

*Thoughts, news and comments concerning the art and craft of Connick stained glass, published periodically by...
The Charles J. Connick Stained Glass Foundation, Ltd., Orin E. Skinner, Founder Marilyn B. Justice, President
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News and Thoughts From MIT

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Charles J. Connick Stained Glass Foundation Collection, MIT Libraries
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MIT will be hosting a lecture by Peter Houk, Director of the MIT Glass Lab (<http://web.mit.edu/glasslab>) on Thursday, November 8 at 7PM. The lecture is located in Building 6, Room 120. From Massachusetts Avenue, enter the main campus building (Building 7) at 77 Mass Ave, and proceed straight ahead down the long hallway, also known as the Infinite Corridor. Turn right into Building 6 at the end of the hallway and Room 120 will be on the right. A map and directions to 6-120 can be found at <http://whereis.mit.edu>. Peter is an amazing and knowledgeable artist, and I'm looking forward to his talk. I hope to see you there.



*Design, "The Town Crier"©
Massachusetts Institute of
Technology. Courtesy of Charles J.
Connick Stained Glass Foundation
Collection, MIT Libraries.*

I'm pleased to say that "Glass at MIT: Beauty and Utility" has been a truly unique and well attended exhibit. Our public opening filled the Institute Archives and Special Collections reading room, and MIT's Maihaugen Gallery regularly welcomed visitors during the five months of the exhibit. Roberto Rosa of Serpentino Stained Glass, who cleaned MIT's glass collection, gave a particularly invigorating gallery talk on the restoration of stained glass.

With the closing of the exhibit, we have wrapped up the processing of MIT's collection. All items have been placed in their permanent storage containers. I think of this as putting them to bed for a short nap, because you can be assured that the MIT Libraries will be pulling items for display and exhibition in the future. Collection items are available on-demand for patrons within and outside the MIT community by contacting MIT through the collection website (you can find a link in the "News" section of the Foundation website). Glass items have been placed in a mobile storage container that allows for easy access to the panels. The works on paper, wonderfully conserved by the Northeast Document Conservation Center, are resting in custom enclosures created by Nancy Shrock of MIT's Preservation Services. Collection documents are housed offsite in high quality archival storage boxes and acid-free folders, and can be recalled with advance notice for any patron wishing to conduct research.

The MIT Libraries Charles J. Connick Stained Glass Foundation Collection website acts not only as a point of contact for patrons, but also as a portal to the digital content of the collection. The gorgeous digital images of works on paper and glass may be viewed in their exquisite detail. Some examples have been included in this newsletter. With the permission of the Boston Public Library, we have scanned and made available the job records of the Connick Studio, which are now fully searchable. To view job files near you, follow the links on the website and search by city and state in quotations (for example: "Boston, Massachusetts"). Any records for that city will then be displayed, along with the job number and specific location, such as a church or school. I encourage you to search for Connick windows in your home town or perhaps before taking a trip.

I was recently in New Orleans for a quick trip and was driving around the city. While going through an intersection I looked up at a church and noticed a rather striking rose window. Although I could not fully see the glass from the outside in daylight, I could tell it was something special and remarked to my passenger, "That looks like an exceptional rose window." In the brief seconds it took to pass the church I noted the name- St. Rita's. Only then did I realize I had passed one of the New Orleans churches with over a dozen Connick windows. It was another reminder that wherever you may be, there is a Connick window just around the corner.

I'm also honored to say that I have agreed to join the Board of the Connick Foundation as a Director. I would like to use this opportunity to thank the Board of Directors for their consideration and make a promise to the reader: in my role on the Board I will endeavor to further the ever-important mission of the Foundation, to promote the true understanding of the glorious medium of color and light and to preserve and perpetuate the Connick tradition of stained glass.



*Panel, "Ocelot"© Massachusetts Institute of Technology.
Courtesy of Charles J. Connick Stained Glass Foundation Collection, MIT Libraries.*

TYGER

by Constance Glaser Kantar

"Tyger, Tyger, burning bright" opens William Blake's famous poem, immortalized by Charles Connick's powerful medallion at Kenyon College's Peirce Hall. Connick exhibits great insight in his depiction of this poem, rendering the scene in one of his most vivid and compelling designs, using light, color, and composition to reinforce both image and meaning. The bright orange form of the Tiger, thrust into the foreground of this scene, above the saturated blue pond surrounding him, is the outstanding form and strongest color in this medallion. Contorted and tense, in a menacing pose of 'fearful symmetry,' Connick's design literally 'twist(s) the sinews of the heart'. The deep orange color, hatched by black tiger stripes, illuminates Blake's references: 'burnt the fire of thine eyes,' 'furnace', 'burning bright.'

In light of day, this orange form is given more power, high up in a jungle tree. He is ready to pounce, wrapped around and over a branch in the strongest of sweeping curves, which focus attention on 'dread hand' and 'dread feet'. We contemplate a 'deadly terror,' observe an imminent thrust of force. At a paler distance, removed from the foreground drama, the colors and light pouring through sky, trees, and distant stars, in less saturated hues, set off the powerful scene we witness in the foreground. In this medallion, the Tiger, set in an Eden-like forest, we realize, with Blake and Connick, the duality of nature – and human nature, too. As Blake opposes the Lamb and the Tiger, Connick's Tyger also suggests that the qualities of serenity and peacefulness exist along with fearful aggression and terrorizing impulse—the psychological gamut of human emotions paralleling the dueling characteristics in nature.



Constance Glaser Kantar, who has a Master of Fine Arts from Harvard, is a fine arts collector and Director of Kantar Fine Arts, Newton MA.

OF INTEREST

- **To celebrate the Connick Studio 100th year, a full-color Bestiary Calendar (which features the Tyger window above on the cover) has been printed and can be purchased from the Connick Foundation by calling 617 244 2659 or order on line at www.cjconnick.org**
- **Orin E. Skinner lecture: Peter Houk; November 8th at 7 pm MIT see article on front page for information.**
- **Annual tour of Stained Glass with Peter Cormack October 27th and 28th. Please see website for information.**