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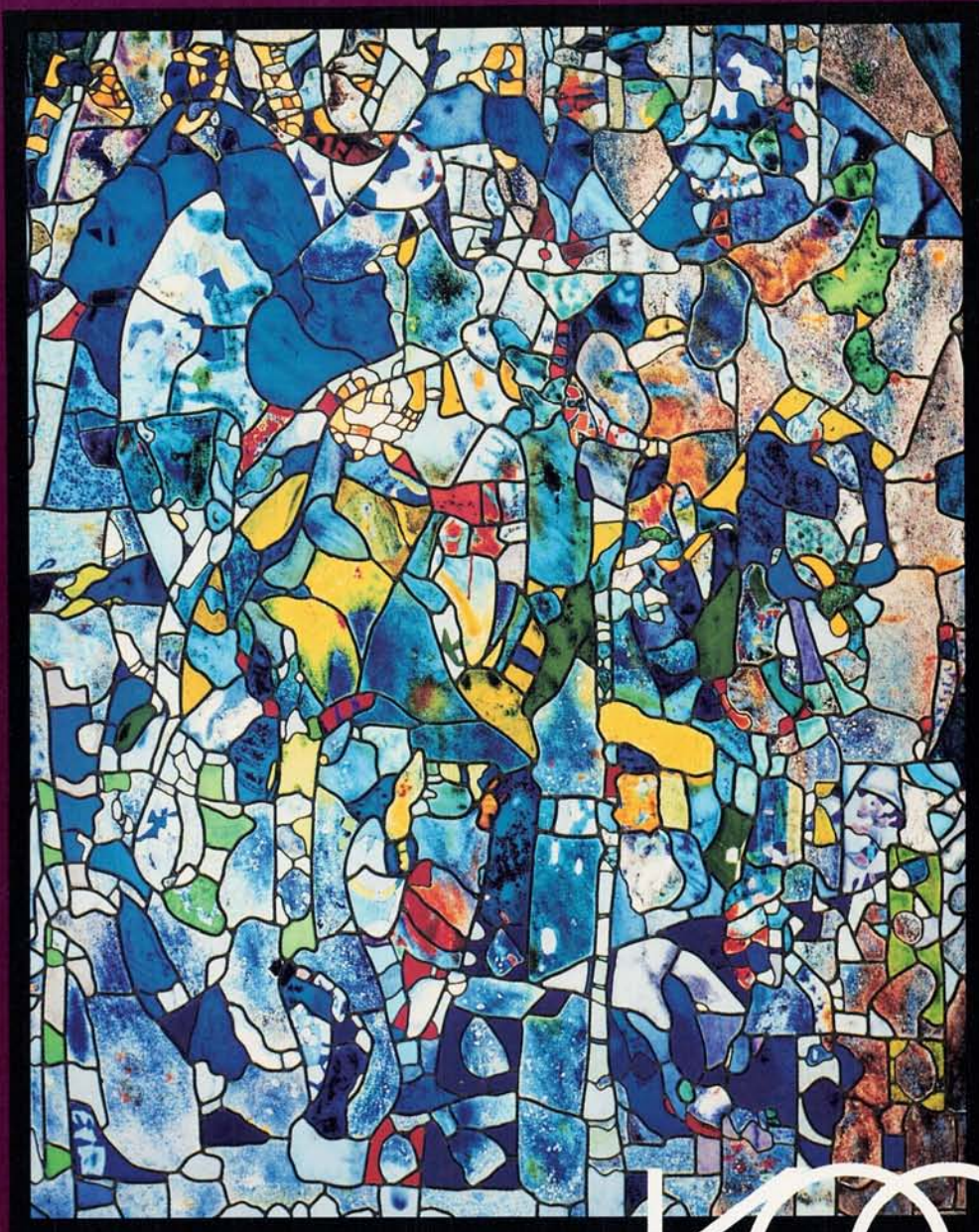
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VOLUME 85, NUMBER 3

FALL 1990

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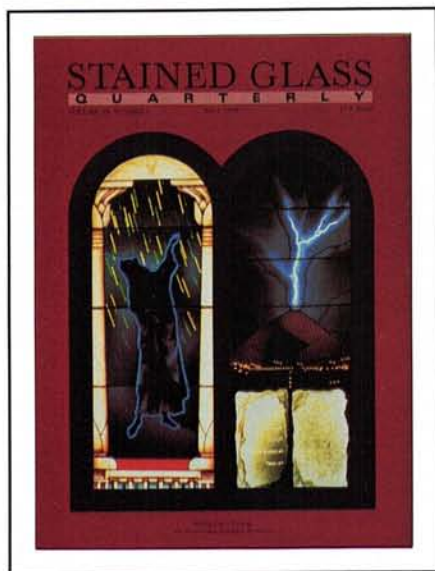


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Efforts Intensify to Ban Lead

The Federal Government continues to push to abolish lead and lead containing products from American Society.

The assault has broadened from the Senate to include the House of Representatives and the Environmental Protection Agency, (EPA). We must now persuade both houses of the U.S. Congress as well as this powerful administrative agency that stained glass fabrication and use should be exempt from the far-reaching proposed bans. As of the first of September, here is where we stand:

The Senate: The Subcommittee on Toxic Substances, Environmental Oversight, Research and Development, on July 27 issued a new proposed revision to S.2637 that excludes lead came and solder from the bill. They also propose an exclusion for "artists" working with lead-bearing paints. A troubling aspect of this revision is that it increases the EPA's authority to ban or regulate any lead product that creates an "increased risk," of environmental contamination. Depending on the interpretation by the administrator, this could apply to any lead-containing product. More work needs to be done on this bill, and perhaps the usual legislative wording of "exceptional or excessive risk" should be substituted. With the help of your letters, we have gained a general exception, but you should let the Senators know that the wording of this revision is highly restrictive, and we still run the risk of being shutdown.

The House: On July 25, Congressmen Tom Luken (D-OH-1) and Gerry Sikorski (D-MN-6) introduced a bill (H.5372) into the House of Representatives, that, like the original Senate bill, will ban the use of stained glass lead came, solder, and glass paints. With minor technical exceptions, it is a duplicate of the original Senate bill. It has been referred to the Transportation and Hazardous Materials Subcommittee of the House Energy and Commerce Committee. The SGAA has requested and been granted an appearance before this House subcommittee. That hearing is tentatively scheduled for mid-September.

I strongly urge you to personally write the Congressmen on this subcommittee, as many of you did on the Senate bill, and urge their reconsideration of the provisions that would ban stained glass came, solder and glass paints. I have provided the committee members and their addresses on page 170. Your individual letter can make a difference, as we have seen with the Senate.

The EPA: the Office of Toxic Substances of the EPA is now meeting frequently to develop lead regulations for all industries that use lead and lead products. Their position is that, with the establishment of

EPA regulations and enforcement procedures, some of which may ban lead entirely from some industries, new legislation is unnecessary.

Unlike both houses of the Congress, which may be responsive to constituent appeals, the EPA, an unelected administrative body, is not. However, prior to establishing regulations, they engage in extensive 'fact-finding' activities.

The SGAA, through the Lead Industries Association, is working to present verifiable information to the EPA on the use, practices, levels of exposure and possible lead contamination in the stained glass industry. Due to the rapid pace with which the Congress is proceeding on this legislation, the EPA is seeking timely answers to some very tough questions. The EPA would like to forestall this legislation, by having regulations in place before Congress votes on these bills, which may be by year's end.

A principal concern of the EPA is the exposure levels of stained glass craftspeople, both professionals and hobbyists. These exposure levels are expressed in blood lead level analyses.

Many people in the stained glass industry have either had 'one time' blood lead level testing done, or are involved in a continuing program of testing. The SGAA is currently building a data base of test results. Entries into the data base, with regard to both the individual tested and the studio or employer are coded to insure privacy, and no names will be made available to any governmental body.

If you have had blood lead level testing done, we need to know the results to enter into this data base. Without empirical data to provide the EPA, the stained glass industry may face some very damaging and unrealistic regulations or bans.

If you will contact the SGAA at 1-800-888-SGAA (7422) we will provide you with forms on which to provide the information to be included in the data base, or you may forward the results themselves, and we will transfer the information.

If you have not had blood lead level testing done, may I suggest that this would be an opportune time to do so, and forward the results to the SGAA Executive Office. Your health and the health of the stained glass industry may be at stake.

Also, please do not hesitate to inform the Congressmen of your opposition to H.5372. They need to hear from you now! And we need your blood lead level test results!





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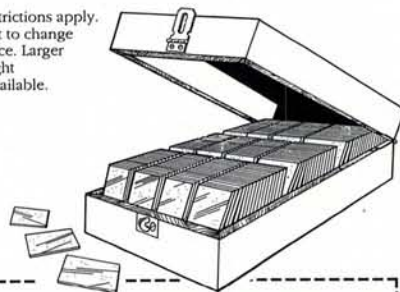
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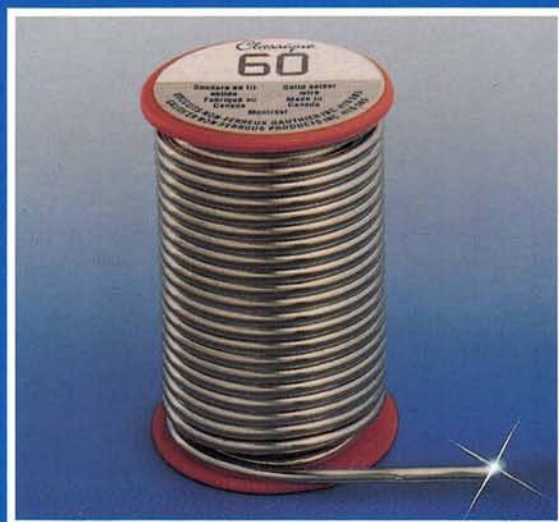
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Forum

SGAA's Points Valid

Dear Editor:

Thank you for contacting me regarding S. 2637, the Lead Exposure Reduction Act of 1990.

The Lead Exposure Reduction Act restricts the use of lead in commonly used products where substitutes are available. The bill also toughens federal standards and regulations affecting the use of lead, encourages public health officials to report blood lead levels, and promotes the development of safe, effective, and affordable abatement of lead-based paint.

Children under the age of six are most vulnerable to the effects of lead. The acute symptoms of lead poisoning are well-known. However, children also suffer longer-term educational disabilities due to exposure to even low levels of lead. Lead poisoning is widespread and remains a major public health problem. The federal government must get involved.

On June 27, I chaired a hearing of the Subcommittee to review the provisions of S. 2637. Testimony was presented by government officials, health care and educational organizations, and industry groups. Mr. [Kirk] Weaver of the Stained Glass Association of America raised some valid points about the continued use of lead in stained glass and artists' paints.

The Subcommittee will be working carefully and considerately on this provision in the bill in order to address these concerns. If you have any further questions, feel free to contact me.

Sincerely,

Harry Reid (Chm.) [D-NV]

U. S. Senate

Subcommittee on Toxic Substances,
Environmental Oversight, Research and
Development
Washington, DC

Taking Great Pains

Dear Editor:

Thank you for contacting my office concerning the Lead Exposure Reduction Act, S. 2637, and the Lead Ban Act, S. 2593, which are aimed at reducing the amount of lead contamination in the environment.

During the two hearings conducted by the Committee on Environment and Public Works, I heard testimony which affirms that lead poisoning is the most common environmental disease afflicting American children. This tragic disease occurs when lead enters the bloodstream. It dramatically increases school dropout rates and reading disabilities, impairs concentration, causes short-term memory, and slows reaction time. Since there is no cure for lead poisoning, we must act quickly to prevent it before it occurs by reducing the use of lead in paint, plumbing, toys, cosmetics, and other substances to which people, particularly children, are exposed.

At these hearings, a representative from the Stained Glass Association [of America] testified about the uses of lead in the industry. He discussed the careful monitoring of exposure and the recycling of waste. Senator Reid and I are now redrafting this legislation, and you can be sure that we will take great pains to protect and preserve the companies and individuals who make the beautiful stained glass windows and other objects which we all enjoy.

You may be certain that I will keep your views in mind, and I'm glad you gave me the benefit of your thoughts on this important matter.

Sincerely,

Joseph I. Lieberman [D-CT]

United States Senate
Washington, DC

Real Problems Not Addressed

Dear Editor:

Thank you for your letter letting me know of your concerns with Senate Bills 2637 and 2593, legislation to ban or curtail most industrial uses of lead. I share many of the concerns you raised.

On June 27, 1990, a subcommittee hearing of the Senate Environment and Public Works Committee was held on both Senator Bradley's and Senator Reid's lead ban bills. After reviewing the testimony given, I was impressed by the statements of the Environmental Protection Agency (EPA) and the Surgeon General. Both witnesses testified against the bills for one very good reason: they don't address real lead problems.

Both bills include aggressive measures to eliminate lead in all sorts of current and future applications, from fishing tackle and stained-glass windows to high-tech computer chip manufacturing. But there is a noticeable void of any evidence that these lead uses pose public health risks. In every case, those industries, if they adopt sound lead-handling practices in the workplace, show absolutely no indication of contributing to high blood lead levels in anyone — let alone children. So why, in the name of rescuing children from brain damage, spend millions imposing regulations that will do nothing toward that goal?

The real lead problems are, as EPA testified, (1) deteriorating lead-based paint, (2) soil contaminated with spilled leaded gas, and (3) lead-piping in drinking water facilities. In my opinion, legislation that tackles these issues head-on is needed and supportable. Unfortunately, S. 2637 and S. 2593, as currently drafted, are not.

With best regards, I am

Yours for a free society,

Steve Symms [R-ID]

United States Senator
Washington, DC

Enuf! You Clods

Dear Editor:

The energy behind this scrap of correspondence is your eloquent "Call to Arms" commentary in the Summer, 1990 issue of the *Stained Glass Quarterly*.

I enclose a small check to aid the fight to override the U.S. Senate Bill 2637. I am incensed! Probably the same bunch of clods who want to add covering of secondary sex characteristics on Greek and Roman statuary are involved in the lead poisoning movement. When did one of your kids last suck on a stained glass creation or alternate nose-picking with caressing lead seams? Banning the source of so much beauty, profoundly affecting vast populations of people and threatening no one, is an example of the mindless protests of do-gooders who are bored with life. Enuf!!

Sincerely,

Jean Tomich
Brownsville, TX

Subsidies Are Censorship

Dear Editor:

In the Summer 1990 issue of *Stained Glass Quarterly*, Al Husted expressed his displeasure at Congressional efforts to prevent public funds being awarded to "obscene" art. I would like to ask, "Why should any art be subsidized?" Is that not in itself a form of censorship, in that, [that] which is NOT subsidized IS censored?

Every American is being taxed too much by our spendthrift government. I for one resent my tax dollars being given to artists, businesses, or even foreign governments. It is unconstitutional, and when it is given to "obscene" so-called art, I find it particularly objectionable.

Indeed, we can see how far this unbridled government can go to destroy our freedom. For on the page opposite the *Forum*, the editor sounds a "Call to Arms" against S-2637 which

would outlaw lead came, solder, and paints used in the stained glass industry.

If Americans would pay more attention to what the Congress and Administration are doing to America, perhaps there would be some of the much needed changes in Washington.

Sincerely,

Mason Gardner
Gainesville, VA

Business Is Incidental To Art

Dear Editor:

You ask for someone to write about the business of stained glass.

The answer is that business is not the principle interest in the craft. Business is only incidental and develops automatically as the case requires.

Stained glass should be produced by skilled artists in color and light. They create the product and what little business is involved develops automatically as needed. Of course there must be money available to buy materials and maintain a place to use them with greatest efficiency, but these are details that vary with varying circumstances and can only be worked out individually.

The leading artistic creator finds his associates and concentrates on the production of a work of art as conceived in his mind. Business takes care of itself, and sincere stained glass people can't write about it because they don't know about it. — It just happens.

And anyone who approaches the subject as a business is assured of failure, because he has missed the artistic value.

Cordially,

Orin E. Skinner, [FSGAA]
Newtonville, MA

Church & State Separation

Dear Editor:

When communities slap historic preservation designations on buildings the owners must maintain the exteriors, often at great expense and inconvenience. Some churches and synagogues are protesting this as an infringement of their religious liberty. If the historic designation need not apply to churches and synagogues but only to secular buildings, doesn't that constitute preferential treatment for religious groups? Rep. Peter Kostmayer (D-PA) stated that he plans to continue to monitor the state of the preservation of America's religious structures.

If a government agency subsidizes assistance for the upkeep of historic religious buildings, isn't that an infringement of the separation of church and state, which is already too fragile nowadays? Yet, I would just as soon see a historic church maintained by the government as a battlefield.

The Rev. Thomas F. Pike of Calvary/St. George's Episcopal Church in New York City is quoted in *Preservation News*, May 1990, "What we need now are new relationships in which the religious community, government leaders, those concerned with preservation and others can collaborate without compromising basic principles and deeply-held beliefs."

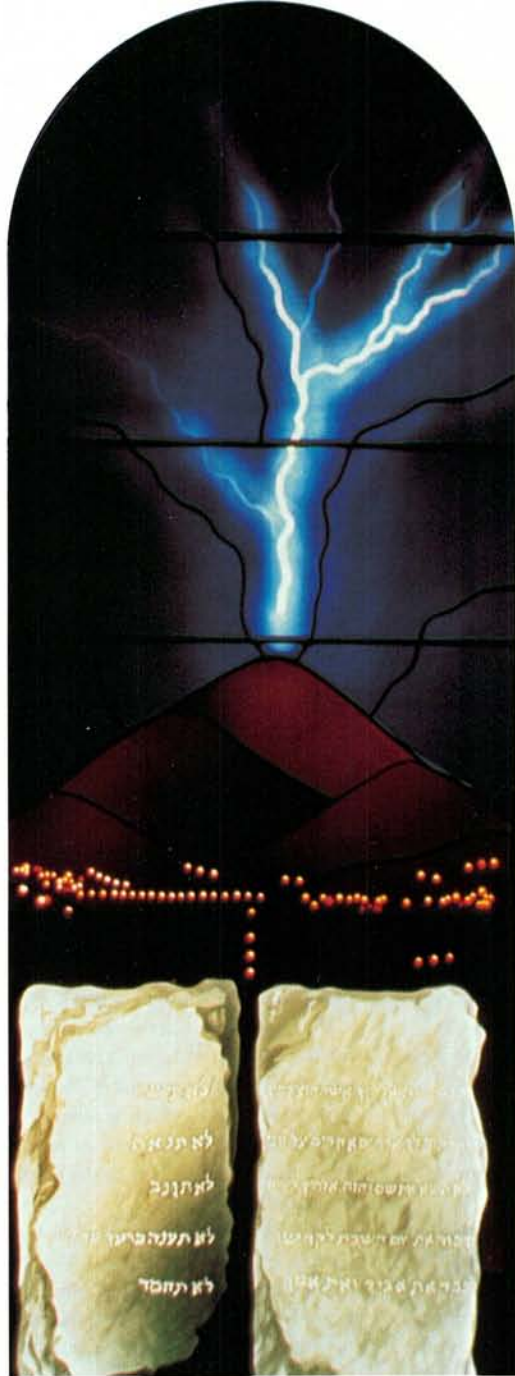
"We share an interest in these buildings because of their integral place in the fabric of our communities and as part of America's heritage."

As stained glass craftspeople we are involved. Historic windows can't be maintained if the buildings holding them are not.

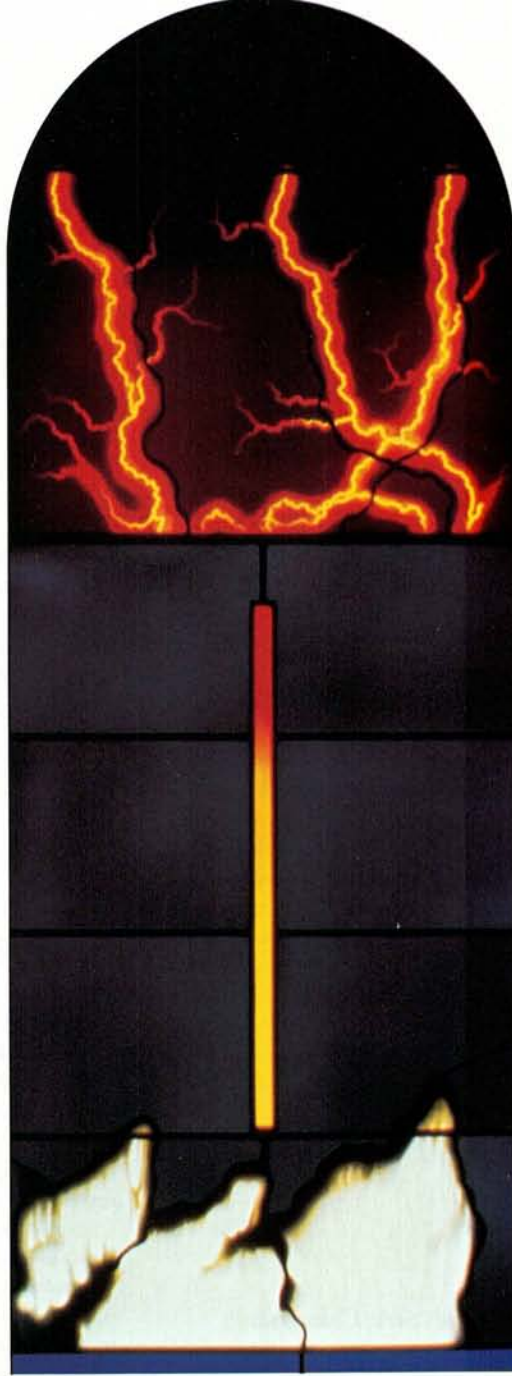
Sincerely,

Helene Weis
Philadelphia, PA

Readers' letters to Forum are always welcomed. Readers are encouraged to address correspondence to Forum, Stained Glass Quarterly, 6 SW 2nd St., Suite #7, Lee's Summit, MO 64063. Letters may be edited for length and clarity.



Moses Receives The Law at Sinai



The Parting of the Red Sea

National IFRAA Award to Jack Goldstein and The Greenland Studio

Jack Goldstein's powerful new windows at Temple Shalom in Chicago are this renowned artist's entrée into the medium of stained glass.

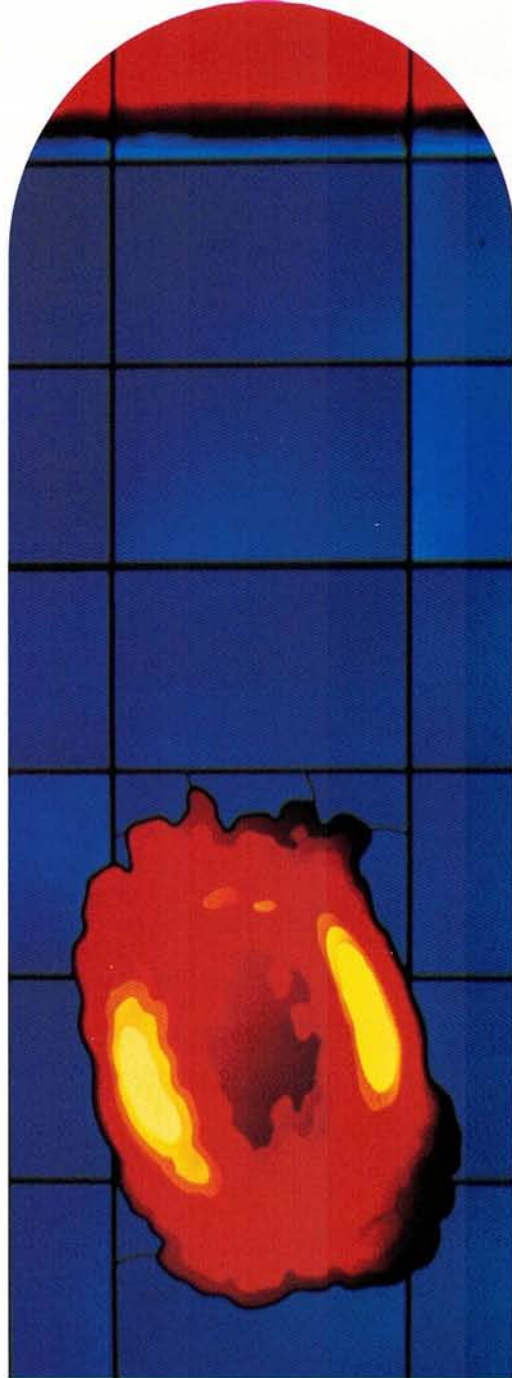
Goldstein, now living and working in New York, is acclaimed for his stark and foreboding paintings of natural occurrences such as storms, wind, lightning, thunder, darkness and light, using acrylic on canvas. He is also a recognized composer, of several musical suites and has produced over 30 films.

His perceptions of the omnipotence of natural phenomena juxtaposed with the temporal and fragile nature of mankind's existence in the presence of God resulted in a set of four stained glass windows of extraordinary impact.

The commission revolved around developing



Moses & Aaron Before Pharaoh



The Burning Bush

symbolism based on the Books of Moses, a fertile source for compelling images of Divine manipulation of natural phenomena. Goldstein states, "These events are important in that they bear a fundamental relationship to the appearance or presence of God. As such, they are, within their familiarity, a sign tracing the presence of the sacred."

