

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

City or Town Pittsburgh, State Pa. No. 1793
Church Heinz Chapel of University of Pittsburgh. Date of Completion October 1, 1937.
Donor and Address
Architect Quality of \$75,800. total.
Denomination and Minister Glass (\$45.00 per foot.)
Footage 320' each. Sight Sizes, full
Ventilators Set by
Position in Church Transept.
Height from floor Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light 1 North, 1 South.
Inscription
Design wanted Submitted Nov. 22, 1934. Staging
Shipping address Blue-prints
Received
Bill to Templets
Photos of Cartoons Mailed
General Information All glass to be provided with a sufficient number of bars..
of bronze of a composition approved by the University; it being understood
that the University will accept a composition similar to that generally used
as a standard by the United States Navy Department. All wiring shall be
of copper.
If vents are specified, they are to be of bronze.
Condensation Gutters - 12-ounce lead coated, hard rolled copper, of size
approved by University.
Scaffolding to be furnished by University. (See contract)
Water Test - see contract.

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

Jim's information about Shading of Heinz Chapel windows.

I find going into the Chapel looking out the windows facing toward the Chancel that the Mellon Institute and the Board of Education Building cast a shadow for about six feet. Sitting in the nave on the south side, it appears to have a good light without any obstruction, but on north side, the buildings on Fifth Avenue keep the skyline about five feet. I should say the skyline appears about six feet sitting in the Chapel.

Subjects for Transept Windows, (Northeast group)
 Heinz Memorial Chapel,
 University of Pittsburgh,
 Pittsburgh, Pennsylvania.

(8A.) TOLERANCE (Pentecost - Acts 2-17).

Men.

- A. Joseph, son of Jacob dressed as an Egyptian and holding the silver cup which was hidden in Benjamin's sack.

Above, is Joseph, the slave with the twenty pieces of silver for which he was sold.

Below, is his "coat of many colours".

- B. Saint Francis and a leper, with doves and a wolf behind him.

Smaller figures of birds and animals.

- B 1. Marcus Aurelius, burning the letters of Cassius and refusing admittance to an Officer carrying the traitor's head.

Smaller figures, Marcus mounted on a horse, Lucius Verus and Cornelius Fronto.

- B 2. Massasoit greeting the white man, with smaller figures of Squanto, Captain Standish, and Samoset.

- C. Grotius, writing a treatise on the lawfulness of war upon the occasion of the capture of a Portuguese galleon by the Dutch.

Smaller figures, a lawyer of the period, Captain Heemskirk, Isaac Casaubon and Prince Maurice.

- C 1. William Wilberforce, introducing his bill to release slaves.

Smaller figures, slaves and a slaving dhow.

- C 2. Patrick Henry declaring the Stamp Act unconstitutional.

Smaller figures, Thomas Jefferson, R.H.Lee, and Dabney Carr.

- D. Abraham Lincoln, proclaiming the emancipation of slaves.

Smaller figures - John Brown, William Seward, John Bright, American eagle.

- D 1. Religious tolerance typified by raising the cross in Maryland with worshippers of different nations.

Smaller figures, Lord Baltimore, Sir Thomas More, Roger Williams and James Madison.

(2)

Women.

- A. Mary Magdalene, with the alabaster jar of ointment.

Above, Judas, and the thirty pieces of silver.

Below, cross and book, symbols of Mary Magdalene.

- B. Saint Clare, casting off her rich mantle and jewelry and clothed with the Franciscan habit by Saint Francis.

Smaller figures, Bishop with palm leaf, Sister Agnes and Ortolona, her mother.

- B 1. Queen Elizabeth of Portugal preventing strife between the Kings of Portugal and Castile, her cousins.

Smaller figure, Henry IV, named "the first tolerant man" by Voltaire.

- B 2. Pocahontas, pleading for the life of John Smith.

Smaller figures, Rolfe, Governor Dale and Argall.

- C. Clara Barton, aiding the sufferers of the Mississippi and Ohio River floods.

Smaller figures, Union soldier and soldiers of Franco-Prussian War.

- C 1. Anne Hutchinson, at her weekly meeting for women.

Smaller figures of her children, John Cotton and John Wheelwright.

- C 2. Kapiolani, who defied Pélé, the fire goddess, and rescued her people from superstition.

Smaller figures, Elijah, Pélé, and other goddesses and demons.

- D. Elizabeth Fry, pioneer in prison reform.

Smaller figures of prisoners and gaolers.

