

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

1731

City or Town.....Pittsburgh..... State Pa..... No.....

Date of Place bet. May 1 and June

Church Calvary Church, Shady Avenue..... Completion ^{Mar.} 1, 1934 (See letter Jan. 1934)

Donor and Mrs. John Woodwell, 7012 Penn Av. Homewood, P.O. Pittsburgh, Pa.

Address Also "Memorials Committee of the Vestry" is interested.....

Quality of \$4500 (11.90 per ft).

Architect..... Glass for the entire group of 12

Denomination Protestant Episcopal. Mrs. Woodwell will pay \$200.

and Minister Rev. Edwin J. van Etten,..... extra for vents. See note of

sight Dec. 11, 1933.

Footage South 34' each lancet North 29' each lancet Sizes, full.....

Iron Ventilators Yes - for all the windows ***1 in each lancet Set by.....

Position in Church Side Chancel Windows. (high). 6 on each side.....

Height from floor 30' Protection Glass Groove Rabbet Stone Wood.....

Points of compass North and South.....

Inscription In Center of light of first group each side see the latest text on other side of this sheet. Be absolutely sure to follow this.

Design wanted Submitted November 9, 1933..... Staging.....

Shipping address..... Blue-prints Received.....

Bill to..... Templets.....

Photos of Cartoons Mailed.....

General Information ~~The Twelve Tribes, or the Signs of the Zodiac, or the Twelve Fruits of the Holy Ghost (Love, Joy, Peace, Patience, Gentleness, Goodness, Steadfastness, Meekness, Faith, Modesty, Temperance and Chastity.~~ Make two or three suggestions.

Description of Design: "This design suggests a grisaille treatment for the side chancel windows which is unusually flexible in its capacity for transmitting or controlling light. At the same time the patterns and accents of pure color present an effect of considerable richness both in color and design.

The suggested scheme of symbolism is based on the universal significance of the Twelve Fruits of the Holy Ghost, Love, Joy, Peace, Patience, Gentleness, Goodness, Steadfastness, Meekness, Faith, Modesty, Temperance, and Chastity. The symbols of these spiritual qualities are

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

Handwritten calculations:
34
6
204
29
6
174
204
378

supported by figures of angels, one in each of the lancets.

This design is devoted to the first three Gifts, Love, Joy and Peace, symbolized by the flaming rose, the eagle, and the olive branch.

An interesting treatment is suggested in the counter-change of color, designed to add richness and variety throughout the entire group.

***C.J.C.'s note of Dec. 11 says "The vent now in place is 37 5/8" from stone to center of tee above - 37 1/8" from stone to center of bar; that is the ventilator bar".

Notes on sketch returned from Mrs. Woodwell, Dec. 6, 1933, made by C.J.C. - "Touches of gold in red wings" "Touches of Orange in Blue Wings".

"Little Darker - quieter - warmer - not so blue."

Mrs. Woodwell wrote "and am more than ever convinced that I wish the windows to be rich and darkish".

Mrs. Woodwell also wrote "We made a little change in the wording. Am enclosing copy."

In center light of first group each side.

The Chancel
Clerestory Windows
To the Glory of God.

In Blessed Memory of
John Woodwell
1860 - 1932
Vestryman
1923 - 1929
Senior Warden
1929 - 1930.

Lead Thou me on.

Jan. 16, 1934. Mrs. Woodwell wrote: "You will make your reds more wine color and your blues grayer will you not?" And C.J.C. replied "You are quite right in assuming that I shall be very careful about the reds and the blues, and in the actual tonality of all the windows - especially those on the south."

Dec. 27, 1933, Mrs. Woodwell wrote: "Dr. van Etten and I think we like the darkest lancet of the three, but would like reds less brick colored and more wine colored."

Dec. 23, 1933. Mr. Windhorst wrote: "The round bars on these windows are 1/2" and are flattened on the ends. And there are 80 of them, not counting the two vents."

