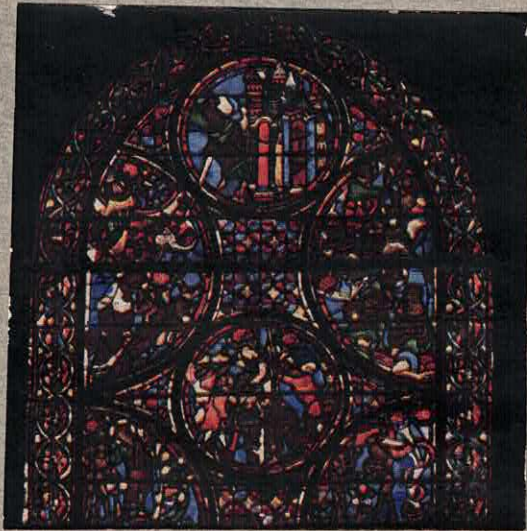


# Stained Glass

A Quarterly Devoted to the Craft  
of Painted and Stained Glass



WILLET STUDIOS  
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PHILA. 18, PENNA.

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“ . . . Music, painting, drama,  
poetry and religion are the tur-  
rets of spiritual ramparts with-  
out which no nation can succeed  
in total war or in that peace for  
which we are striving.”

*Honolulu Academy of Fine Arts  
January News Bulletin.*

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# STAINED GLASS

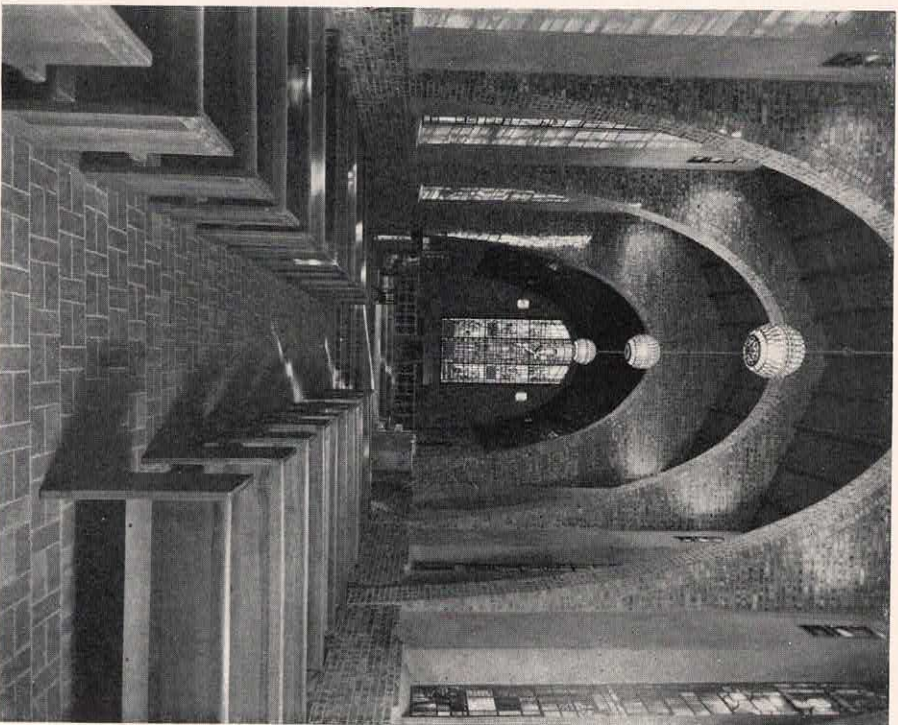
SPRING  
1942

## Editorial Notes

WHEN it became apparent last December that the craft of stained glass was threatened with material shortages which might close every studio in America, I called the Executive Committee together to consider ways and means of meeting the emergency. We met in New York in the office of Mr. Bendheim who entertained us in his usual gracious and inimitable manner. We had almost perfect attendance, for once again our good friend, Cummings, journeyed all the way from California.

The report of the Committee of Education was received, and the titles of proposed articles for the Brochure were approved. Important news was the change in convention cities. Since Milwaukee might prove to be too distant for many members, and a greater attendance would be insured in an Eastern city, Philadelphia was chosen as the scene of our 1942 Convention to be held June 22, 23, and 24. The June issue of *Stained Glass* will give the full program of what promises to be a notable convention, with, I trust, the appearance of many new members, as well as the usual crowd. Our discussions of the national emergency paved the way for the action that was soon called for.

On January 10, the bombshell came. An OPM ruling was issued prohibiting the use of came lead



INTERIOR, LOOKING TOWARD CHANCEL  
THE LITTLE-CHAPEL-IN-THE-WOODS  
TEXAS STATE COLLEGE FOR WOMEN  
*O'Neil Ford, A. B. Swank, Architects*



## STAINED GLASS

after April 1, in the fabrication of stained glass windows. It sounded like the death-knell of stained glass in America.

Quick action became the order of the day, and a committee was soon on its way to Washington, where it was cordially received by Mr. Edward Janeway, Lead and Tin Conservator. (The committee was made up of Mr. Willet, Mr. Skinner, Mr. Bendheim, Mr. Lamb, and myself.) When we left the meeting we felt encouraged, but knew that a real job lay ahead.

The most important thing was to make an appeal to the Office of Production Management, in the form of a brief, which called for such statistics as lead consumption by the craft during the past three years. After careful deliberation and research, our brief was completed. Attached to the brief were letters written in our behalf by Dr. Cram, Dr. Maginnis, Bishop Freeman, Bishop Manning, Bishop Schlarman, Dean Phillips.

Armed with this material we (Mr. Willet, Mr. Lamb, and I) again set out for Washington, and arrived on February 4, for our second conference with Mr. Janeway. We were informed that relief would be granted our craft prior to April 1, although it might become necessary to curtail the amount of lead normally used for stained glass windows.

This news was encouraging, but the days and weeks went by with no formal order issued by the Priorities Division, and stained glass men were getting worried. Letters and telegrams from all parts of the country were sent to Mr. Oppliger and me, but still there was no news to report.

March 18, I decided to go to Washington again

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## EDITORIAL NOTES

with a committee (Mr. Willet, Mr. Oppliger, Mr. Klemme, and Mr. Bendheim). We didn't get to Washington. In reply to my telegram, Mr. Janeway wired that if we called him from New York, it would save us the expense of a trip to Washington. Both Willet and I telephoned and were told the same good news.

