

# 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.**

October, 1994

Directors: Jessie B. Danielsen Jonathan L. Fairbanks Elizabeth B. Johnson Orin E. Skinner, President

## Toward an Appreciation of Stained Glass

*Orin Skinner continues his thoughts on stained glass.*

Stained glass windows should be designed in harmony with the architectural style of the structure they are to enrich. Color is the first consideration in making a window. Ancient races sensed the glory of color and from that early realization grew medieval color symbolism. It is just as significant now as it was then because it came as a spontaneous impulse from the people.

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 and violet suggests royalty, justice, and in a sense, humility, suffering and penitence.

Stained glass windows, weaving patterns in color, light and symbolism, are build 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 of surface light 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.

"The three twelfth century masterpieces (Tree of Jesse Window and the other two great windows in the western group; Chartres, the figure of the Blessed Virgin - Notre Dame de la Belle Verriere - and Crucifixion window at Poitiers) have one great distinction. They are beautiful in all lights. They respond well to all weathers, to all times of day and to every season of the year."

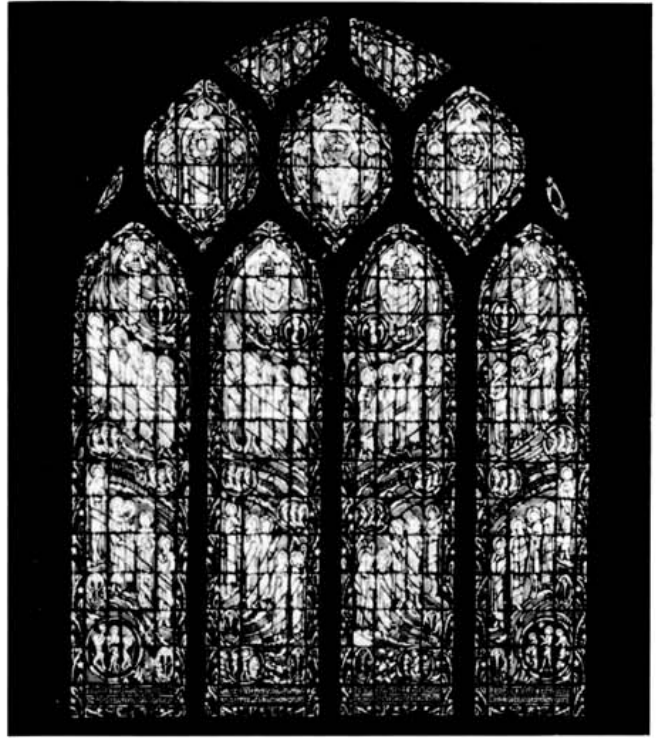
A window's many moods need many hours. The viewer who is patient will be well rewarded. "Windows are to be lived with. They never reveal their full range of beauty and power to casual visitors." (Quotes from C. J. Connick, from *Adventures in Light and Color*.)

*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 Orin E. Skinner Lecture

The Orin E. Skinner first annual lecture will be co-sponsored by the Boston Public Library and The Connick Foundation Wednesday, November 9, 1994 at 6:30 PM in Rabb Lecture Hall, Boston Public Library, Copley Square, Boston. Jonathan L. Fairbanks, the Katharine Lane Weems Curator of American Decorative Arts and Sculpture will present a slide lecture on "The Connick Idea". Admission is free to the public. Mr. Fairbanks, teacher, lecturer and author, has established and organized the Department of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston. He has been the curator of that department since 1971. Mr. Fairbanks is a strong advocate of the artistry of crafts. He is a director of the Connick Foundation.

Mr. Fairbanks is photographed in front of the All Saints window in the Church of Our Saviour, Brookline. This full color window generates appreciation for stained glass in those who study its symbolism, stories, color and light. The Church of Our Saviour has two other Connick windows, in the nave and in the south transept.



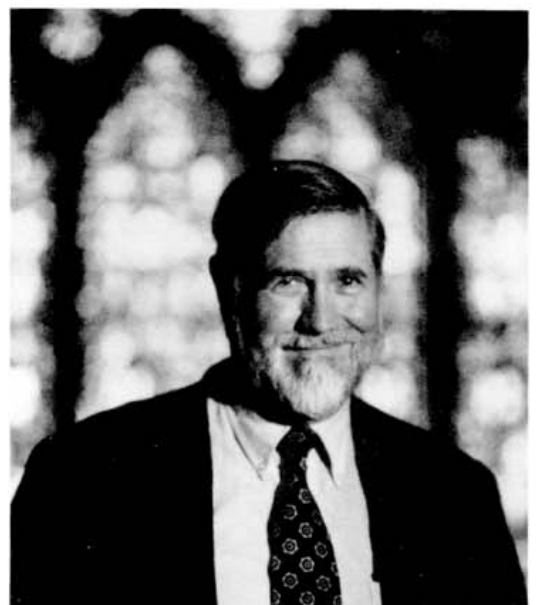
Design for All Saints' Memorial Window in the Church of Our Saviour, Brookline, Massachusetts, symbolizing the spirit of the Seventh Chapter of Revelation, especially the ninth and twelfth verses. Designed by Charles J. Connick. Courtesy of the Trustees of the Boston Public Library of the City of Boston.

## Connick News

Connick windows can be found in 48 states (not Alaska and Arkansas) and several foreign countries from Canada to the Philippines. We had hoped to list Connick installations in or near Boston in this issue. The Connick windows in the Boston area, however, exceed the space of this newsletter. Instead, this issue lists the communities within approximately twenty miles of Boston which have Connick windows. Specific inquiries can be made at the Connick Foundation.

Allston, Arlington, Ashmont, Bedford, Belmont, Beverly Farms, Boston, Braintree, Brockton, Brookline, Canton, Cambridge, Charlestown, Chelmsford, Chestnut Hill, Cohasset, Concord, Cliftondale, Danvers, Dover, Dedham, Dorchester, East Boston, Everett, Forest Hills, Foxboro, Framingham, Hingham, Hyde Park, Jamaica Plain, Lexington, Lynn, Malden, Maynard, Medford, Melrose, Milton, Nahant, Needham, Newton, Newton Center, Newton Highlands, Newtonville, North Easton, Norwood, Quincy, Reading, Roxbury, Randolph, Salem, Saugus, Stoughton, Saxonville, Somerville, South Sudbury, South Boston, Swampscott, Waban, Waltham, Walpole, Watertown, Waverly, Wellesley Hills, Wellesley, West Medford, West Newton, Weston, West Roxbury and Winthrop.

The Connick Foundation is a nonprofit corporation supported by contributions, grants and the hearty goodwill of volunteers and "in kind" contributors. Please give your tax-deductible contributions as you can to The Connick Foundation, 37 Walden Street, Newtonville, MA 02160, telephone (617) 244-2659.



Ian Justice Photography