

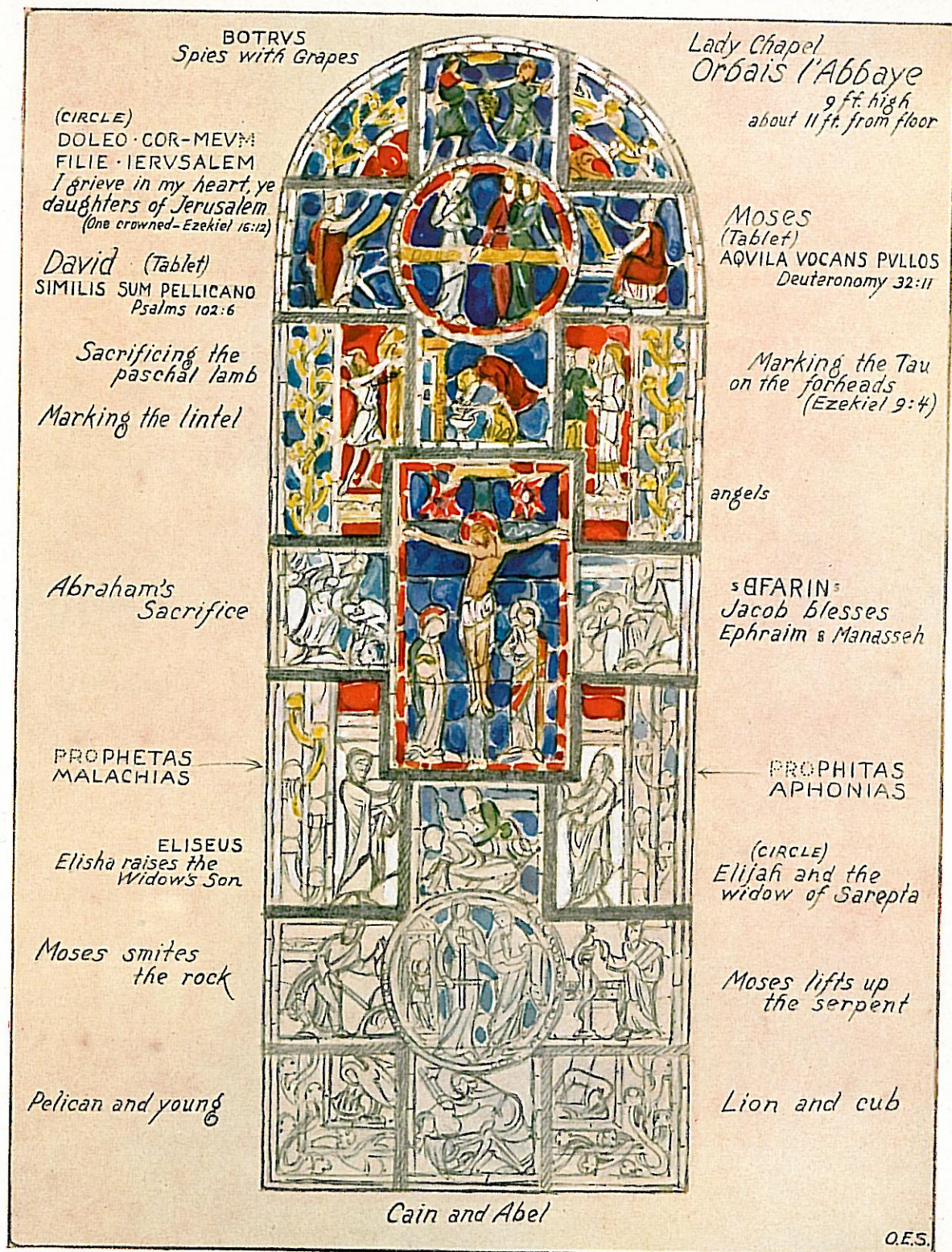
Liturgical Arts

A QUARTERLY DEVOTED TO THE
ARTS OF THE CATHOLIC CHURCH

VOLUME SIX

SECOND QUARTER, 1937

NUMBER TWO



PLAN OF THE CHAPEL WINDOW AT ORBAIS L'ABBAYE. A REMARKABLE EXAMPLE OF THE THEOLOGICAL TYPE AND ANTETYPE THEME. THE DOMINATING SYMBOL OF THE CRUCIFIXION IS SURROUNDED BY OLD TESTAMENT TYPES OR COMMENTARIES, SHOWING HOW OUR LORD FULFILLED ALL THE REQUIREMENTS AND PROPHECIES OF THE ANCIENT LAW

LITURGICAL ARTS

PUBLISHED QUARTERLY BY THE LITURGICAL ARTS SOCIETY

VOLUME SIX

SECOND QUARTER, 1937

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Editorials

EVERYONE INTERESTED in promoting the ideas which underlie LITURGICAL ARTS as a publication will surely welcome an opportunity to help us make the magazine more widely known.

We feel that to make our work effective we must have more readers of the magazine (\$2.00 per year) and more members (\$7.00 per year).

We are sure that every reader will wish to help us to accomplish this purpose. To make this accomplishment easier, we are enclosing in every copy of this issue a subscription blank in the form of an envelope. Anyone desiring to subscribe has only to fold up the envelope, enclose a cheque, and drop it in a mail box.

Won't you help by passing this on to a friend and persuading him or her that he or she will find the magazine well worth while — both to read and to support?

THE CURRENT issue is distinguished by the publication of a considerable mass of material treating the craft of stained glass. This material has been gathered together and made available for us by one of America's leading craftsmen, who remains anonymous simply in order that there can be no implication of publicity seeking or advertising in our editorial columns. This indeed represents a great sacrifice on his part, and shows that he is truly concerned with the welfare and future of his craft rather than with personal glory or even with the orders which might perhaps come to