Mr. Condit suggested to have amber color put in the north windows to add warmth to the color scheme, the south windows are to have a warm greenish white.
Henry

Re: Calvary Church, Pittsburgh.

Mrs. Woodwell wrote, April 9, 1934.

"I really do not see how the inscription could be improved upon. It is legible and anyone can read it, which is more than can be said about some of the inscriptions even in Calvary Church.

I have been wondering whether Mr. Connick expects to make all of the angels the same color. If it is not too late some might be blue, some the lovely green in the enclosed card (filed). I think perhaps Mr. Connick expects to make them rather orange in color. Will you kindly show him this. In any event I know they are going to be lovely."

April 13, 1934 -

C.J.C. replied:

".....I am answering at once to tell you that I had already thought of introducing a green similar to the one you mention in some of the angel figures.

As you probably remember, the actual figures of the angels are white against a grisaille ground, their features being wings that are in reds and blues. The wings will also have touches of color - golds and greens, so that tints of those colors will be pleasantly placed in the draperies of the angels."

Copy given Troto and Hansen.

RMH.

*Presbytery
Calvary Church*

February 14, 1929.

Rev. Edwin J. Van Etten,
Calvary Church, Shady Avenue,
Pittsburgh, Pennsylvania.

Dear Mr. Van Etten:

Please be patient with me for a few weeks more, for I am now straining every nerve to get work ready for one of my great jobs that must be shown the architect late this month.

The narthex windows are progressing beautifully, and will be finished soon, but I have not had an opportunity to complete the choir group. Some of those subjects are so puzzling that I must dream over them to know just how to make them effective. Anyhow, if you believe in dreams you can put in down that I "will report progress".

With most cordial regards,

Sincerely,

WJC:MFH

71

Pittsburgh

February 3, 1930.

Reverend William J. Van Etten,
Calvary Church, Shady Avenue,
Pittsburgh, Pennsylvania.

Dear Mr. van Etten:

We have finally completed the second two medallions, and will send all four by express today or tomorrow.

I am asking the Rudy Brothers Company, Highland Avenue and Centre Street, Pittsburgh, to put them in place, and are instructing them to get in touch with you about the most convenient time to place them.

I would suggest that the medallions be arranged as follows: - first, the Captive Girl recalls her Mother's Song; second, Francis Scott Key; third, Liberty Bell; and fourth, Stephen Foster. I think this will make the best color arrangement.

Everyone who has seen these medallions here in my studio has been greatly taken with them, and I am reluctant to part with them myself.

With cordial greetings,

Sincerely yours,

OBS/RAH.

Extract from Edwin J. Van Etten's letter of February 10, 1930.

"I hope the windows will illustrate the best relations that the first Quaker and Moravian people had with our Pennsylvania Indians. I do not think that the windows should simply be Indian figures. Much less should they be anything along the line of Indian massacres or Indian wars. Quite the reverse! Let them illustrate the friendly relations with the Quakers and the Pennsylvania Indians. Probably this is just your point of view, but I want to make plain how I feel about it. For this reason the return of the captive slave girl would not find its place in this series. Tidiscum baptized by the Moravian missionaries, the legend of the latch string, the fierce feathers' legend, the visit of Washington to Quenn Aliquippa: how about subjects like these?

With regard to a radio window. You will remember that the plan was all arranged for the Franklin kite experiment to be the radio window. The plan was upset by allowing Mr. Miller to have this window as a memorial for Judge Miller. Now I have another subject in mind. It is the story of the sermon in the wilderness. I think you can find the story of Stephen Grellet in the book of Quaker Saints. Briefly, it is the story of the Quaker who felt called to go out into the wilderness and preach. He never supposed that any one heard what he said. Years later he found that some one had been there and that the sermon had borne fruit. It seems to me that this is a rather fitting illustration for a radio window. What do you think?



Window

1731

Calvary church
Pgh



Sketch # 1731
Calvary Church
Pgh.