

BOSTON STAINED GLASS CRAFTSMEN

By CHARLES J. CONNICK, M. F. A.

BOSTON became important to me as a city of stained glass windows when I was an apprentice in Rudy Brothers' Pittsburgh shop early in the Eighteen-Nineties. It was the heyday of art glass windows, and we were both impressed by the decorative flatness of two new windows in a great Methodist Church, where a Tiffany window reigned supreme.

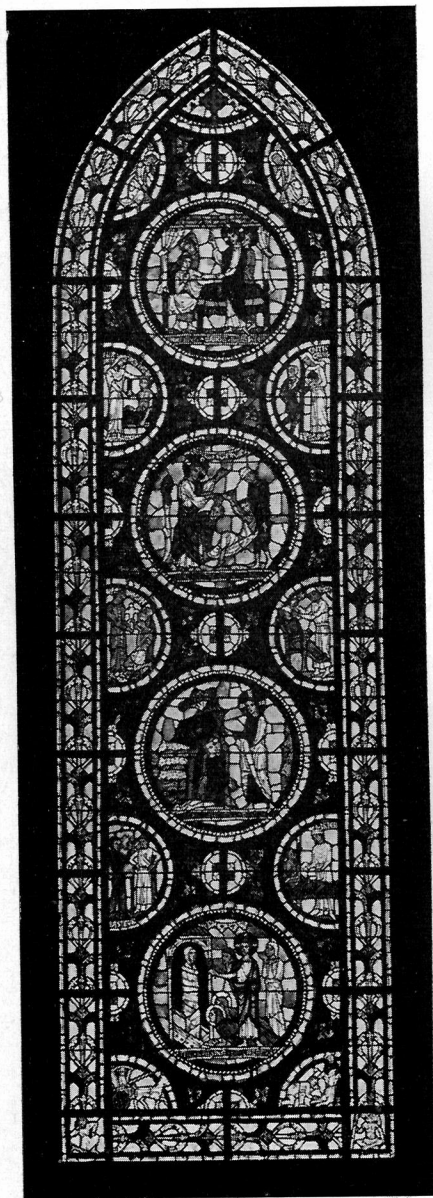
They had flat chunks of glass, used honestly with heavy leads, and barred with stout irons—qualities that were to outlive the soft picture effects of the New York window.

We discovered that Ford and Brooks of Boston were the makers, and neither of us has ever forgotten the substantial effectiveness of those decorations in glass. So I confidently expected to find in Boston a dignified and austere school of stained glass. My sense of values in the craft was rather hazy, but I remember feeling a distinct respect for Heinigke of New York, and for Ford and Brooks of Boston, with an emotional adherence to La Farge and Tiffany.

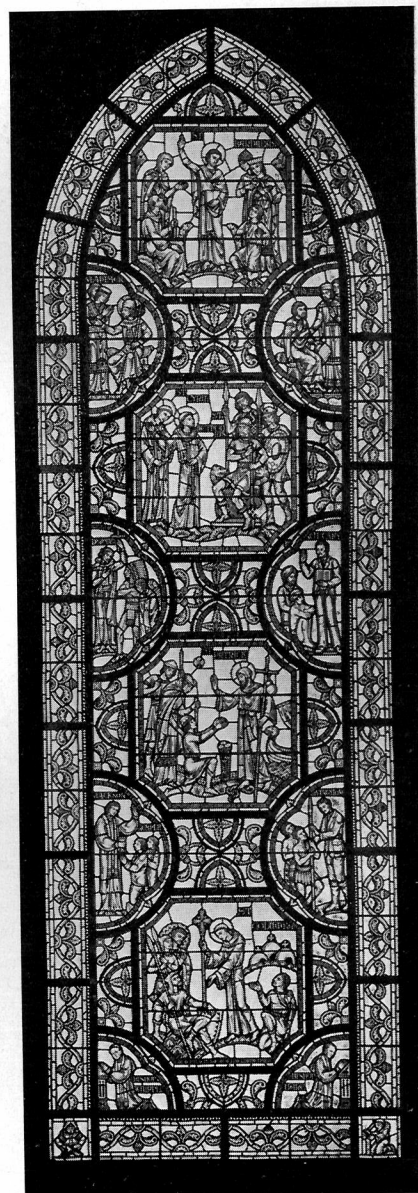
At the same time I was shocked to find in Boston almost as much local art glass as I had seen in Pittsburgh. Only a few artists like Mrs. Sarah Whitman, Ford and Brooks, and a younger designer, Sidney Guild, seemed to associate colored windows with architecture. Copies of German religious paintings, sentimental landscapes, and floral pieces were the steady products of Boston shops. But I do remember pleasant burry contrasts like the flat patterned chunky figures of prophets in Tremont Temple. I was told they were made from drawings by the architect. Afterwards I was to see many other experiments by Boston architects in rugged lead lines and flat pieces of glass, in efforts to lead the craft back from pictures to architecture.