Mr. Janeway stated that we would still have to be patient, due to delays in working out the more important question of tin. He further advised us that he had prepared an amendment which would allow us not only to complete our present commissions, but to continue on at 90% of our previous consumption. Mr. Erwin Vogelsang, chief of the Lead-Tin Procurement Division had approved the amendment, but there were certain legal steps to be taken to make it effective. In regard to the work of the committee which represented the Association, Mr. Janeway stated that had he been forced to deal with each individual firm and grant individual exceptions, it would have taken six months or more.

We were also told that letters would be sent to producers of came lead to the effect that they will be permitted to sell came lead after April first to craftsmen in stained glass.

In due time, I will receive a formal notification, but in the meantime, let us all appreciate the value of working together as an Association. Through the efforts of the Association, a favorable decision has been made by the Office of Production Management, which materially benefits each individual worker, and means that stained glass in America is not going to become a "lost art."

W. H. B.

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## A Letter to the Lead Conservator

THE architectural profession is prepared loyally to accept the grave disabilities arising from the Defense Program.

There is a unique interest, however, within the building industry which in the last few days, has been threatened with complete extinction by reason of the announced restriction upon the use of lead.

This is the craft of Stained Glass. It is a very limited specialized field and the quantity of this material it consumes is relatively negligible, but without the commodity it is utterly paralyzed.

The extinction of this craft, which represents a very important cultural interest, would be deplorable, particularly in view of its having reached in this country a degree of excellence that has brought international acclaim.

It is almost exclusively (sic) a religious art and an agency which in times like these has its important place in sustaining the spiritual principles of the nation.

As a past-President of The American Institute of Architects and the appointee of President Roosevelt to the Presidency of the International Congress of Architects, I feel it a duty to join respectfully in the appeal to your authority that, with all acknowledgment of the general beneficence of the new regulation, its operation should not involve such devastating consequences to the art of Stained Glass.

CHARLES D. MAGINNIS

January 14, 1942

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## Stained Glass by College Students

DOROTHY A. LASELLE

*Director, Chapel Art Projects, T.S.C.W.*

STAINED glass windows for the Little-Chapel-in-the-Woods, Texas State College for Women, Denton, Texas, were designed and made by students in the Art Department of the college, 1938-1941. Under the supervision of a faculty member, students developed a style of window to go with the true stone masonry building,<sup>1</sup> worked out a palette based on colors seen in the surrounding countryside, created the designs, wrote the iconographies, and painted and fired the details on glass for all of the eleven windows. Note should be made also that the stained glass windows were only one of several projects planned and carried out by students for the embellishment of the interior of the chapel.

Work on the windows was begun in September 1938 when a graduate student<sup>2</sup> made a preliminary investigation of the historical development and technique of stained glass before designing two windows which, with her investigation, constituted the material of her thesis for a Master of Arts degree.

In these first windows, as in those planned later by

<sup>1</sup> Architects, O'Neil Ford, A. B. Swank, Dallas, Texas.

<sup>2</sup> Beatrice Paschall.

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## STAINED GLASS

other students, the problem of designing stained glass was approached through working directly with glass, paint, and lead. Experiments were made in cutting glass, painting on glass, and leading glass to acquaint the students first hand with the knowledge that a cutting tool and breakable glass determine the most desirable shapes to be used, that vitrifiable pigment can shut out light and retain and accent the transparency of glass, and that lead comes need to be reinforced at intervals to brace a long window against the wind.

The workmen were inexperienced girls, 18-23 years of age, who had studied design and drawing. They were enrolled in other college classes in addition to art classes at the time they began to assist with the chapel windows, and obviously their working hours could not be stretched to include the cutting of a rose window seven feet in diameter, eight nave windows 2 by 17 feet, and a chancel window 7 by 15 feet; therefore an experienced workman cut the glass, and another was hired to lead it for installation in the frames. But the students designed all of the windows, both in scale and full size, composed the colors, cut the templates, painted the details on the glass, and fired all the glass for all of the windows in a pottery kiln on the campus.

The theme of the nave and chancel windows, Woman Ministering to Human Needs, was suggested by Dr. L. H. Hubbard, President, Texas State College for Women, as particularly appropriate for the stories in glass in a chapel on a women's college campus. After considering the fields in which women's service has been of unique value, as well as the fields for which she is trained at this college, the following specific sub-

## STAINED GLASS BY COLLEGE STUDENTS

jects were chosen to fill the eight nave windows: nursing, teaching, science and social service for the four on the left of the entrance; speech, literature, the dance and music for the four windows on the right hand side. The latter are presented as ministrations to aesthetic needs while the former are considered as practical services. Each window is a symbolic interpretation of its own theme with a minimum roster of famous names and history of the subject. Wherever the name of any well-known woman appears, it stands as much for an attitude, a state of mind, or an ideal as for the woman herself. For instance, Emily Brontë with her lap writing-desk symbolizes the seclusion in which many women writers have carried on their work; Mary Lyon with a replica of Mount Holyoke is an effort to establish better education for women; and Isabella Andreini is any woman who sees in Speech and the Drama a way of interpreting human beings to themselves.

However, when a theme was inherently a record of accomplishment in one field due to the efforts of one or more women, that theme became, as in nursing, a historical summary, including in the motifs figures from the early religious orders of nursing, Florence Nightingale, and Clara Barton.

The large central figure in every nave window is a symbol of any great good rendered in that field by women anywhere: the public health nurse, the teacher at the moment when she is *en rapport* with a student, the science laboratory technician noted for accuracy and patience in the search for truth, the social worker broadcasting a message to bring about understanding between different groups, Speech with the open book of Interpretation, Literature with a



## STAINED GLASS

page of her manuscript, *The Dancer*, one of several who "Praise His Name in the Dance"; and Music, a robed choir figure singing.

