 feet each. Sight Sizes, full

Ventilators No. (11/20/31.) Set by

Position in Church Clerestory Windows. 5 East - 5 West.

Height from floor 36' Protection Glass Groove Rabbet Stone Wood

Points of compass
Quality of light 5 East - 5 West.

Inscription

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets from Pittsburgh Stained Glass Studio.

Photos of Cartoons Mailed

Important: A hose test is to be made. See contract.
General Information The New Testament windows, right side of nave (West).
The Old Testament windows, left side of nave (East).

"Windows clear and explicit" - Note taken from paper C.J.C. brought back from Cram's Office, dated November 24, 1931.

Burnham has 3 chancel windows; Reynolds the West and 2 side chancel;
D'Ascenzo, two transepts; Willet, side transepts. (C.J.C.'s note on copy of letter dated November 24, 1931.)

Important: we must remember to use bronze or copper instead of iron in everything we do for Cram.

"Mr. Cram thinks the sketch (✓) should be more light in the background.

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

According to contract we are to furnish and install complete large condensation gutters of 12 ounce, lead coated, hard rolled copper, of size approved by Architect

note: Mr. Cram likes the sketches (✓) I checked of June 16, 1932.

*2460
2460*

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Re: East Liberty Presbyterian Church, Pittsburgh, Pennsylvania.
Iconography of Stained Glass in clerestory on west side of nave.

The New Testament windows, right side of nave.

The Old Testament Windows, left side of nave. East.

Copies for Mr. Hansen and Mr. Twardzik.

Letter from Cram and Ferguson, April 17, 1933.

Since we considered with you at your studio the sample windows for the East Liberty Presbyterian Church that you propose to exhibit at the Chicago Exposition, we have been thinking over very carefully the whole question of the glass in this particular church, and report as follows:

While we still feel very strongly that we were right in criticising certain qualities in the ruby backgrounds and the uniformity of the yellow-whites, and while we think it would be to your advantage if you could make certain modifications in these windows in accordance with our criticisms, we are quite willing that you should exhibit these at the Chicago Exposition, either as they stand or with the modifications in accordance with our suggestions.

When it comes to a question of the windows actually to be placed in the Church the matter is a little different. You will remember that one of our first stipulations with all the stained glass men working together in this place was that they should agree to a definite palette. This of course has not been done. It was also stipulated that samples of actual work from the different men should be assembled in one place for purposes of comparison and in order to obtain substantial unity in effect. This also we have been unable to do to date.

Now in order that we may test all the glass in one place, will you not proceed with the making of a section of another of the lancet windows consisting of a large figure and one medallion. This would be the natural thing for you to do, as you will, of course, go ahead with the remainder of your contract during the summer, while the other windows already fabricated are on exhibition in Chicago. As soon as you have completed this section of a lancet, we will arrange to have similar sections of actual glass prepared by Messrs. Burnham, Reynolds, Francis and Rohnstock, Willet and, if possible, D'Ascenzo. We will then have all these samples brought together in your exhibition window so that we may assure ourselves of that unity which is imperative.

In going ahead with this next window, which will of course establish the type for all the others in your contract, we express the hope that you will give sympathetic consideration to the criticisms we have made of the work for Chicago. These are specifically: a. that the ruby and azure backgrounds, while varying in a measure in colour, should nevertheless be of such a nature that the surface should not be materially broken up by heavily shaded sectors of glass. It seems to us imperative that unity and simplicity of surface are indispensable. We also feel that the use of paint or matt should be minimized as in the quality of the glass itself. b. that the use of one type of yellow-white has resulted in too great a preponderance of yellow and that the resulting colour combination is in a measure too hot, while there is not enough variation as between one type of white and another. We strongly recommend a much greater admixture of egg-shell and cool whites, the yellow type being distinctly minimized. In a word, we feel that in general all the windows should be more cool and silvery. If the windows on the left of the nave, as you enter, faced north, there would be more reason for the strong yellow in this place, but as a matter of fact, as you know, the church does

see original for complete text (BPL)

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LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

~~#2~~

City or Town.....State.....No. 1612, Continued.

Church.....Date of Completion. 6'2

Address.....

Architect.....Quality of Glass.....

Denomination.....

Minister.....

Page.....sight Sizes, full.....

Ventilators.....Set by.....

Position in Church.....

Height from floor.....Protection Glass.....Groove Rabbet.....Stone Wood.....

Points of compass.....