Nevertheless I returned to Pittsburgh in 1903, and found more of a serious school there than I had been aware of in Boston. Several apprentices of Horace Rudy had experimented and studied with him to some purpose. They had a flare for the

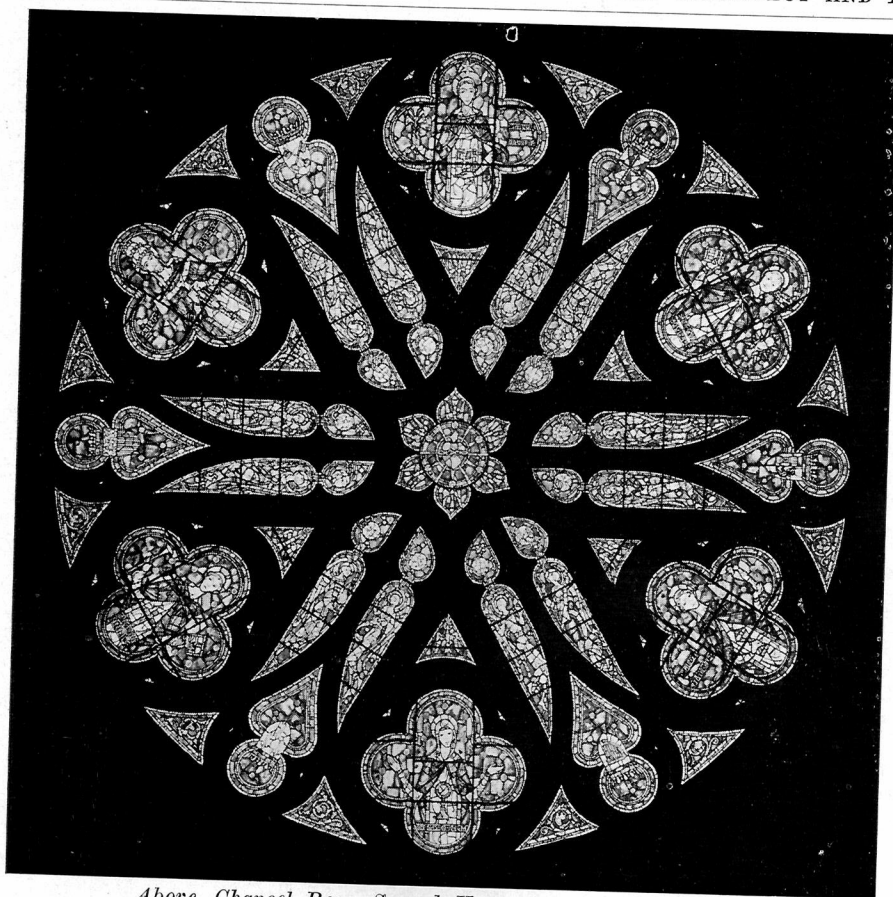
more transparent opalescent glasses and for the sheets of transparent color called Antique—from England. There was a ripple of renewed interest in the antique style when an older Pittsburgh glass man, William Willett, was given a place of honor in the New Calvary Church, by famous Boston architects—Cram, Goodhue and Ferguson. His chancel



Part of Aisle Window for the Medical Bay, Cathedral of Saint John the Divine, New York.
By Reynolds, Francis and Rohnstock.



Part of Missionary Window, Cathedral of Saint John the Divine, New York City.
By Wilbur Herbert Burnham.



*Above, Chancel Rose, Sacred Heart Church, Jersey City.
By Wright Goodhue.*

window combined ideas native to opalescent glass with old traditions of stained and painted glass. Soon after that we began to hear of a Boston glass man whose name was Goodhue and whose windows were made entirely of Antique glass. The word went forth that old-fashioned painted work was going to be the vogue in Boston.

I had read Westlake's four volumes in the Carnegie Library of Pittsburgh, and had made some designs of my own in efforts to keep intriguing qualities of lead lines and paint lines that I had caught uncertainly from Westlake's engravings. So when the Bishop of Pittsburgh talked of placing some picture windows in his own small church, I urged him to let me try my hand at painted windows of Antique glass. I remember showing him Westlake's book and some of my own sketches. The good Bishop's faith in his fellowmen must have been one of his great qualities,

for I am sure that I tried him sorely during the early development of designs, cartoons, and painted windows. But those four small windows in mild colors of Antique glass are made clear and luminous in my memory whenever I recall his patience and his abounding good will.

Pathetic little photographs of those Pittsburgh windows were all the evidence I had to offer Mr. Cram and Dr. Addison when a trustful friend recommended me for a window in the new All Saints' Church of Brookline. Like the Bishop of Pittsburgh, they and others interested had faith beyond anything that I could show them, and so my conception of Boston's confidence and good will became part of my picture of the craft itself.

The story of the craft's progress in Boston during the past thirty years would require a vol-

(Please turn to p. 20)

*Below, Acts of Mercy Window, to commemorate a useful, happy life. In the Aisle of Saint Mark's Church, Islip, Long Island.
Designed by Connick. Cartoons by Mainini and Svendsen.*