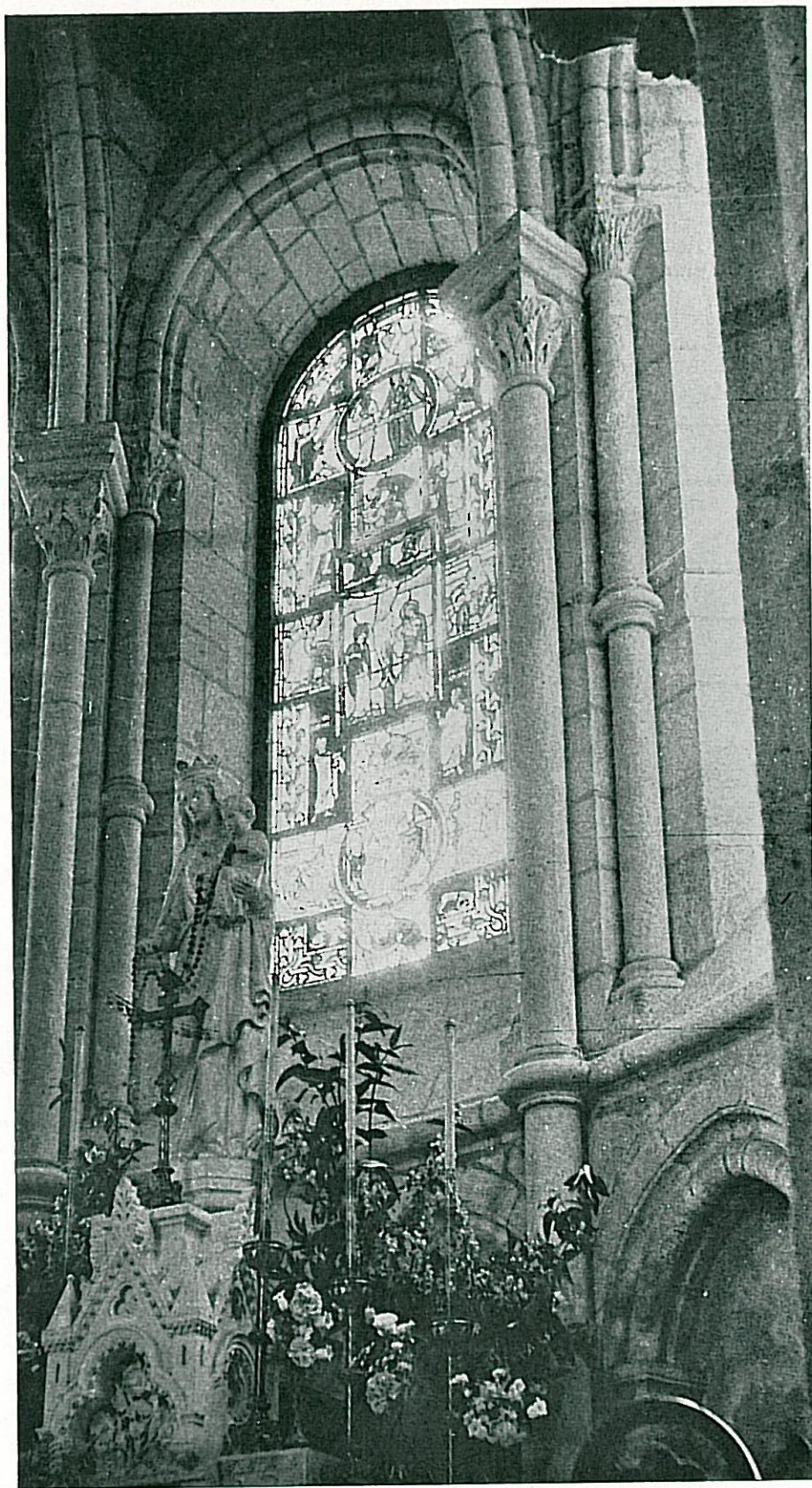
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LITURGICAL ARTS is published by the Liturgical Arts Society, Inc., whose purpose is to devise ways and means for improving the standards of taste, craftsmanship, and liturgical correctness current in the practice of Catholic art in the United States. Its officers are: J. André Foulhoux, President; Hildreth Melere, Vice-President; Maurice Lavanoux, Secretary; John M. Dooley, Treasurer; the Reverend John LaFarge, S.J., Chaplain. Its directors are: His Excellency the Most Reverend John J. Cantwell; His Excellency the Most Reverend Edward Mooney; the Reverend Edwin Ryan; J. André Foulhoux; Raphael Hume; Bancet LaFarge; Joseph Sanford Shanley; Ides van der Graecht; W. Donald Wood. It numbers among its European collaborators His Eminence, Jean Cardinal Verdier, Archbishop of Paris; the Right Reverend Andrew McDonald, O.S.B.; the Right Reverend Frederick Wulston Knowles, O.S.B.; the Right Reverend Ildefons Herwegen, O.S.B.; the Reverend Abbess Benedicte Schwartzberg, O.S.B.; the Reverend Sultbert Kraemer, O.S.B.; the Reverend Gaspar Lefebvre, O.S.B.



CENTRAL APSIDAL CHAPEL WINDOW, ORBAIS L'ABBAYE, MARNE, FRANCE: THIRTEENTH-CENTURY GLASS—EXCELLENT IN DESIGN AND BRILLIANT IN COLOR. THE LOWER CROSS FORM IS A RESTORATION OF THE LATE NINETEENTH-CENTURY

Toward an Appreciation of Stained Glass

THEOPHILUS, JR. .

. . . *OBEDIENT* to the precept of the holy Apostle Paul: "But rather let him labour, working with his hands the thing which is good, that he may have to give to him that needeth."

I, desiring to be the imitator of this man, have approached the porch of holy Sophia, and beheld the chancel filled with every variety of divers colours, and showing forth the nature and utility of each. From which, having forthwith entered with unwatched footstep, I filled up the storehouse of my heart fully, out of all; which I have set forth with clearness, having, by careful experiment, thoroughly examined one by one for your study, all these things sufficiently approved by the eye and hands, without jealousy. But since the practice of this kind of embellishment cannot be of quick apprehension, like a diligent inquirer I have greatly laboured to inform myself, by all methods, what invention of art and variety of colour may beautify a structure and not repel the light of day and the rays of the sun. Applying myself to this exercise, I comprise the nature of glass, and I consider that this can be effected by the use and variety of it alone. This art, as seen and reported I have learned, I have laboured, for your observance, to fathom.

Thus, my ancient forbear, Theophilus, prefaced his famous work devoted to the making of stained glass in the middle ages,¹ and, following in his footsteps, thus I address myself to you. When a modern writer who specializes in practical religion for busy people said that stained-glass window makers had probably done more harm to Christianity than most of its critics, my resentment was quickly overcome by pity upon reading further that this opinion was based upon an inability to feel any *reality* about a man who is presented by a *pink-glass portrait* with the sun shining through. How unfortunate that author has been in the windows he has seen; and how unconsciously right is his reaction to them! The ideal of the portrait in stained glass was for long the will-o'-the-wisp which commercial window makers pursued into the dark morass of the picture window. They never quite succeeded in attaining their objective, and, if they had, their success would have been only in creating a monument to bad taste and poor craftsmanship.

To the experienced master-craftsman it seems so apparent that his materials and tools must naturally shape the expression of his design and guide his treatment of the subject that it appears almost foolish to point out such an obvious truth. It is unnecessary to make laws defining what a true craftsman may or may not do in the medium he loves. The definitions of his craft impose no conscious restriction on his expression. He creates freely and spontaneously, never touching the bars which mark the limit of his medium.

The stained glass worker deals in terms of glass — a hard, brittle, transparent substance — and lead — a heavy, opaque, but soft metal. He may cut his glass in large or small pieces, he may paint it lightly or heavily, or use no paint at all, but no matter how he may manipulate his materials, he will not lose sight of or conceal their inherent character. But the sad truth is that stained glass too often is under the control

¹ *An Essay Upon Various Arts*. By Theophilus Called Also Rugerus, Priest and Monk. Translated by Robert Hendrie. London. John Murray. 1847. p. 115.