Goldstein's four windows, based on the life of Moses, are the most recent addition to five sets of stained glass windows created for Temple Shalom Synagogue by internationally acclaimed artists during the past 17 years.

Translation of the artist's concepts into physical reality was skillfully accomplished by The Greenland Studio, Inc. of New York, an SGAA Member

Studio. To retain Goldstein's mystical, transcendent quality without compromising the artistic integrity and intent, The Greenland Studio applied a variety of traditional techniques to the contemporary visual purpose. The techniques include: acid etching, multiple plating, painting, and sandblasting, with lead came construction.

In recognition of this outstanding contemporary set of stained glass windows, IFRAA, an affiliate of the American Institute of Architects dedicated to art and architecture in sacred, worship and liturgical teaching spaces, will grant Jack Goldstein and The Greenland Studio their coveted *National Visual Arts Honor Award* at the IFRAA national conference to be held in Boston this fall. Ω

Photography by Oakley Masten.

The following U.S. Congressmen will soon hear testimony on H. 5372, which, like the original Senate bill, is worded to ban stained glass lead came, solder and glass paints. They need to hear from you today.

**Transportation and Hazardous Materials Subcommittee of the
House Energy and Commerce Committee**
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Washington, DC 20515
(202) 225-9304

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Tom Luken, D-OH (Chm.)
2368 Rayburn House Office Building
Washington, DC 20515-3501
(202) 225-2216/ Fax: (201) 225-2293

Jim Slattery, D-KS
1440 Longworth House Office Building
Washington, DC 20515-1602
(202) 225-6601

Rick Boucher, D-VA
428 Cannon House Office Building
Washington, DC 20525-4609
(202) 225-3861

Tom Manton, D-NY
331 Cannon House Office Building
Washington, DC 20515-3209
(202) 225-3965

Al Swift, D-WA
1502 Longworth House Office Building
Washington, DC 20515-4702
(202) 225-2605

Billy Tauzan, D-LA
2345 Rayburn House Office Building
Washington, DC 20515-1803
(202) 225-4031

Bill Richardson, D-NM
323 Cannon House Office Building
Washington, DC 20525-3103
(202) 225-6190

Tom McMillen, D-MD
327 Cannon House Office Building
Washington, DC 20515-2004
(202) 225-8090

Ron Wyden, D-OR
2452 Rayburn House Office Building
Washington, DC 20515-3703
(202) 225-4811

Bob Whittaker, R-KS
2436 Rayburn House Office Building
Washington, DC 20515-1605
(202) 225-3911/ Fax: (202) 225-9415

Matthew Rinaldo, R-NJ
2469 Rayburn House Office Building
Washington, DC 20515-3007
(202) 225-5361

Tom Tauke, R-IA
2244 Rayburn House Office Building
Washington, DC 20515-1502
(202) 225-2911/ Fax: (202) 225-9129

Dan Schaefer, R-CO
1317 Longworth House Office Building
Washington, DC 20515-0606
(202) 225-7882/ Fax: (202) 225-7885

Sonny Callahan, R-AL
1232 Longworth House Office Building
Washington, DC 20515-0101
(202) 225-4931/ Fax: (202) 225-0562

Alex McMillan, R-NC
401 Cannon House Office Building
Washington, DC 20515-3309
(202) 225-1976

John Dingell, MI (ex-officio)
2221 Rayburn House Office Building
Washington, DC 20515-2216
(202) 225-4071/ Fax: (202) 225-7426

Norm Lent, NY (ex-officio)
2408 Rayburn House Office Building
Washington, DC 20515-3204
(202) 225-7896/ Fax: (202) 225-0357

We Are Moving!

On September 1, the offices of *Stained Glass Quarterly* magazine and the Stained Glass Association of America moved into new and larger quarters at: 6 SW 2nd St., Suite #7, Lee's Summit, MO 64063. With this move, the magazine has new phone numbers: (816) 524-9313 is the new voice line and (816) 524-9405 is our new fax line. **The SGAA's toll-free phone number, 1-(800) 888-SGAA (7422), remains the same.** The SGAA local line is (816) 524-9340. I hope you will jot down this new information in your address books and telephone directories so we can get your mail and telephone calls without delay.

New "Awards of Excellence" For SGAA Professional Members Announced

The Board of Directors of the Stained Glass Association of America announced a new *Awards of Excellence* program at the annual summer conference in June.

The *Awards of Excellence* commendation program is designed as a vehicle for SGAA Professional Members to gain national recognition by the SGAA for completed installations of merit. The program will serve to aid the SGAA and the Professional Member by marketing quality work to the public through annual recognition of individual or studio accomplishments.

The *Award of Excellence* gives Professional Members the opportunity to gain recognition for those projects that they feel reflect quality in craftsmanship, ethical business practice, and client satisfaction.

Submissions must be sent to the SGAA Executive Office prior to April 15, 1991 to be eligible for the summer 1991 awards ceremony. Submission criteria are as follows:

1. transparencies or slides of the completed project (large format transparencies are preferred for reproduction).

2. letter of recommendation or client's name and phone number for verification purposes.

3. a brief description of project or design

4. permission to reproduce

A large format print or series of prints mounted on a 20"x30" display board is requested for display at the 1991 Summer Conference in Washington, DC.

Only one installation per studio or artist may be submitted for commendation each year. The project must have been completed within the last three years.

Two certificates, suitable for framing, one for the SGAA Professional Member and one for the client, will be presented at the banquet ceremonies of the Summer Conference.

Selected photos may be published in *Stained Glass Quarterly* magazine or may be reproduced for use with the SGAA exhibit booth. Permission to reproduce must accompany the submission.

All Professional Members are encouraged to take advantage of this opportunity to have their best work recognized by this international trade association, and let their clients know that they are a nationally recognized stained glass artist or craftsman. Make submissions to the address below before April 15 and receive a well deserved *Award of Excellence* in June. It is a great reward for SGAA Professional Members and their clients.

Awards of Excellence
Stained Glass Association of
America
6 SW 2nd Street, Suite #7
Lee's Summit, MO 64063

Correction

Due to an editor's error, author Jennifer Lee Cadere-Gillette was misidentified as a member of the *Corpus Vitrearum* in the last issue of *Stained Glass Quarterly* magazine. She is not a member of this group.

President's Message

Following is the text of the acceptance speech of newly elected SGAA President, Florence Welborn, at the 81st Annual Summer Conference of the Stained Glass Association of America.

We have heard, at this conference, about declining membership, budget problems, lack of active participation and concern for the future.

These are critical problems, some more immediate than others, that must be addressed by our new board of directors. Some of the budget figures can be adjusted to comply with the balance sheet. Some of the other problems, declining membership etc., are more difficult because the most important figures are not there.

What about the multiplying effects of a happy member? Is he in the figures? What about the multiplying effects of an unhappy member? What about the multiplying effects of better educational programs, marketing strategies, competitions, enhanced visibility?

What about the multiplying effect of active participation of each and every member? Do you know that figure?

As I continued to think about these effects, it occurred to me what we must market is the quantitative value inherent in our membership. A quality objective, but nevertheless difficult to name.

As market fragmentation accelerates, we must strive more valiantly than ever to achieve uniqueness as an organization. Being unique... standing out and above the growing crowd of competitors, products and services... is an essential for survival. Such uniqueness, to be implemented, must be understood and lived by everyone in the organization.

Can each of you state our "uniqueness" in 25 words or less? Test the level of agreement randomly and regularly, with new and long term members, suppliers, distributors, and customers. Is our uniqueness, as stated by our by-laws and programs, as practiced day to day, clear to all our members as well as all we come in contact with?

I suggest that before we can answer these questions we must look carefully for what variables to focus upon, within our organization.

The SGAA is a community of artists, designers and craftsmen and business people. One community. It is in the very nature of our work that we are inter-dependent: it takes the vision and creativity of the artists, and the skill of the craftsman to fashion beauty in glass. It takes the special relationship between the curiosity and enthusiasm of the novice and the patience and expertise of the master to guard the fragile legacy of beauty and truth expressed in glass.

This interdependence must carry over to the SGAA itself. We as an organization share the same need of each other's talents, expertise and products to ensure the continued development and growth of our industry.

It is, in this sense, that we must see ourselves as a united community. For, only as a united community, can we accomplish the goals which we each, independently, set for ourselves. Therefore, it is we, as one, who stand at this crossroad. The

question, of course, is which way to turn. There are those among us who would like to turn and walk backwards into the past. But in the past, we operated as a guild in an economic and social environment which promoted the logic of the guild. Apprentices worked under their masters and their skills and talents were nurtured over years and years until that time when the work of the apprentice was able to pay back both creatively and financially the patronage of the master. But those days, for the most part both economically and socially, are gone. Where it paid the master to tutor the novice, it no longer does. Yet the need remains.

It was also true of the past that stained glass making was a sparsely-tilled field. This is no longer the case. The making of glassware, including stained glass and art glass, has proliferated. In this way, too, the exclusivity of the guild no longer exists. This leaves us with an over abundance of stained glass enthusiasts

who lack access to expertise, knowledge, and standards of excellence. Turning back to the guild system cannot provide this. Therefore, we cannot go back.

Next, there are those who opt for standing still, who say that things are fine the way they are. But, in our membership and in the emergence of competing organizations, we can see what standing still has gotten us. And as would returning to old ways, standing still does not solve the problems of the training of the next generation of masters nor the maintenance of the standards of stained glass making.

So, the question comes: if we are to go forward, which direction are we to turn? And I must, here, emphasize again, that it is *we*, we as one, who must go forward. It must be clear to those who would seek the future in the past or the present that we only go forward if we go as one. Through cooperation and understanding, and the courtesy to tradition, we can bring forth a depth of wisdom that can reconcile the differences of the old and the new.

Florence Welborn

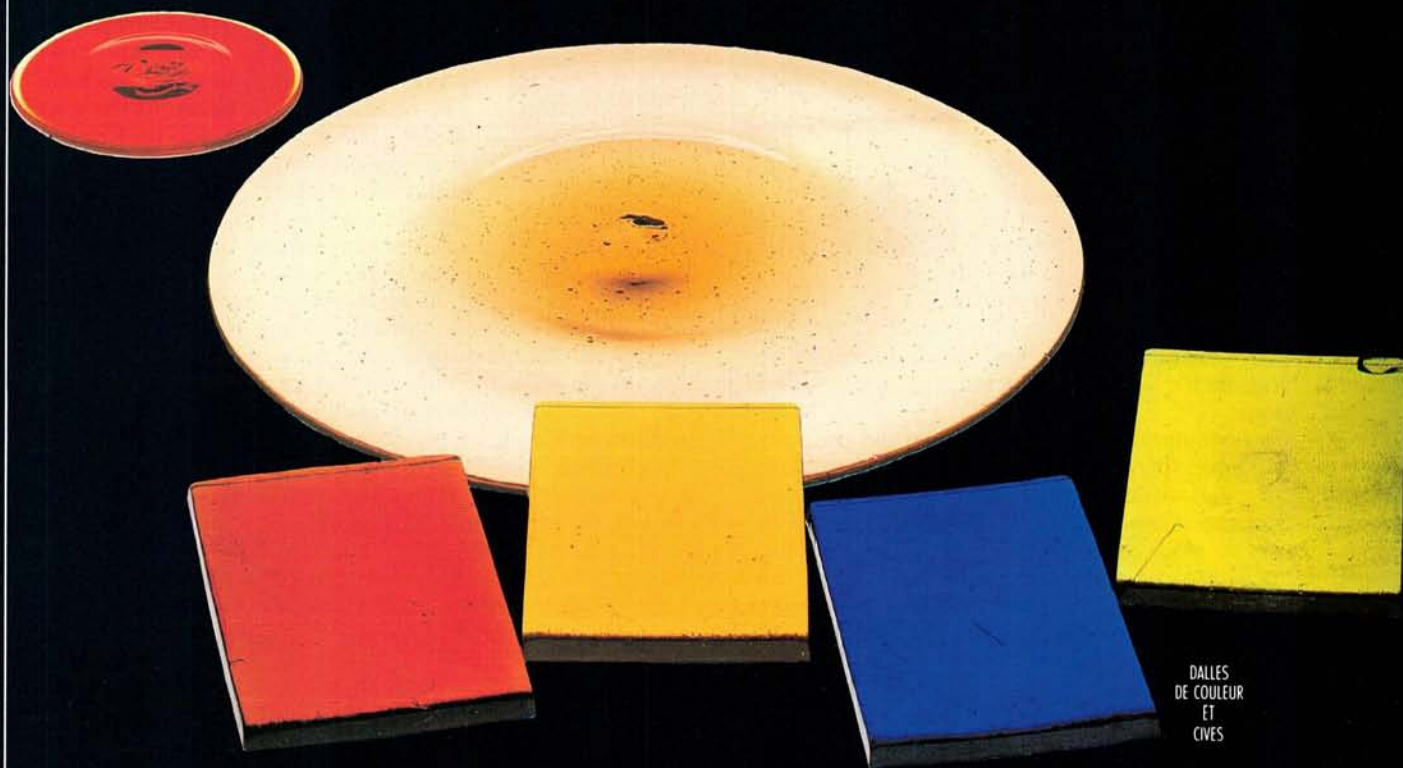
As an interdependent voluntary organization, we must make a commitment to excellence and uniqueness. We must set standards and offer guidance and access to the skills, knowledge and artistry of our members. We must provide outlets for their creations which serve to enhance the standing of both our members and this organization.

In conclusion, it must be remembered, that the destiny of each of us is intertwined in all of us. That is, there is no one among us who can go forward while others stay behind. What is required, therefore, within our commitment to excellence and progress is a further commitment to community without which neither excellence nor progress is possible.



Sj

Créatif!



DALLES
DE COULEUR
ET
CIVES

Book Reviews

by Helene Weis

Publisher's addresses and prices are included in reviews. If a bookstore will not order, books can be ordered directly from the publisher. If a book is no longer in print, watch the lists of remainders or ask a second-hand dealer to search for the volume. Ask local librarians to order stained glass books or, if they cannot, see if they can order from another library on an inter-library loan.

ART, ARCHITECTURE AND LITURGICAL REFORM

by Susan J. White,
1990

Pueblo Publishing Company,
100 West 32nd Street,
New York, NY 10001,
pbk. 17.50

SACRED ART

by Marie-Alain Couturier
texts selected by Dominique de enil &
Pie Duployé,
translated by Granger Ryan,
1989

University of Texas Press,
P.O. Box 7819,
Austin TX 78713
\$35.00

It was mere chance that brought these two books to my desk in the same week. Although physically they are very different, they address the same concerns. Each book tells the story of a single man and the influence he had on the ecclesiastical taste of the period beginning in the 1930s, interrupted by World War II, resuming with vigor after the War, lasting into the 60s, and to some extent, still with us today.

Susan White, recounts the history of the Liturgical Arts Society from its founding in 1927 by a group of Roman Catholic lay artists and clergy, to its demise in 1972. She describes its various activities as, "a combination of wholly unrealistic, extravagant plans and empty pocketbooks" (p 42). She also explores the lives of several of its members.

The society's principal enterprise was *Liturgical Arts*, a quarterly magazine. The book's principal character

is the editor of this publication, and for most of its existence, the society's only paid employee, Maurice Lavanoux. His name may be familiar to older members of the Stained Glass Association for, during two periods, 1931-2 and 1973-4, he was the editor of this magazine.

The other book is a handsome volume containing a selection of Father Couturier's essays, and is illustrated with stunning black and white photographs by some of the world's greatest photographers. All material is drawn from the pages of his magazine, *L'Art Sacré*. The book about the Liturgical Arts Society is not illustrated, so the reader cannot experience its publication, but White describes how, even when the money was almost gone, *Liturgical Arts* kept its high standards, undiminished.

Each of the two editors was a devout Roman Catholic. Both were well known and influential in their time. Father Couturier was probably better known, due to having a hand in the design and planning of influential church buildings and the controversy that raged around the church at Assy.

In 1939, Abbé Devey asked him to direct the decoration of Notre Dame de Tout Grâce in the French Alps. Couturier was an artist, but in 1925, he entered the Dominican order,

continued on page 228



ABOVE—St. Raphael nave aisle window designed by Father Couturier for the church at Assy, France.

BELOW—Notre Dame de Tout Grâce. Assy, France. Facade mosaic by Fernand Léger.



HENRY WEIS

Notes & News

Got Our New Address?

On September 1, 1990 we moved to larger quarters. To avoid a postal delay, please send your announcements to: Notes and News, *Stained Glass Quarterly*, 6 SW 2nd St., Suite #7, Lee's Summit, MO 64063.

COMPETITIONS

Davenport, IA – Entries are now being accepted for the *New American Glass Show* to be held Oct. 26–28 at the River Center in Davenport, IA. The *New American Glass Show* will also feature seminars by Patrice Lampton, Brad Jirka, Cary Ferguson, Gil Reynolds and Joe Porcelli. A rule and guideline prospectus is available. For more information contact: Steve Schmidt, P.O. Box 2352, Davenport, IA 52809 (319) 322–6870.

CONFERENCES

Kansas City, MO – The SGAA Winter Conference will be held January 18–19 at the Hilton Plaza Inn. Reservations should be made directly with the hotel by Dec. 15 by calling 1–800–HILTONS. The rate of \$55 per night is guaranteed for 2 days prior and 2 days following the conference. For more information contact: Kathy Murdock, Executive Secretary, SGAA, 6 SW 2nd St., Suite #7, Lee's Summit, MO 64063 (800) 888–7422.

Washington, DC – The theme for The Women's Caucus for Art's Annual National Conference, Feb. 19–21, 1991, will be *Expanding Visions*. The conference will provide networking opportunities and several panel discussions. Artists, curators, collectors and art historians are invited to attend. For more information contact: Women's Caucus for Art, Moore College of Art, 20th & The Parkway, Philadelphia, PA 19103 (215) 854–0922.

Corning, NY – The Corning Museum of Glass will hold its 30th Annual Seminar on Glass, Oct. 10–13 at the Museum. Lectures on Russian glass-

making and lampmaking dominate the program. Speakers include Russian and American experts and scholars, including Lyubov Ivanovna Savelyeva and Alastair Duncan. The museum will also unveil a glass sculpture created by Ms. Savelyeva for the museum as the recipient of the 1990 Rakow Commission. For more information contact: The Corning Museum of Glass, One Museum Way, Corning NY 14830–2253 (607) 937–5371

Sydney, AUS – *Glass – Contemporary Making/Current Thinking*, a biennial conference of Ausglass, will be held Jan. 20–31, 1991 at University of Sydney. Conference subject matter will be divided into three sections: Theoretical Base, Contemporary Practice and Critical Analysis. Speakers will include Dana Zamecnikova of Czechlovakia and Susanne Frantz of the Corning Museum of Glass. For more information contact: Victoria Keighery, 43 Wilson Street, Newtown, NSW, Australia 2042 (011) (02) 519–7109.

EXHIBITS

Davenport, IA – The Davenport Museum of Art will feature an exhibition of contemporary glass entitled *A Season of Light* Oct. 26 through Dec. 28 at the museum. Work by Dan Dailley, William Morris, Dale Chihuly, Richard Marquis, William Carlson and Jane Bruce is included. Bruce will lecture Oct. 26. For more information contact: Steve Schmidt, New American Glass Show, P.O. Box 2352, Davenport, IA 52809 (319) 322–6870.

Bay City, MI – The Bay County Historical Museum in conjunction with mid-Michigan glass artists will present *Expressions in Glass: Yesterday and Today*, Oct. 6 through Nov. 16. The exhibit will feature stained glass and sculptural works by contemporary glass artists as well as antique glass and collectibles from the museum's collection. For more information contact: Bay County Historical Society, 321 Washington Ave., Bay City, MI 48708 (517) 893–5733.

Fullerton, CA – *Glass – Winter '90* features the glass work of 14 contemporary glass artists Nov. 3 through Dec. 24 at the Eileen Kremen Gallery. For more information contact: Eileen Kremen Gallery, 619 N. Harbor Blvd., Fullerton, CA 92632 (714) 879–1391

MISCELLANY

Sunderland, ENG – The Hartley Wood Company has reopened and is now in production of full antique sheet glass. The production team was re-assembled under the direction of Nigel Alder, and Robert Kilsby, Joint General Managers. Worldwide distribution arrangements are pending. For more information contact: Hartley-Wood, Portobello Glass Works, Monkwearmouth, Sunderland, Tyne & Wear, England, SR6 0DN (011) (91) 567–2506.

Passaic, NJ – The S.A. Bendheim Co. recently released a new 122 page catalogue featuring a complete product line, including many hard-to-find items. For more information contact: S.A. Bendheim Co., 61 Willett St., Passaic, NJ 07055 (800) 221–7379.

Union, NJ – Canfield Quality Solder gained a patent for Quik-Sct™ solder, a special alloy which sets rapidly. For more information contact: Canfield Quality Solder, Box 3100, Union, NJ 07083 (800) 526–4577

PEOPLE

Zanesville, OH – The Art Glass Suppliers Association recently elected 11 industry leaders to the AGSA Board of Directors. Officers are: Eric Lovell, Chairman; Cleve Fenley, First Vice Chairman; Carolyn Kyle, Secretary; Leslie Silverman, Treasurer; and Doug Bearden, Executive Committee. Other board members elected include: Gary Helf, Herb Lewis, Ted Moss, Don Hansen and Vicki Payne. For more information contact: AGSA, 110–H Brandywine Blvd., Zanesville, OH 43702 (614) 452–4541

TRADE SHOWS

Dusseldorf, W.Germany – *Glastec 90* will be held Oct. 23–27 at the fairgrounds complex. The American Pavilion, is well represented with 16 units of committed display space. For more information contact: Dusseldorf Trade Shows, Inc., The Empire State Building, Suite 4621, New York, NY 10118 (212) 239–3750.

WORKSHOPS

Portland, OR – Gil Reynolds is offering a fall and winter series of Fusing Workshops. *Beginning Fusing*, Sept. 14–16 at Artisans Wholesale, Denver, Co; and Sept. 21–23 at Pacific Glass, Gardena, CA; *Pâte de Verre*, Sept. 28–30 at Fusion Glass Works, Portland, OR; *Advanced Fusing*, Oct. 19–21 at Metro Stained Glass, Oklahoma City, OK and Nov. 2–4 at Pacific Glass, Gardena CA; *Fusing Seminars*, will be presented Oct. 27–28 at the New American Glass Show, Davenport, IA; and *Glory Hole Techniques*, will be presented Nov. 30–Dec. 2 at Dan Fenton's Studio, Oakland CA. For more information contact: Fusion Glass Works, 7402-A SW Macadam Ave., Portland, OR 97219 (503) 245–7547

Mountainside, NJ – Kay Bain Weiner will offer *Solder Workshops* Oct. 12–13 at Stained Glass Emporium, Skokie, IL; Jan. 25–27 at Sundance Stained Glass, Mountain View, CA; Feb. 1–3 at I Love Stained Glass Shoppe, Hayward, CA; and Feb. 15–16 at Camur Design, San Bernardino, CA. For more information contact: Kay Weiner Studio, 1184 Ridge Dr., Mountainside, NJ 07092 (201) 232–1212

Brookfield, CT – The Brookfield Craft Center is offering *Introduction to Stained Glass* taught by Hans Frohlic, Oct. 20–21, and Nov. 5 through Dec. 10 (evenings). Tuition is \$180 for members and \$195 for non-members. Ken vonRoenn will teach *Architectural Commissions* Oct. 6–7. Tuition is \$155 for members and \$170 for

non-members. *Hot Glass*, taught by Stephen Fellerman, will be offered Oct. 13–14. Tuition is \$155 for members and \$170 for non-members. For more information contact: Brookfield Craft Center, 286 Whisconier Rd., Brookfield, CT 06804 (203) 775–4526

Oakland, CA – Fenton and Gaines Glass Studio will conduct *Enamels & Fired-on Surface Decoration*, taught by Dan Fenton, Oct. 19–20; *Flameworking Glass*, by Waine Archer, Oct. 26–28, and *Sandblast Shading and Carving* will be presented by Dan Fenton and Kathy Bradford, November 16–18; and *Murrini Making: Advanced Fusing*, by Gil Reynolds, Nov. 30–Dec. 2; at their Oakland, CA studio. In addition, Fenton will be "Artist-in-Residence" Sept. 1–9 at Camp Colton, OR. Fenton will also teach *Paints, Enamels and Lustres on Glass*, Nov. 2–4 at Houston Stained Glass Supply. For more information contact: Fenton and Gaines Glass Studio, 4001 San Leandro St., #8, Oakland, CA 94601 (415) 533–5515 afternoons and evenings.