Quality of light.....

Description.....

Design wanted.....Staging.....

Mailing address.....Blue-prints Received.....

.....Templets.....

Photos of Cartoons Mailed.....

General Information "Be sure that the rays are left off from the hands in "The Creation of Windows" 1/18/33.

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

over

Pittsburgh

"The face of the Saviour should show more virility and masculinity". From Chas Fisher
Apr. 3, 1933.

Changes suggested by Mr. Cram and Mr. Cleveland, April 12, 1933.
(Notes made by Henry Twardzik.)

Isaiah.

Lighten green stripes.
Vermilion to be more brilliant.
Head to be stronger.
Lower left hand blue is little dark.

Angel of Jehovah and Mother of God

Reds too dark, too much variety.
simplify the variations.
Ruby background behind lilies to be made brilliant.
Two lower right pieces to be flattened.

Fifth Day of Creation.

Water behind the fish to be more brilliant; whites to be cut down.

April 5, 1933.

Mr. Cleveland phoned.

Two of the Pittsburgh Committee are coming in Friday, and we don't want them to see any of the glass. Mr. Cleveland wants them to see the cartoons, and if we cannot get the bronze ready for the New York Window, we might keep the rose.

Mr. Cleveland said that they all felt that unless conditions are quite different in New York, the Ruby background in the center medallion is too dark. They felt that a ruby border on some of the Pittsburgh

Glass was too dark.

altho they realized that they saw it in a very poor light.

OES/h

Letter from Cram and Ferguson,
Re: Pittsburgh, East Liberty
Presbyterian Church.

May 8, 1933.

"Dear Connick:

As there seems no reasonable possibility of getting the Burnham and Reynolds samples of East Liberty glass ready for comparison with your work before you send your windows to Chicago, I think you ought to go right ahead with one more window to put into comparison with the others. In making this window, however, I beg of you to bear carefully in mind what we all of us here have said in moderate criticism of the Chicago samples. These criticisms are:

First, that the ruby and probably also the azure backgrounds ought to be much more flat in appearance than the Chicago samples, that is to say, where you want variety in the background, get this through selection of glass rather than through heavy painting. Of course there is no objection to a certain amount of matt in the angles of the glass sectors, but we all feel very strongly that since all the rest of the glass in the church will have substantially flat backgrounds, yours ought to be the same.

Second, that there should be a very much greater variety in the whites, some of these, particularly in the vestments, being distinctly cool, as compared with warmer whites in the decorative parts."

June 8, 1933. Mr. Cram says we must keep in mind the fact that the Background must be comparatively flat, and that the whites must vary - a half-dozen or so must be used, and X that the cold white should predominate. The yellow and yellow-whites to be cut down to the smallest possible terms.

August 22, 1933. The Pastor and Cram both remarked about how very successful Mr. Connick's glass was. They especially admired the "Expulsion" and "Noah". Mrs. Mellon did not care so much for the Connick blue in referring to it in the Adam and Eve circle. Mr. Cram again brought in his objection to the light greens of the leaves, and asked us to try the experiment of cutting some cool greens and trying them over the leaves where they came across the figures, and at the top around the serpent. (See report of August 22, 1933.).

1612

~~IMPORTANT~~

Re: East Liberty Presbyterian Church, Pittsburgh.

"A note on our drawing No.502 calls for caulking with mastic around the saddle bars and expansion shields of armatures. As you doubtless understand, this metal work must be firmly anchored and should be grouted with Portland cement mortar. Mastic caulking might properly be used around the outside of the opening to prevent water getting in, but the metal work must be made secure with the cement mortar."

CRAM AND FERGUSON, March 20,1934.

Copy given to Mr. Hansen.

Referring to Articles of Agreement dated December 27,1932, between the Church and us, covering the manufacture and installation of the windows, we understand that the barring and wiring (armatures and wedges) of the windows as outlined in paragraph 9 of Article II and on Architect's drawing #248 are to be more fully set out in shop drawings, showing spacing of armatures and wedges, which are to be submitted to the Architect and to the Construction Engineer for approval,

In reference to the bronze supporting bars for the clerestory windows we have given Cram's office a drawing showing the plan for their spacing and general distribution.

For actual construction detail, we plan to follow their drawing #248 for both the five-eighths inch square bronze stiffening bars and tee bars with straps pinned on at intervals of ten and one-half inches, as indicated thereon. (See letter of Jan.8,1933.)