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of good business men whose only interest is in financial profit, and artists who are unfamiliar with the materials and potentialities of the craft. They think in terms of other crafts — the craft of money-making, or the craft of painting on opaque surfaces. They do not speak the language of glass.

And so we must look for landmarks to guide us toward an understanding and appreciation of this little known medium of color and light. We must search out the inherent qualities of glass which distinguish it from other media.

VIOLLET-LE-DUC recognized this need many years ago. He sensed the integrity and individuality of the craft and recorded his convictions in no uncertain terms.² "But when the painting forms part of an ensemble, when it enters into a general concert of harmony, such as it seems all buildings should present to the eye, it is necessarily subject to purely physical laws which should not be ignored and which are superior to the talent or genius of the artist. Certainly the genius of no master can in any way modify the laws of light, perspective, and optics. We are well aware that a large number of artists of the present time are endowed with too fugitive and independent a sentiment to submit themselves to other laws than those indicated by their fancy, but we know with no less certainty that light, optics, and perspective have not yet modified the laws which rule them to comply with these insubmissive spirits. . . . Now the artists who composed the windows of the twelfth and thirteenth centuries showed, on the contrary, their absolute submission to these laws, and turned them to their own ends with as much intelligence as modesty. . . .

"To try to reproduce what is called a picture, that is to say a painting in which one seeks to render the effects of linear and aerial perspective, of light and shade with all their transitions, on a panel of transparent colors is an undertaking as daring as to attempt to render the effect of the human voice with stringed instruments. Different processes, different conditions, different branches of art. There is almost as great a distance between the painting of pictures properly speaking, that is opaque painting which seeks to produce illusion, and painting on glass as there is between this same opaque painting and bas-relief. . . .

"To try to introduce the peculiar characteristics of opaque painting into transparent painting is to lose the precious qualities of the transparent painting without possible compensation. This is not at all a question of custom or blind affection for an art which we might try to maintain in its archaism, as is sometimes asserted; it is an absolute question, since (we cannot repeat it too often) it is one decided by physical laws whereof we can change no whit. . . .

"Certainly it is not at all necessary to trace eternally types of the golden age of glass painting; in a word, to make imitations; but what we should never lose from sight are the processes of art so skillfully applied to this painting at that time; what we must avoid (since it is not a progression, but rather a decadence) is this transposition of one form of art into another which is opposed to it."

It is very true that a modern window should reflect something of our modern times. It must be related to contemporary thought in order to be alive. But it must be designed in terms of glass and lead in relation to its architectural setting. It must convey spiritual qualities to be reached through symbolism rather than realism.

² *Dictionnaire Raisonné de L'Architecture*. E. Viollet-le-Duc. Leicester B. Holland in *Stained Glass*, May, 1931. pp. Paris. Morel & Cie. 1875. *Sub verb. Vitrail*. Translation by 152-155.

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Lewis F. Day disposes of the picture window in clear cut fashion;³ "There are two respects in which a stained glass window differs from a picture: first, in that it is a window; second, in that it is glass.

"The designer of a window has not only to accept the window-shape, but to respect both it and the architecture of the building. The scale of his work, the main lines of its composition, if not more, are practically determined for him by architectural considerations. Moreover, he has to accept the window plane, to acknowledge it as part of the building, to let you feel, whatever he does, that it is a window you see, and not something through the window or standing in it. That was tried, but, even if the illusion had been achieved, it would have been destructive of architectural effect."

It was not only tried, but it was found successful financially, as the great American art glass industry of not so long ago could testify. The amazing story of commercial opalescent art glass is clearly told in Charles J. Connick's recent book.⁴

"Energetic salesmen, with stacks of highly colored designs, appeared everywhere. They followed close upon the heels of undertakers to sell memorial windows to bereaved widows and orphans. They faced church building committees with pretty arrangements of Good Shepherds, lilies, palms, crosses and crowns before the ground for a new church had been broken. . . .

"It need not surprise us now that art-glassmen were not troubled by questions of taste. It was not exquisite taste but good business that developed the process whereby the marbleized, ornamental concoction or the softly transparent picture became the accepted stained glass window in America.

"The picture window disposed of all the hazards of active color in light by securely blanketing them. The picture windowman didn't need to worry about the action of light that is the eternal hazard of the artist in stained glass. . . .

"Naturally, the awful monstrosities in American art glass distressed those young architects with discriminating taste, fresh from European schools. They had been trained to follow precedents and so, of course, they began loudly to preach a return to precedents. They thought that a return to good things of old would cure us of all native ugliness.

"The saving grace of precedents has been preached to us so powerfully that, even now, European visitors are astonished at our blind adherence to styles."

AND SO we see that good stained glass is not fundamentally a question of style or period, but is related to inherent qualities of the material itself and its use in architecture.

This brings us into the region of color and light. Reduced to its simplest terms, a window is an opening in the wall of a building designed to admit light. It is filled with a transparent material so that it may shut out the weather while continuing to admit light. It may be decorated in any manner not interfering with this simple premise which does not conceal the material and which is in harmony with the surrounding architecture. The glass may be colored and the light controlled, but the problem is always to be stated in terms of active light; direct transmitted light, not reflected illumination from an opaque surface.

³ *Windows — A Book about Stained and Painted Glass*. Lewis F. Day. London. B. T. Batsford. 1897.

⁴ *Adventures in Light and Color*. Charles J. Connick. New York. Random House. 1937. pp. 121-127.

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No other craft deals in light as brilliant or elemental; and so if colored glass is used, color is of the first consideration. Colors should be pure and their active translucence should not be lost. No matter how heavily a window is painted, it should not appear muddy or turgid. It should be alive and singing in the light. Even in its deeper, most somber passages there should be a quiet glow. Pure color in light has the power of lifting the observer out of himself. A window should be inspiring, not simply exciting in color. Color takes this way of suggesting virtues and ideals, much as do pure sounds in music. Ancient races sensed the glory of color and from that early realization grew mediaeval color symbolism, a spontaneous expression of profound spiritual significance.

Red was recognized as the symbol of divine love and passionate devotion, martyrdom and sacrifice. Blue became the color significant of heavenly wisdom and eternal loyalty, truth and contemplation. Green, the color of springtime, is the symbol of hope and victory. White is the color of faith and peace; gold, the color of achievement and treasures in heaven; while purple or violet suggests royalty, justice, and in a sense, humility.

As in color, so in form, stained glass finds expression in symbolism. It is the underlying ideal, not the surface appearance, the inner reality rather than the exterior manifestation of nature that the true craftsman seeks to represent in design and pattern. He strives to convey the essential image in symbolical form.

But here the observer is faced with a grave responsibility. Many of us must learn how to look at designed color in light, we may have to learn to understand symbolism. The appreciation of a work of art demands an effort on the part of the observer as well as the designer. It is not enough to say that we know nothing of art, but we know what we like. Lewis F. Day precedes his chapter about windows worth seeing with a significant one called "How to See Windows," and Mr Connick devotes a long chapter in his recent book to the important subject "How to Look at Stained Glass Windows."