- D. 1. Jane Addams, founder of Hull House, Chicago.

Smaller figures of "settlement" children, with symbols of the crafts which they are taught.

Dorothea Lynde Dix 1802-1870 - see telegram of June 24)

(5)

(8B.)

COURAGE

Men.

- A. Young David holding sling and stones, with his attributes, crown and harp, below.
 Small medallion above represents the lion attacking the lamb. (I Sam. 17-34).
- B. Saint George slaying the dragon.
 Smaller figures, Una and the lion and Saint Alban.
- B. 1. Alfred the Great as a minstrel in the Danish Camp.
 Smaller figures, Alfred as King, watching the cakes burn and Guthrum, the dane.
- B. 2. Leif Ericsson landing in Vinland, with smaller figures of Bjarni Herjulfson and Norsemen.
- C. Columbus landing, Indians between the trees.
 Smaller figures of Ferdinand and Isabella, the Santa Maria, and the Cabots.
- C. 1. Pere Marquette meeting the Illinois tribe.
 Smaller figures, soldiers, Father Joliet and Father Jogues.
- C. 2. Lewis and Clarke Expedition, with symbols of the Rockies, wild animals and Indians.
- D. Washington at Valley Forge comforting his troops.
 Smaller figures, British and Continental soldiers and Washington and Gist crossing the ice bound Alleghany on a small raft.
- D. 1. The First Thanksgiving. The pilgrims feasting with Indians, bearing gifts of a deer and sheaf of wheat.
 Smaller figures of a Turkey, soldier, Indian and Wolf.

Women.

- A. The Virgin Mary holding the Christ Child, with a heart pierced by seven swords (seven sorrows) below.
 Above, is a soldier and one of the Holy Innocents.
- B. Joan of Arc. The warrior saint.
 Smaller figures of Saint Catherine, Saint Margaret and Joan the shepherdess.

(4)

- B.1. Queen Etheldreda driving out demons.
Smaller figures, King Egfrid, Saint Sexburga.
- B.2. Queen Isabella and the "Santa Maria".
Smaller figures, King Ferdinand and Columbus.
- C. Florence Nightingale. "The Lady of the Lamp", ministering to wounded soldiers.
C.1. Madeleine de Verchères, assisted by two soldiers, protecting two children and old man.
Smaller figures, firing an old cannon, soldiers, and Indians.
C.2. Daniel Boone and family in Powell's Valley, surrounded by wild beasts and Indians.
- D. The Pioneer Mother with her children, a covered wagon in the background.
Smaller figures, Indian Mother and papoose, pioneer farmer, trader and backwoodsman.
D.1. The first Christmas. The family singing carols, before the Christmas tree, with smaller figures of deer, goose, soldier and woodchopper around them.

note: Mary Lyon in place of Madam Curie -
for Truth - See telegram - June 24, 1937.

February 9, 1937. Remarks which Mr. Connick made to the boys and girls in assembly on his return from Pittsburgh, where he saw the five chancel windows in place.

✓ "When we come to work on the transept windows, we must be sure to change the windows in the painting department. Put clear glass in and keep it clear.

If I were to say anything I would say I wish they would be kept a little heavier. There is not paint enough on the chancel windows so that we could by the mere expedient of taking off, adjust those windows. I had Jim do some things. I had him put some little black triangles in the Charity Window, and also on the red background of the Faith Window.

Jim didn't realize the importance of keeping the little triangles black. Those little black triangles should not be stippled over and daubed up with the rest of the paint. The thing I noticed that wherever stippling had been done, the things looked dirty, and wherever he had stuck to those little triangles there was a marked decrease in the parts of a certain area of the red, but they didn't look dirty.

✓ Remember: In the lower part of those transept windows it has to be a little scheme of patterning with soft matts occasionally, so that with your nose right on it, it looks well, and still it will tell across the chapel.

✓ I want everybody to think about that problem, and I have an idea that just for our own help - just for what it can do to us, we ought to carry out at least parts of it - a cartoon for the aisle window that comes near that transept - the one which was designed for Heinz himself - that is that hymn. Although we haven't a contract for it, I think we ought to study it in relation to the scale as it affects the transept window, - the one in the south.

✓ Another thing: I took the transept designs, and I said I would like to take those transept designs to the Chapel in an afternoon and just stay there with them and study them and see what suggestions occurred to me.

✓ There is one thing sure, those transepts - I made some color suggestions on the south transept window, and when the designs come back I am going to carry those designs further.