Oakland, CA – The California Stained Glass and Design School is offering several classes including. *Stalking and Capturing Alive Your Dream Commissions*, by Ed Carpenter, Sept. 16, tuition \$150; *Advanced Techniques in Non-Traditional Glazing*, by Rachel Mesrahi, Sept. 22–23, tuition \$275; *How to Sell the Project*, by Dorothy Lenehan, Oct. 6, tuition \$125; *A Design and Advanced Techniques Workshop*, by Rachel Mesrahi, Oct. 10–14, tuition \$500; *Architectural Design*, by Narcissus Quagliata, Oct. 26–28, tuition \$450; *Beveling, Traditional and Unusual and Alternative Cold Working Techniques*, by Kent Lauer and Carl Powell Nov. 2–4, tuition \$400; *The Business End of Being an Artist and Managing a Studio*, by Narcissus Quagliata and Brigid Guinan, Nov. 10–11, tuition \$150; *Making the Transition from Craftsman to Artist*, by Rachel Mesrahi, Nov. 16–18, tuition \$350. For more information contact: The California Stained Glass and Design School, 1520 Third St., Oakland, CA 94607 (415) 836–3367.

Virginia Raguin Receives the Rakow Award

Dr. Virginia Chieffo Raguin, the Historical Consultant to *Stained Glass Quarterly* magazine and Director of the Census of Stained Glass Windows in America is the 1990 recipient of the Rakow Grant for Glass Research.

The Award, made by the Corning Museum of Glass, was established by Mrs. Leonard S. Rakow of New York and the late Dr. Leonard S. Rakow to recognize and promote excellence in the history of glass. The award carries with it a \$5,000 grant.

Dr. Raguin is an associate professor in the Department of Visual Arts at the College of the Holy Cross in Worcester, MA.

Announcement of the award was made by the Director of the Corning Museum of Glass, Dwight P. Lanmon, who said, "This year's grant is intended to fund new and important research in the history of American stained glass."

Dr. Raguin's award will help her complete *The Stained Glass Heritage of America, 1800–1980's*, a book commissioned by the Cambridge University Press. This volume, which will consist of more than 250 pages and include more than 200 illustrations, will survey the wide variety of architectural stained glass in American buildings.

We at *Stained Glass Quarterly* magazine offer most hearty congratulations to our distinguished consultant on the occasion of the award of this important and prestigious grant.

We are honored to include the remarkable scholarship of Dr. Virginia Chieffo Raguin on the editorial pages of *Stained Glass Quarterly*.

Congratulations!

H.C.H. COMPOUNDS

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FLETCHER

Rebate offer expires November 30, 1990. All requests for rebate must be postmarked by then.
Allow 6-8 weeks for check to be processed.

Zoni Beach by Peter Green



ScoreMaster® cutters have everything it takes to help you transform the beauty of your designs into precisely cut works of art. ScoreMaster® cutters now feature handles made of new fracture resistant materials that resist breakdown from synthetic lubricants.

The Fletcher patented flow valve system dispenses the precise amount of fluid directly to the score when cutting pressure is applied. The result—the smoothest, most accurate

straight and curved cuts you've ever experienced. ScoreMaster® III has a contour-design handle that is perfectly balanced for fine cutting. ScoreMaster® IV has a generous fluid

reservoir and a pistol-grip handle that allows you to apply extra pressure. Both ScoreMasters come with Fletcher tungsten carbide cutting wheels for general purpose glass cutting. Interchangeable narrow or wide heads are available.

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of Renaissance Stained Glass Studio Westport, CT
rely on ScoreMaster to bring out the best
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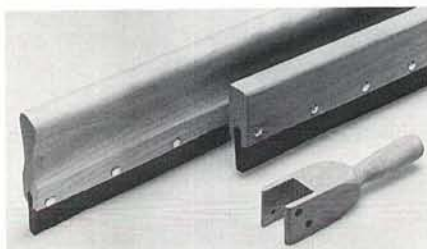
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FLETCHER

NEW PRODUCTS



Houston Stained Glass recently announced a distribution agreement with a European Antique Glass company allowing them to market *Casimir Antique Glass*. Each sheet of the 50 colors maintains a uniform thickness of 2.5 to 3 mm. Hot colors are flashed on either a clear or color base. Sample sets are available, and according to the company, this glass is priced 20-50% below other antique glasses. Circle 1 on Reader Service Card.



Majestech Corp. has introduced a new *Duralife* polyurethane squeegee in durometers from 50 to 90. Each squeegee is individually molded and set in either a high or low profile wood moulding. Post screws are set on 3" centers. *Duralife* squeegees are manufactured in the U. S., and custom models are available. Circle 2 on Reader Service Card.

The Vent-A-Kiln Corporation has introduced Model 1654, a new 54" diameter venting hood with a 500 CFM exhaust motor for electrically operated ceramic kilns. An in-line booster fan which adds up to 240 CFM of exhaust capacity is also available. The company also produces 4 other models of kiln exhaust hoods, ranging from 27" to 44". All models are designed to fit directly over the top of closed or vented kilns, and vent toxic fumes. Circle 3 on Reader Service Card.

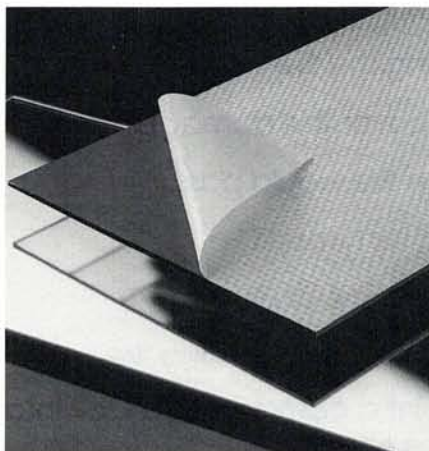


F.W. Dodge recently introduced *Dodge/SCAN Plus*, an office stand-alone estimating workstation. Using digitizing technology, the *Dodge/Scan Plus* working with microfilm, can accomplish a number of estimating functions, and eliminate ruler take-offs. Circle 4 on Reader Service Card.

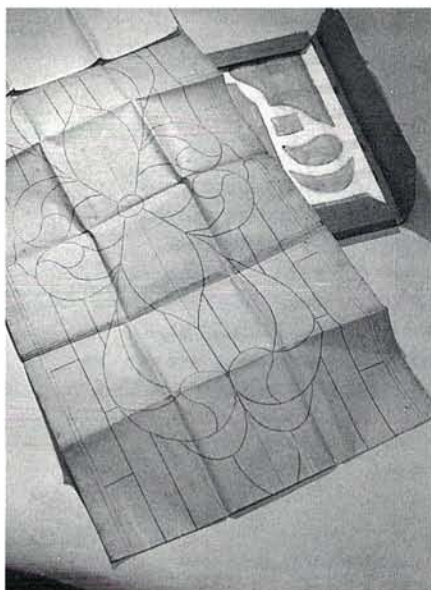
National Safety Associates recently introduced 2 air filtration systems, which according to the company, are highly effective in removing soldering fumes, gases, odors, dust and particulate matter from work areas. Model 7000A is a free-standing unit that filters 3,000 cu. ft., and Model 1200A, is a portable work station unit capable of filtering 1,500 cu. ft. The cost of Model 7000A is \$479, and the cost of Model 1200A is \$179. Circle 5 on Reader Service Card.



Ed Hoy's recently announced the addition of two new colors to their *English Muffle Glass*. Noble Brass, a medium amber; and Regency Gold, a light amber. In addition, the company has available a new Victorian era pattern book, *English Muffle Book of Design*. The book is in color and includes color photographs incorporating *English Muffle Glass*. The company is also now offering several new clear textured glasses including Uroboros' Fibroid glasses, and Pilkington's new clear-textured Taffeta. Circle 6 on Reader Service Card.

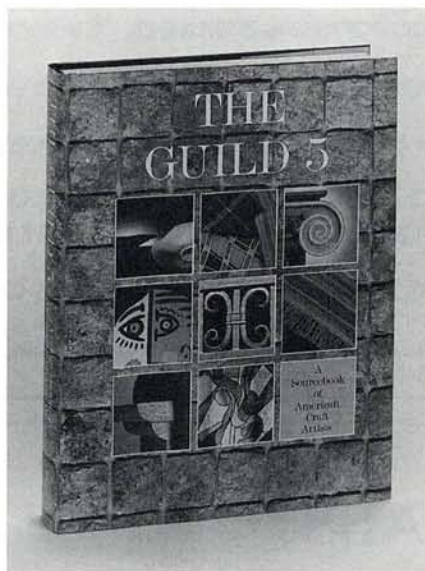


MACtac has introduced a safety film backing designed for large mirror installations where safety is a major consideration. The product, MACbak 7000™, is an acrylic pressure sensitive adhesive and meets Category II safety requirements, according to the company. The company has also introduced MACmirmounts™, a compatible pressure sensitive foam tape for bonding and assembling mirror constructions. Circle 7 on Reader Service Card.

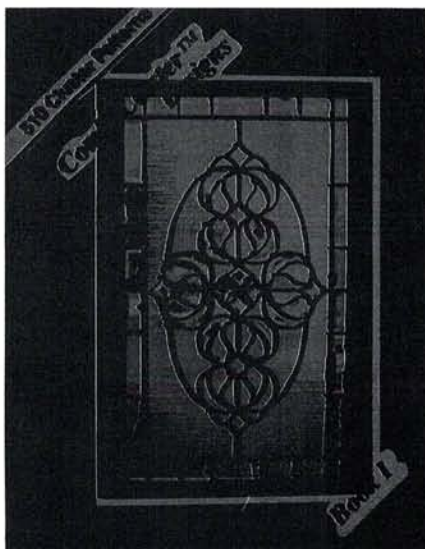


Glass Craft Specialties has introduced a new selection of 60 unassembled fully-beveled door panels for completion with the came of the crafter's choice. Circle 8 or Reader Service Card.

Kraus Sikes Inc. announced the fifth edition of *The Guild: A Sourcebook of American Craft Artists*. The volume shows the work of 416 artists in 18 different areas including architectural glass. Circle 9 on Reader Service Card.



Houston Stained Glass recently introduced Combo Cluster™ Designs Book 1, authored by Meg Barker. The 60 page book includes 500 cluster designs created from 32 Comboclusters™ and carries a \$7.95 retail Price. Circle 10 on Reader Service Card.



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The Roman Catholics passed a collection plate to cover the damage.

The Jews posted symbols on the doors hoping the fire would pass.

The Congregationalists shouted, "Every man for himself!"

The Fundamentalists proclaimed, "It's the vengeance of God."

The Christian Scientists agreed among themselves that there was not a fire.

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Stained Glass and Government Regulation: The Lead Issue

"Never I suppose, since the days when the Bolton's were at work in the eighteen fifties, has the American stained glass craft come closer to extinction than it has during the past three years." *Henry Lee Willet*¹

by William Serban

In the wake of the recently introduced Senate Bill 2637 known as the "Lead Exposure Reduction Act of 1990," and the duplicate House version, "The Lead Pollution Prevention Control Act of 1990," both of which seek to radically lessen the use of lead in solder, came, and enamels, the above words of the late Henry Lee Willet certainly echo the degree of concern facing today's membership of the Stained Glass Association of America (SGAA). Many parallels exist between the early 1940's, when the SGAA and the stained glass industry faced a similar attempt by the federal government to curtail wartime lead use, and today's environmental concern about lead pollution.

During World War II, the SGAA proved to be a capable network to represent the stained glass profession. This time, stained glass faces a federal effort to declare war on lead in the environment, a primary source of neurotoxins that threaten the health and development of children. Again, the SGAA must rise to the task of protecting the stained glass industry.

In the previous effort to curtail lead use in stained glass, the national government had a legitimate case for its restriction. The survival of the country was at stake, the U.S. was at war with Germany and Japan. All commercial use of lead had to become secondary to the greater public good of the military's needs. However, the government's action, while well intentioned, seriously underestimated the residual negative economic impact. Once the economic facts were made known, government administrators reversed their decisions and worked out an

accommodation with the stained glass industry to restrict, but not curtail its lead supply. At the same time, the SGAA always acknowledged the legitimacy of the government's effort to stockpile lead for the war effort.

The current federal initiative to limit lead use is also well grounded. The government intends to protect the public, especially children, from a hazardous material. The bills, currently before the Senate Subcommittee on Hazardous Waste and Toxic Substances, and the House Transportation and Hazardous Materials Subcommittee of the Energy and Commerce Committee, each place stained glass materials alongside pesticides, fertilizers, toys, fishing weights and wine bottle foils as being environmentally harmful because of significant lead content. They call for reducing the lead content of these items to trace levels of less than one percent of the objects' total weight.

Stained glass professionals have long recognized the toxic effects of lead and its danger to human health.² But does lead in stained glass pose the same direct danger to public health as does lead in house paints, automobile batteries, plumbing fixtures, and so forth? Also, do congressional leaders understand the economic impact of the proposed legislation on the stained glass industry.

Answers to these questions are crucial in weathering the prevailing legislative storm. The remainder of this article will: 1. highlight issues and lessons to be learned from the WW II episode, 2. show how these bills are related to a broad-based federal environmental effort going back to the early 1980s, 3. indicate some special features of the proposed legislation and 4. suggest strategies for reaching a resolution of the proposed legislation, as well as identify the importance of a Regulatory Impact Analysis (RIA) in balancing environmental and economic issues.

Lead Restrictions During WWII

The SGAA played a vital role in securing lead supplies for stained glass studios during World War II. The key figures in this effort were Karl Barre Lamb, Harold Cummings, S.A. Bendheim, Fred Oppliger, A.W. Klemme, Orin Skinner and Henry Lee Willet. Their success was due largely to: 1. good communications, 2. organization, 3. personal contact with government officials and 4. mobilizing outside support.

The uncertainty of wartime and the need to commit natural resources to the war effort resulted in the creation of powerful government agencies to oversee industrial access to strategic materials. The SGAA was called into action in 1942 when the division of Industry Operation of the War Production Board (WPB) suddenly issued a directive prohibiting the use of lead in stained glass after April 1. Immediately, the SGAA demonstrated good communication and organizational skills by forming a Committee on Government Regulations consisting of Bendheim, Lamb, Skinner (editor of *Stained Glass*) and Willet. Keeping in close contact, the committee designated Lamb and Willet to travel to Washington, DC to discuss the plight of stained glass studios with government officials.

The late Henry Lee Willet told the story of his chance encounter with a WPB administrator. According to Willet, lead was declared a strategic wartime material because of its use in ammunition and weaponry, among other things. The WPB decided that it was necessary to protect domestic lead supplies. The WPB also was supervising the shipment of lead to America's ally, Great Britain. Willet claims that the SGAA found out that portions of U.S. lead shipments were being diverted to British stained glass studios for the repair of war damaged windows. The SGAA contended, therefore, that the British allocation of lead for stained glass demonstrated that the supply must not be that

critical and that American commercial uses of lead were justified.

While in Washington waiting to see the head of the WPB, Henry Willet casually began discussing the plight of stained glass professionals with a man he met in the waiting room. When Willet mentioned the use of lead by the SGAA's British counterparts, the amazed official asked if it could be verified. Willet assured the man it could. The man then introduced himself as a chief administrator of a WPB department and assured Willet that stained glass would receive due consideration.

In the summer of 1942, the WPB exempted stained glass from the ban on lead use. However, by autumn of 1942, a new problem arose. The War Production Board issued a new directive limiting each studio's stained glass commissions, in churches, to \$1,000 per year. Larger commissions required special government permission. Regional WPB offices were responsible for granting large commission approval and eventually disparities developed between regional offices. One office would reject a large church project while another office would approve a commission of equal or greater value. Again, because of good communications and emphasis on personal contact with federal administrators, the SGAA Committee on Government Regulations intervened successfully to eliminate regional variations.

Before the war was over, the SGAA had to fend off one more attack on lead use. In 1945, the WPB was again seeking to curtail lead came use. In 1945, after additional meetings and discussions with federal administrative personnel, the WPB reversed a ban on lead for stained glass.

However, this time, to accomplish the goal, the SGAA had to mobilize a massive letter writing campaign by influential citizens including architects, such as Ralph Adams Cram, clergy, industrialists, SGAA members and citizens at large. After the WPB exempted stained glass from the lead prohibition, SGAA President Harold Cummings could report to the membership the following:

"The fact that the use of lead for decorative purposes was prohibited by recent government order, but "lead came" was exempted by name under List C and therefore not prohibited, is indicative of the fact that the War Production board is recognizing the worth of our craft and our national association."³

From this previous episode, it should be apparent that communication, organization, personal contact, and mobilization are essential to deal effectively with government regulation. What is striking from the written accounts in *Stained Glass* during the period of 1942-1945 were the frequent

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THE LEAD ISSUE...

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acknowledgments of the courtesy and cooperation by WPB authorities. It was obvious that the SGAA leaders respected the government's overall objective, while differing with the specific implementation efforts.

Recent Federal Lead Restrictions

The current proposals by lawmakers to restrict commercial uses of lead should come as no surprise to stained glass professionals. The federal government has shown a long-standing commitment to reducing lead exposure. Furthermore new research, more sophisticated environmental monitoring devices and more precise risk analysis continue to indicate the possible neurological damage and general health hazards associated with lead.

Politically all indications show that the movement to control neurotoxins built significant momentum during the late 1980s, and will continue through the 1990s. Both the legislative and executive branches of government seem resolved to tackle lead related environmental issues. Recently, government regulatory agencies have formed the Inter-Agency Working Group on Neurotoxicity to coordinate information and establish inter-agency strategies for controlling neurotoxins.

The primary focus of government leaders is the effect of neurotoxins on children.⁴ As far back as 1952, the U.S. Public Health Service issued warnings about the health risks to children of lead contamination. As recently as 1988, the Reagan administration under Surgeon General C. Everett Koop noted that lead poisoning was increasing in children.⁵ Koop conservatively estimated that 4 million children have high lead content in their blood levels, due to paint exposure. An earlier study of 780,000 pre-schoolers indicated that 1 in 25 had absorbed excessive levels of lead.⁶ Koop urged renewed vigor by the health professions and regulatory agencies to control this growing problem.

Legislatively, Congress has responded to the mounting evidence of increasing child exposure to lead and other substances by enacting a myriad

of laws including the Clean Air Act of 1970, Occupational Safety and Health Act (1970), The Lead-Based Paint Poisoning Prevention Act (1977), and most recently, the Lead Contamination Control Act (1988), the Lead Poisoning Prevention Act (1988), and the Art Materials Labeling Act (1988)⁷. These laws empower a variety of agencies to oversee lead usage. The watchdog agencies include: the Environmental Protection Agency, the Food and Drug Administration, the Consumer Products Safety Commission, the Department of Health and Human Services, and the Occupational Safety and Health Administration.

The creation of an inter-agency force under the Bush administration suggests strong executive branch interest in monitoring neurotoxins in general, and lead specifically. It is important to realize that any of these agencies can and are beginning to assert new regulatory situation which will have an impact on the stained glass profession.

The House and Senate Bills

The proliferation of regulatory actions to abate lead poisoning under the Republican administrations of presidents Reagan and Bush, administrations generally considered supportive of business interests, are augmented by S.2637, sponsored by Democrats Harry Reid (NV), Joseph Lieberman (CT), Daniel P. Moynihan (NY), and Bill Bradley (NJ), and H.5372 sponsored by Tom Luken, (D-OH-1) and Gerry Sikorski (D-MN-6). Political battles are likely to occur over specific provisions of these bills. Nevertheless, there is evidence that strong bipartisan support exists for some form of lead exposure control legislation.

Although the current bills seek to eliminate solder, enamel and lead came from stained glass, there are three other important features to consider: enforcement, modification provisions, and monitoring centers.

Both bills amend the Toxic Substances Control Act so enforcement continues under the

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George Kuegler, an artist designer and master craftsman in the studio of L. C. Tiffany, made this magnificent lamp in 1911. George Kuegler was the uncle of the owners of The Paul Wissmach Glass Company. It is through this connection that many of the early colors of rolled opalescent by Wissmach are marked and colored in the style of Tiffany.

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THE LEAD ISSUE...

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jurisdiction of the Environmental Protection Agency. The bills' expressed purposes are to reduce lead poisoning and neurological impairment in children. Therefore, in order to retain use of lead products, stained glass professionals must show that the use of these products does not endanger young people.

Disposal of waste lead is a central issue. It is important that lead or lead bearing products from stained glass operations, whether from the professional studio or a hobbyist, are recycled. Lead contamination can occur when lead waste products are disposed at refuse sites. Continued recycling on all levels, from professional to hobbyist is essential to convince the EPA that there is no problem.

Another feature of the bills is a modification clause which authorizes regulators to lower lead levels in the products specified. It also permits the enforcement agency to increase the percentage of allowable lead under two conditions. First if the increase

promotes the protection of health and the environment. This is probably not applicable to stained glass. The second provision, however allows an increase in lead levels if "no comparable substitute is available at the time of regulatory promulgation." The authors of the bills contend that a ban on lead is justifiable if a substitute product is available within five times the price. Certainly a strong case is being made to the EPA that lead came and solder have no reasonable or economically feasible substitutes.

Finally, the August 13 mark-up of S. 2637 authorizes \$190 million over a four year period for federal enforcement and for establishing "Centers for the Prevention of Lead Poisoning." These centers are to be housed at leading universities and will engage in research and explore ways to prevent lead poisoning. Even if stained glass is ultimately exempted from the lead provisions, it will be in the best interest of the stained glass

profession to establish close ties with these federal centers. Much work remains to be done to promote occupational safety and prevent lead exposure in the stained glass industry.

In addition, research must begin to explore alternatives to promote safe studio handling of lead and guarantee tight control of lead wastes, as well as reduce lead levels in came, enamels and solder. Federal funds may pave the way to a newer and safer material technology in stained glass.

Strategies for S. 2637 and H. 5372

The lesson to be learned from the SGAA leadership during World War II is that communications, organization, personal contact and membership mobilization will be crucial if the stained glass profession is to avert extinction. In addition, the industry will need to have a reliable information base in order to demonstrate both environmental and economic reasons for legislative exemption. At the same time, members must exhibit strong concern for lead

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handling and manifest a strong resolve to reduce lead exposure.

One strategy is additional self-regulation. At the moment, the federal government regulates toxic substances through 1. licensing and registration requirements emphasizing toxicity testing 2. standard-setting which creates limits to the exposure of toxic materials and 3. controlling access to dangerous products.⁸

The SGAA may need to work on additional voluntary measures to ensure that lead materials do not pose a health hazard. This may require regulating hobbyists, additional warning labels on products, continuing education and workshops among other measures.

To its credit, the SGAA has a proven record of concern for the hazards of lead poisoning. Numerous speakers and workshops have addressed the dangers of lead exposure at the annual SGAA conventions. The SGAA needs to document these efforts to legislators.

An additional consideration is that the *Stained Glass Quarterly* has run several articles alerting the stained glass community to the lead problem. Jo Frohbeiter Mueller, a research biologist and stained glass artist, issued a strong warning about lead poisoning over a decade ago.⁹ Her remarks were immediately followed by an article written by employees of the North Carolina Department of Human Services that documented how studios could control lead exposure.¹⁰ Most recently, in 1988, a well written and very practical article reported safe work practices for stained glass workers resulting from research conducted by the Bureau of Occupational Health of the New York State Department of Health.¹¹

Finally stained glass professionals should heed Yogi Berra's laureate dictum, "The game isn't over till it's over." Before the EPA can take regulatory action, it must comply with Executive Order 12291, issued by President Reagan in 1981, to conduct a regulatory impact analysis. This analysis must assess the costs versus the benefits of proposed regulations, and develop specific measures on costs or price increase effects on competition, employment and productivity.¹²

At this juncture, the stained glass

profession must again be ready to respond with data, arguments, rebuttals and proposals to convince the regulators of its unique situation concerning lead use. The battle over lead exposure may be protracted. SGAA members must be ready to take their case to federal officials. Let us hope that the outcome is a thriving stained glass industry and a safe environment for our children. Ω

William Serban is an Assistant Professor of Political Science at Xavier University of Louisiana, New Orleans. He is also indexer of *Stained Glass Quarterly*.

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FUSED AND SLUMPED GLASS
The Wingspread Collector's Guide
Volume 4,
Albuquerque, NM
July 4, 1990

An informative double page spread appeared in this sales publication found in our hotel rooms at the SGAA summer conference in Albuquerque. Color photos provided by artists Terry and Emily Brock were included. The article described Emily Brock as she constructed a miniature dining room of fused glass. There were several similar pieces by the Brock's included in the New Mexico Glass Artists' display in the hotel. Ω

WRITER SEES MEANING IN FIRST UNITED'S WINDOWS
by Jim Sullivan
Albuquerque Journal
June 23, 1990

Those people attending the SGAA Conference in Albuquerque, NM were treated to a bus trip to view windows in several churches.

One of those on our list was the First United Methodist Church where recently completed books about their windows were offered for sale. This article tells how the author, Louise Miller, spent five years researching the meaning of the 60 windows in the church. The windows were made by J. & R. Lamb in the 1950s. The designer was Margareta Overbeck. The "old" church, today converted into meeting and dining rooms, contains windows of Kokomo opalescent glass and are a familiar decorative type, said to have been designed by a student of L.C. Tiffany's. The article is illustrated. Ω

THE TRANSOM
by Jean Nathan
The New York Observer
June 4, 1990

Melville Greenland gets some well-deserved publicity for his 40 year career in stained glass restoration, especially regarding the important Bolton windows at St. Ann's and Holy Trinity in Brooklyn, New York. This project involves 7,000 square feet of stained glass. The budget is \$2.1 million and he estimates the work will take 10 more years to complete. The studio employs a staff of 10.