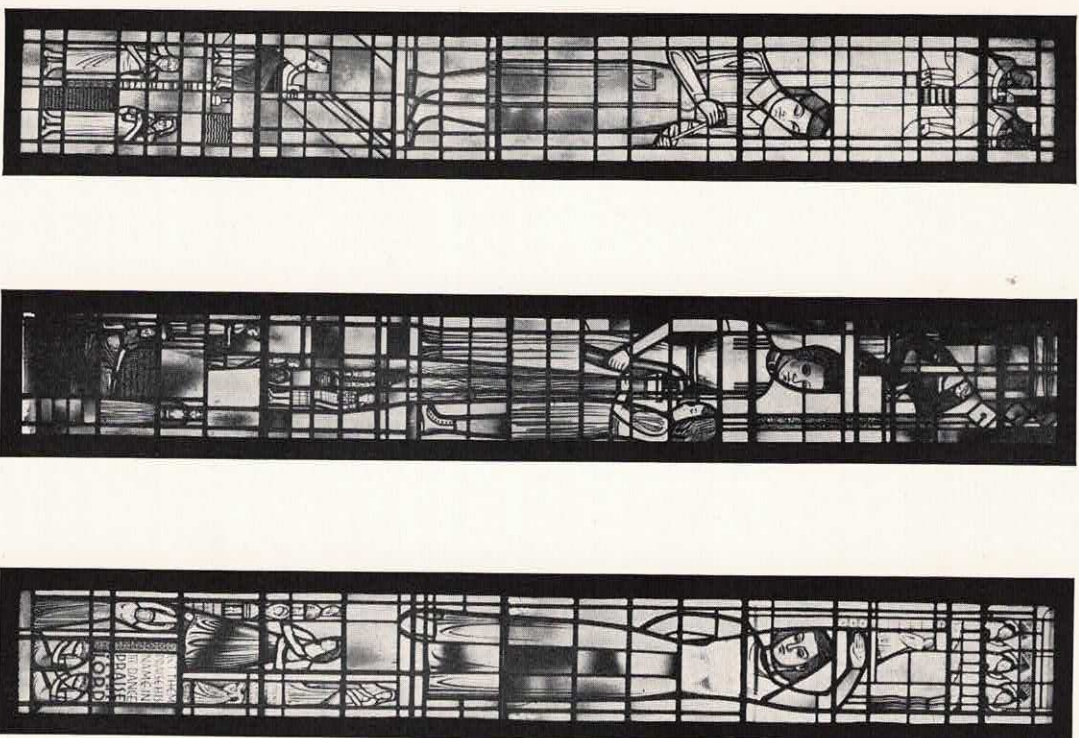
Other motifs such as phonetic symbols, and the rainbow colors from a prism are used beyond their literal meanings. The phonetic symbols in our Speech window are not only the signs by which one learns to pronounce words but also one part of the mysterious combination of sounds by which feelings and ideas may be expressed by one person to the other. The blocks of rainbow colors beside the figure of Physics represent not only what happens when light goes through the prism she holds in her hand but also the way a keen mind and real imagination transform an everyday fact into something brilliant and unexpectedly beautiful.

The chancel window presents the theme of woman's devotion as wife and mother, through motifs suggested by the words of King Lennel in Proverbs, the thirty-first chapter. Before deciding upon the proverbs as the inscriptions for the motherhood window the students searched in vain in secular literature for quotations which would express deep sentiment without sentimentality. Nowhere could they find what they wanted until they rediscovered the wisdom in these poetically simple Bible verses.

Opposite the chancel window the geometric Rose window glows with the colors of Texas flowers. In the vestibule a small signature window portrays the donors, builders and decorators of the Chapel.

The Nurse window was the first to be designed and completed.<sup>1</sup> It established for the nave and chancel

<sup>1</sup> Installed before the dedication of the Chapel by Mrs. Eleanor Roosevelt, November 1, 1939.



SCIENCE

TEACHING

THE DANCE

THREE OF THE NAVE WINDOWS IN THE  
LITTLE-CHAPEL-IN-THE-WOODS



## STAINED GLASS

windows a staggered geometric style in which small figures and symbols appear above and below a large central figure. Glass for more than half of the Nurse window was cut in fairly strong blues, reds, greens, ambers and grays. This trial was one of the most valuable experiments made because it showed not only that the colors first chosen for the sizes in the patterns were too vibrant for use in a nave thirty feet wide, but also that these colors did not go with the pink brick parabolic arches of the nave bays, or the redwood ceiling, or the red tile floor. Consequently, a new palette of colors found in the local landscape, hazy blues, sage greens, tawny reds and yellows was made as the appropriate solution to the problem of what kind of stained glass would be an inherent part of a modern chapel built on a college campus in the 20th Century in Texas. This palette brings the mood of the sun-drenched country-side into the building.

The Rose window was designed by a sophomore.<sup>1</sup> This window receives south light and is darker in key than the nave and chancel windows. It is bisymmetric in contrast to the asymmetric composition of the others.

The large chancel window is divided into three vertical panels, a central panel with the figures of a mother and two children, and side panels containing color accents and smaller figures similar to those in the upper and lower sections of the nave windows. This window was designed as a group project by five students who planned it as a climax to the eight nave windows.<sup>2</sup>

<sup>1</sup> Marilyn Yates.

<sup>2</sup> Billie Marie Cuwell, Ivy May Chollar, Mary Ann Chadick, Beatrice Paschall, Nora Mae Pierce, Helen Crain.

## STAINED GLASS BY COLLEGE STUDENTS

Discouraging circumstances twice interfered with the progress of work on the windows and threatened to prevent their completion. Both were due to a shortage of materials caused by the outbreak of war in Europe. The first occurred when a shipment of glass, ordered in 1939, long delayed in the port of London, was sunk on its way across the Atlantic. Substitution for the lost glass, though difficult, was made eventually in large enough quantity to carry out the windows as planned. A year later in September 1940, we ran out of the tracing pigment to which we had adjusted our painting and firing techniques when only the big chancel window and one nave window lacked details. After trying several recommended substitutes a material was found which worked almost as well as the first kind and the windows were finished without further mishap.

The equipment for the stained glass work shop, Texas State College for Women, consisted of three tracing tables with glass tops, one drafting table, one table for leading, a storage rack and several trays, two of the latter with handles by which to carry the glass two blocks from the shop to the kiln, and three adjustable window frames with pulleys set in front of windows which had been extended to the ceiling and floor to lengthen their original size.

The firing was accomplished by setting five cast iron pancake griddles, filled with asbestos, on which the glass was laid, into a welded cast iron frame small enough to fit into a pottery kiln. This device was designed by a student from suggestions made by a stained glass company.

Motifs for the glass designs were arrived at by countless studies made from life with students, towns-



## STAINED GLASS

people, and even pumps, typewriters and bonfires serving as models. The studies of the models progressed from factual drawings into the flattened two dimensional shapes necessary to maintain an architectural unity between the windows and the flat planes of the walls. This problem of adapting the appearance of forms in nature to the requirements of a medium where foreshortening is not appropriate and all contours are simplified in their relation to the length and width of the windows was one of the most exacting of all those faced by the student artists.

Members of the faculty from all departments of the College gave advice and inspiration in the establishment of iconographies for the windows related to their specific fields of study. For every iconographical scheme the aim is to find a way to interpret the compelling and heartfelt beliefs by which women have benefited the world because they have sustained their faith in life. Their acts are designed into the patterns, their vital words are printed on the glass.