WE HAVE become so accustomed to looking at photographs and pictures with an almost photographic finish that it is not surprising if we fall into a habit of literal observance. We may be pardoned if we are misled into believing that a pretty and highly polished sketch for stained glass insures a satisfactory window. As a matter of fact it may only prove that a practical business man is clever enough to employ an artist who can paint an attractive picture which may induce the untrained observer to award a contract to the clever business man. How the window will look when developed in actual glass is another matter — and even if the pretty picture should be translated exactly into glass, the result may not be a stained glass window in the true meaning of the term.

There are many short cuts and shady nooks in the craft to which the trickster may resort. No contract ever written will prevent him from seeking them out if he be so inclined. And there are innumerable pitfalls that await the honest but inexperienced designer of stained glass — evils to enmesh the client as well as the craftsman. Lead warps in changing temperatures, and a window poorly reinforced with supporting bars of other metal is bound to sag and twist out of shape. Small and thin leads will soon wear through. Enamel colors that look splendid when first applied may chip and peel off as varying rates of expansion begin their work. Paint may be insufficiently fired and may crumble away in dust. Plating, if used, may come loose or be

broken by frosts, and inferior commercial glass may look almost as good as the better material until one begins to wonder why the result is not quite as satisfying as one had hoped it might be.

Of course these construction details, though important, are small matters compared with the truly great considerations having to do with composition of color and design — the weaving of patterns in color, light, and symbolism — sensitively translucent creations built for definite positions, coming alive in the light they receive — windows that are not too dull in a quiet light, thereby losing their active translucence, and not too glaring in their strongest light, but appearing well in all lights. There may be obstructions in the path of the light to be considered: tall buildings, or trees that are bare in winter and heavy with foliage in summer, green in spring, and ruddy in autumn colors. There are hazards of surface light; that is, light penetrating from other windows to the inner surface of the stained glass. Such illumination may neutralize the virtue of the light coming through stained glass and may ruin a beautiful window. If the source cannot be avoided or corrected, it must be taken into account in making the window. Only the experienced master craftsman can be equipped to deal with these subtle problems. He must learn through long and careful study, how colors react in light; how one color affects another in juxtaposition, as musical tones combine to produce harmony or discord. He must know the radiant power of blue and its influence on neighboring rubies.

A window need not be elaborate in order to be good; and indeed good design and color are just as essential in a simple and inexpensive window as in a more elaborate composition. Even in the selection of temporary glass, good design and good taste play a very important part.

Unless sufficient funds are available to develop the complete fenestration when a building is erected, it is a much better plan to place inexpensive and well-designed temporary glass in windows which cannot be treated adequately rather than to install gaudy but cheap and inferior windows, which may be memorials and difficult to remove later on when the mistake is realized.

Every window should be designed for its individual setting and definite surroundings. It is impossible to devise a set of rules by which one may scale the merit of a work of art. It has been well said that a receipt for beauty in terms of law destroys the creative faculty. We can only hint at general principles and leave the creative master-craftsman free rein to expand his dreams.

Then there is the troublesome matter of competition. No competition can ever take the place of informed intelligence and good will. At best it can be only a makeshift way of selecting a craftsman. It is still not uncommon to send a form letter to all



Four heads from Thirteenth Century windows, Rheims Cathedral



MARKING THE LINTEL WITH THE BLOOD OF THE PASCHAL LAMB — DETAIL OF THE ORBAIS WINDOW SHOWING MASTERY OF DRAWING AND DESIGN

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craftsmen who can be easily reached asking them to make designs and submit prices with no knowledge of what amount may be available, and then to choose the prettiest or cheapest design sent in, perhaps ignoring some rough sketch, rich in potential greatness.

Who pays for making the designs which are not accepted? As the craftsman's income is derived from his patrons, they, as a whole, must eventually pay for all designs made.

Considering the importance and permanence of a window in any structure, it is not unreasonable to suggest that the patron become acquainted with stained glass; that he should read of it in authoritative books, seek out master-craftsmen and study their work, consult them as one would consult any specialist, and entrust to them problems in color and light as other problems are entrusted to one's physicians and lawyers. If a competition must be undertaken, select those in whom you can place your complete trust, reimburse them all for the service they render and the time they devote to the study of the problem.

In the final analysis, a good stained glass window is the creation of a sincere master-craftsman in glass, working in friendly coöperation with an understanding client toward significant enrichment in color of the light of God, Saint Francis' Brother Sun, "who gives the day and lightens us therewith."

How a Stained Glass Window Is Made

THE PLAN conceived in the mind of the designer is developed in a small scale color sketch in terms of design and symbolism. The full size cartoon is generally drawn in charcoal, although it is profoundly felt in relation to color, glass, paint, and leadlines.

From the cartoon, two sets of tracings of the leadlines are made, one for a glazing guide and one to cut up as patterns for the individual pieces of glass. Double cutting shears removes a strip of paper the width of the core of the glazing lead.

Pieces of glass are selected and cut to the size of each pattern with a steel wheel or diamond.

The glass is assembled on a plate glass easel — held in place with beeswax — so that color relations can be studied against the light.

The main outlines of form and design are traced on the individual pieces placed over the cartoons.

The pieces of glass are again set up in wax on the easel, and frequently are further enriched with halftone matts removed in patterned areas. The paint performs the dual service of definition and light control.

The window is taken down, and the paint, which is composed of metallic oxides and a flux fuses permanently with the glass in the heat of the kiln.

Glazing consists of fitting the flexible H-shaped lead strips about each piece. The lead is easily cut with the sharp glazing knife. The assembled portions are temporarily held in place with glazing nails.

All joints are secured with a solder having a slightly lower melting point than the came lead.

A waterproof cement is rubbed into all the crevices between the lead and glass.

If the window is large it is made in several sections which are assembled in place with T-shaped saddle bars and other supporting bars at intervals to insure a permanent installation.

Where to See Windows of Representative Craftsmen in Stained Glass in the United States

This brief catalogue is necessarily quite incomplete. Many admirable windows are omitted because of limited space or through lack of information. For a more complete list see Mr Connick's book, Adventures in Light and Color.

Subject and position of windows have not been given, and, in many cases, stained glass by other craftsmen than those mentioned will be found in churches listed. Some craftsmen are noted merely to aid the curious in identifying windows.

This outline will afford the observant seeker ample opportunity to exercise critical judgment and taste.

If readers will send us information about interesting windows they have seen, it will greatly aid in the compilation of a more complete list of American stained glass.

Architects' names are in parentheses.

NEW YORK CITY

Saint Patrick's Cathedral. Lady Chapel. (James Renwick.) Paul Woodroffe. Windows poorly lighted.

Church of Saint Vincent Ferrer, Lexington Avenue. (Bertram Grosvenor Goodhue.) Charles J. Connick; the Tower of Glass; J. Gordon Guthrie; Alexander Locke; Harry Goodhue.

Church of the Blessed Sacrament, Seventy-first Street. (Gustave E. Steinbach.) Clement Heaton.