Another important restoration was 12 panels with pilgrim-type figures in the Manhattan State Supreme Court building. For this project, Greenland received the 1988 Mayor's Award for Excellence. Ω

Submitted by Robin Neely

STAINED GLASS ARTISTS FIGHT LEAD BILL
by Mick Normington
Arkansas Democrat
July, 1990

A U.S. Senate Bill "The Lead Exposure Reduction Act of 1990," was introduced by Senator Harry Reid, (D.- NV) after his pregnant daughter and son-in-law had to move in with him and his wife when high levels of lead were discovered in the paint in his daughter's home.

Poisoning from lead paint is found in children who eat paint containing lead or in people exposed to fumes from leaded fuels.

Stained glass workers have traditionally handled lead responsibly, using ventilation, recycling lead came and solder, and washing hands before eating.

David Soos of Little Rock reports to the paper that this bill, if passed as it stands, will eliminate the stained glass industry.

Kathy Murdock, Executive Secretary of the Stained Glass Association of America, says the organization is rallying its members to oppose the bill. Fred Poremba, the chairman of the SGAA Health and Safety Committee, and a group of SGAA members met briefly with the senator in Washington D.C.

The bill asks for \$50 million in 1991, \$48 million in 1992 and 1993, and \$44 million in 1994 to initiate lead reductions. The article is illustrated with a picture of Nathan Cathey of Soos Stained Glass Studio at work on a window for Wesley Chapel at Philander Smith College.

We hope to see similar articles from different parts of the country. Ω

LOCAL GROUP MAKES STAINED GLASS FOR CHURCH'S WINDOWS
by Angela L. Mueller
The Paper
July 18, 1990
(Spartanburg, SC)

When the Catholic Church of Jesus Christ Our Risen Saviour needed stained glass, they found the cost beyond their means. They thought they would have to resort to window blinds or curtains to cut down the glare; then SGAA member Tom Floyd came to the rescue. He started a course in making stained glass for members of the parish. Six of the original members completed the class. They proposed to make the windows if the church would pay for the materials. However, as the project progressed, they earned their own expenses by making and selling sun-catchers. First they completed 24 small clerestories and some door lights with abstract designs. Next they tackled a larger window in the sacristy. As they could not agree what an angel should look like, they sent for the SGAA slide set of angels, but they decided on a different sort of angel

from any of those in the collection – a more modern angel without wings.

Class members pay tribute to Tom Floyd's ability to teach and inspire them. He began with the history of stained glass. Floyd learned to make stained glass in St. Louis and Atlanta. The article describes the process accurately and in detail. When glass painting was needed, it was sent to Palmetto Glass Studio in Greer, SC.

The group is now ready to begin the two 15' by 7' windows that first inspired the enterprise, and flank the altar. The class, as a whole, has approved the designs based on the tree of life. They expect to take another two years.

The article is illustrated. Ω

Submitted by Tom Floyd

FROM RUSSIA, 300 YEARS OF GLASS

by Rita Reif

The New York Times

June 24, 1990

After five years of negotiation, the exhibition of Russian Glass is at The Corning Museum of Glass for the summer. An exchange exhibition of glass treasures from Corning and the Toledo Museum have been sent to Russia. The Russian pieces came from seven different Russian museums.

Czar Peter the Great believed in Europeanizing Russia. He imported European workers who trained the Russians to make glass and establish a very strong industry. What then is Russian about Russian glass? asks Dwight Lanmon, Corning's director. They used more color earlier than anywhere else, according to Lanmon. There is brilliant green, brilliant red, brilliant blue, brilliant purple and opaque white.

Many treasures included in the exhibit, dating from the 17th century to the present, are described in the article. Russia's most creative period was the early 19th century. The trea-

sure that illustrates the article is from that era: a two foot tall neo-classical vase – blown, cut and engraved – with three glass columns each of which is topped by a gilded metal eagle's head and terminates in gilded metal claw feet.

The exhibit will be at The Corning Museum of Glass through October. The catalogue costs \$40.00. Ω

Submitted by Saara Gallin

NEW GLASS REVIEW 11

The Corning Museum of Glass
Corning, NY

This publication is a supplement to *Neues Glas*, and when I examined the current issue, the quality of this year's 100 glass pieces is so skillful and so interesting I feel I must recommend it. They vary from whole walls to tiny insect-shaped perfume bottles. The techniques used are molded, blown, pâte de verre, cut, and enameled. The glass is sometimes combined with other materials and found objects such as an automobile hub cap.

Choosing them from slides must be dizzying for the jurors, each of whom include a brief statement. Again, not much stained glass is included.

The accompanying bibliography is most useful. Ω

WITH A NEW ROOF, A CHURCH CATCHES FIRE

by John T. McQuiston

New York Times

April 10, 1990

FOR A BURNED CHURCH, HELP POURS IN

by Marvine Howe

New York Times

April 11, 1990

I just finished reading an optimistic article about this church beginning restoration of its structure and its Bolton windows when an

continued on page 225



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News from the Stained Glass School

Newly Accredited Teachers

The Reference and Technical
Manual

The Board of Trustees of the Stained Glass school is pleased to welcome the following individuals to the growing list of SGS accredited teachers.

Principles, Methods & Procedures:

Thomas H. Brooks

P.O. Box 26402

Prescott Valley, AZ 86312

Kathy Schaefer

13116 Tule Lake Dr., S.

Tacoma, WA 98444

Abrasive Etching:

Norm Dobbins

1409 Kuehner Dr.

Simi Valley, CA 93063

Dan Fenton

4001 San Leandro St., #8

Oakland, CA 94601

Don Werdin

281 W. Northland Ave.

Appleton, WI 54911

Congratulations!

The first printing of the SGAA Reference and Technical Manual is sold out. The second printing is now underway. It will contain additions and revisions that will greatly enhance and expand on the original. Watch for an announcement of the publication date in the Stained Glass Quarterly and other glass magazines. Those individuals who have already purchased the first printing will have an opportunity to order the new chapters.

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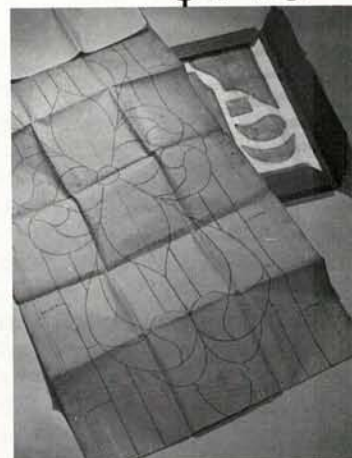
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The Generations Window, St. Stephen, Summerlane, 11' x 10', 1985

The Quintessential Lutz Haufschild. . .

It Needs to be Said

The Quintessential Lutz Haufschild. . .

Richard L. Hoover: In our past talks when we met at conferences, I noticed that you have some real concerns about the future of stained glass. What exactly are those concerns?

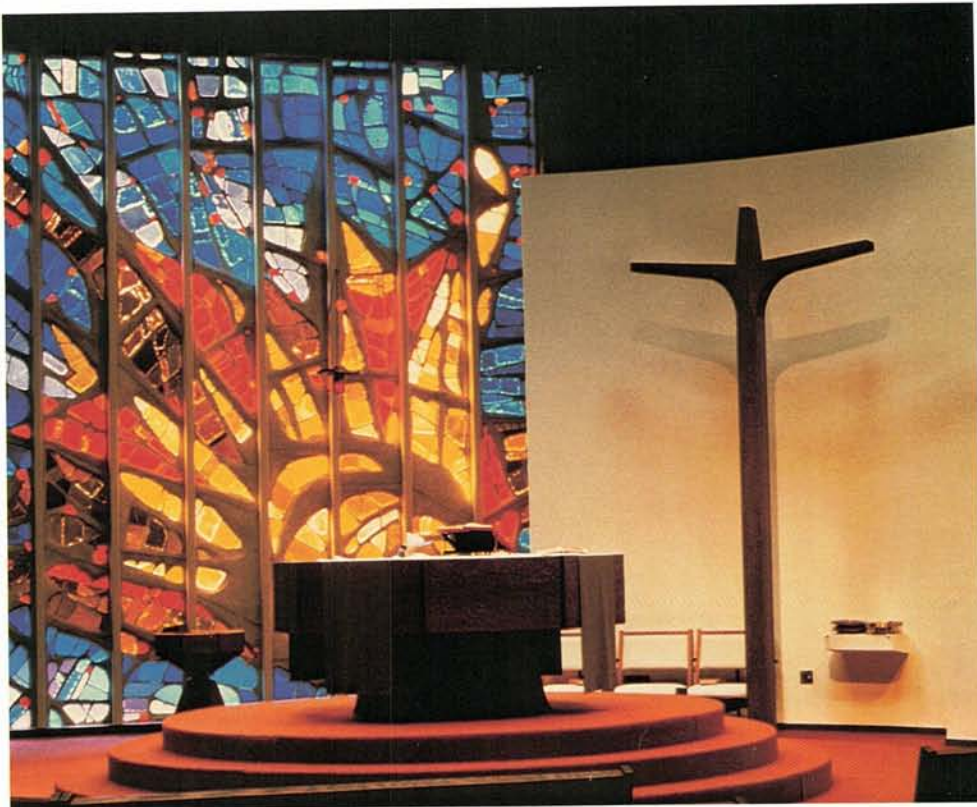
Lutz Haufschild: When I look at a lot of stained glass that is fabricated today what I notice most is the overwhelming lack of originality. I hear often when I teach design seminars that many clients ask for certain things like flowers, dolphins, Tiffany type designs, and so forth. And many of my colleagues feel obliged to give the client what they ask for, instead of fighting for their own ideas. They don't realize that the client more often than not, has little understanding of the potential of stained glass and this limited knowledge is the reason for the demands.

I think we should be aware that every bad stained glass project is bad for the whole industry. It is also much more fun to convince clients to create something special, original. In the end, the client thinks so too – at least that's my experience. I fought for the aesthetic and artistic quality of each of my projects and it has been worth it for all involved.

RLH: Are you saying that stained glass has a bad image and that it is hurting us as an industry?

LH: Absolutely, because of the widespread mediocrity in stained glass we definitely have an image problem. Most serious art collectors don't consider collecting glass. What we have to do is educate the public. We have to expose the potential client to what is possible in glass, and show them the best examples.

No other art form has allowed itself to be so dominated by plagiarism and mediocrity as stained glass. In the name of tradition and/or religion, designs from centuries ago are



*ENERGY—emanates at the altar of Christ
The King Lutheran Church, Tacoma, WA
from a faceted glass design of Lutz
Haufschild.*

dusted off and mercilessly duplicated with only slight modifications. They are used over and over again with little concern for their original meaning and artistic integrity. I don't understand this mindless copying because, for me, the most satisfying part of a commission is the creative process – developing the original concept and design, and finding an equally innovative way of fabricating it. Why deprive yourself of that?

RLH: Don't you think the demand for traditional designs is justified, that it is legitimate to use these in some cases?

LH: Yes, in some cases, it is more

than justified, even correct and unavoidable, for example, in certain renovations of historical buildings. Even here though, as proven in Germany, France and England, in thousands of cases, good contemporary designs have a lot to offer to traditional space. Contemporary stained glass adds spice to a room in a way traditional furniture often does in ultra-modern houses. There is something very beautiful about the contrast of old and new.

RLH: I sense you haven't said all about this yet. Earlier, you made a comment that
continued on page 196



WESTMINSTER ABBEY—at Mission, BC with windows totaling over 7,000 sq. ft., were designed by Hauschild to interpret the physical elements through coloration. Blue for water, brown for earth, red and yellow for fire and violet for air. The commission was completed in 1981.

continued from page 195

you felt we as an industry are at a threshold. What did you mean?

LH: Well, what I was saying was that we can't protect a tradition by mindlessly copying it. You can only protect a tradition, or even create a new one, by original thought – everything else is garbage. That is why we have a stained glass tradition now – if it was only for copying there would be no glass at all, and we would be all living in the stone ages. Lovely thought, isn't it? Do you think I got across why creativity is so important?

RLH: I do indeed. You are really speaking out against what you call the threat of plagiarism.

LH: Rick, I would like to state it even more forcefully and make a prediction: if the SGAA does not promote originality, it will eventually fade into the woodwork. In our global economy, three things are needed to survive more than anything else: vision, originality and integrity. Or to use other words: creativity, creativity and creativity. Products that are perceived to be second rate will fail – you can fool people only for so long, and consumers are getting smarter all the time. For heavens sake, after all, we do live in the information age.

So, it is a matter of life and death for the SGAA to promote first class stained glass. Stained glass overlay is nothing but an irritation compared

to the real threat to our survival — mediocrity.

RLH: How can this state of affairs be changed?

LH: I think first of all, the SGAA has to realize there is a problem. A lot of studios still have their heads in the sand, secure in the knowledge that they are only fulfilling the clients' wishes. But more is at stake than that. What if the clients' wishes are wrong? Would an architect design a drainage system that takes the water from the roof through the heating system just because the client wants it? Of course not! But, to a degree, that is what is done so often with stained glass. I think the SGAA has to



promote the idea that we, collectively, have a responsibility to good design, design that is meaningful in our time.

RLH: What else do you see as being necessary to take stained glass successfully into the twenty-first century?

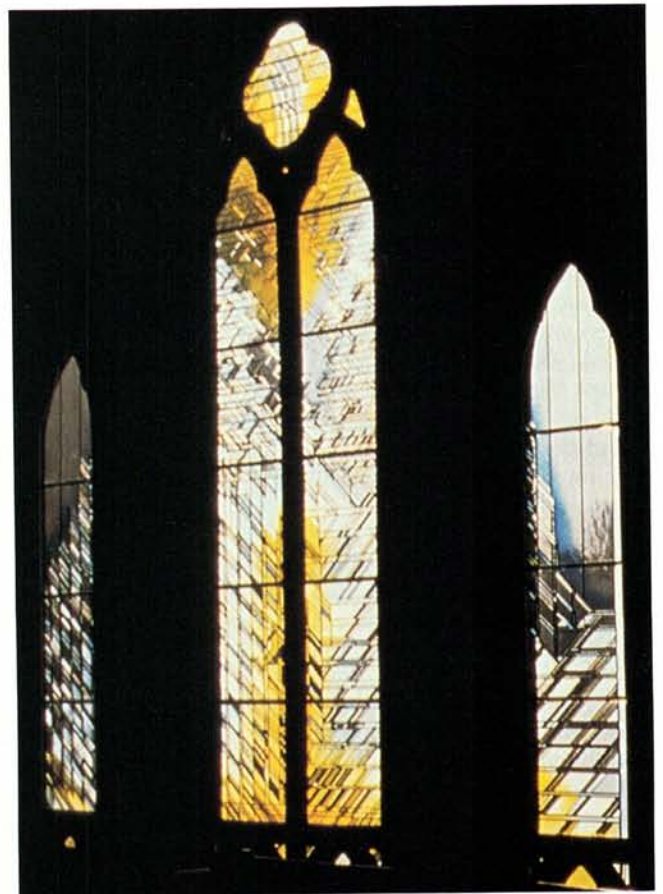
LH: I guess the major problem is that studios employ their own artists. These artists owe their job to the studio and obviously must do what the studio owner wants. That does not necessarily make for the best creative atmosphere. From my own experience, I know that there is always a conflict of interest. I think there is a very strong case to be made for the German system, where the artists are free-lancing, and are in control of their designs. An artist gets a commission. He takes his design to one or two studios, discusses what is required, then gets quotes. He signs a contract with a studio and now the work is fabricated to his exact specifications – he has control. I think because of this system of collaboration, German stained glass is leading.

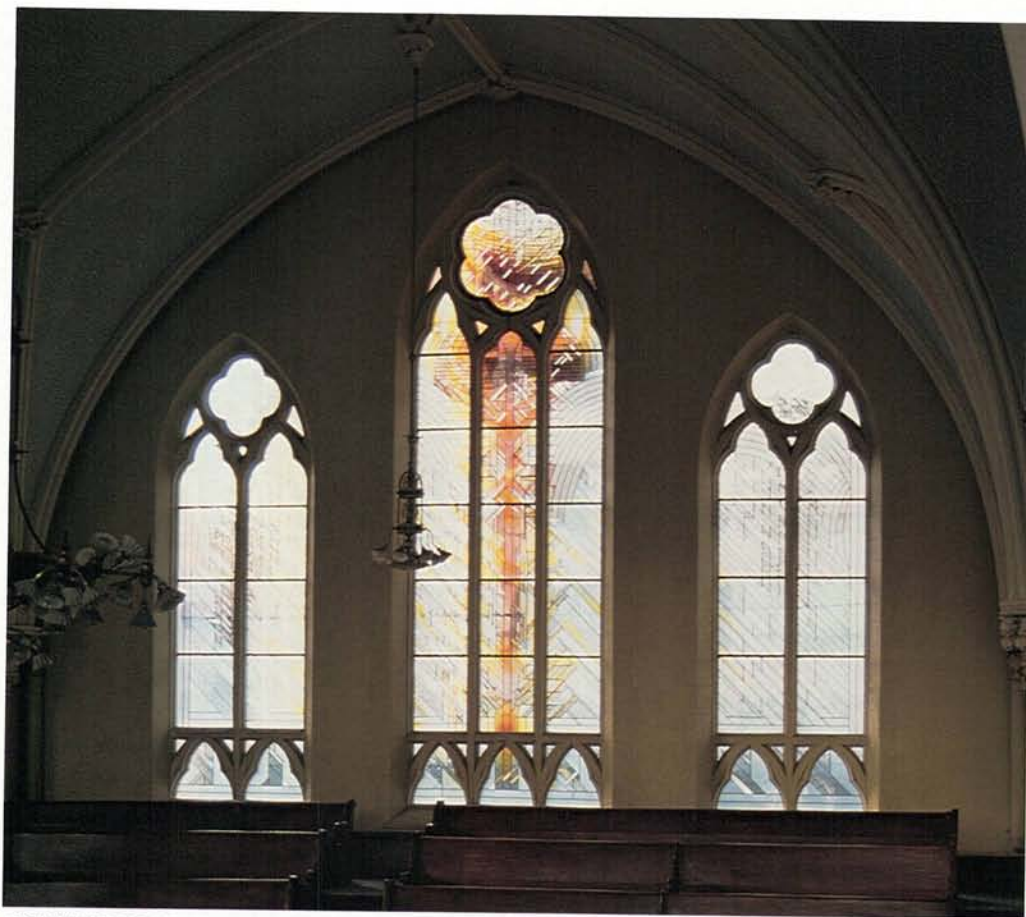
RLH: Sorry for asking again, but what else is needed. It is a problem for which it seems difficult to identify the cure, is it not?

continued on page 198

ABOVE—The Pentacost Windows, St. Andrews Wesley, Vancouver, 14' x 8', 1986.

RIGHT—The Trinity windows, St. Andrews Lutheran Church, Toronto. Part of a set of 30 windows, they create a silver aura, a purposeful visual reference to 'silver sunlight' found in Latvian Poetry. 1986–89.





CONTEMPORARY TREATMENT—of traditional openings retrofitted with Haufschild's contemporary stained glass art adds interest and vitality to the worship space at St. Andrew's Lutheran Church, Toronto. Century old lancet framing divisions carry the artist's conceptualization of God the Father.

continued from page 197

LH: Yes, because the patient has several sicknesses, which makes a mess of the diagnosis. What is also important, is that the industry stop looking backward and concentrate on what's ahead. Tiffany was a great artist, but his work has already been copied 1,000 times too often. Let us look at today's artists: Schreiter, Schaffrath, Klos, Reyntiens, Carpenter, Wilson, Quagliata, to name but a few. We should examine why their work seems so particularly well-suited for our time. We should be inspired by them, but still, we should not copy them. We should try to understand their philosophy, but our aim should be to develop our own. We should admire their integrity and question our own.

RLH: Thanks, I think we allowed some powerful insights to emerge. You know what interests me too, is the use of symbols in churches. When you make those statements about tradition, do you mean we should throw symbols out?

LH: Not at all, I believe symbols can add tremendous meaning to places of worship. I do not question their use at all, but I do question how we use them. I am not very interested in symbols when they are used in a loud and unimaginative fashion. We have a somewhat tortured relationship with symbols which may stem from the fact that

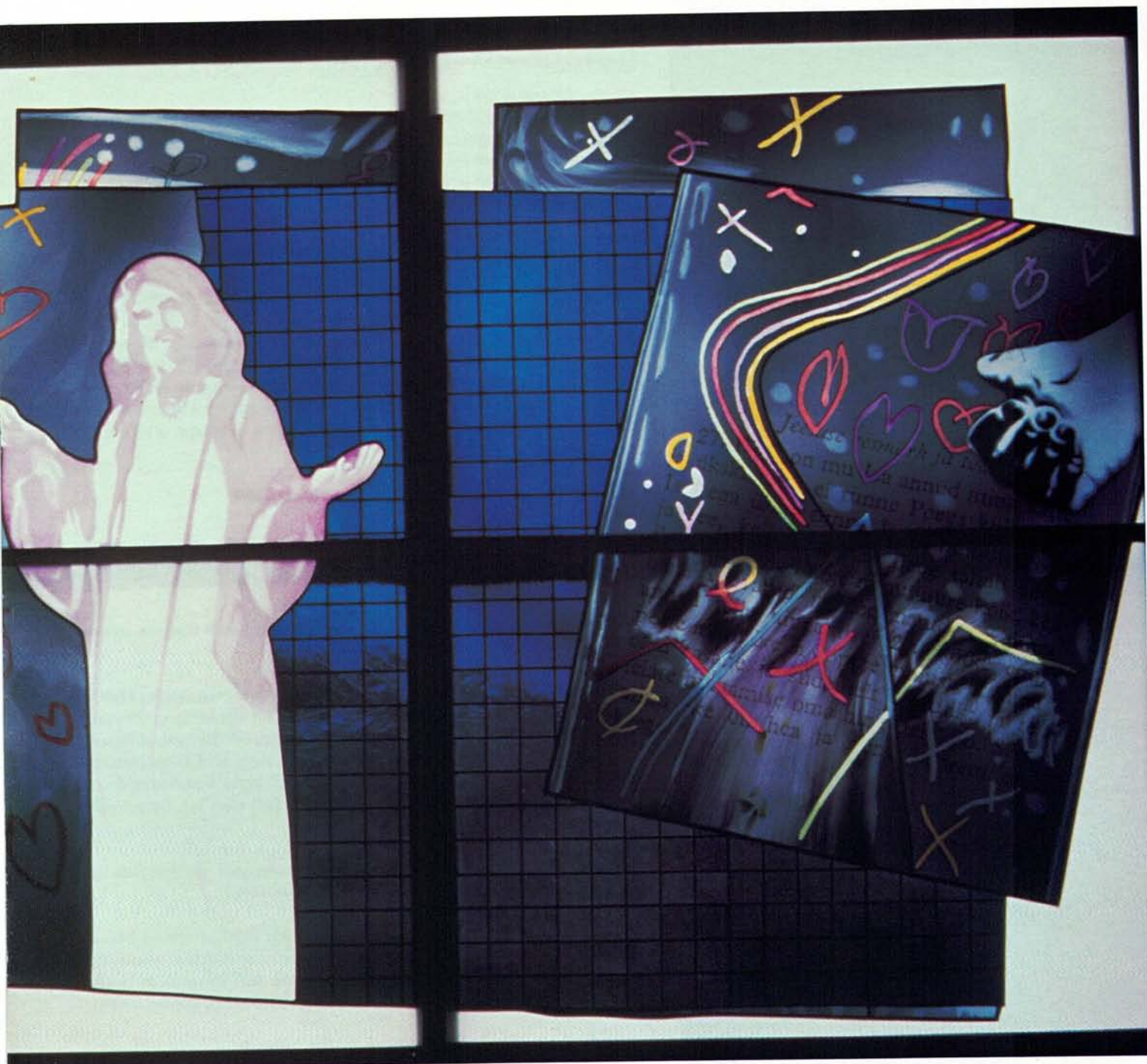
RIGHT: "The Miracle Window" combines etching, painting, and other glass surface treatments to a leaded Haufschild contemporary design.



many are not really alive and meaningful today. So many were conceived hundreds, even thousands of years ago, and have lost a lot of their original power. Look at how the world has changed only in this century.

RLH: So, if some of the old symbols lost their meaning, what do we do?

LH: Hell, that is easy – we create new ones. Really, we would do well if we were to remember that those symbols long ago were created by people. If the same people were alive today, most likely they would create different symbols in our so-different world. What I am saying is that if we have to explain the old symbols, as we always seem to have



to, then we might as well create new symbols, and explain those. It would be much more fun.

RLH: That is not the only problem with symbols, though?

LH: Right, it is also a question of how we use them. I see over and over, windows that contain ten, fifteen, even twenty different symbols. I am overwhelmed by what I can only call 'symbol soup.' Somewhere there seems to be the idea that the more symbols we use, the higher the religious content. Using symbols that way is using them like crutches, degrading their value. Whenever I see works of art laden with symbols, I want to scream and ask if artists and committees who commission them, think that everyone is a visual illiterate.