One iconography, that for the teaching window,<sup>1</sup> is presented here as typical of the kind of symbolism evolved by students to incorporate into their patterns:

The theme and development of the Teaching Window illustrate the way the past and the present are interlocked in our lives. The design starts with the here and now, with the very present five senses by which all of us receive the impressions that become our feelings and our understanding. Four are asleep, one is waking. Above them is Mary Lyon carrying a replica of Mount Holyoke and beside her the words which define her power in education, "Never mind the brick and mortar; only let us have the living

<sup>1</sup> Ivy May Chollar.

## STAINED GLASS BY COLLEGE STUDENTS

minds to work upon." Beyond her, small figures parade with lighted lanterns of knowledge as in the annual ceremony on this campus. Above them stand two central figures—little Helen Keller and Ann Sullivan, her teacher. They are shown at the historical and poignant moment at the pump when Ann Sullivan has first broken through the barriers of deafness and blindness and dumbness, by giving the child a touch sign for the water pumped over her hands. Record says that the child rushed about the yard demanding names for everything, consumed with an urgent need-to-know, after her teacher released her from the prison of her useless senses.

This incident symbolizes the moment when our intelligence comes to life through a teacher, and we reach out to understand the world in which we live.

The small figures of girls absorbed in their books bring the theme back again to the campus where the mortar-boards, in the margin at the right, and the diplomas at the top of the window stand for the rewards for academic effort.



## Eugène Yoors, Gourmand of Color

MURIEL FOSTER DEY

Born in Antwerp in 1879, Yoors spent his childhood and youth in Spain, returning to Antwerp to study at the Royal Academy of Fine Arts. His training continued at the Academy in Paris and in long excursions to Italy. Active participation in the First World War determined him to devote himself entirely to religious art. While his work is largely in stained glass, Yoors has also executed Stations of the Cross and other subjects in ceramics, mosaic, and cloisonné, in addition to paintings, etchings and book illustrations.

Enemy action in the present war has taken a severe toll of his windows. Yoors' studio in Antwerp was machine gunned, and Fate delivered a keen blow when a set of windows awaiting the final approval of the commissioner before they should be stored "for the duration" was completely ruined. The artist and his family escaped amid the confusion, arrived in Dunkirk at the time of the now famous evacuation, and after many harrowing experiences, reached England. Yoors is now living in Surrey.

PREOCCUPATION with the "American scene" has tended to overshadow contemporary activities in the field of European stained glass. Now, with war conditions halting further development and effacing much of past work, interested Americans may find profit in reviewing the accomplishments of one of Belgium's outstanding stained glass artists, Eugène Yoors.

Without minimizing the rich aesthetic heritage of the North, Belgium has been, until the war's interruption, conspicuous for work in the modern style of architecture and the allied arts. In his country's contribution to the liturgical arts, Mijneer Yoors has played a significant part. Writing in the Belgian engineering magazine *Les Techniques des Travaux*, E.

## EUGÈNE YOORS, GOURMAND OF COLOR

Balis states, "Yoors and the numerous Flemish painters prove by their talents that they are ever the admirers of their grand Rubens, that they are always gourmands of color, of movement and of sumptuousness. They are lyricists and somewhat blustery poets."

Eugène Yoors' style has its roots in the Flemish, Spanish and Italian masters and yet it is personal, forceful and in the present-day idiom. In contrast with the multi-colored mosaics of the traditional glass worker, his windows approach the posteresque. His manner is direct, his color bold, his line incisive. He omits ornamental borders, canopies and diapers, strips iconography to its essentials and reinterprets Biblical theme's mystic fervor. But the passion of his concepts is tempered by sure draughtsmanship, an inherent sense of rhythm and, over all, the refinement of good taste.

The strict mediaevalist who might find Yoors' designs a negation of the early style must ask himself how the glass workers of the School of Chartres would have used the materials now available. In support of the new treatment Balis writes, "Architects and glass workers of the choirs of Paris and Amiens, the essence of your art and your passion for light have not been lost. If you have not been docilely imitated at Hévelle [the scene of one of Yoors' major triumphs] it is precisely because you have been understood. . . . And he who truly comprehends the essence of a style does not resort to copying."

Another critic, Norbert Noé, says, in *L'Artisan Liturgique*, "Yoors has not tried to make his art pre-dominate, but has kept the place designed for him by fulfilling strictly his mission, to create an atmosphere of prayer and recollection and to elevate the souls and



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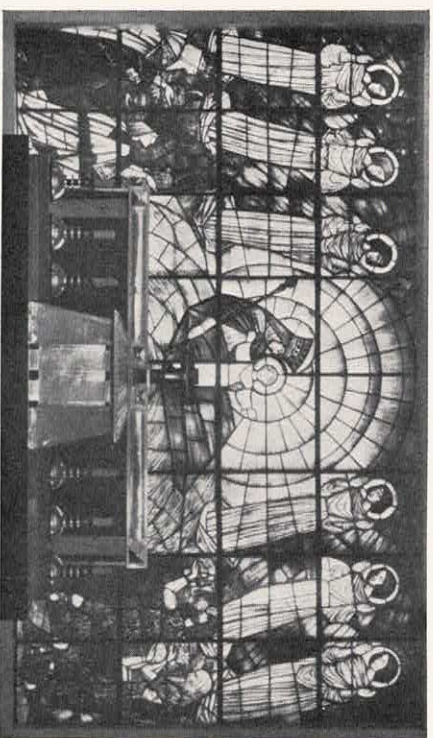
spirits by the character of the subjects represented. In that he has perfectly succeeded."

The chapel of the Sisters of the Annunciation, at Héverlé near Louvain, affords an excellent opportunity to study Yoors' style. This chapel, part of a girls' school and convent erected in 1930, had to be constructed above classrooms and within many structural restrictions, though the nuns gave the architect, Florent van Reeth, free reign artistically. Architect and glass worker collaborated as in the Middle Ages, producing this translucent chapel which deprecates all obstacles, so compelling is its effect on the visitor. Assuredly this is a happy place! Yoors' windows create an enveloping golden atmosphere which is a paean of praise to the Virgin, a veritable *Venite Adoremus*.