Saint Peter's, Barclay Street. (Robert J. Reiley, alterations.) Connick.

Cathedral of Saint John the Divine. (Heins and LaFarge, and Cram and Ferguson, former and present architects.) Nave: Connick; Ernest Lakeman; Wilbur Herbert Burnham; Reynolds, Francis and Rohnstock; Nicola D'Ascenzo. Apse Clerestory: James Powell & Sons. Apsidal Chapels: Chapel of Saint Ansharius and Chapel of Saint Boniface (Henry Vaughan), C. E. Kempe. Chapel of Saint Columba (Heins and LaFarge), Clayton & Bell. Chapel of Saint Saviour (Heins and LaFarge), Hardman & Co. Chapel of Saint Martin of Tours (Cram and Ferguson), Connick. Chapel of Saint Ambrose (Carrere and Hastings), Henry Wynd Young. Chapel of Saint James (Henry Vaughan), Metcalf and Norris; Young; Lakeman.

Church of the Heavenly Rest, end Chapel of The Blessed Disciple, Fifth Avenue. (Bertram Grosvenor Goodhue; Mayers, Murray, and Phillip in charge.) Guthrie.

Temple Emanu-El, Fifth Avenue. (R. D. Kohn, Charles Butler, and C. S. Stein, associated. Mayers, Murray, and Phillip, consulting.) Oliver Smith; G. Owen Bonawit; Montague Castle; Calvert; Guthrie; D'Ascenzo (Beth-El Chapel).

Saint Bartholomew's, Park Avenue. (Bertram G. Goodhue.) Windows designed by Guthrie, some painted by Lakeman in Young's studio.

Saint James', Madison Avenue. (Cram and Ferguson.) Connick; Young; Lakeman; D'Ascenzo; Guthrie.

Saint Michael's, Ninety-ninth Street. (R. W. Gibson.) Connick; Tiffany; Maitland Armstrong; J. and R. Lamb. Riverside Church, Riverside Drive. (Allen and Collens and Henry C. Pelton, associated.) Wright Goodhue; Reynolds, Francis, and Rohnstock; Burnham; Jacques Simon; Francois Lorin; D'Ascenzo, (chapel).

Saint Thomas's, Fifth Avenue. (Cram, Goodhue, and Ferguson.) Powell; D'Ascenzo.

Trinity Church, Lower Broadway. All Saints' Chapel. (Richard Upjohn.) Heinigke and Smith.

Saint Paul's Chapel, Columbia University. (Howell and Stokes.) John LaFarge; Guthrie.

Metropolitan Museum and The Cloisters. (Allen, Collens, and Willis, architects of the latter.) Extensive collection of mediaeval and some modern stained glass.

WESTBURY, LONG ISLAND

Saint Bridget's. (F. Burrell Hoffman, Jr.) Young; Connick.

WOODHAVEN, LONG ISLAND

Church of Saint Thomas Apostle. (Gustave E. Steinbach.) Heaton.

JACKSON HEIGHTS, NEW YORK CITY

Saint Mark's Church. (Robert Tappan. H. T. Carswell, associate.) Connick.

MANHASSET, LONG ISLAND

Christ Church. (Frederick H. Briggs. Roger H. Bullard, alterations.) Lakeman.

HUNTINGTON, LONG ISLAND

Seminary for the Brooklyn Diocese. (Robert J. Reiley.) Connick; D'Ascenzo.

ASTORIA, NEW YORK CITY

Church of the Most Precious Blood. (Henry J. McGill.) Richard N. Spiers & Sons.

JERSEY CITY, NEW JERSEY

Church of the Sacred Heart. (Cram and Ferguson.) Wright Goodhue.

BATONNE, NEW JERSEY

Church of Saint Vincent de Paul. (Maginnis and Walsh.) Harry Clarke.

NEWARK, NEW JERSEY

Grace Church. (Richard Upjohn.) Connick; Valentine F. d'Ogries; Kempe.

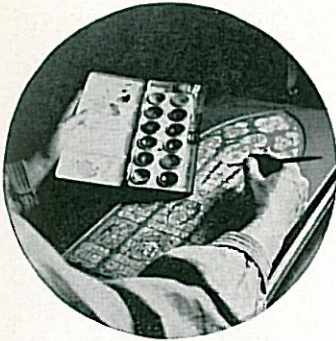
Episcopal Cathedral. (Josiah James.) Young.

Saint Charles Borromeo Church. (J. Sanford Shanley.) Frei.

MORRISTOWN, NEW JERSEY

Church of the Redeemer. (Parish and Schroeder.) Young.

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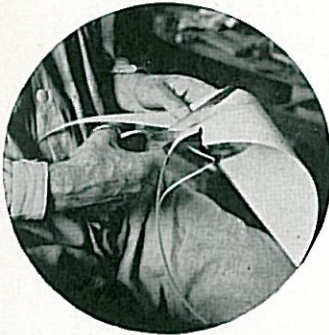
1-Designing



2-Cartooning



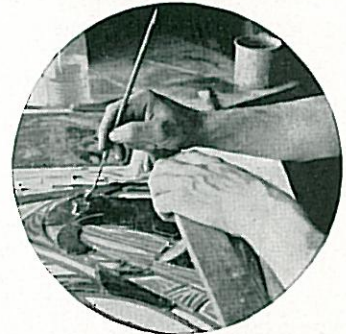
3-Tracing patterns



4-Cutting patterns



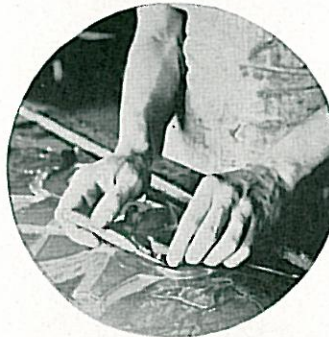
5-Cutting glass



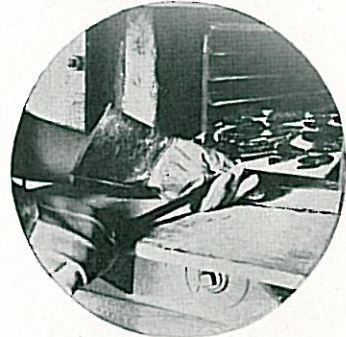
6-Tracing, down



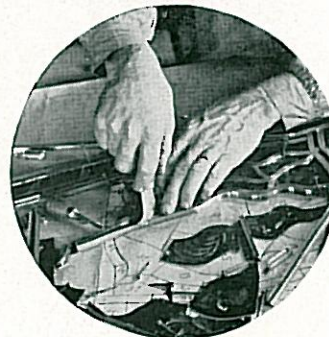
7-Painting, up



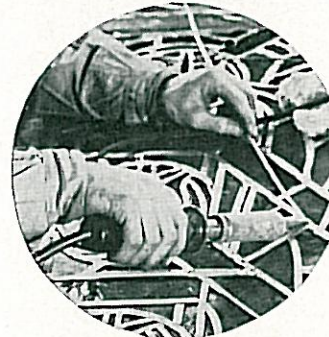
8-Knocking down



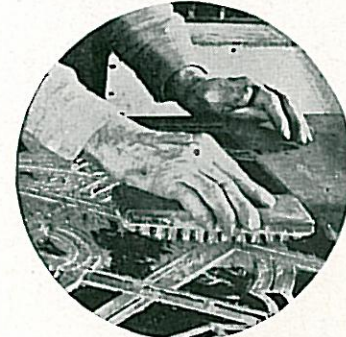
9-Firing



10-Glazing



11-Soldering



12-Cementing

HOW A STAINED GLASS WINDOW IS MADE
Photographs by Orin E. Sktuner taken in the studio of Charles J. Connick

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ENGLEWOOD, NEW JERSEY

First Presbyterian. (G. Fletcher Babb. Allen, Collens, and Willis, present.) Connick; Young; Tiffany.