RLH: I suppose the need for symbols exists despite the widespread use of abstraction. What are your thoughts on that?

LH: We will always have a need for symbols, it is part of how we relate to each other and the world around us. That is why it is so important that symbols are kept alive, re-created all the time. Abstraction is here to stay, too. It has its own value. There are many instances when abstraction is the only meaningful way of expression. What I like particularly about abstraction is that it allows the viewer to find his or her own meaning—it cannot indoctrinate or dictate what to think. Do you not think that alone makes abstraction a useful artistic tool?

continued on page 200

REFUGEE WINDOW—depicts the flight and horror of Latvian and Estonian refugees from Soviet persecution. St. Andrew's Lutheran Church, Toronto, 1989.

continued from page 199

RLH: Yes, I like the freedom of choice it allows the viewer. It has taken humanity a long time to get to this point, has it not? Okay, we have talked about general issues that confront us as an industry. What about your own work? What do you strive for with your art, particularly your church work?

LH: Well, the issues we have discussed concern me also in my own work. I struggle with the demands of clients, symbols, figuration and abstractions like so many of us do. That is why I have thought so much about it. I always wondered why it was so difficult using ancient symbols today, until I realized that they were man-made, and under conditions as they existed hundreds of years ago. It hit me that these symbols would be quite different if they were created today – it was a very liberating experience. It gave me the courage to look at symbols in a new way, and create my own.

RLH: Do you constantly question your own work?

LH: I think it is very important to constantly question one's ideas, one's own assumptions, and then disregard what is not appropriate anymore.

RLH: I have noticed that quite a bit of your new work includes figurative elements. Can you comment on that?

LH: It is, as I say: I constantly re-evaluate my own work. That is how you continue to learn and grow. I felt there were certain themes which I wanted to tackle which required the use of figurative elements. How do you show the suffering and hopelessness of people deported to Siberia as in the *Refugee Window* without showing faces that are anxious and sad? How else but by actually showing those faces?

RLH: As a finishing thought to this interview, can you put into one paragraph what you intend to achieve with your work?

LH: You are not asking for much, eh? My work, I would like to think, is about my own integrity as a person and artist; about my respect for people and the spaces my work will inhabit. It is also very much about my quest for knowledge and self-improvement.

RLH: Lutz, thank you very much for this interview.

LH: You know, these things needed to be said – I hope they will be heard. Thank you too. Ω



The result of the unambiguous opinions of SGAA Artist/Designer Member Lutz Haufschild is sometimes the placement of his foot in his mouth. To our benefit, this seldom dissuades the artist from expressing his provocative concepts, and turning them into splendid stained glass realities.

Photos by Lutz Haufschild



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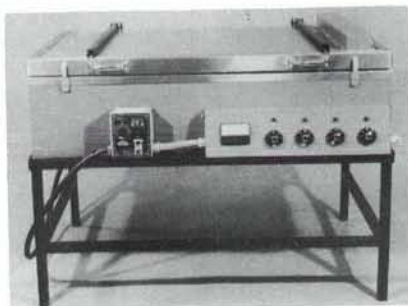
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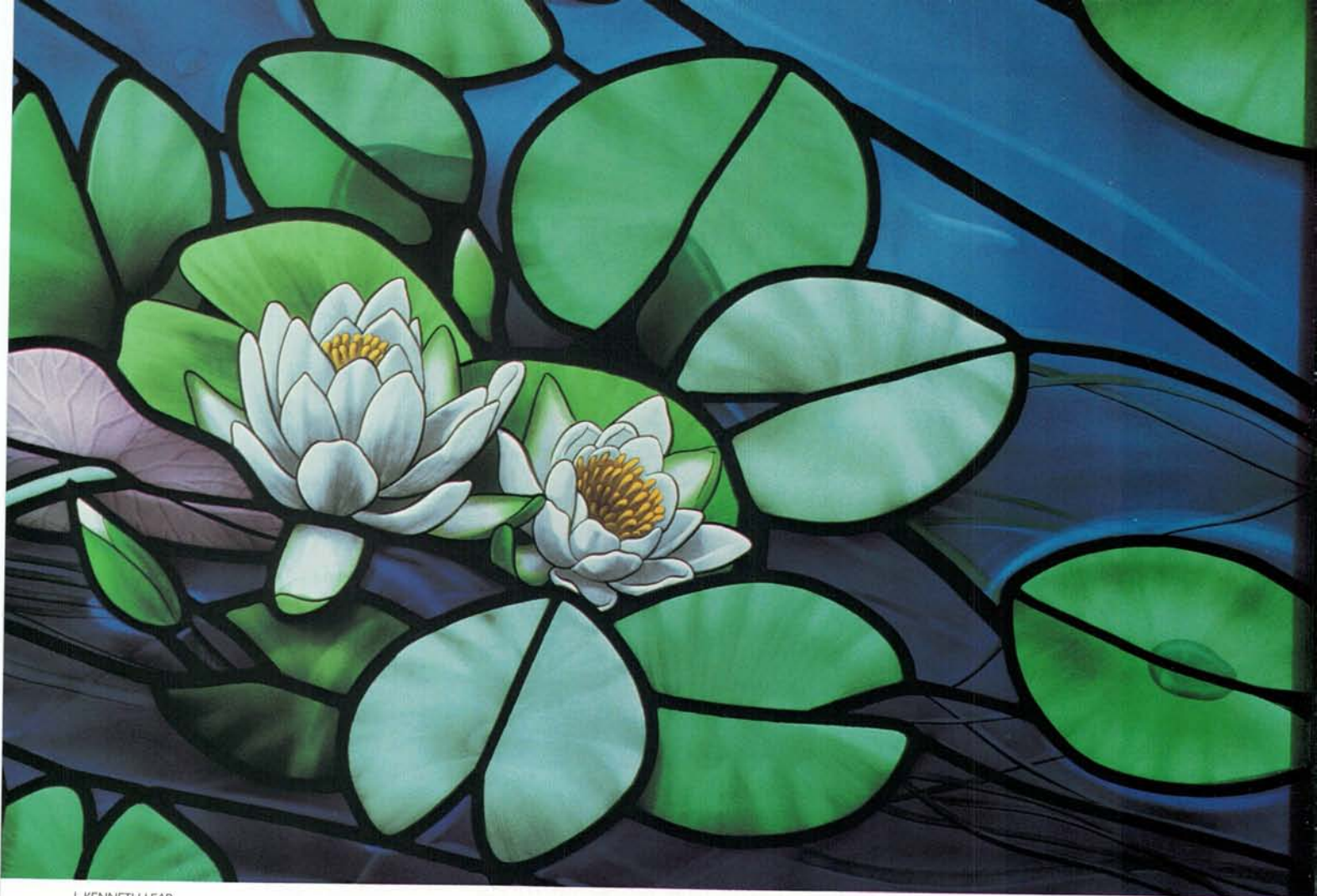
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J. KENNETH LEAP

Detail—of waterlilies show the two flowers painted on a single piece of etched flashed glass. The centers are silver stained.

Cameras & Glass...

A Natural View

by Helene Weis

I pushed uncomfortably through the crowd, making little attempt to conceal my weariness. I almost did not respond to Kenneth Leap's invitation to attend the opening at the Philadelphia Museum of Art for the show of work by current Philadelphia area artists. I knew it was a breakthrough to have stained glass pieces represented in a show of this calibre, but my senses suffered with fatigue. I thought, 'I really do not want to be here jockeying for position with all these people.'

An opening night of any important exhibition can be a sort of hell-to-be-endured under normal circumstances, and with the added stress of exhaustion, it can quickly disintegrate into a living nightmare. I was not going to let that happen. I knew what to look for from the color photographs he had sent me — an eight panel screen of shells and seaweed, and I

was singlemindedly going for it. 'Then,' I told myself, 'I am going home, in short order, to recoup.'

Elbowing my way through the crush, I found what I had come for — and more. A huge screen of a complexity not apparent in the photograph. A beautifully calming piece of work. As I pensively stood before this young artists' work, I felt calmed, even rejuvenated. It was worth the trip and because I am so attracted by things to do with the sea, I decided to meet him.

When I called him after the show, Leap told me he was making a stained glass window for a newly decorated meditation room in Philadelphia's large Hahnemann University Hospital. We decided to visit at a time when I could see this work in progress. So, on a sunny afternoon, I drove to Runnemeade, New Jersey, where Leap lives and works.

"How had a relative newcomer gotten this prestigious

commission," I wondered. Leap told me he had started taking formal art lessons when he was 11 years old. While in high school he took the pre-college course at the Philadelphia University of the Arts to decide whether to make art his career or merely his hobby. Next, he enrolled in the Rhode Island School of Design because it has a strong illustration department. He thought he would become an illustrator. He finished the first year foundation course, then half a semester into illustration, he transferred to the glass program, and began blowing.

"At first, I enjoyed being challenged by three dimensional forms." In a woodworking class, he made a model of a formal garden, all the components turned on a lathe; tree forms, birds, animals, even a gazebo. "But I wasn't using my background of drawing and painting. I did not think I wanted to make a living blowing glass. So I began to do leaded stained glass," he says. He showed us his first piece. Large daisies. There was no instruction in glass painting at Rhode Island School of Design at the time. He got Elskus' book on painting out of the library and began to teach himself. (*The Art of Painting on Glass*, Albinus Elskus, Charles Scribner's Sons, New York, 1980)

"After graduation I came home again. I took my portfolio to twelve different decorators. They all liked my work, but none had any jobs for me." Nine months later, he heard from one of them, an invitation to meet the committee at the hospital. He was introduced as the artist who was going to do the stained glass. The decorator told him to deal directly with the hospital committee. He says it felt strange, at first, being the artist and the business man. At the beginning, members of the committee did not agree on their goals for the room. They wanted a whole wall of stained glass. When he told them what he would charge for such an area, it was considerably above budget. Then he told them the size piece he could make for the amount that was designated. The decorator settled on an artificially lighted palladian shape.

They emphasized that the room was to be non-denominational. The window was to be contemplative, predominantly blue. That was in May. There was no further word about the job until, in November, he received a call asking for designs in three days. Two months work in three days!

Kenneth Leap's art is often derived from photographs. He cut openings to scale from white paper and showed the committee a series of photographs, taken on the Maurice River and in the Pine Barrens, which he had color

Xeroxed® and enlarged or reduced. He thinks of the solitude of nature as contemplative.

Because this was to be a meditation room, Leap decided to suggest using his own favorite surroundings for the subject. The committee's unanimous choice was a detail of swirling water. He had taken that photo in the fall. He says, "I like Autumn best because I like saturated colors. Your mind says the water is blue, but it is often orange." A swirl of fallen leaves floated on the water. The committee felt that autumn was too suggestive of death to be used in a hospital. From the leaves to waterlilies was a logical step. With a retainer in hand for a design, Leap returned to his studio to prepare the final sketch.

Our conversation that day wandered around over several topics, but the subject we came back to again and again was his love for the natural world. His father and mother have always been involved members of the Audubon and Wildlife Societies. "They took me crabbing and canoeing. They definitely taught me a reverence for nature that cannot be denied," he says.

His favorite leisure pursuit is drifting down the Maurice River in his canoe, in all seasons, photographing vistas which become the source of his paintings and stained glass. The screen I saw in the art museum was based on photographs of tide pools taken at a wildlife sanctuary he visited while a student at the Rhode Island School of Design. His all encompassing political activity is working with a group to get his river declared, "a wild and scenic river." They are fighting a sand mining company that wants to get

the U.S. Corps of Engineers to straighten out the bends so the company can get its commercial barges farther up stream, threatening its viability.

He likes formal gardens and photographs flowers at Longwood Gardens, the Dupont estate near Wilmington, Delaware. He has never tried to sell his photographs, which seem very marketable to me. All are of nature in some form: reflections of branches in the sky which look almost abstract, and double exposures he calls collages. He had a job in a photographic studio printing and processing and took time to experiment. He turns the photos into water colors and oils that he sells through a local gallery and at "clothesline" exhibitions.

He likes to use glass that echoes the textures of water. "I tried to show the contrast between the violent agitation of the moving reeds underneath the surface, and the still

continued on page 204



A BEGINNING—for Kenneth Leap's stained glass creations often starts with a view through the artist's camera lens.

J. K. LEAP

Cameras & Glass...



THE WATERCOLOR SKETCH—prepared from an original photograph of the waterlily theme. The small rendering helps the artist develop the concept for actual execution.

continued from page 203

mirror of the surface," he says. The waterlilies radiate in bands. He captures the interior of a blossom, the intricate tangle of shells and seaweed on a beach, or the jumble of new growth and old leaves on the forest floor. The lines are an evocation of gazing, mesmerized, at the water patterns in a winding river speckled with sun and shade. He speaks with enthusiasm. "Overhanging trees enclose the reflective qualities of the rivers in the Pine Barrens. They have a particular quality, still and dark. The trees are cedars which make the water black, like a pool of ink, a dark mirror."

When I visited Leap's studio he had finished the cartoon. He does not draw cartoons in too much detail, preferring to do the refining with the actual glass painting. The glass was cut and placed on the easel and he was about to begin painting. Painting is very important to him because he was first a painter. He was moved by the fine glass painting on small panels he saw in Switzerland and Germany. He uses conventional glass paint, colored enamels, silver stains and etched flash glass.

J. K. LEAP



THE COMPLETED INSTALLATION—in the Hahnemann Hospital waiting area adds a sense of calm and beauty to what is frequently a stressful environment.

J. K. LEAP

He says "I believe stained glass hasn't begun to be explored by fine artists, but it will be if more galleries are willing to show stained glass as an art form."

At last, I heard that the window was installed, and the meditation room was open to the public. I visited it with anticipation. The room is much smaller than I had expected. The window predominates and provides the only light. A larger area of glass would not have been right. It would have offered no rest for the eye and the furniture would have encroached on it. The carpet and upholstered chairs are a warm gray and offer no competition. The glass is quite dark near the floor and subtly lightens as it moves toward the top.

A slightly pinkish tone suggests the sky. The variations and the scale of the leaves both give the feeling of distance. Most noticeable is the way the lines and shapes illustrate the motion of the water. The effect is almost mesmerizing. Knowing about Kenneth, I pictured the water moving swiftly by his paddle. As I stared into the depths I cried out "There's a fish!" I found several small fish, almost obscured in the darkest part of the water. The

artist had achieved this effect by skillfully brushing them out of the matte of glass paint.

The world is becoming more ecology minded, with many "save the earth" movements. Leap is helping, not only by his volunteer work, but by allowing casual observers to see the natural world with new appreciation. In the course of our short acquaintance, I saw a great deal of his work: photographs, water colors, oil paintings and stained glass. In much of it, the natural world is interpreted larger than life. Ω

Statistics of the Hahnemann window: side panels, each 14" x 48", center panel, 28 3/4" x 64 3/4". The window is installed in a light box 14" deep, that opens from the back, that is, from another room. The window is backed with 1/4" thick opaque white Plexiglas®. The lights are fluorescent tubes attached to the back wall of the light box.



First International Symposium, Barcelona. . .

Many Voices

by Virginia C. Raguin

The first international stained glass symposium, held in Barcelona, Spain was, by all the expectations, an unqualified success. Conceived by Antoni Vila-Delclós, Technical Manager of the Institut del Vitral (Barcelona, Spain) and Stephan Trümpler, Director of the Centre Suisse de Recherche et d'Inform-

ation sur le Vitrail (Romont, Switzerland), the symposium was designed to bring together, into close communication, practitioners in stained glass (in both contemporary creation and restoration), art historians, and officials responsible for historic preservation.

Over 130 professionals attended, and an equal number were turned away due to a lack of space. Representation along the speakers was emphatically international. The countries represented included: Switzerland, Spain, Great Britain, Ireland, France, Austria, Switzerland, the United States, and East and West Germany.

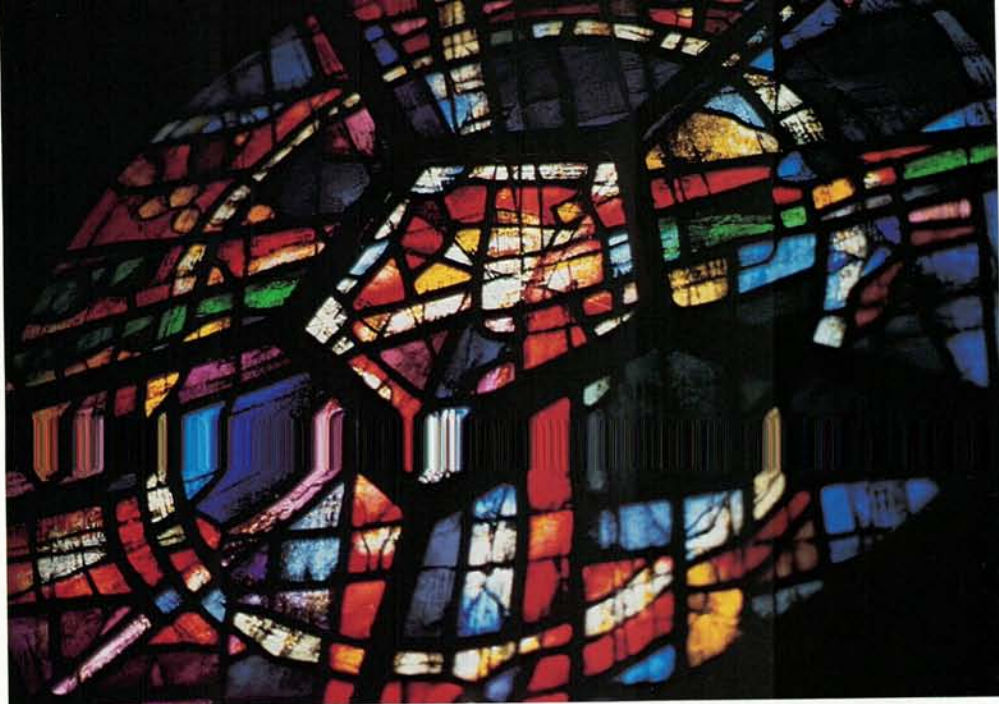
The themes of the symposium were clearly announced in the first papers. "Introduction to the Principles of Restoration and Conservation of Stained Glass Windows" by Ernst Bacher (Austria), Director of the Technical Committee of the International Corpus Vitrearum.

He spoke of general but important principles. Above all, he stressed the least intervention in historic monuments, the better. We can not fool ourselves into thinking that we can recreate the past. Our efforts should be guided by efforts at conservation.

External protective glazing for medieval windows, with ventilation to the inside appears to be a recommended guideline for the present. An address by Stephan Trümpler (Switzerland) urged practitioners to communicate with each other and to break down the boundaries of the mythical "studio secrets" that prevent solid professional developments in the craft.

The development of papers proceeded from issues of windows produced in the 19th century, to the

LEFT—(detail) window for the 14th century church of Nonnards (Corèze), by Jean Dominique Fleury, Toulouse, France. 2 x .65 meters, 1990.



ALAN YOUNGER

figure 1

restoration of windows, to contemporary design in ancient buildings to contemporary work and gallery installations. I spoke of the need to evaluate 19th century stained glass on its own terms and to seek the values that animated the makers and patrons of these historic installations.

An imposition of a modern criteria of artistic expression would be entirely inappropriate for a work so linked to late 19th century spirituality as the window of John the Baptist, dated 1876 from the Cathedral of the Holy Cross, Boston. This theme of the importance of the architectural and patronage context was continued by a highly respected English artist in stained glass, Alan Younger, Fellow and Council Member of the British Society of Master Glass Painters.

Younger spoke forcefully about the limitations of the needs and resources of the client, and the excitement of producing a successful work that related to both building and patron. His rose for the 19th century north facade of the cathedral of St. Albans involves a highly sophisticated interplay of color and rhythmic structure inspired, but totally unfettered, by his deep understanding of the medieval tradition. (figure 1)

Younger spoke of his admiration for English glass of the 15th century with its masterful use of white glass treated with modulating paint with silver stain. Such sensitivity was revived by artists of the Arts and Crafts Movement, such as

continued on page 208



figure 2



Figure 3



Figure 4

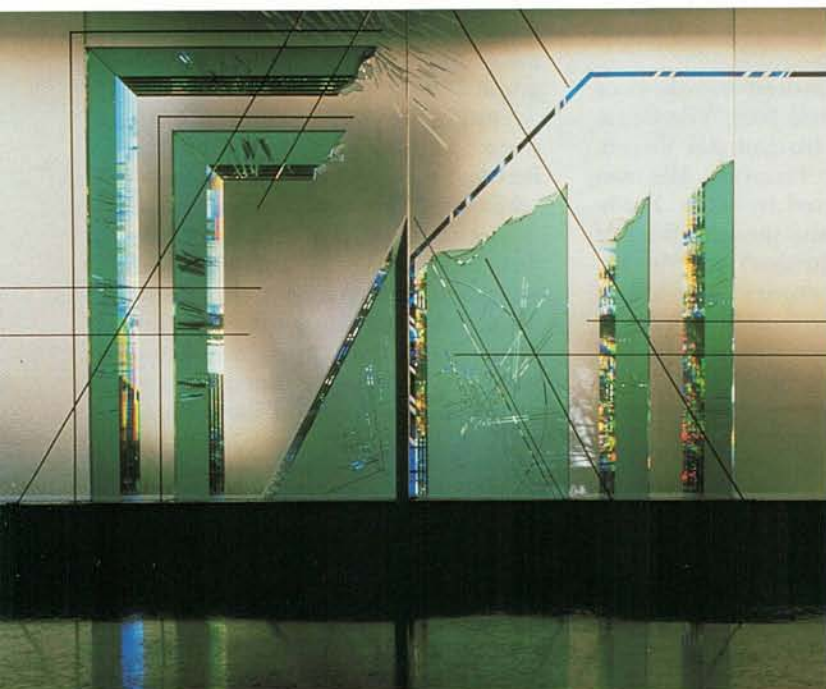
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Christopher Whall, from whom Younger claims serious descent. This admiration for the work of turn of the century windows was continued by Nicola Gordon Bowe, who spoke eloquently on Irish Arts and Crafts artists, especially Evie Hone and Wilhelmina Margaret Geddes. Gordon-Bowe's recent books, a *Gazetteer of Irish Stained Glass*, and a biography of Harry Clarke have now made serious study of the important work possible.

The conference was dominated by no one personality since the goal of the sponsors was to achieve an interaction and a multiplicity of voices. The participants, therefore, found an opportunity to interact, to show one's own work, and to discover the work, and the working practices, of others. The means of encouraging interaction and training was explored in a group visit to the Centre de Vidre of Barcelona, a school for both flat

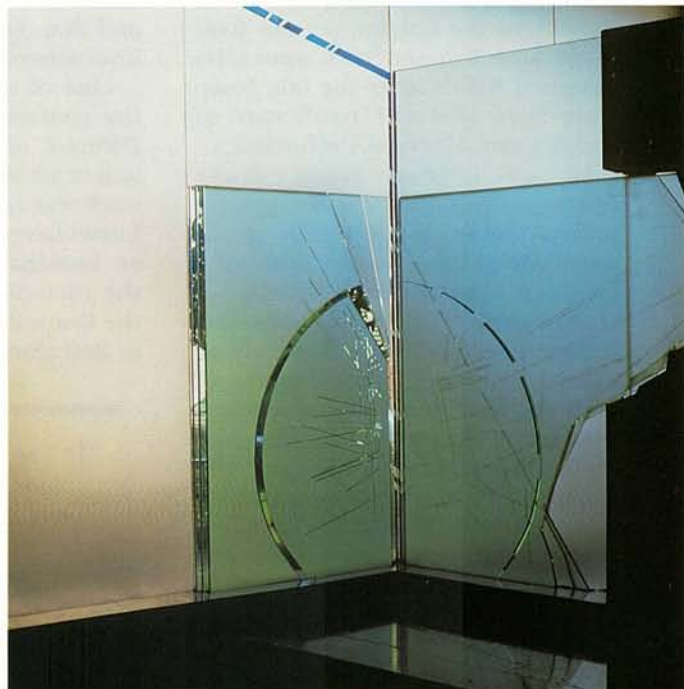
and hot glass, where spacious studios, quality equipment and impressive student work were evident.

It was exciting for many participants to see the barriers to communication with Eastern Europe disappearing. Several important contributions to the conference came from Eastern Germany. Marina Flügge (Berlin), working with the Corpus Vitrearum German Democratic Committee spoke of the concerns faced by the decentralization being



JOSÉ FERNÁNDEZ CASTRILLO

Figure 5



J.F. CASTRILLO

Figure 6

experienced in the East. Despite the great gains in freedom of expression and multiplicity of views, the decentralization may result in geographic areas without representation in historic preservation expertise.