✓ The present design is altogether too hot - too red. It has to be made more in the range of color that characterizes the Wisdom Window. That, by the way, is the one that they talked most about - especially the big boss himself. He is crazy about that.

The principal reason I want to talk to you is that I have learned as never before that the way to paint windows - even windows that come near the eye - in a chapel like this one, you must constantly get the habit of getting back - constantly, as though you were to paint with ten league brushes. Get the habit of looking at windows at a distance; and as I have said before I think one of the very first things we have to do is to change the windows in the painting department. They deceive everyone.

Do these outside windows in the exhibition hall get dirty? They

Should be cleaned every once in a while. In this way it is a dishonest

advantage to have those Pittsburgh windows so luminous. It is perfectly wonderful to go in there on a damp and dull gloomy day and see that Charity Window - the whole group of them - but especially the Charity window.

But I cannot think we have seen those Pittsburgh windows with as much of a clear light as they have there.

We want to carry some suggestion of the purple window into the north transept window. There is some suggestion of it in some of the darker figures, but we want some more of it.

We also want to very carefully study the actual working out of that design in full size.

First we must hold down that light in the south, because even now where there are only two little clear glass windows in the top of the south transept ~~even~~ those little things let in a flood of light when the sun is out.

I was glad we had that sample grisaille window in place because that gave a splendid chance to study the light coming through color in all kinds of weather. That window is too brilliant and too warm. If I had that to do again I would cool that off - tremendously. I would change a lot of the yellows to sapphired blues and cool green. (It is on the south side).

The chapel itself is not low - it is rather high in relation to other buildings. When you are a way back near the entrance you hardly notice other buildings.

The Wisdom window comes pretty near being dark enough. But of course the light crashes through that in sunny weather.

What I would like to see would be a technique of painting that would go from decided patterns of appreciable size - that would go almost down to being microscopic. But always patterns, instead of being thick matts - always have in mind patterns - and only use matts occasionally.

I should like, for my own satisfaction, to see a little more paint so that we could have a chance to lighten them up a little if we wanted to.

I think we ought to have that our scheme of painting, that we want too much rather than too little. That is the best way to go about it.

Of course I am pleased that the windows are luminous rather than the other thing, but we want to be sure that we control the luminosity.

About smoke and dirt of Pittsburgh: I noticed even in Calvary Church - in our windows that have been there for quite a few years, they don't seem to have mellowed very much.

There is one thing that did strike me about the central chancel windows;

that is that the blue in relation to the blues in the other windows seemed decidedly gray. (Henry says we used the cooler blues there - there is no paint on them).

It is not a serious thing at all. It can be rearranged without any great trouble - a few well chosen bits of blue in that background would make a great difference.

Mr. Heinz' favorites were not the center chancel window nor the Hope. He had some little question about it, but not enough to matter. He loved the blue and the violet and the green.

A competitor glassman said he thought the Charity and Faith windows were the best. The real shouts of approval are being given in whispers to various folks - not to me. The publicity system controlled by the donor is the best organized in the country.

June 8th and 9th - they will have some sort of centenary celebration at the University, and I am to be there.

The green window is a beautiful window, but there could have been just a little more temper to that green. We can easily do anything we want to, to give them the right relationship with the other windows.

My real message to you is a word of very mild and cautious compliment for those chancel windows, so don't be set up too much!

The scale is stunning. What I want about this place - I want this place to be so sympathetic with me and to have such an understanding of my weaknesses that where I am weak you fellows are strong, and where I let a thing drop, I want this whole gang to act as a back stop.

There is one thing that got by us, and that is the tracery in the Foster windows. That tracery looked terribly weak, and especially the central tracery piece. The leads that were used through those tracery pieces were a great deal smaller than were used in the windows below. That was a great mistake. They should have been the same size. The central piece is a big thing, and it just flopped loose. We had to stir around and put some flicks of color in the upper tracery piece. Also increased the lead lines in the upper tracery piece.

The glassman who took the patterns should have had sense enough to know that those things were to have been cut (the cusps). He should have gotten through Klimcheck the actual design so that he could have warned us about that design.

There is another thing that I should have done if I had been more thoughtful. The bronze armature of the chancel windows is a great success - both inside and outside, but there isn't anything in the big tracery piece to carry that up. The big tracery piece might very well have had a bronze armature - small armature in the center. It is not important - you don't really notice it especially as the scale of the tracery is quite small, and the center one is pronouncedly big in relation to the shapes in the armature.