

Connick Windows

Thoughts, news and comments concerning the art and craft of Connick stained glass, published periodically by....

The Charles J. Connick Stained Glass Foundation, Ltd.

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How A Stained Glass Window Is Made

(For our greater understanding of stained glass, Orin Skinner describes the making of a stained glass window).

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.



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. Skinner taken in the studio of Charles J. Connick

Connick News

BPL Administers Connick Restoration

The Northeast Document Conservation Center, Andover, MA in their 1986 assessment of the (Connick) collection stated, "The cartoons, presentation drawings, archival and photographic materials, and volumes represent enough work to keep a conservation center busy for many years." The cartoons present the greatest conservation challenges to the collection. Many of the cartoons are not usable or accessible due to their brittle and deteriorated condition. To meet our storage and preservation needs, the cartoons may need to be microfilmed and then placed in remote storage. Many of the exquisite and lovely gouaches are not currently exhibition-quality and also require conservation treatment. In 1992, 30 oversized, damaged gouaches were treated with state pres-

ervation funds at the Northeast Document Conservation Center -- for \$19,800. Further treatment is dependent upon public monies (in short supply these days) or private donations.

Janice H. Chadbourne
Curator of Fine Arts, Boston Public Library

Slide Lecture on Church Street UMC

Colonel Eugene Weeks has prepared a slide lecture of the stained glass windows of Church Street United Methodist Church, Knoxville, Tennessee. Church Street Church has 58 Connick windows with subjects from the old and new testaments as well as the history of Church Street Church.

One definition of Window is "a means of obtaining information". Our newsletter will keep you informed of the Foundation's activities, the Connick Collection in the Fine Arts Department of Boston Public Library, and Connick news around the country.

The Allegorical Window

Charles Hayes writes "In the fall of 1940, Charles Connick exhibited an experimental window at the annual Exhibition of Contemporary American Industrial Art which was sponsored by the New York Metropolitan Museum of Art. Connick's exhibition piece was glass mosaic set in plastic. The window, titled "New England Fantasy", pictures an allegorical tale of a Yankee who shot a mermaid.

I obtained the original watercolor design and cartoon for this unique window from the Connick Studio shortly before it closed. The cartoon is also unique, for it is a watercolor rather than a charcoal drawing. Recently the cartoon has been restored and framed under ultra violet protecting plastic by Monica Radecki, a conservator who restores art work for Notre Dame University, The Indiana Museum of Art and other major museums. The cartoon is now ready for exhibition. This unusual panel and colorful cartoon give us an insight into Connick's versatility and imagination."

Ed note: This story of the Allegory panel will be continued in the June issue of "Connick Windows". The author, Charles Hayes, is a stained glass collector and lives in South Bend, Indiana.