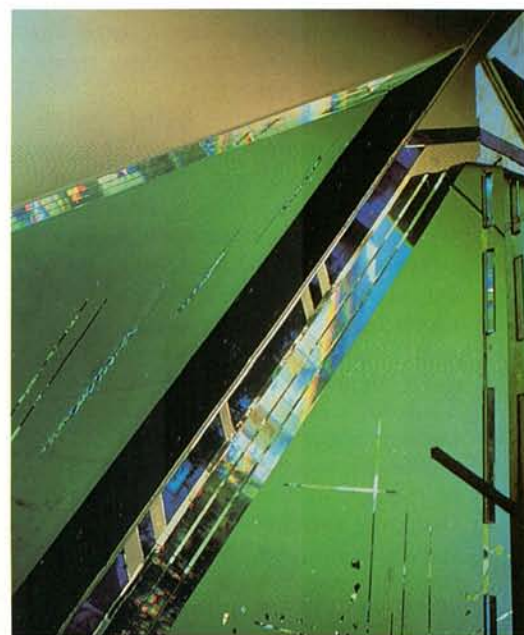
In the past, all efforts were centralized through Berlin. The future will bring new challenges. Christine Triebisch from Halle showed that creativity is alive and well in the East. She spoke of her own work, in windows, autonomous panels, and also in installations of glass and other materials. *Stadt-Traum* (City-Dream) is a two by three meter installation with traditional leaded glass with collage from other materials, including mirror, plastic, iron, and cork.

The emphasis on the continuity of

art, ancient or modern was encouraged by several addresses by Victor Nieto Alcaide (Madrid), President of the Spanish Committee of the Corpus Vitrearum, as well as the scheduling of field trips to important centers in Barcelona and neighboring sites.

The participants were brought to the Gothic cathedral of Girona and were able to view medieval windows in place, as well as the only known extant example of a medieval glazier's table. The recently discovered 14th-century whitewashed board with a lead pattern corresponds to the descriptions of medieval window technique by the monk Theophilus in his 12th-century text, *On Divers Arts*.

continued on page 210



J.F. CASTRILLO

Detail Figure 5

continued from page 209

The participants also visited the modern work of the Foundation Miro, the collection bequeathed to the city by the Catalan painter Joan Miro and housed in a specially designed building by the late Josep Luis Sert (former professor of architecture, Harvard University).

It was clear from many presentations that contemporary artists have developed great sensitivity to this complex issue of a modern aesthetic within a traditional craft. Flexibility was highly evident. Jean Dominique Fleury (Toulouse, France) spoke of both the installation of the modern window in ancient setting, the new architectural installation, and the gallery object, contexts within which many artists work today.

For several commissions for southern French churches with historical medieval wall paintings, Fleury provided low-key grid and border patterns, varied by a painterly application of grisaille and neutral tone washes. In more independent installations he allowed the graphic strength of his artistic expression to become more dominant. (figure 2)

It was clear from such presentations that painting, in both restoration work and contemporary expression, remains a dominant aspect of European work in glass.

Suzanne Beeh-Lustenberger, of Darmstadt, West Germany, well known for her writing on medieval and contemporary stained glass, gave an overview of "Significant Trends, New Techniques in Contemporary Stained Glass."

She discussed, in particular, many of the architectural installations in Germany and Switzerland and gave a special tribute to Ed Carpenter of the U.S., showing examples of his work in the Portland Oregon Medical Center and the Portland

Oregon Justice Center. It was interesting to see that the European critics are aware of American artists and that the symposium was truly an international one.

One of the honored members of the conference was Joan Vila-Grau, Director of the Institut del Vitall, and artist and art historian. His own work was presented by Mme. Beeh-Lustenberger as she showed slides of an installation finished in 1990 for the turn-of-the-century building of the Conselleria Economia i Finances in Barcelona.

"It was interesting
to see that the
European critics
are aware of
American Artists..."

The windows fill spaces left when the early 20th-century windows were destroyed during the Spanish Civil War. The artist did not wish to install a false copy of a past style and designed a free flow of colored and clear glass and organic forms to achieve the "spirit" of art nouveau forms, yet still retain a modern authenticity. (figure 3)

The influence of American techniques was evident on several younger European artists. Pertegaz y Hernandez (Valencia) who create work in cooperation attended *Portcon* in 1982 and afterwards spent time in San Diego. There they learned the techniques of beveled glass in the Carl Powell studio. Their 1985 installation *Preludio* was one of

their first major works after their American sojourn. (figure 4) *Mas Cerca* of 1989 shows their new techniques of leading in an autonomous panel to achieve a graphic intensity.

One of the most eloquent of the presentations was made by José Fernández Castrillo of Barcelona. His 'objects' in glass, as he explained, are influenced by parallel aesthetics developments in painting and sculpture, yet they achieve the effect of the architectural import of the stained glass window. His large *Alpha-Omega* sculpture in glass for a funerary chapel of Sancho de Avila, in Barcelona is successful simply as a beautiful play of geometry in space and an exploitation of the reflective and translucent qualities of glass. (figures 5 & 6)

Its title, however, betrays its deeper meaning. The alpha and omega are the first and last letters of the Greek alphabet and, since Early Christian times, have been a sign of the beginning and end of human life and of the transcendent nature of the Divine.

The Divine is seen as both the source and the ultimate resolution of all creation, suggesting an eternity where beginning and end are reconciled in the same all-encompassing Being. The perfection of the geometry of the Alpha triangle and the Omega curve in the piece complements the historical meaning of these letter forms. Thus the theme and its execution are brilliant examples of the possibilities of monumental glass outside its traditional setting in windows.

Plans for the second International Symposium in Switzerland are already underway. The dates are scheduled for late spring or early summer, 1992. With such an auspicious beginning, many will look forward to continued sharing of information on all levels. Ω

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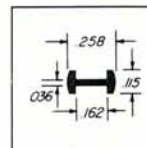
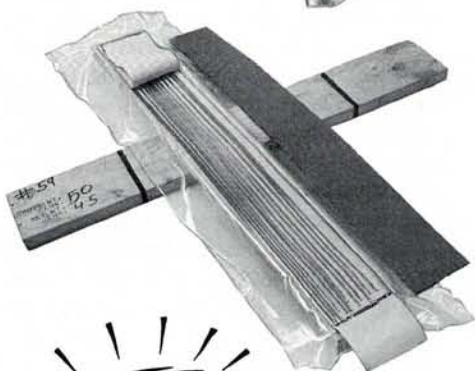
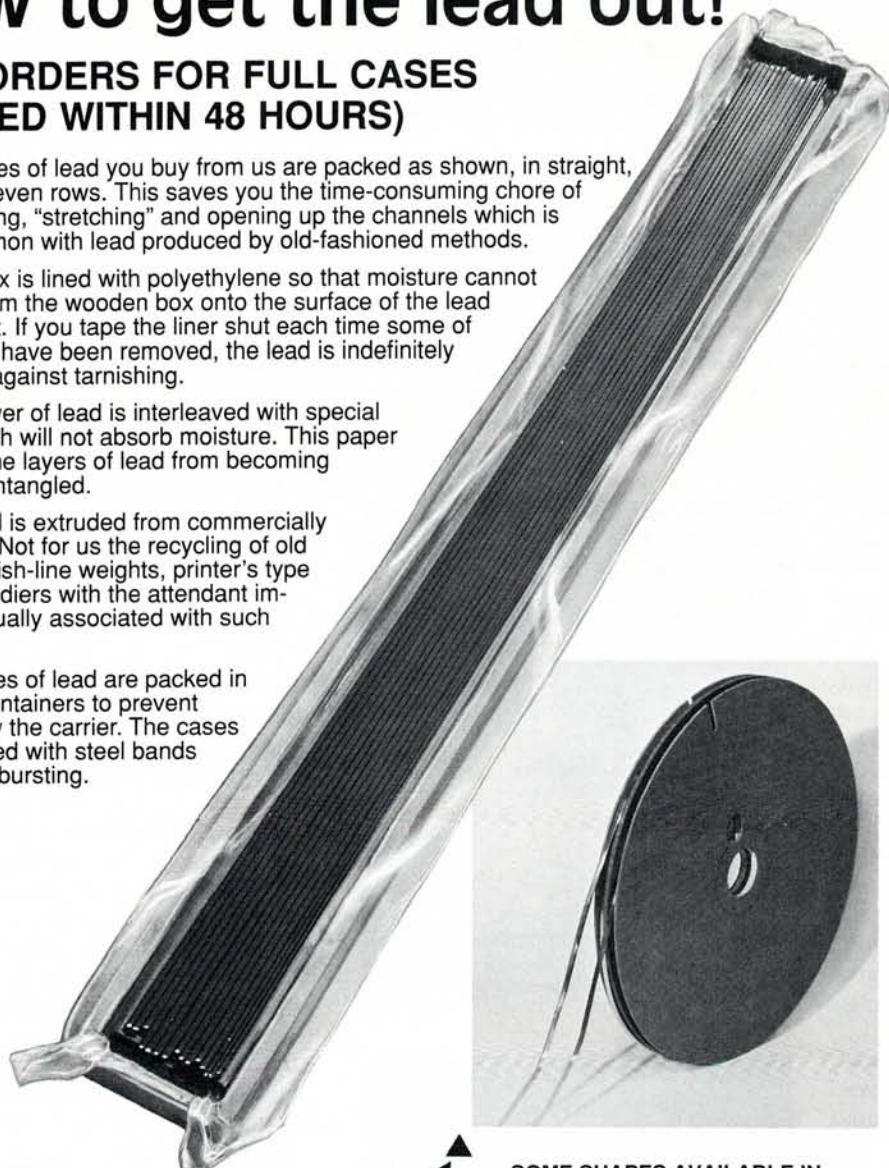
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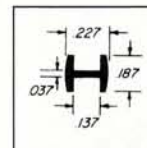
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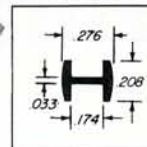
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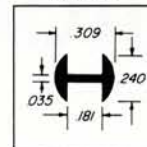
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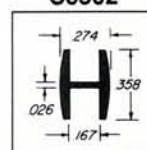
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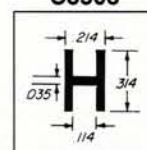
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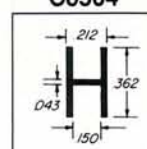
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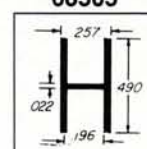
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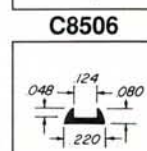
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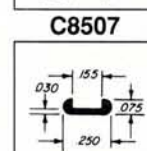
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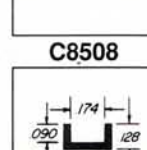
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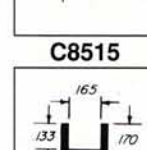
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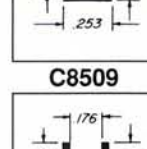
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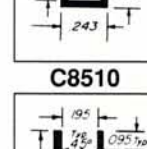
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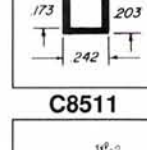
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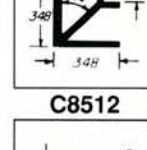
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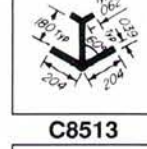
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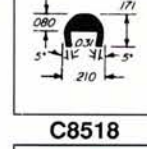
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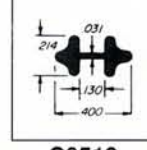
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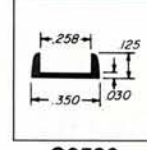
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Illuminated Literature

by Helene H. Weis

I have often wondered how poems and literature in stained glass windows came to be. As a stained glass studio librarian, I am particularly happy when asked to plan iconographies based on secular literature. I have been an avid reader all my life and I particularly enjoy illustrated books. I know designers like to vary the choice of subjects, from biblical scenes and saints' lives.

The traditional role of stained glass, since its inception, has been to illustrate religious themes to teach and inspire the congregations, as well as to beautify churches. But how did secular subjects develop?

They first invaded the church in the form of donor's portraits and coats of arms, or depicted the work of everyday people such as bakers, furriers, money changers, and vintners. But these were subservient to the principal subjects, which were sacred.

As the bourgeoisie grew more prosperous during the Renaissance, private houses became more luxurious. It was desirable for windows in dwellings to let in more light than those in churches, so quarrels of clear glass, usually diamond shaped, became very popular. These may be



figure 1

seen in many 17th century Dutch paintings. In the center of the quarrels, small, highly detailed, painted and stained panels, called *kabinetscheiben*, containing heraldry, por-

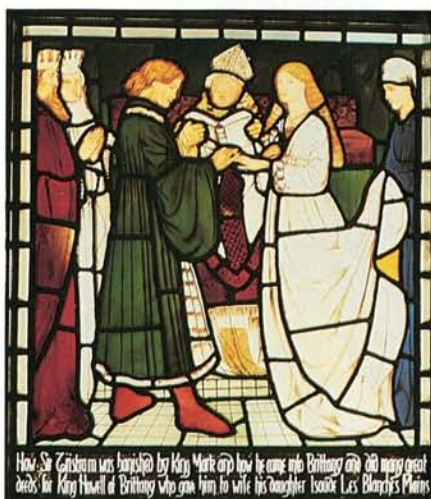


figure 2



figure 3

traits, or sacred or secular scenes may be found. (fig. 1) They are very detailed for their small size. The scenic panel is often one piece of white glass, painted, stained, and fired. Colored enamels are used sparingly.

Jacques Coeur, a successful merchant of Bourges and finance minister to the King of France, had one of his ships portrayed in a stained glass window in his house.

After the printing press was invented in the 15th century, the general population learned to read. Evidence of the Renaissance was the reacquaintance of classical literature by literate laymen. The earliest reference to a literary theme found was in the house of the Tucher family in Nuremberg, now a museum. In the 16th century the Tucher's chose stained glass illustrating Greek and Roman myths that emphasized the achievements of the family.¹

After years of neglect, antique stained glass regained popularity in the 19th century and was collected by eccentrics like Horace Walpole, who displayed his collection in his house, Strawberry Hill. As the Gothic Revival of the 19th century progressed, people who could afford it, began to build their houses to resemble medieval manors, and stained glass was part of the ambience. The intelligentsia rejected products of industrialization, and encouraged a return to handcrafts. Romance was used as a subject for art, music, and literature. Novels such as *Ivanhoe* by Sir Walter Scott, and *The Hunchback of Notre Dame* (Notre Dame de Paris) by Victor Hugo were popular.

The Arthurian legend was brought to the attention of the British in 1848 when Prince Albert commissioned

¹ Lawrence Lee, George Seddon, and Francis Stephens, *Stained Glass*, New York, NY: Crown Publishers, 1975.

William Dyce to paint frescoes illustrating its themes in the Queen's robing room in the new palace at Westminster.

The Idylls of the King, poems by Alfred Lord Tennyson retelling the deeds of the Knights of the Round Table, were widely read by those intimidated by the archaic language of Sir Thomas Malory's *Le Morte D'Arthur*.²

To William Morris and his associates, we owe the introduction of literature as subject for stained glass. Morris, a young architect, started decorating when he found no furniture that suited his taste for the "Red House" he was building in 1859 for himself and his bride. In 1861, he formed a partnership with some artistic friends and started the firm Morris, Marshall and Faulkner, later to be Morris and Company. The purpose of the company was to provide total decorating schemes for sacred and secular buildings.

It was an easy progression from his own drawing room walls, painted with *The Romance of Sir Degrevant* by Edward Burne-Jones, to stained glass with illustrations of romances.³

A series of 13 panels illustrating *Tristram and Isoude*, commissioned from the Morris group by Walter Dunlap of Harden Grange, Yorkshire in 1862, was the product of six different Morris designers. It sounds as if Morris was "beating a deadline." Today, these panels are in the Bradford City Art Gallery in Birmingham, England. (fig.2)

Another of the group's narrative series was *King Rene's Honeymoon*. King Rene of Naples, a patron of all the arts, wrote the poem, *Regnault et Jehanneton*, about his love and courtship of Jeanne, daughter of Guy XIV of Laval. The panels illustrate the king and queen engaged in architecture, music, painting, sculpture, pottery, and weaving. Dante Gabriel Rossetti's illustration of

²Debra N. Mancoff in *The Arthurian Revival In Victorian Art*, New York, London: Garland Publishing Inc., 1990.

³Aymer Vallance, *The Art of William Morris*, New York: 1988 and A. Charles Sewter, *The Stained Glass of William Morris and His Circle*, New Haven, CT: Yale University Press, 1974.

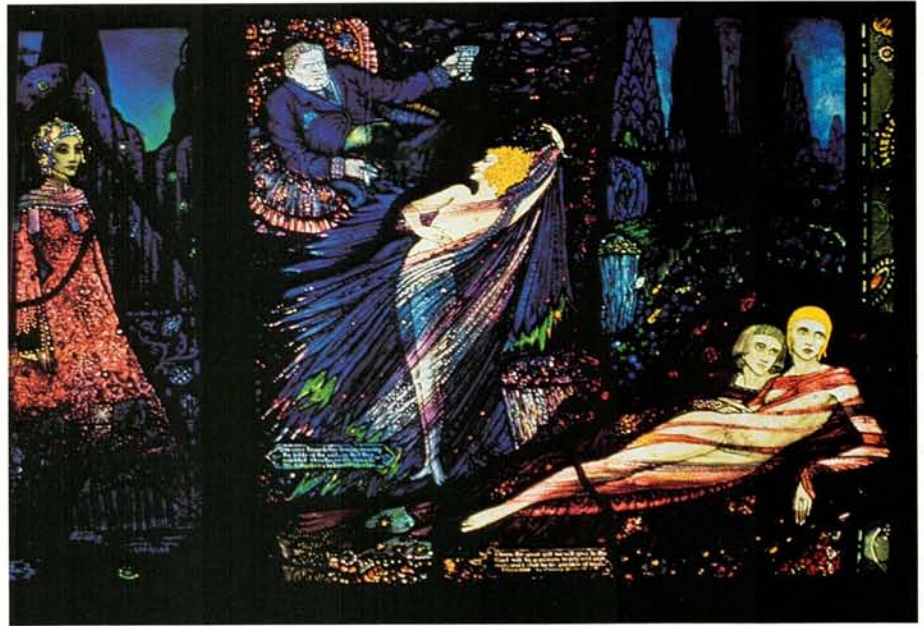


figure 4

N. BOWE



figure 5

SCAA SLIDE COLLECTION

Music, the couple kissing over a portatif organ, is one of the most frequently reproduced Morris panels.

Another set of four windows illustrating the Arthurian Legend was designed by Burne-Jones, originally for his own house, but given to his neighbor, Lady Leighton-Warren at Rottingdean. Today, these are in the

Morris Gallery in Walthamstow. Morris and his friends were prolific romanticists. Morris wrote fiction and poetry, and in 1891, he founded the Kelmscott Press, which produced fine illustrated books. Morris' stained glass designers, Burne-Jones and Rossetti, were illustrators, as too was Harry

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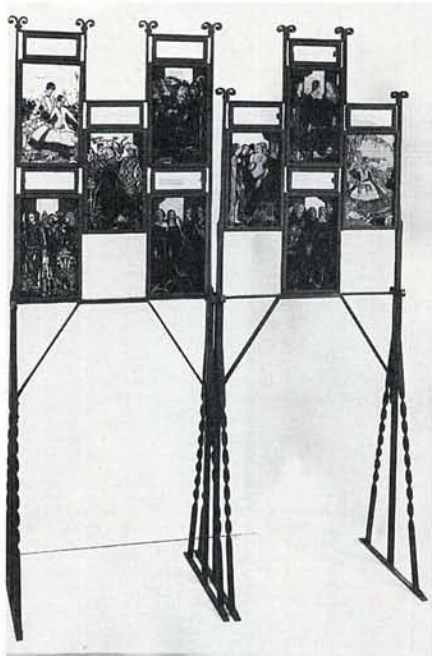


figure 6

MARK FINNES

continued from page 213

Clarke, the Irish stained glass artist.

The work of Harry Clarke adds many more titles to a list of stained glass illustrations of literary topics. In addition to his widely admired windows in churches, Clarke developed a technique for producing small panels, usually about the size of the page of a book, in the style of his illustrations. To execute his complex designs in such small scale, he made use of etched flashed glass and plating, which are traditional techniques dating from the 15th century, but which had not been utilized with such facility and detail.

The earliest application of etching

in stained glass was for small details in heraldry, which has highly specific colorations. The thinner layer of glass was abraded away, making possible the appearance of two colors in the same piece of glass, without the use of a lead line. In the 19th century, the use of hydrofluoric acid to "etch" the top layer away was made possible, due to the isolation of fluorine in 1886. Some of Clarke's small pieces appear layered through etching in as many as five stages. He achieved an infinite variety of colors by plating flashed red and blue glasses and applying silver stains of various depths.

In 1917, he produced nine panels to illustrate John Millington Synge's *The Queens* for the library of his friend, the Rt. Hon. Laurence Ambrose Waldron.

Among his "stained glass illustrations" were *The Song of the Mad Prince* by Walter de la Mare, 1917 (fig.3); *The Meeting* by Heinrich Heine; 1918, and *Midsummer Night's Dream*, 1921. This last one broke in the kiln due to the thinness of the etched glass, but he leaded it together and also made a duplicate. His series of panels illustrating *The Eve of Saint Agnes*, a narrative poem by John Keats, commissioned in 1923 by Harold Jacob for the stair landing in his house in Dublin, is better known. These are now in The Hugh Lane Municipal Gallery of Modern Art, Dublin. Some of Clarke's panels were incorporated into cabinet doors, but usually, they were set in wrought iron stands to be displayed against light. (fig.6)

The window that Clarke made for the League of Nations International

Labor Building in Geneva was commissioned by the Irish government in 1929. Clarke chose illustrations of contemporary Irish literary works. This masterpiece did not suit the government committee. There was an virtually nude dancer, and men, some in ragged clothing, drinking. (fig.4)

The panels never reached their intended location. After his death in 1931, his widow bought them back. They have recently been purchased by The Wolfson Foundation of Decorative and Propaganda Arts in Miami, Florida.⁴

Great houses of the 19th and early 20th centuries, houses that today have been turned into schools and other public spaces, often retain their stained glass.

Professor Beverly Sherry shared a list of Shakespearian and other literary subjects in Australian schools that were formerly houses.⁵

Church windows memorializing the dead after World War I were very apt to portray scenes from the Arthurian legends. G. F. Watts' *Sir Galahad* was often copied in stained glass. A few other non-Biblical literary works are often found in churches. John Bunyan's *The Pilgrim's Progress* is one of these. Not many people read this book today as avidly as Louisa Alcott's *Meg, Jo, Beth, and Amy*, but it was once considered second in importance only to the Bible. (fig.7)

I was delighted to find characters from *Alice in Wonderland* in windows by Geoffrey Webb in the church in Daresbury in Cheshire, which was Lewis Carroll's birthplace.⁶ (fig 5)

Louis Comfort Tiffany is a familiar name in stained glass today. His studio

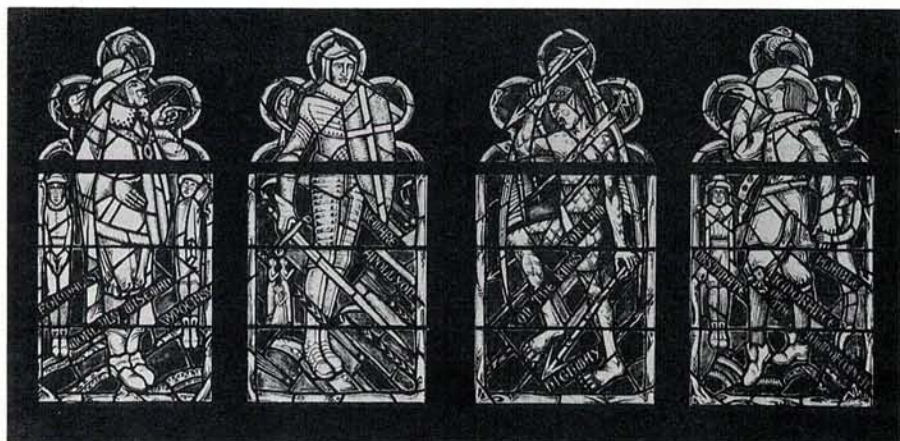


figure 7

WILLET STUDIOS

⁴Nicola Gordon Bowe, *The Life and Work of Harry Clarke*, Dublin, Ireland: The Irish Academic Press, 1989. Nicola Gordon Bowe, *Harry Clarke: a monograph and catalogue*, Dublin, Ireland: The Douglas Hyde Gallery, Trinity College.

⁵Beverly Sherry, "Australia's Stained Glass: An Overview 1800-1988" *Stained Glass Quarterly*, Spring 1989 and a letter from Sherry, April 18, 1987.

⁶Lawrence Lee, George Seddon, and Francis Stephens, *Stained Glass*, New York, NY: Crown Publishers, 1975.

produced surprisingly few windows illustrating themes from literature. An exception is the *Ivanhoe* window in the Frank Dickenson Bartlett Gymnasium of the University of Chicago, designed in 1904 by Edward Sperry.⁷

I have not mentioned single figures of authors such as those by the Morris group in Cambridge University, or Harvard University's Memorial Hall containing works by a number of American studios. But worth including, even though it is not really a scene from a literary work, is the window designed by Frederick Wilson for Tiffany Studios for a library in Troy, New York in 1897. It shows Aldus Manutius in his Venetian printing house examining a page proof of the works of Dante.⁸

Patrick Reyntiens has created an outstanding series of 16 panels to illustrate Ovid's *Metamorphoses*, a long, narrative poem meandering of intertwining Greek myths. These are Reyntiens' personal choices; that is, they were not produced to fill a commission. The artist has not said, in print, why he chose to illustrate classical legends when he turned to figurative stained glass but it does imply a sympathy with the neo-classical period, the 18th century. He says that he finds, in *The Metamorphoses* "a thousand graphically described scenes that call for illustration."