Saint Paul's. (Thornton Turner.) Margaret Redmond.

WEST POINT, NEW YORK

United States Military Academy Chapel. (Cram, Goodhue, and Ferguson.) William Willet and Anne Lee Willet.

GREENWICH, CONNECTICUT

Chapel of Rosemary Hall School. (Theodore E. Blake.) D'Ascenzo.

NEW HAVEN, CONNECTICUT

Stirling Memorial Library and the Harkness Memorial, Yale University. (James Gamble Rogers.) Bonawit.

Saint John's Protestant Episcopal, Chapel of Grace. (Norton and Townsend.) Connick.

PROVIDENCE, RHODE ISLAND

Church of the Redeemer. (Howe and Church.) Connick; Guthrie.

Saint Paul's, Edgewood. (Ambrose J. Murphy.) Earl Edward Sanborn.

Saint Martin's, Edgewood. (Howe and Church.) Young; d'Ogries.

NEWPORT, RHODE ISLAND

Convent of Our Lady of the Cenacle. (Maginnis and Walsh.) Reynolds, Francis, and Rohnstock.

Emmanuel. (Cram, Goodhue and Ferguson.) Young; Clement Heaton; Harry Goodhue; Wright Goodhue.

Saint George's School Chapel. (Cram and Ferguson.) Burnham.

FALL RIVER, MASSACHUSETTS

Saint Mary's Cathedral, Lady Chapel. (Patrick C. Keeley.) Sanborn. The Bishop's Chapel. (Maginnis and Walsh.) Connick.

BOSTON, MASSACHUSETTS

Robinson Memorial Chapel, School of Theology, Boston University. (Bellows and Aldrich.) Connick.

Saint John the Evangelist. (Cram and Ferguson in charge.) Connick.

Church of the Advent. (John H. Sturgis.) Christopher Whall (clerestory).

Emmanuel. (Francis R. Allen.) Young; Connick; Frederic Crowninshield; J. Ninian Comper (Lindsay Memorial) (Allen and Collens).

Trinity. (Henry Hobson Richardson.) William Morris, from cartoons by Burne-Jones; LaFarge; Cottier; Clayton and Bell; Holiday; Oidiot; Redmond.

Arlington Street Church. (Bryant and Gilman.) Tiffany, the climax of the opalescent picture window.

All Saints', Ashmont. (Cram, Wentworth, and Goodhue.) Whall; Connick.

Our Lady of Lourdes, Jamaica Plain. (Edward T. P. Graham.) Connick.

Church of Our Saviour, Longwood. (Alexander R. Esty.) Burne-Jones (one).

Museum of Fine Arts. (Guy Lowell.) Gardner Museum. Mediaeval Stained Glass.

BROOKLINE, MASSACHUSETTS

All Saints'. (Cram, Goodhue, and Ferguson.) Harry Goodhue; Connick.

Leyden Congregational. (Cram and Ferguson.) Burnham.

CAMBRIDGE, MASSACHUSETTS

Memorial Hall, Harvard College. (Ware and Van Brunt.) Remarkable collection of early American and European windows, including examples by LaFarge; Crowninshield; Sarah Whitman; Holiday; Cottier; Donald MacDonald; W. J. McPherson; Ford and Brooks; and others.

Fogg Museum. Mediaeval Glass.

NEWTON, MASSACHUSETTS

Chapel of the Sacred Heart Convent. (Maginnis and Walsh.) Windows by members of the Tower of Glass.

Boston College Library. (Maginnis and Walsh.) Sanborn.

WEST NEWTON, MASSACHUSETTS

Second Congregational. (Allen and Collens.) Young; Reynolds, Francis, and Rohnstock.

WELLESLEY, MASSACHUSETTS

Wellesley College Chapel. (Heins and LaFarge.) Reynolds, Francis, and Rohnstock.

WINCHESTER, MASSACHUSETTS

First Congregational. (Allen, Collens, and Willis.) Reynolds, Francis, and Rohnstock.

NORWOOD, MASSACHUSETTS

Saint Catherine of Siena. (Maginnis and Walsh.) Connick.

HINGHAM, MASSACHUSETTS

Saint John the Evangelist. (George Shattuck.) Reynolds, Francis, and Rohnstock; Connick.

SALEM, MASSACHUSETTS

Harmony Grove Cemetery Chapel. (J. W. Ames.) Connick.

BEVERLY, MASSACHUSETTS

Saint Peter's. (Smith and Walker.) Margaret Redmond; Burnham.

BEVERLY FARMS, MASSACHUSETTS

Saint John the Evangelist. (Cram and Ferguson.) Connick.

WORCESTER, MASSACHUSETTS

Art Museum. Mediaeval glass.

All Saints'. (Cram and Ferguson. Frohman, Robb, and Little, restoration.) Burnham; Connick.

Wesley Methodist Episcopal. (Coolidge and Carlson.) Connick; George Hardy Payne.

HARTFORD, CONNECTICUT

Trinity College Chapel. (Frohman, Robb and Little.) Sanborn.

Asylum Hill Congregational. (Patrick C. Keely.) Connick.

ALBANY, NEW YORK

Westminster Presbyterian. (Delano and Aldrich.) Burnham.

Saint James's. (Maginnis and Walsh.) Connick.

LITURGICAL ARTS

PRINCETON, NEW JERSEY

Princeton University Chapel. (Cram and Ferguson.) D'Ascenzo; Burnham; Reynolds, Francis, and Rohnstock; Oliver Smith; Wright Goodhue; Frank Ellsworth Weeder; Herman J. Butler; G. Gerard Recke.

Proctor Hall, Graduate School, Princeton University. (Cram, Goodhue and Ferguson.) Connick; William Willet.

PHILADELPHIA, PENNSYLVANIA

Church of the Holy Child. (George I. Lovatt.) D'Ascenzo.
Saint Agatha's. (Edmond F. Durang. Restorations Maginnis and Walsh.) Connick.

Chapel of the Protestant Episcopal Divinity School. (Zantzing, Borie, and Medary.) D'Ascenzo.