Since the chapel is dedicated to the Virgin and designed for the use of the girls and nuns in charge, the treatment is pleasing to feminine sensibilities. The Adoration is the subject of the altar window. In the center are the Mother and Child surrounded by sheaves of wheat appropriate to the manger scene. A gigantic halo emanating in concentric circles shading from white to yellow from the Christ Child is the focal point of the composition and of the chapel as well. The Madonna is robed in shimmering blue and crowned in gold. Clad in white and standing with arms outstretched, the Child is orientated in such a way that the crucifix on the center of the altar is in perfect alignment with the figure in the window, a haunting prefigurement of the Christian story.

At right and left of the halo are three magnificent angels in gestures of adoration, their orange draperies and red-orange wings treated in rhythmic masses to occupy the sky area. Below them, on one side, kneel-

## EUGÈNE YOORS, GOURMAND OF COLOR



ALTAR WINDOW, THE ADORATION

CHAPEL OF THE SISTERS OF THE ANNUNCIATION

HÉVERLÉ, NEAR LOUVAIN

By Eugène Yoors

ing shepherds present their tribute, while on the other are the three Oriental kings offering their riches. Such a scene invites the homage of the congregation.

A larger window across the front of the chapel and above the recessed altar depicts the Annunciation. The Virgin, robed in white, is surrounded by an aura of mystic flame suggested by swirls of red mottled glass. Flying toward Her are highly stylized angels executed in shades of orange and deep red. One of these points to Mary with one hand and with the other draws attention to the haloed Dove and Hand representing the Holy Spirit. At the lower corners Adam and Eve and Enoch and Eli are shown, in tones complementary to the warm hues which predominate.

Perhaps the most striking feature of Yoors' windows at Héverlé is his treatment of the lateral bays.



## STAINED GLASS



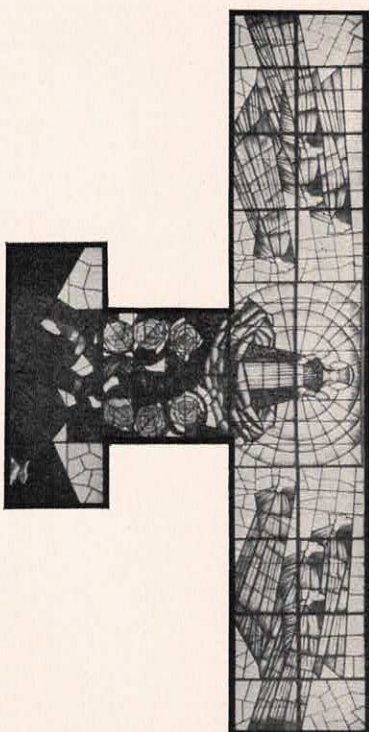
CHAPEL OF THE SISTERS OF THE ANNUNCIATION

HÉVERLÉ, BELGIUM

*Florent Van Reeth, Architect*

Here are ranged tier upon tier of praying angels, the same figure being repeated 16 times in each window and 128 times throughout the nave. The angels are clad in white with wings shading from orange to yellow-orange and lemon yellow against a background of gold. Should the petite mademoiselle's attention wander from the liturgy she would find the reverent attitude of the angels a reminder of the holiness of the place. A modern Tree of Jesse is placed at the rear of the chapel. From the sleeping figure springs a tree, but instead of the human figures found at Chartres there are conventionalized roses symbolizing the flowering of that root. Emerging from the central rose is the charming, youthful Mary in the robes of a Byzantine empress. Both in his selection of themes and in his co-

## EUGÈNE YOORS, GOURMAND OF COLOR



THE TREE OF JESSE

CHAPEL OF THE ANNUNCIATION

*By Eugène Yoors*

ordinated color scheme Yoors has produced a synthesis of exceptional unity and beauty.

The Héverlé chapel contains over 500 square yards of surface glass. Actually, the total glass area is well over twice that figure for every glass is double and some portions are of three or four thicknesses. Yoors employs flashed glass for two reasons: the composite layers of different color produce a palette of incredible nuances; and, the additional thickness provides greater wind resistance. Since the building is located on a high plateau, it is subject to severe winds from all directions. To accommodate the superimposed layers, Yoors devised a system of leading in conjunction with steel rods which he calls *plombs arme*, to give the windows the necessary rigidity. Thus strengthened, lead lines are held to a minimum and a broader treatment of subjects is possible.

Yoors envisions his themes in terms of color masses



## STAINED GLASS

before proceeding to the detailed delineation. "He does not think of spots, he models above all," writes Hubert Colleye. "That is what distinguishes him from many glass workers. He paints on glass with passion. Firing fixes this passion in magnificent irregularities, technical imperfections, possibly, but they produce effects of often incomparable magic. It is this magic which gives life to the windows of Eugène Yoors. They speak simultaneously to the senses and the spirit." The artist's famous orange tones are obtained by painting with silver on clear orange glass, regulating the applications to produce variations from deeper orange to dark reds.

Yoors' penchant for orange is surprising unless one realizes that the latitude of Brussels is comparable to that of the northernmost tip of Newfoundland. That he is sensitive to the climatic exigencies is proven by his adroit handling of commissions for Jadotville and Elizabethville in the Belgian Congo which involved an understanding of tropical light and radiation.

Twenty years' activity has placed Yoors' windows in numerous churches and convents in the Low Countries, his treatment varying with each project, and he has won both clerical and critical acclaim. Examples may be found, if the fortunes of war are kind, in the cities and suburbs of Antwerp, Brussels, Louvain and Liège; Bouillon, Aalst, Diest and Tessenderloo, to mention a few. A comprehensive exhibition held in the Fiestzaal at Antwerp in 1927 drew comment from over a hundred periodicals. Yoors was given the highest award at the 1930 World Exhibition in Antwerp and in 1927 represented the stained glass workers of Belgium at the Paris Exposition, among numerous honors and distinctions.

## EUGÈNE YOORS, GOURMAND OF COLOR

In celebration of his fiftieth birthday a presentation book was published with reproductions and appreciations of his work by the highest authorities on Belgian art. A handsome volume *Het Brandglas-Poëem van Pelgrim Eugène Yoors* by the mystical Jesuit, L. Reypens, containing 35 hand-colored illustrations, appeared in 1930. Such critics as Flouquet, Jorgensen, Vuillard and de Keyser have also written extensively of his talent and originality. Encyclopedias mentioning Yoors in their current editions include, in Germany, *Der Grosse Herder*; in Holland, *Winkler Prins*; and in Belgium, *Die Katholieke Encyclopedie*.

It is to be hoped that, even in a world at war, some men will find time to consider the realm of Beauty and add to its store — and that artists such as Eugène Yoors will be given opportunity to interpret the Eternal Verities.