If the artist's choice of subject or style needs defending, he says, "In presenting these visions I am not in the least worried about being thought or dubbed 'literary' or 'illustrational' – those are terms considered pejorative only by a culture that itself is illiterate and unilluminated."⁹ An artist who reads widely never lacks ideas for subjects.

Some younger people may not understand the appeal of long poems such as *Hiawatha* or *Evangeline* by Henry Wadsworth Longfellow.

⁷Erne R. and Florence Frueh, *Chicago Stained Glass*, Chicago, IL: Loyola University Press, 1983 and Erne R. and Florence Frueh, "The Ivanhoe Window", *Stained Glass Quarterly*, Summer 1982.

⁸Alastair Duncan, *Tiffany Windows*, New York, NY: Crown Publishers, 1980.

⁹Patrick Reyntiens, *Visions In Light: Glass Painted and Stained*, Bruton, Somerset, England: Bruton Gallery, 1985.

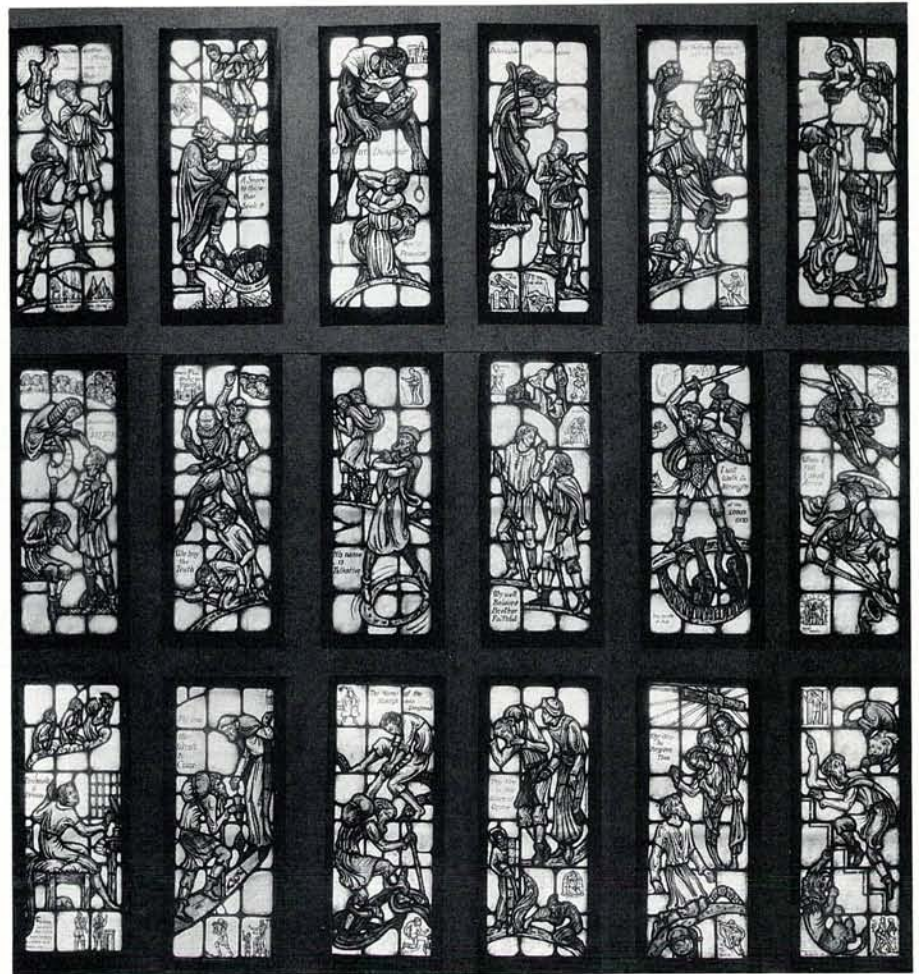


figure 8

Before television or even radio, an era almost past during my own high school days, people recited to each other for entertainment.

In school we did not just read those poems, we memorized long passages. School readers like *McGuffey's* contain sections devoted not only to grammar but instructions on how to recite prose and poetry.¹⁰

Henry Lee Willet once told me that when he went to do the iconography for Fort Lincoln Cemetery in Washington, DC, he accomplished it in one-half hour. I am sure he exaggerated, but the poems he was taught by his high school English teacher so long before, came readily to his mind because he had memorized them. Old age is associated with a clear remembrance of youth.

This is a familiar phenomenon. Shakespeare describes the seventh

age of man in Jacques' speech as very near the infant. Therefore, it is logical that the illustrations chosen are of the poems we memorized in our school days. The nostalgia with which the older generation, including this author, regards those sentimental works makes them an ideal choice for stained glass windows in cemeteries.

An early Willet window illustrating a theme from literature is the familiar *Dante and Beatrice* from *The Divine Comedy*. According to Henry Lee Willet, it was made for an architect from whom his mother, who perated the studio, hoped to get a commission. When this didn't materialize, she made Henry go to the architect and get it back. It is now in the Corning Museum of Glass.

In 1931, the Willet Studio made a series of windows on *The Pilgrim's*
continued on page 216

¹⁰*McGuffey's Eclectic Reader*, 1897 Edition, New York, NY: A Signet Classic, The New American Library, 1962.

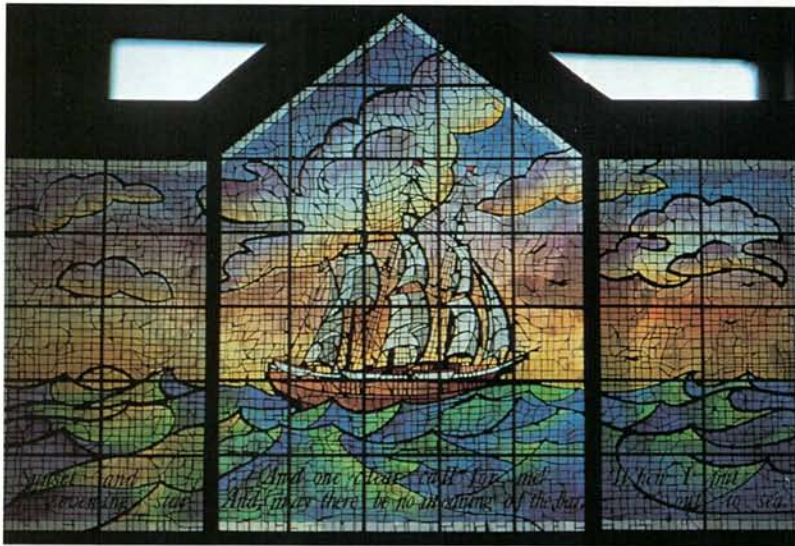


figure 9



figure 10

continued from page 215

Progress and The Divine Comedy for the McCartney Library of Geneva College, Beaver Falls, Pennsylvania. Clarence Edward Noble McCartney was a hero and mentor of Henry Willet's and Henry credited him with his own interest in these great stories. Stories appropriate for a college library. (fig.8)

Today, we use subjects from literature principally in non-denominational college chapels and in cemeteries. A stained glass salesman asked me for ideas for a non religious, yet inspirational, window for a mausoleum chapel. I suggested Tennyson's *Crossing the Bar* and provided him with pictures of romantic ships from my picture file. The customer turned out to be a yachtsman, who enthusiastically welcomed the suggestion. (fig. 9)

When called upon to provide an overall theme for the entire chapel of Woodland Cemetery of Dayton, Ohio, I chose "woods and forests" as suggested by their name. I enjoyed thinking of all the examples I could, varying both the types of literature

and the types of forests. The most obvious example was: "This is the forest primeval."

In the window, the heroine, *Evangeline*, sits at her home In Acadia at the beginning of the story. I soon had many more titles than there were openings to be filled. Marjorie Kinnan Rawlings's *Jody* and *The Yearling* fawn are depicted in the Florida Everglades, among trees hung with moss, in which he imagines a Spanish explorer.

Hiawatha constructs his canoe using all the natural resources of the forest. (fig. 10) Rima, the bird girl, sits in her *Green Mansions*, as W. H. Hudson described the South American tropical rain forest. Sherwood Forest was eliminated because I chose to illustrate the episode where Little John and Robin Hood fight on the bridge. A fight, however peacefully resolved, did not seem appropriate.

The staff at the cemetery added *Robert Frost's Stopping by Woods on a Snowy Evening* and Lawrence Dunbar's *The Willow Tree* because Dunbar is

buried there. I learned a great deal about this black poet, reading his life and poetry before deciding on *The Willow Tree*.

The depiction does not actually show a forest, but rather, shows children playing under a willow tree on the way home from school.

I was interested to hear, when I visited Woodland Cemetery, that many of the school children who go there on tours are no longer familiar with the classical works of literature. Perhaps, as medieval windows were planned to acquaint church congregations with religious stories, we should produce more stained glass windows in public spaces to reintroduce the world's great literature. I have compiled a list of stained glass illustrating subjects from literature. It is too long to include in this article, but if any reader knows of such windows I would like to hear about them to add to my list. Ω

DANIEL MAHER



*URBAN LANDSCAPE—by Daniel Maher
POPULAR VOTE AWARD WINNER*

KATHY MESSMAN



*INNER GUIDE—Kathy Messman
THIRD PLACE AWARD WINNER*

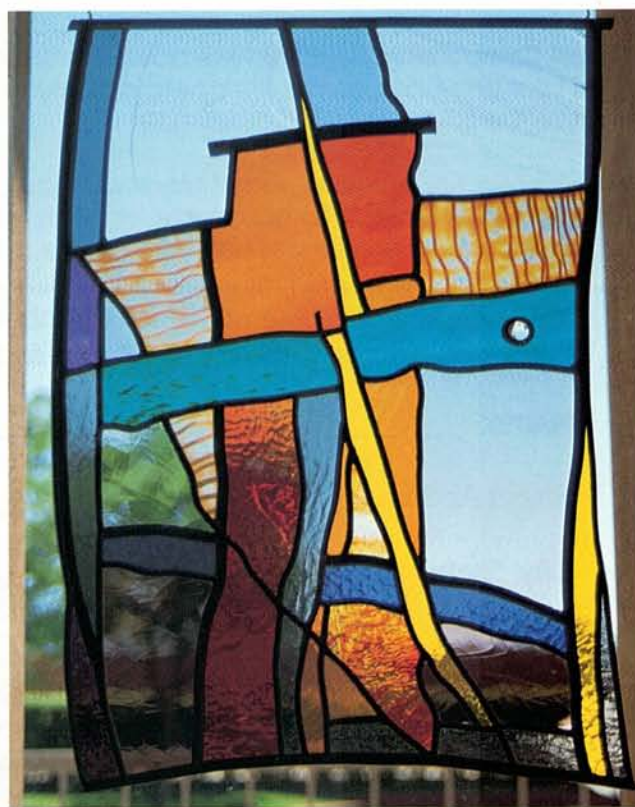


HENRY WEIS

*GLASS IN MOTION—by Saara Gallin
FIRST PLACE AWARD WINNER*

CONGRATULATIONS!

Each year at the Annual Summer Conference of the SGAA, the members in attendance are treated to a display and competition of work created by SGAA Associate Members. Projects of innovative design and execution vie for top honors in this contest, and are of virtually unlimited design scope. This year's winners were chosen from among one of the finest exhibitions of the talent and energy of this group of SGAA members. All SGAA Associate Members are encouraged to make plans now to enter next year's exhibition to be mounted in Washington, DC. It should be the best ever!



H. WEIS

*STONEHENGE REVISITED—by Barbara Krueger
SECOND PLACE AWARD WINNER*



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Conference Report

Attendees to the 81st Annual Summer Conference of the SGAA arrived in Albuquerque, New Mexico amidst some fear, trepidation and wonderment regarding the U.S. Senate's consideration of the newly introduced "Lead Exposure Reduction Act of 1990."

Due to the timely reaction by President Walter W. Judson, the SGAA was scheduled to appear before The Senate subcommittee the week following the conclusion of the conference. SGAA members worked diligently to prepare a statement to be carried by Health and Safety Chairman Fred Poremba, Financial Secretary, Kirk Weaver and Gerhard Hiemer, FSGAA, to the senators.

After considerable discussion to assure effective, yet non-offensive wording of this statement of opposition, the entire assemblage reached consensus and copies were prepared for distribution.

Although the lead issue consumed much of the time and talent of those gathered in the 'Land of Enchantment' the intended focus of the meeting—restoration—was established by liturgical consultant Robert Rambusch and restoration expert, Arthur J. Femenella.

Robert Rambusch, in his energetic keynote luncheon address urged the audience to examine new ways of looking at symbols that surround our lives, both religious and secular. He urged the audience to examine the need for symbols that relate to our twentieth century needs, and to develop and incorporate new iconographies in stained glass work.

During his second evening address, the acclaimed liturgical expert advised the audience that, if they are going to undertake restoration work, they must first become knowledgeable about historical interiors, architectural styles and develop

a sensitivity to the styles and aesthetics of various historical periods. He asserted that stained glass professionals are the guardians of authentic aesthetics.

Arthur J. Femenella, a widely recognized restoration expert, delved headlong into the topic of 'hands-on' restoration techniques; assessment practices for restoration; and a call for increased ethical practices among those who undertake stained glass restoration projects.

Audio cassette tapes of all three of these presentations are available through the SGAA Audio/Visual Services Committee.

On page 162 of this publication you will note the new Board of Directors of the SGAA for the coming year. Florence Welborn, Tacoma, WA is the association's new President; Truett George, Jr., Ft. White, FL was elected First Vice President; Robert Flanigan, Nevada City, CA will serve as Second Vice President; Sean White is the new Recording Secretary, and rounding out the Executive Committee are reelected members June Simon, Treasurer and Kirk Weaver, Financial Secretary. Newly elected board members include: Art Tatkoski, immediate past president Walter W. Judson and Paul Blaney.

Newly elected President Florence Welborn promised a 'new day' for the SGAA with expanded programs to attract new members and satisfy the needs of current members.

The SGAA Stained Glass School announced a second printing of the popular *Reference and Technical Manual*. New chapters are being added, and previous chapters are being edited. SGS Director of Education, Dorothy Maddy said the school Board of Trustees is anxious to move ahead on

Florence Welborn, newly elected President of the Stained Glass Association of America receives the badge of office from out-going President, Walter Judson at the 81st Annual SGAA Summer Conference.



this project, and will soon announce a tentative release date.

Judith Hiemer, Chairman of the Marketing Committee announced the establishment of an *Awards of Excellence* program designed to recognize the architectural commissions of SGAA Professional Members. Awards will be presented annually and shown at subsequent Annual Conferences.

The SGAA accepted two new Emeritus Members. Conrad Pickel of Vero Beach, FL was added to the roll of Fellows of the SGAA; and Frank Réusche, Summit, NJ, became an Honorary Member. Presentation of awards of recognition for these two exceptional individuals will be made at the upcoming Annual Summer Conference in Washington, DC.

An additional treat for conference attendees was the incredibly well staged New Mexico Glass Artists exhibition in the hotel. It was a magnificent display of talent and energy, and included a stunning array of 69 pieces of contemporary glass art.

The enormous effort of our Albuquerque hosts, Art and Thelma Tatkoski, was evident everywhere; but nowhere was their work more evident than in this show. They literally constructed a separate, secure, windowed room, in the lobby of the hotel, to contain the exhibition. It was an enormous undertaking and a total success. Washington, DC will have a tough act to follow.



HOMAGE TO BERLIOZ—by Patrick Reyntiens, 30 1/4" x 39 1/2", 1987-88.

Studying with a Master . . .

Patrick Reyntiens

by Victoria M. Kearney

A series of events was recently held to pay tribute to stained glass artist, Patrick Reyntiens. The program was hosted by the Artists In Stained Glass Association in Toronto, Canada, and the following two weekends in Vancouver and Halifax and included a public lecture, a two day workshop entitled "Illuminated Humanism," a tribute banquet, and an exhibition of his recent work.

An exciting exhibition of his former students' work, "The Burleighfield Experience", was also mounted.

I attended the Reyntiens' lecture, his workshop, and enjoyed his work as well as the work of his former students in Toronto. A public lecture was held Friday night May 18th at the Planetarium Building of the Royal Ontario Museum.

This widely recognized contemporary master and educator presented a slide show of his work that spans three decades. During the slide show he candidly presented his philosophy of art and his personal artistic process.

"I don't believe it's possible to sunder life from one's art," he said. He explained his conditioning, both personally and professionally, as it pertained to the evolution of his work. "In an artist's career," he explained, "you may go through many phases and transformations, but basically you cannot change yourself. . . you can only mature."

Slides of his work, much of it highly innovative, kept the audience spell-bound. 'Innovation' best describes Patrick Reyntiens' career. To say anything else would be superfluous.

His two-day workshop, "Illuminated Humanism", was not about technique. It informed us about art and vision and about the use of paint and color. Stained glass, a medium of fine art and personal expression was the topic.

All of the students had previous experience in creating stained glass art. Some were former Burleighfield pupils, and we were all there for the same reasons – artistic motivation, inspiration, information and the kind of 'contact art high' one receives from working with an accomplished artist, such as Reyntiens.

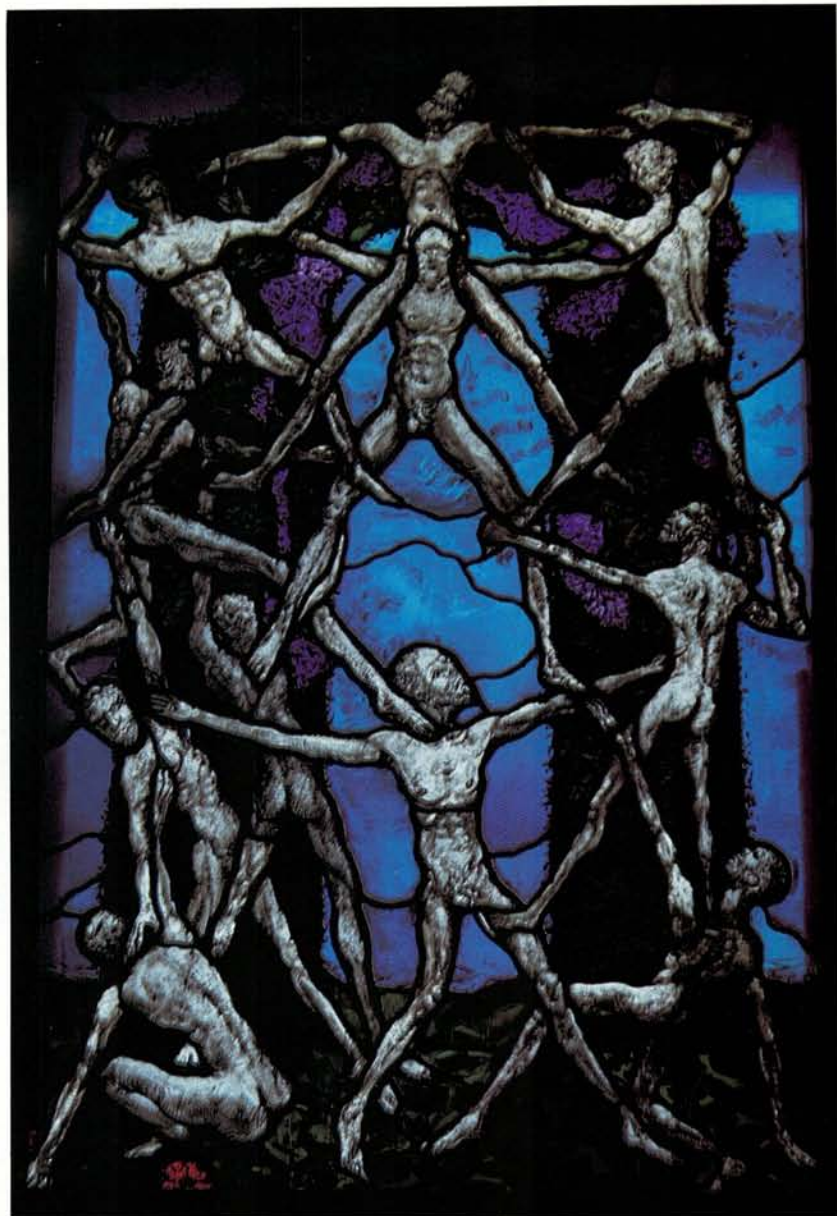
He is charming, humorous, and informative, and he is unselfish. "I have no secrets," he said. He is a teacher in the truest sense of the word, and imparted to us that clarity of idea is utmost. Drawing practice, on cheap paper with charcoal, was stressed. "The more drawing you do, the more easy, personal, and throw-away your style becomes. It dissolves self-doubt," he said.

We spent the morning of the first workshop day "loosening up" by doing charcoal drawings. As we drew, Reyntiens discussed how we should react to what we were drawing. "Rule out any categorization of what's good and what's bad... 'I ought to do this or I ought to do that,'" he said. "The moral imperative is not appropriate to art. There is no moral imperative

continued on page 222

ABOVE: After Fontainebleau, 38" x 25" by Patrick Reyntiens, 1985-87

RIGHT: Hercules and Dianeira, (detail), 22 1/4" X 39 1/4", by Patrick Reyntiens





STUDENTS AT WORK—during a two day seminar workshop in Toronto, Canada conducted by British stained glass master and author, Patrick Reyntiens.

continued from page 221

in art. I do not mean to say that art is immoral. It is the appearance it takes which is what art is. If you bring the moral imperative in, you morally justify producing ugliness."

Reyntiens spent the afternoon discussing color, and painting with watercolor gouache. He talked about the aggressive, distinguishing colors of heraldry and their influence in Western art. Regarding heraldry, he suggested that each color is stark and contrasts against the others to give its symbolism more impact. He also talked about sensitive and harmonious colors, or colors he defined as giving of themselves to all the other colors around them. He stated that, in figurative work, the quality of color should "invade the figure in an atmosphere of mood and drama."

Reyntiens is fond of drawing the human form. "It's my line," he said. "Drawing the human figure increases your visual vocabulary." He further clarified, "Every time you do something external, you modify the human psyche." He drew. We drew.

He painted. We painted. He talked. We listened.

Concluding the first workshop day, we went with Reyntiens to the galleries in the Chalmers Building on McCaul Street, where he walked us through the exhibition of his work. About half his work was suspended by wires and illuminated by the gallery's unique system of reflective lighting. Light emanates from flood lamps to the surface of white walls behind the panels, then bounces off to the back of each panel and through to the viewer. The panels not suspended, were framed and mounted. It was gratifying to see representational painted glass presented as fine art.

During Reyntiens' tour, he removed some of the panels from the wires by which they were suspended and held them up to natural light. Reyntiens explained their conceptual and visual development, and the vocabulary of colors he used.

His fascination with the human form is self-evident in his art work, but he also

displayed panels of flowers; part of an "homage series" paying tribute to different classical composers.

In every case, the colors were intentionally unrealistic to convey mood and articulate composition. His style of painting is expressionistic, and loosely reminiscent of that comprehensive body of work in Expressionism called The Fauves. His apparent careless draftsmanship, bold distortions and color, and heavy undulating lines, possess a slight flavor of Henri Matisse. Reyntiens alluded earlier in the workshop day to a similarity. He commented that he is influenced by Matisse, particularly with respect to Matisse's color sensibility during the later years of his life.

Although Reyntiens does not pride himself on technique, his craftsmanship was solid. There was some plating and painting on both sides of the glass. He does much of his painting "a la prima," up on the easel and against the light.

The exhibition, "The Burleighfield Experience," was mounted in an adjoining gallery. Of his former students Reyntiens said, "all of my pupils have been gloriously individual in their own pursuits and their own characters."

The second day of the workshop was as informative as the first. We spent the most of the day painting. Reyntiens randomly critiqued our work. Pertaining to art and his artistic career, he said, "You have to love it. I, as you can see, have gone through many phases in my life and I have now delved into that rich quarry that I have had from the past, and recreate it in my present. I think this is what one does."

Obviously, Reyntiens loves what he does. His distinction for perpetually creative effort and innovation in stained glass art is well earned.