Saint Paul's, Chestnut Hill. (Zantzing, Borie, and Medary.) D'Ascenzo.

Pennsylvania Museum of Art. Mediaeval Glass.

GERMANTOWN, PENNSYLVANIA

First Methodist Episcopal Church. (Sundt and Wenner.) D'Ascenzo.

VALLEY FORGE, PENNSYLVANIA

Washington Memorial Chapel. (Zantzing, Borie, and Medary.) D'Ascenzo.

WERNERSVILLE, PENNSYLVANIA

Jesuit Novitiate Chapel. (Maginnis and Walsh.) Connick.

HARRISBURG, PENNSYLVANIA

Pine Street Presbyterian. (Cram and Ferguson.) Connick; Burnham; Wright Goodhue.

MERCERSBURG, PENNSYLVANIA

Academy Chapel. (Cram and Ferguson.) D'Ascenzo; Reynolds, Francis, and Rohnstock; Wright Goodhue; Connick; Butler; Pike; Guthrie; Tower of Glass.

WILMINGTON, DELAWARE

Cathedral Church of Saint John. (Zantzing, Borie, and Medary.) William Willet; Henry Lee Willet; D'Ascenzo (chapel).

Trinity Church. Connick.

BALTIMORE, MARYLAND

Saint Katherine of Sienna. (Henry D. Dagit and Sons.) H. L. Willet.

Episcopal Pro-Cathedral of the Incarnation. (Bertram G. Goodhue.) Sanborn.

Brown Memorial Church. (Cram and Ferguson.) Burnham.

Franklin Street Presbyterian. (Thomas Machen.) Connick; D'Ascenzo (one).

Walters Museum. Mediaeval Glass.

WORTHINGTON VALLEY, MARYLAND

Saint John's. (Joseph Evans Sperry.) Connick.

WASHINGTON, D. C.

National Shrine of the Immaculate Conception, Crypt. (Maginnis and Walsh.) Connick.

Trinity College Chapel. (Maginnis and Walsh.) Connick.

Saint Gabriel's. (Maginnis and Walsh.) Connick.

Cathedral of Saint Peter and Saint Paul. (Dr. George F. Bodley and Henry Vaughan; Frohman, Robb, and Little, former and present architects.) Lawrence B. Saint; Sanborn; D'Ascenzo; H. L. Willet; Kempe. Bishop's Chapel. Young; Connick.

Folger Shakespeare Library. (Paul Philippe Cret.) D'Ascenzo.

Chapel of the Army Medical Center. Walter Reed Memorial Hospital. (George G. Will.) Connick.

CHEVY CHASE, MARYLAND

Shrine of the Most Blessed Sacrament. (Maginnis and Walsh.) Burnham.

GARRET PARK, MARYLAND

Chapel of Our Lady, Georgetown Preparatory School. (Maginnis and Walsh.) D'Ascenzo.

WHEELING, WEST VIRGINIA

Saint Joseph's Cathedral. (Edward J. Weber.) George Sotter.

RICHMOND, VIRGINIA

Saint Benedict's. (Michael McInerney, O.S.B.) Leopardi Pitassi.

DURHAM, NORTH CAROLINA

Duke University Chapel. (Horace Trumbauer.) Bonawit.

RUTHERFORDTON, NORTH CAROLINA

Saint Francis. (Hazel, Hurst, and Huckle.) Sotter.

WINSTON-SALEM, NORTH CAROLINA

Saint Paul's. (Cram and Ferguson.) Wright Goodhue; Reynolds, Francis, and Rohnstock.

First Methodist. (Mayers, Murray, and Phillip.) Guthrie.

PITTSBURGH, PENNSYLVANIA

Holy Rosary. (Cram and Ferguson.) Wright Goodhue.

Sacred Heart. (Kaiser, Neal, and Reid.) Sotter.

Calvary Protestant Episcopal. (Cram, Goodhue, and Ferguson.) William Willet; Connick; Heaton, Butler, and Bayne; Gorham; Reynolds, Francis, and Rohnstock; Harry Goodhue.

Memorial Chapel, University of Pittsburgh. (Charles Z. Klauder.) Connick.

East Liberty Presbyterian. (Cram and Ferguson.) Connick; Burnham; Reynolds, Francis, and Rohnstock; Henry Lee Willet; 'AscenzDo; Smith; Howard Wilbert.

WILKINSBURG, PENNSYLVANIA

Saint James's. Wright Goodhue.

ERIE, PENNSYLVANIA

Church of the Covenant. (William C. Foster.) Connick; D'Ascenzo (chapel).

CLEVELAND, OHIO

Church of Our Saviour. (John W. C. Corbusier.) Wright Goodhue.

Trinity Cathedral. (Charles F. Schweinfurth.) Connick; Young; William Willet.

Bethany Lutheran. (Brice Hayden Long.) R. Toland Wright.

LITURGICAL ARTS

Saint Luke's Lutheran. (Bohnard and Parsons.) Wright.
Cleveland Museum of Art. Mediaeval Glass; the Camms.

WADSWORTH, OHIO

Grace Lutheran. (Reynold H. Hinsdale.) Wright.

YOUNGSTOWN, OHIO

Saint Patrick's. (Edward T. P. Graham.) Butler; Pike.

AKRON, OHIO

Trinity. (J. W. C. Corbusier.) Wright.

TOLEDO, OHIO

Cathedral of the Queen of the Holy Rosary. (William Richmond Perry.) Pitassi.

Toledo Museum of Art. Mediaeval Glass.

GAMBIER, OHIO

Kenyon College. (Granger and Bollenbacher.) D'Ascenzo (chapel); Connick (dining hall and tower of Pierce Hall).

COLUMBUS, OHIO

First Congregational. (John Russell Pope; Professor W. C. Ronan, assistant.) D'Ascenzo; Connick; Smith.

CINCINNATI, OHIO

Chapel of the Holy Spirit, Fenwick Club. (Crowe and Schulte.) Connick.

Christ Church. (Henry Walter.) Connick.

Church of the Advent. (Warren and Smith, architects of memorial chancel.) Connick.

Ursuline Sisters' School Chapel. (Crowe and Schulte.) Connick.

St. Mary's, Hyde Park. (John T. Comes.) Young; Connick.

GLENDALE, OHIO

Christ Church. (Anderson and Hanneford, original; Alfred Grindle, alterations.) Connick.

MELBOURNE, KENTUCKY

Chapel, Saint Anne's Convent School. (Crowe and Schulte.) Connick.

FORT WAYNE, INDIANA

Trinity Lutheran. (Bertram G. Goodhue.) Wright.

DETROIT, MICHIGAN

Chapel of the Little Flower. (Donaldson and Meier.) Connick.

Saint Mary of Redford. (Cram and Ferguson.) Burnham; Connick; Wright Goodhue.

Saint Paul's Cathedral. (Cram, Goodhue and Ferguson. George D. Mason, associate.) Connick; H. L. Willet; Powell; Heaton, Butler, and Bayne.

Holy Redeemer. (Donaldson and Meier.) Connick.