## The Apprentice Question

HAROLD RAMBUSCH

THE stained glass craft has only recently attained maturity in America, and it is natural that it should, at this point, carefully consider its position with a view to its continued improvement.

There seems to be no lack of competent direction or promising talent. Two factors have, however, affected the type and supply of workers in the craft. The fact that many of them were trained for pictorial or opalescent work leaves the situation heavily weighted on the side of glazing, with a dearth of painters of the type currently needed. Nor has the last decade of so-called depression made it desirable or possible for younger men to enter either of the fields involved.

These conditions have made it necessary in the stained glass craft, as in many other trades and crafts, to reconsider the question of apprentices. The Federal government has made exhaustive studies on the subject and has prepared an outline of principles and methods of procedure in the matter of apprentices, the burden of which is to aid and encourage the induction of youth into the various trades.

Where the stained glass craft is Unionized it is, generally speaking, an autonomous division within the Brotherhood of Painters, Decorators and Paperhangers of America. In a recent issue of the publication *Liturgical Arts* there appeared an article on this sub-

## THE APPRENTICE QUESTION

ject of apprentices written by Mr. Lawrence M. Raftery, a National Vice-President of the Brotherhood of Painters, Decorators and Paperhangers of America, and it is of interest to note the following liberal and helpful points which he makes:

"When the employer's business is staffed by happy and energetic workers, the work is well done and quality is maintained. When the employees are in a different frame of mind, the employer encounters trouble. The problem of maintaining a high morale among employees is a most delicate one, one which most employers would give a great deal to solve, but of which most know very little. The apprentice has confidence in his employer under whom he has learned his trade. The proper execution of his contract, together with the opportunity for advancement, builds up a morale which can be obtained in no other way. Youth is impressionable at the apprentice age, and if the employer helps him and takes an interest in his problems and difficulties, he will be grateful and respond through coöperation; a mutual understanding will result which will endure throughout the years of employment.

"One of the chief difficulties in training an apprentice is to organize the practical experience he receives in industry so that he may have the opportunity to work on a variety of jobs typical in the trade. Too often the apprentice makes good in one class of work and the employer is reluctant to assign him to another operation. Such a policy is fatal to the training programme. It is therefore important that the advisory committee support without reservation a programme which requires an employer to take sufficient interest in the apprentice and provide him with a well-rounded experience. If apprentice training is to be a success, the apprentice must have a fair chance to learn every important phase of his trade. A training programme with this objective, properly organized, can be a safeguard to sound craftsmanship."

Believing that it would be helpful and timely to gather from various sections of the country expressions of opinion on this subject, the New York Association petitioned our President, Mr. Burnham, to



## STAINED GLASS

send out a questionnaire listing four questions. The following is a tabulation of the replies:

### QUESTION

1. Do you believe the apprentice system to be the best method of maintaining and developing the stained glass craft?  
*Affirmative* 19 *Negative* 0
2. Do you believe the best interests of the craft are served when apprentices are taught both glazing and painting?  
*Affirmative* 8 *Negative* 8
3. Do you believe the best interests of the craft are served by training apprentices for only one branch of the craft; that is, painting or glazing?  
*Affirmative* 10 *Negative* 4
4. Do you believe the best interests of the craft would be served by setting up a comprehensive national plan for the training of apprentices?  
*Affirmative* 10 *Negative* 7

Opinions and comments on the subject were also solicited. The following are excerpts from these comments:

#### Question 4:

"I think apprentices should be free to develop their individuality or the peculiarities of the atelier to which they are apprenticed. We don't want a stereotyped kind of trainee. . . ."

#### Question 3:

"My father had me spend some time at every phase of the craft, and I think that is very vital and important. Naturally, each person will have greater ability in certain branches of the craft but they very decidedly need to know the possibilities and limitations of the other phases of the work. Lack of it is one of the chief sources of trouble in every studio."

#### General comment:

"I believe that we want to train workmen, not bosses. Men are by nature equipped with mechanical or artistic tendencies and very seldom both. If we try to make one man do both, he will be mediocre at one or the other and valuable time wasted trying to force square pegs into round holes."

"I am told that in England and Germany they are trained

## THE APPRENTICE QUESTION

to do both, but my experience has been that they actually become proficient in one or the other and, except in a one-man shop, are employed as either painter or cutter and glazier."

#### Question 3:

"A general knowledge will help them to understand. However, they get much of it by observation."

#### General comment:

"Here in Seattle one apprentice is allowed by Union to every nine craftsmen; hence no apprentices are, or have been in whole Northwest for the past ten years, and the craft stagnates thereby."

#### Question 2:

"An inclusive understanding is essential, but each are lifetime jobs requiring special talents. Glazing should be presumed to include cutting, setting and related implications."

#### General comment:

"... Since I served my apprenticeship in Germany, I like to outline the system that operated there during the period up to the last World War. There was a strict separation of Stained Glass Painter apprentices and Glaziers' apprentices. Painters' apprentices, of course, were selected from applicants having the most ability for drawing, and invariably it was emphasized to the apprentice that he would have to supplement the training received during working hours by going to specialized art school. A Glazier's apprentice did not have to have any artistic ability, since it was considered a more technical type of work; however, during the period of cutting he was encouraged to study color harmony, and many of the boys were known to go out with water or oil colors to make sketches from nature. This groomed them for future selectors. Of course, the percentage that was selected was very small. There were, of course, cases where a Glazier's apprentice took up art work and, after finishing his three years, was given an opportunity to paint. Would it not be well to formulate a plan whereby it can be established whether the Stained Glass Association does approve of Unionization or not?"

#### General comment:

"We think it will be of interest to the craft to have the apprentice receive both the practical and technical training to



## STAINED GLASS

overcome some of the errors which are made today in our craft. We see so many beautiful painted windows, but find that in a very short time they give the owners all kinds of expense which is due to the fact that they were not laid out properly, and in many cases it is plain to see that the practical man was missing."

### *General comment:*

"We cannot compare the present times with the past. When I started in the business my father had to sign my contract. I had to work so many hours before I received a raise and had to serve four years. When I was finished I received the wonderful salary of \$10.00 per week for 60 hours. I was to receive \$40.00 for back pay for my apprenticeship, but the company busted. In those days labor was not protected by law and I lost my \$40.00. All this, however, is in the past and today Uncle Sam requires that we must pay 30¢ per hour, and it will be more later. He also provides conditions for learners, and I think in the course of time your apprenticeship will be taken care of. This, however, takes time. Whether it will reach us is a question. Perhaps it is the time for New York to present this matter to us to get us involved, and I am not interested. Now, then, regarding this subject of apprentices, I think when a young man enters a trade of any kind his ambition should be to learn everything connected with it. My boy is in High School. Your boy went to Harvard, am I right? He worked 15 hours a day to get an education. Someone tells you or him he can only work 30 or 40 hours a week; that when he goes in our business he can only cement, he can only cut, he can only glaze. If he does either he can not lay out a drawing."

As it seems generally agreed that the subject is current and vital, it is to be hoped that the leaders of the craft will continue to give the subject such thought as will ultimately lead to action, to the end that our craft may continue to develop and make permanent that international leadership which it now holds.

## Philadelphia Exhibition

HENRY LEE WILLET

**D**URING December, the stained glass craftsmen of Philadelphia held an exhibition of their work in the large Woodmere Art Gallery, a setting admirably suited to the display of stained glass.

Those who took part were Mrs. Paula Balano, Edith Emerson, Edward Byrne, Nicola D'Ascenzo, John Wallace Hathaway, Edwin Sharkey, George Sotter, Lawrence Saint, Duncan Niles Terry, and myself.

The exhibition opened with a well attended tea, at which wives of the craftsmen received. Mrs. D'Ascenzo, Jr., took the place of the senior Mrs. D'Ascenzo, who was in Tucson, Arizona. Mr. D'Ascenzo, Sr., returned just in time for the exhibition. More than five hundred people attended the opening, and saw it under the most favorable conditions. The Hubbard sisters, dressed in mediaeval costume, played on the harp and cello.

The gallery has deep niches which are lined with light troughs, making them very suitable for showing glass. Cartoons of clerestory windows were placed in a mezzanine around the upper part of the gallery, and for once, were shown at their proper height and distance, — not too close to the eye.



## PHILADELPHIA EXHIBITION

Among the pieces representing Mrs. Balano were three rose window cartoons, in the gallery, and a Good Shepherd panel for a Philadelphia hospital.

Miss Edith Emerson had the sketch, full-sized drawing and photograph of the Roosevelt Memorial window, in the Temple Keneseth Israel, Philadelphia, depicting the story of the prophet, Elijah. This window is a memorial to former President Theodore Roosevelt.

The work of Duncan Niles Terry went all the way from sketches for very traditional stained glass to modern panels for the Bonwit Teller store.

Edward Byrne had on exhibit a stained glass panel from the Church of Christ the King, Haddonfield, New Jersey, done in rich ruby colors.

George Sotter's contribution was an interesting group of cartoons for windows in Saint James' Church, Cleveland, and medallions for the Church of the Annunciation, Cincinnati.

Edwin Sharkey exhibited sketches and drawings of medallions in Saint Joseph's Church, Henry Clay, Delaware, and a luminous panel for a hospital in Clarksburg, West Virginia. Included in his glass was a seventeenth century panel and some work of his own interpreting the glass of that period.

The D'Ascenzo exhibit consisted largely of a panorama of sketches of outstanding work from his Valley Forge days down to his more recent work in the Cathedral of Saint John the Divine, New York City.

John Wallace Hathaway had colored drawings of three of the series of windows in the Chapel of Beaver College and lunettes of medallions in the windows of Saint Alban's School, Washington, D. C.

## STAINED GLASS

Lawrence Saint had two medallion cartoons done for the National Cathedral in Washington, and drawings of the miniature panels in the Edward Duff-Balken Estate, Pittsburgh, and the Lippincott residence in Philadelphia.

I had drawings and sketches of the work I am doing in the Bryn Mawr Presbyterian Church; the drawing of the rose window for the Westminster Presbyterian Church, Buffalo; a panel of glass for Christ Church, Grosse Pointe Farms, Michigan; drawings and sketches for work in the Church of the Redeemer, Longport, New Jersey.

There were demonstrations showing the various steps in the making of a stained glass window, and examples of hand-blown pot-metal glass in the cylinders and bottles as they are blown. Many books on stained glass were also on display, including several copies of the Stained Glass Bulletin, and the Code of Ethics.

Originally I had been asked to use the gallery for my own work, but I thought a showing of the work of local craftsmen would be more interesting. As Chairman of the exhibition, I attended to the collecting and hanging of the exhibits. I entered into this with some misgivings, but I felt quite justified when each and every one of the exhibitors came to me and expressed themselves as being extremely happy about the way I had exhibited their work. That made it all very worth while.

Over three hundred pieces were shown, including glass, designs and drawings.

On December twenty-ninth, the Sunday following Christmas, there was a Gallery Talk, at which I explained the various exhibitors' techniques and abili-



## PHILADELPHIA EXHIBITION

ties, and got across to the goodly crowd that attended that Philadelphia is one of the great stained glass centers of the world, having twelve studios doing outstanding work — six stained glass artists in this locality being written up in "Who's Who in America." Such a stained glass center is probably without equal anywhere in the world.

The art editors were generous in their reports in the Public press.

The president of the Woodmere Art Gallery, Mr. Edward W. Baird, Jr., said that the exhibition had been so well received that he thought it would be a grand idea to make it a yearly feature. He suggested taking a different stained glass center each year: for instance, to try and get all the studios from Boston to exhibit next year, and perhaps New York the following year, and so on. In this way the public could get to know the work of the stained glass men all over the country, as they do in Fine Arts.

## Notes—Correspondence—Comment

### *Air Raid Precautions*

**C**HURCHMEN and Museum directors throughout the land and especially in the coastal cities are considering the risks of an air raid in relation to their stained glass windows.

Much of the irreplaceable ancient glass in England was removed and stored away in underground vaults well before the heavy bombing began. Many of the invaluable treasures of mediæval craftsmanship in our museums are being taken down and put in safe places.

The two large thirteenth century figures of Saint Savin and the prophet Habakkuk in the Walters Gallery, Baltimore, have been removed, together with some smaller panels. In Boston the notable French and Flemish pieces in the Gardner Museum have been placed in safe keeping, and the great fifteenth century English window from Hampton Court has gone to "a safe place deep in the country, far from the Museum of Fine Arts."

But the general opinion is that our modern windows, which are working valiantly every day making their contribution of singing color and light to a dark world, will stay in their places. The glassy saints will take their chances with the rest of us.

Not only would the cost of removal and replacement with plain glass be great, but their inspiration of color would be lost.



## STAINED GLASS

This is the expression of many church authorities, including the administrators of Saint Patrick's Cathedral, Saint Thomas' Church, and the Cathedral of Saint John the Divine in New York City. A plan has been devised to pile sandbags in front of the lower assembly hall windows of the Riverside Church, but this is not so much to protect them as it is to provide shelter for the congregation in the event of an air raid during a service.