Saint Aloysius. (Donaldson and Meier.) Anne Lee Willet.

Detroit Institute of Arts. Mediaeval Glass.

CRANBROOK, MICHIGAN

Christ Church. (Bertram G. Goodhue Associates.) D'Ascenzo; Bonawit; Wright; Guthrie; Wright Goodhue; Powell; one mediaeval panel.

Cranbrook Museum. Connick; Bonawit; Michael Healy, of Tower of Glass.

GRAND RAPIDS, MICHIGAN

East Congregational. (Cram and Ferguson.) Burnham (Klise Memorial Chapel).

CHICAGO, ILLINOIS

Saint Gregory's. (W. R. Perry.) Pitassi.

Fourth Presbyterian. (Cram, Goodhue, and Ferguson.) Connick.

Saint Andrew's. (James Prindinelle. Joseph W. McCarthy, additions.) Crypt Chapel. Burne-Jones, Harry Goodhue; Holiday.

Saint Chrysostom's. (Chester H. Walcott.) Connick.

Church of Our Saviour. (Clinton Warren.) Wright.

University of Chicago, the Joseph Bond Chapel. (Coolidge and Hodgdon.) Connick.

Art Institute. Mediaeval Glass; Connick.

HINSDALE, ILLINOIS

Union Congregational. (Tallmadge and Watson.) Connick.

EVANSTON, ILLINOIS

First Methodist. (Tallmadge and Watson.) Powell; Connick (chapel).

LAKE FOREST, ILLINOIS

Church of the Holy Spirit. (Granger and Bollenbacher.) Connick.

MILWAUKEE, WISCONSIN

Saint Paul's. (Charles S. Whitney.) Connick (one).

RACINE, WISCONSIN

Saint Patrick's. (Barry Byrne.) Alfonso Iannelli, Temple Art Glass Studios.

MINNEAPOLIS, MINNESOTA

Saint Mark's. (Hewitt and Brown.) Connick; Heaton, Butler, and Bayne.

Hennepin Avenue. Methodist Episcopal. (Hewitt and Brown.) Connick.

Plymouth Congregational. (Shepley, Rutan, and Coolidge.) Connick; Robert Dodge; Harry Goodhue; Heaton, Butler, and Bayne.

Westminster Presbyterian. (Charles S. Sedgwick and W. H. Haynes.) Connick (rose).

SAINT PAUL, MINNESOTA

Cathedral of Saint Paul. (Maginnis and Walsh.) Connick; Bancel LaFarge.

House of Hope Presbyterian. (Cram, Goodhue, and Ferguson.) Young; Connick; W. E. Roberts.

Saint John the Evangelist. (C. H. Johnston.) Connick.

Nazareth Hall and Island Shrine Chapel, Lake Johanna. (Maginnis and Walsh.) Connick.

DES MOINES, IOWA

Saint Augustin's. (Maginnis and Walsh.) Connick; Rambusch.

LITURGICAL ARTS

SAINT LOUIS, MISSOURI

Our Lady of Lourdes. (Study and Farrar.) Connick.
 Christ Church Cathedral. (Jamieson and Spear.) Connick (baptistery).
 Second Presbyterian. (LaBeaume and Klein.) Connick (rose.)
 City Art Museum. Mediaeval Glass.
 Saint Francis Xavier College Chapel. (Walsh.) Frei.

KANSAS CITY, MISSOURI

Nelson Gallery of Art. Mediaeval window.

TULSA, OKLAHOMA

Trinity. (Cram and Ferguson.) Burnham.

HOUSTON, TEXAS

Church of the Annunciation. (Maurice J. Sullivan.) Connick (chapel).

WACO, TEXAS

First Presbyterian. (Frederick M. Mann.) Connick.

DENVER, COLORADO

Cathedral of Saint John. (Tracy and Swartout.) Connick; Edward Frampton; Phipps, Ball, and Burnham; D'Ascenzo (chapel).

COLORADO SPRINGS, COLORADO

Colorado College, Shove Memorial Chapel. (John Gray.) Reynolds, Francis, and Rohnstock.
 Grace Church. (Frohman, Robb, and Little.) Clement Heaton; Bonawit; Young and Bonawit; Lakeman (chapel).

LOS ANGELES, CALIFORNIA

Saint Vincent de Paul. (Cram and Ferguson.) Burnham.

PASADENA, CALIFORNIA

First Universalist. (Frederick Kennedy.) Connick.

CLAREMONT, CALIFORNIA

Scripps College Library. (B. G. Kaufman.) D'Ascenzo.

SAN FRANCISCO, CALIFORNIA

Saint Dominic's. (Beezer Brothers.) Connick.
 Star of the Sea. (J. J. Foley.) Connick.
 Grace Cathedral. (Lewis P. Hobart.) Connick. Some windows suffer from surface light.
 Temple Methodist Episcopal. (Lewis P. Hobart.) Cummings Studio.
 The Presidio. Cummings.

SAN RAFAEL, CALIFORNIA

Saint Paul's. Burnham.
 First Presbyterian. Cummings.

STOCKTON, CALIFORNIA

First Presbyterian. (H. Y. Davis in association with Bertram G. Goodhue.) Connick.

SACRAMENTO, CALIFORNIA

Sacred Heart Church. Harry Clarke.
 Saint Patrick's Orphanage, Chapel of Saint Rose of Lima. (Harry J. Devine.) Connick.

SEATTLE, WASHINGTON

Saint James' Cathedral. (John Graham.) Connick.
 Florence Henry Memorial. (W. Marbury Somervell.) Connick.

SPOKANE, WASHINGTON

Cathedral of Saint John the Evangelist. (Whitehouse and Price.) Connick.

A Brief, Annotated Bibliography on Stained Glass

I WORKS OF GENERAL INTEREST

BUSHNELL, A. J. DE HAVILLAND. *Storied Windows.* New York. Macmillan. 1914. This is avowedly a traveler's introduction to old stained glass written from the point of view of the layman rather than that of the craftsman or designer. It is devoted principally to French glass from the twelfth century to the Renaissance. The author is well informed and wisely urges the importance of seeing windows in varying lights at different times of day, but his ideal is the brilliantly colored picture in glass. He is not committed to the extremes of realistic pictorialism, but he does compare the conventional design of the thirteenth century craftsmen to the work of a child who is trying to represent natural forms. Illustrated with photographs.

CONNICK, CHARLES J. *Adventures in Light and Color.* New York. Random House. 1937. This book goes far beyond its announced intention of introducing the craft of stained glass. It also reveals the author as a poet and musician in color. Comprehensive and authoritative as this work is, it is not an assembly of dry facts and dusty theories. On the contrary it is an intensely interesting, personal record of a great master-craftsman, brilliantly expressed in non-technical terms that cannot fail to stir the imagination, and open up new vistas of light and color. Sections are devoted to the ancient practice of stained glass-making compared with the modern studio; the history and romance of celebrated old windows; and, for the first time, the sordid but fascinating story of American "art glass" and the "picture window" is fully related. The author continually