Church officials are looking for some way to keep their windows in service and, at the same time, protect them to some extent. Among the distinguished authorities we have consulted in this relation is Professor Voss of the Engineering Department of Massachusetts Institute of Technology. He concurs in the belief that Celloglass, a wire screen embedded in cellophane, offers a reasonable solution. This could be firmly fastened to sturdy frames hung a few inches from the leaded glass and held in place by leather straps or similar fastenings that would not hold the frames too rigid, but would allow a degree of play.

There would then be three safeguards from concussion:—the cushion of air between Celloglass and stained glass, the resiliency of the Celloglass and the play of the entire frame. Celloglass is not expensive and is said to be available at present.

The effectiveness of this method depends largely upon the distance from an explosion, and its size.

Concussion is particularly to be avoided, and this plan is calculated to absorb considerable shock. It will not stop flying fragments but these would break only a limited number of pieces that could be repaired with comparative ease.

Of course this is only an expedient, but it does con-

## NOTES—CORRESPONDENCE—COMMENT

stitute a degree of protection and avoids a complete blackout such as the use of plywood or composition board would necessitate.

### *Cover Print*

THE upper portion of the Good Samaritan Window, Bourges Cathedral.

"The medallion windows in the ambulatory of Bourges have a character of their own.

"They give the impression of having been developed by a master craftsman who gloried in color. He delighted in the warmer areas of the spectrum, and in quick juxtapositions of reds and blues, and reds and yellows. Indeed, if it were not for his appreciation of whites, this Good Samaritan window would, at times, become almost violent." \*

The story begins at the top instead of at the base as is the usual custom.

In the upper medallion the traveler starts down from Jerusalem which, frequently, is the symbolic name for Eden. In the second medallion he is attacked by robbers. At the sides are half medallions devoted to the Creation and Fall of Adam and Eve in the Garden of Eden, thus widening the meaning of the poor traveler until it becomes the story of humanity itself.

From Mr. Connick's collection of color plates.

\* Charles J. Connick, *Adventures in Light and Color*.



Frederick C. Barwick, 1866-1942

FREDERICK C. BARWICK was born in London, England, coming to this country in 1886, at the age of twenty.

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In 1889 he moved to Providence to open an office for them there, largely for the sale of cut jewels. Later he took a midwestern territory, continuing, however, to make his home in Providence, because of his friends and associates, and his children who were born and raised there.

He lived a devoted Christian life, and formed many lasting friendships.

He remained in active service for Leo Popper and Sons up to the time of his last trip, and died suddenly of a heart attack at the age of seventy-six, leaving a wife and two daughters, the latter being Mrs. Sadie Stockman and Mrs. Edward Clarke. He is also survived by a brother in Canada and a sister in England.

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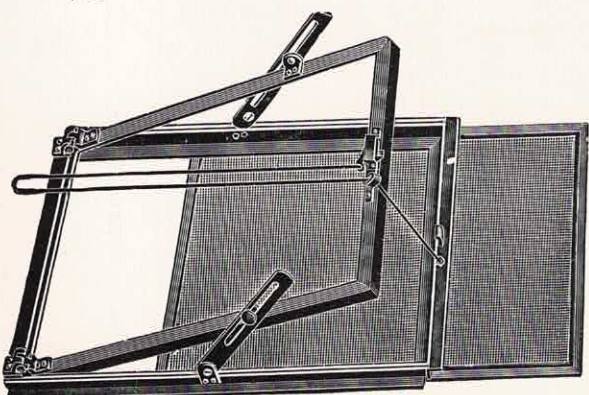
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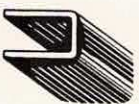
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Mildred Z. Eves  
A. G. Feldmeier  
Joseph A. Freney  
George Giger  
Rev. Jesse Halsey, D.D.  
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Sister Helene, O.P.  
Albrecht Holz  
M. C. Hoss  
Ruth M. Hunter  
Anthony Jankowski  
Richard W. Jung  
D. Taylor Kellock, D.A., E.D.I.N.  
William Kielblock  
Ernest Korzian  
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Trovatore Mainini  
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SEATTLE, Washington  
Nyson Glass Company  
SYRACUSE, New York  
Henry Keck  
TENAFLY, New Jersey  
J. & R. Lamb Studios

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New York City  
Newport, Rhode Island  
Chestnut Hill, Massachusetts  
Milton, West Virginia  
Milton, West Virginia  
Philadelphia, Pennsylvania  
Boston, Massachusetts  
Boston, Massachusetts  
Chestnut Hill, Massachusetts  
Boston, Massachusetts  
Indianapolis, Indiana  
Wauconda, Illinois  
Chicago, Illinois  
Roxborough, Philadelphia, Pa.  
Paterson, New Jersey  
New York City  
New York City  
Paden City, West Virginia  
Milwaukee, Wisconsin  
Philadelphia, Pennsylvania  
Cincinnati, Ohio  
Germanatown, Philadelphia, Pa.  
Adrian, Michigan  
Paterson, New Jersey  
Kokomo, Indiana  
Arlington Heights, Massachusetts  
Milwaukee, Wisconsin  
Los Angeles, California  
Corio, Victoria, Australia  
Columbus, Ohio  
Boston, Massachusetts  
Philadelphia, Pennsylvania  
San Jose, California  
Philadelphia, Pennsylvania  
Berkeley, California  
Boston, Massachusetts  
Narberth, Pennsylvania  
Milwaukee, Wisconsin  
Belmont, North Carolina  
Dallas, Texas  
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Dayton, Ohio  
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Willemina V. Ogtrop  
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Muriel Crosby Willet  
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Berkeley, California  
New York City  
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Providence, Rhode Island  
Paterson, New Jersey  
New York City  
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Milwaukee, Wisconsin  
Washington, D. C.  
Kansas City, Missouri  
Paterson, New Jersey  
Newark, New Jersey  
West Orange, New Jersey  
Far Rockaway, L. I., New York  
Germanatown, Philadelphia, Pa.  
Torrone, Texas  
Torrone, New Jersey  
Newtownville, Massachusetts  
Atlanta, Georgia  
Newark, Ohio  
Washington, D. C.  
Milwaukee, Wisconsin  
Boston, Massachusetts  
New York City  
Los Angeles, California  
Ambler, Pennsylvania  
Collingswood, New Jersey  
Hawthorne, New Jersey