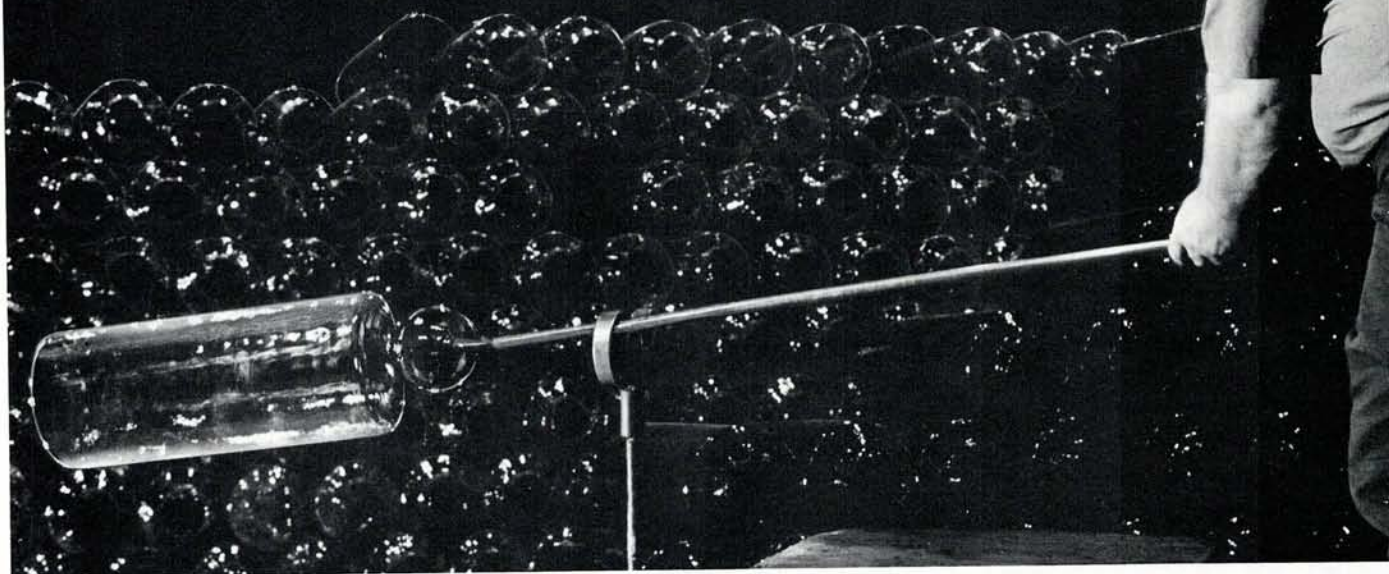
AISG announced that the association will continue to produce artists' tributes every five years. Ω

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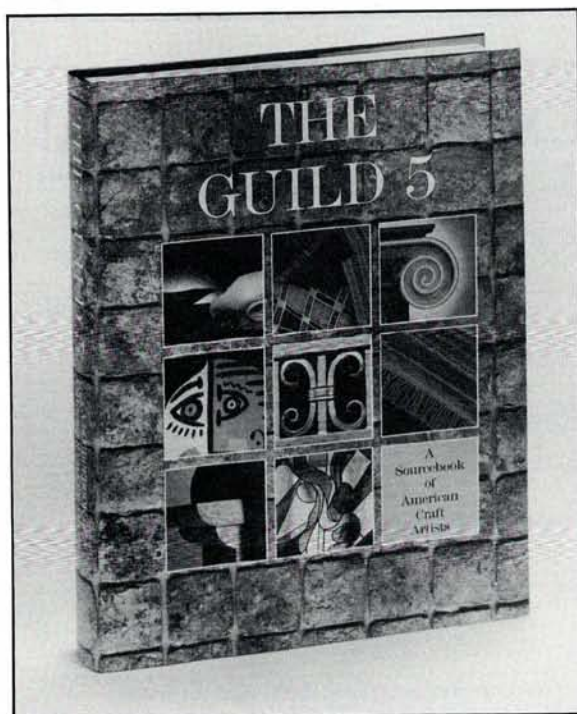
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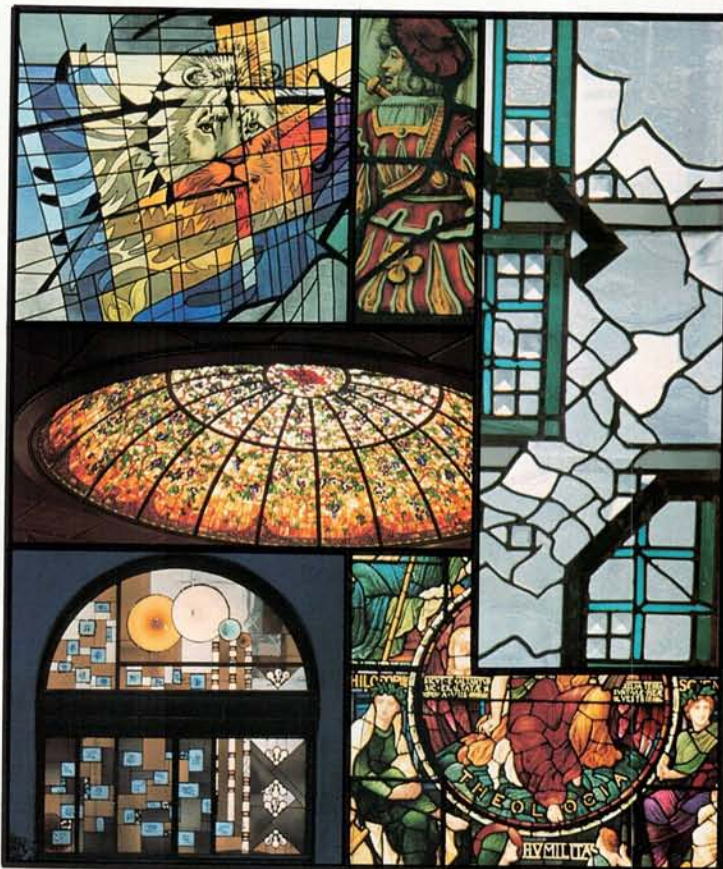
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continued from page 191

alarming account of a blaze that may have been caused by workers using an acetylene torch to replace the roof, reached my desk.

The structure was closed for a year. The fire was discovered by parishioners holding a service in an adjoining building. Half of the new roof and the windows near the altar were destroyed. The historic windows were among the first known windows made in the United States. They were created by John and William Jay Bolton.

The congregation's famed soup kitchen continues to function. The damage was estimated to be between \$3 and \$4 million. So many offers of help were sent from organizations and individuals, that the rector stated the parish's intention to carry on with the restoration. Ω

Submitted by Silvio Mazzella

STAINED GLASS; TWENTY YEARS AGO IT WAS A LOST ART. NOW IT'S JUST MISUNDERSTOOD

by Darcy Sullivan
South Bay Life Style
May, 1990

1312 Lincoln Blvd.
Santa Monica, CA 90406

Sullivan interviewed a group of stained glass designers: Gary Kazanjian, Tom Frandsen, Mark Schoem, Amir Chafai, Chris & Sherry Ellis, Denis Richardson, Jim Antonius, Larry Freeman, and Gary Straub. For such a cursory article, some good points are covered, such as: design, experimentation and proper reinforcing. It is a good sign that more contemporary designs are illustrated. Ω

Submitted by Mark Schoem

LANGEN MUSEUM ISLAND OF
STAINED GLASS MUSEUM LANGEN,
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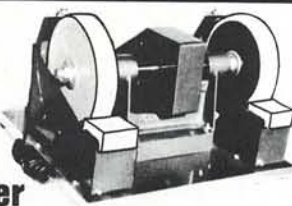
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Langen is a small city halfway between Frankfurt and Darmstadt, Germany. Johannes Schreiter has lived here since 1964. He has generated the

incentive for a museum— of contemporary stained glass. He began it with a donation of 14 of his own panels. With a modest budget, he is devoting himself to acquiring examples from other countries. The article mentions panels by Robert Kehlmann, Peter Mollica, Jurgen Hafner, Brian Clarke, Lutz Haufschild, Peter Engels, and Klaus

continued on page 226

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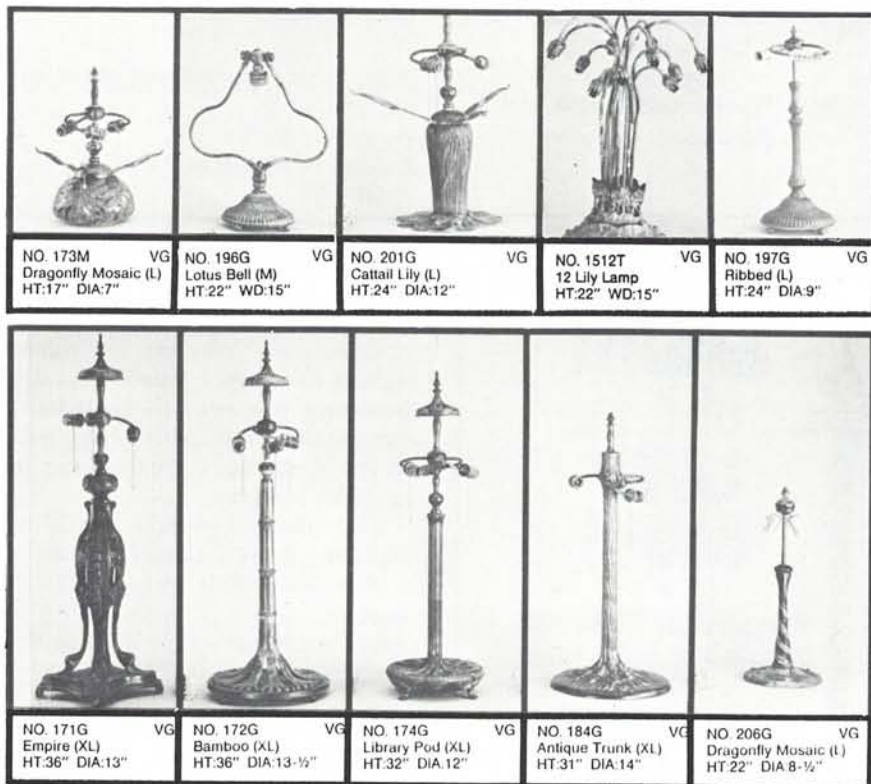
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continued from page 225

Zimmer. Some pieces are illustrated in color.

The museum, presently, occupies two floors of the old town hall. Plans include an additional building with a higher ceiling designed to accommodate larger panels, a library, and seminars. Ω

STEEPLE GOES TO AUCTION

by Debra Mason

Columbus (OH) Dispatch

March 28, 1990

GLASS STEEPLE IS A HECK OF A DEAL, BUT NO SALE FOR NOW

by Debra Mason

Columbus (OH) Dispatch

March 29, 1990

A LANDMARK IS TORN DOWN

Columbus (OH) Dispatch

April 25, 1990

EVIDENCE IGNORED IN STAINED GLASS STORY

by Bob Roehm

Columbus (OH) Free Press

June 1990

In 1966, the Willet Studio constructed a steeple of faceted glass for the Christian Center on the campus of Ohio State University. The ministry moved to another location, and the building was sold to Univest, an investment company, that plans to transform the former center into an office complex.

They plan to replace the 70 foot high steeple with a shallow dome.

The first article gives notice that Rich Vanetta will auction off the spire. Inquiries about it came from Washington, D.C. and New York.

The second article reports that about 20 people attended the auction of the spire but there was not a single bid. The non-auction was over in five minutes.

The third mention has two pictures of the steeple being dismantled. The caption firmly states, "The stained glass panels have been safely stored."

Bob Roehm read that the stained glass panels were being safely stored, so he was surprised to see construction workers knocking them out and hurtling them to the floor of the former chapel. He phoned *The*

Columbus Dispatch and reported what he saw. Sensing that *The Dispatch* was unwilling to change their story, he wrote a letter to the editor. It was not printed either. Over the next few days, he watched scavengers collect souvenirs of the broken pieces. Finally, he collected a boxfull and hand-delivered them to *The Dispatch* newsroom. The true account of what happened to the steeple was printed, with pictures, in an alternate newspaper.

Roehm seemed motivated only by accuracy in reporting, but soon he got interested in the glass. He was interviewed about the story on public television. Ω

Submitted by Bob Roehm

AISG MOUNTS MEMBERS' EXHIBITION

Artists in Stained Glass Bulletin

Summer, 1990

220 Chalmers Bldg.

35 McCaul St.

Toronto, Ontario, Canada

The twelve works accepted by the jury for exhibition are photographed, and each is accompanied by a brief statement from the artist. The show, as a whole, is briefly reviewed by Gerald Tooke. Although submissions of stained glass were requested, the exhibit consisted of the model of an installation of sculpted, slumped, 3-dimensional glass, and mixed media, as well as leaded, flat glass. It is curious why the critic feels some of these should not have been included, since he was on the selection jury. Ω

LIGHT AND ORDER

by Clifford Elford

Ontario Craft

Summer, 1990

Ontario Craft Council

Chalmers Building,

35 McCaul St.

Toronto, Ontario, Canada

Recent stained glass by Lutz Hauschild is the subject of the cover story in this fine craft magazine. In the first installation, the author describes the fenestration for a Latvian and Estonian congregation that Hauschild calls his "glasnost windows." These are a set of three openings of abstract design symboliz-

ing the Trinity, containing a two lancet window with the Lord's Prayer in 50 languages silk screened on it, and a single panel illustrating an overloaded boat and many faces called the "Refugee Window." The emphasis is on the quality of light. Haufschild says he kept in mind the "silver sunlight," a poetic Latvian phrase. Indeed, the colored photos make these windows look silvery, with only subtle touches of red, yellow, and blue.

Haufschild, who was born and educated in Germany, settled in Canada at the age of 24. He expressed gratitude to the Canadian Council for a grant he was awarded in 1973, that enabled him to travel the world for a year. His work was energized by this experience and continues to grow through good times and personal misfortunes.

Earlier stained glass installations briefly mentioned in the article are in the Coquitlam Center, a Benedictine monastery, an Ismaili mosque in British Columbia, and the three dimensional "Tribute to Baseball" for Toronto's Sky Dome. His works in progress include windows in cathedrals and Toronto's One Financial Place.

His designs are fabricated at Kitsilano Stained Glass Studios in Vancouver; Hein Derix Studios in Kevlaer, Germany, William Derix Studios in Taunusstein, Germany or at Pilchuck School of Glass. Ω

**THE PHILADELPHIA ART SCENE: AN
OUTSIDER'S VIEW**
by Kenneth Baker
Philadelphia Inquirer
July 15, 1990

The Inquirer commissioned Kenneth Baker, *San Francisco Chronicle* art critic, to review the current exhibition of art by contemporary Philadelphia artists. He says the first surprise was the high caliber of the craft work compared to the painting. "Two of the most remarkable pictorial objects to catch my eye were works of stained glass." These were Judith Schaechter's panel "Meatman," and J. Kenneth Leap's "The Ineffable Lands," an eight panel folding screen. He describes each of these at length before speaking about other crafts and paintings. He was also sur-

prised to find so little abstract painting in the show.

A picture of Schaechter's panel heads the article. Ω

**VERSATILE TALENT IN BOOKS,
STAINED GLASS AND
BROADCASTING**
The London Times
January 29, 1990

Lady Elwyn-Jones was the widow of the former Labor Lord Chancellor. She died at the age of 85. The former Pearl Binder, she maintained her own persona, only a hint of which is included in the obituary.

She studied art in her native Manchester and at the Central School of Art and Design in London. Among her many careers was that of designing and executing stained glass. She did 22 memorial windows for former chancellors in the House of Lords. Ω

Submitted by
Germaine Niedzielski



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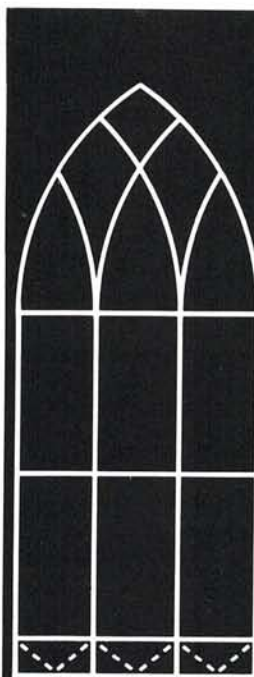


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although he continued to paint. During the War, Couturier was exiled in the United States where he met many other exiled artists and writers. Léger was among them. Couturier came to realize that abstract art had religious potential. The artists and architects he chose for commissions are the best known in the world. He quotes Delacroix, "Always bet on genius." When he returned to France after the War, he resumed the decoration of the church at Assy. This controversial church was the cover story of *Liturgical Arts* in February, 1951.

Lavanoux as given a papal medal and gained international recognition. In 1950, he attended the First International Congress of Catholic Artists in Rome. He was made an honorary member of the A.I.A., and travelled and spoke widely (p 66). He was asked to serve as consultant to the Subcommittee on Sacred Art of the Pontifical Commission on the Sacred Liturgy. He urged the Vatican to make a statement on art, to included

among other points that, "the clergy are to be instructed in the principles and history of sacred art as part of seminary training."


In 1937, Couturier and Father Pié-Raymond Régamy became co-editors of *L'Art Sacré*. Founded in 1935, the publication continued after Couturier's death, under other editors. *Liturgical Arts* disbanded in 1972 and was virtually the work of one man. Lavanoux was editor, sold advertising, was file clerk, and probably the office janitor too. The book of Couturier's articles tells nothing about the history of the magazine except his relationship to it. It seems likely that it suffered some of the same shortages of funds that its American counterpart did. It contained no advertising at all

Both magazine's messages were the same: to improve the taste of the art, architecture and craft in the Roman Catholic Church. They were both rather snobbish about this,

although both, in time, included the work of all cultures.

The Liturgical Arts Society would not admit members nor give an honor to any but Roman Catholics. At first, *Liturgical Arts* made a distinction between Liturgical Art and secular Christian art. It called for the evolution of ecclesiastical art along new lines. The society proposed to, "discipline members whose output persistently contravenes the standards of the Society."

Many of its monetary problems were a result of its refusal to accept advertising from mass producers of church goods. They were considered sworn enemies (p 21). They did not want the magazine to be perceived as only an art magazine. However, a product was not art because the artist applied, "right thinking to the making of things" (p III). Couturier expressed this in other words—all art is religious if it conveys a, "sense of connection with God..."




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Every true artist is an inspired person, prepared and predisposed by nature and temperament for spiritual intuitions: why not then for the coming of the Spirit himself, who blows, after all, where he wills?" (p 52)

Since, in the Roman Catholic Church, the clergyman commissions the art contained in the church building, the Liturgical Arts Society defined its role as lay experts to educate the clergy. Training in art and music in the seminary was recommended for priests-to-be. If a clergyman found himself without artistic knowledge, he ought to consult with "competent parishioners." Couturier recommended that the priest, in awarding the initial commission, clearly explain the liturgical situation to the artist, then get out of the way and let the artist produce his masterpiece. In order to make a wise initial choice, he advised the priest to be thoroughly knowledgeable about the styles and capabilities of the artists he considered for employment.

The controversy raged: should music be dissonant?, should women sing in the choir?, no ornamentation in architecture?, should there be human figures or no human figures? Was abstract art religious?

During this period, ecclesiastical art and architecture changed. How much was due to these and similar publications? *Liturgical Arts* seems to have been much more influential than its small circulation would indicate.

These two magazines describe the kind of liturgical art, architecture and craft I believe to be most desirable. Changes were advocated in the placement of furniture, a return to Gregorian or simple chant, sung by the congregation, was urged; a higher caliber of art work was called for; services in the vernacular were suggested and social action was promoted.

They reported on vestments, rites, exhibitions of religious crafts, drama, films, gardens, stained glass, Russian icons and the religious displays at International Expositions. *Liturgical Arts* offered directions for adapting historical churches to the new liturgy. In time, they each advocated simple primitive art and the work of crafts-

men of very different cultures: African, Japanese, Balinese.

Nevertheless, they make me want to argue with them. Who is to decide what is good art? I believe art is an aesthetic and there is no moral right and wrong. If an artist creates a work for a private individual, the client must be satisfied. But a church is a public space and the art should satisfy the congregation. Couturier, in order to make a wise initial choice, thinks not. He believes we do not build for people, but for God, and we must offer God the best.

If anyone still has copies of either of these magazines, treasure them. Archival collections are anxious to get them. Failing the opportunity to examine them, we are fortunate to have these magazines so well documented as they are in these two books. Ω

THE ROYAL ABBEY OF SAINT-DENIS, FROM ITS BEGINNINGS TO THE DEATH OF SUGER, 475-1151

by Sumner McKnight Crosby
edited and compiled by
Pamela Z. Blum
1987
\$55.00

THE THIRTEENTH CENTURY CHURCH AT SAINT-DENIS

by Caroline A. Bruzelius
1986
\$30.00
Yale University Press
92A Yale Station
New Haven, CT 06520

To follow the story of this precious church, these two books should be studied together.

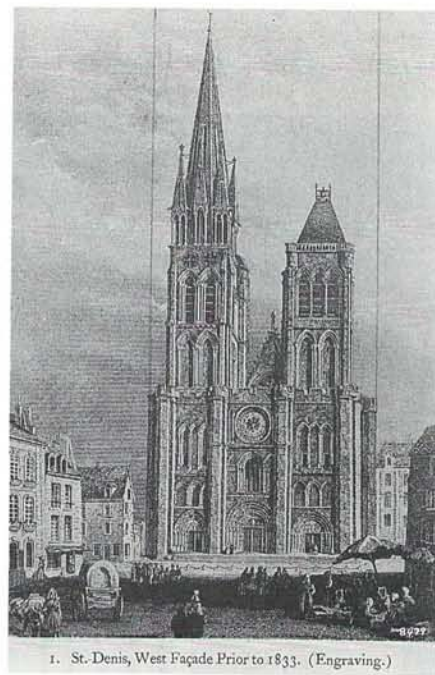
Crosby is a world-renowned expert on the royal Abbey of Saint-Denis. He was Professor Emeritus of the History of Art at Yale University. This work builds on a 1942 volume, and adds new material to it. The author finished this book four months before his death. He published reports after each season of archaeological exploration. He dug at Saint-Denis from 1939 until World War II, and again from 1968 to 1977.

As a first year graduate student,

Crosby was attracted to a notation referring to a "so-called school of Saint-Denis." He wondered how a school can be referred to as, "so called?"

His second question was more complex. Why was Saint Denis recognized as the, "first Gothic church?" Scholars proclaimed it, but had no clear knowledge of what parts were built when. So, he made this church the subject of his doctoral dissertation, and it remained the focus his research for 50 years. Saint-Denis is a construction with no precedent. It was one of the most important monasteries in Europe, closely allied with royalty, and was a center for arts and crafts. The author alternates detail descriptions of the stones of each succeeding building program with the romance of the people involved. At first, the story is legendary, but later, it is based on written records.

The legend of Saint-Denis fused the histories of three men. The first was



1. St.-Denis, West Façade Prior to 1833. (Engraving.)

Dionysius the Areopagite, who was converted to Christianity by Paul. (Acts 17:34). The second was St. Denis, who, with the blessing of Pope Clement I, organized a mission to pagan Gaul in the mid-third century. He went to Paris with two companions, where they were subsequently tortured and beheaded. A lady offered the

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Book Reviews...

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guards so much wine that they fell asleep. She then buried the bodies and planted grain over the graves. The grain grew so fast it hid the graves. After the time of persecution, the small Christian community erected a monument. The third Denis is today called the Pseudo-Areopagite. He wrote a mystical treatise in the fifth or sixth century about the heavenly hosts and divine light. When, in 1120, the scholar Abelard tried to clarify the confusion, the monks of Saint-Denis grew so angry they drove him out. Saint Genevieve, the patron saint of Paris, built the first church on the site of the ancient burial ground. Digging uncovered an early graveyard surrounding the building, and one grave in the church.

The site was important geographically. A Roman road, along with the Seine River, combined to form trade routes into the city of Paris. The site was surrounded with fertile fields and great forests. From the sixth century forward, Saint-Denis has been considered the patron saint of France. King Dagobert (d. 638) contributed so much money and prop-

erty that he is considered the founder of the abbey. He enlarged St. Genevieve's church. On the eve of the dedication, a poor leper sought, and received, permission to sleep in the church. During the night, he saw Jesus, accompanied by St. Denis and his companions, enter and perform the dedication. Jesus said to the leper, "Tell the bishops tomorrow there is no need to dedicate the church, as I have done it."

Dagobert also founded an October fair in 635. The fair became the place to buy winter provisions and contribute revenues to the abbey. The abbey was the repository of official documents and the place of royal burials. The treasury contained the French crowns and royal regalia until the French Revolution, at which time, they were melted down. The oriflamme, the golden banner carried into battle, was kept in the church. King Charles the Bald, in the ninth century, gave relics of the Passion of Christ, including a thorn supposed from the crown of thorns, a piece of the True Cross and various

relics of saints to the church.

The son of Dagobert, King Clovis II, instituted the rule of St. Benedict. Early charters removed Saint-Denis from the jurisdiction of the bishop of Paris and provided royal immunity. King Pepin, father of Charlemagne, asked to be buried at the church's door, face down, so he could pray for the sins of his father, Charles Martel. His purpose was frustrated when Abbot Fulrad, consecrated in 775, enlarged the church to accommodate the many pilgrims. Charlemagne ordered the addition of a porch to honor his father's tomb.

In 827, the Byzantine emperor sent gifts, including a Greek manuscript of writings by the pseudo-Areopagite. These were translated by the monks at Saint-Denis. Abbot Hilduin's writings, including the identification of St. Denis as the Areopagite, and Pseudo-Areopagite, spread through Europe. Hilduin added a chapel to the eastern end of the church.

The most fascinating, as well as the best known of the Abbots of Saint-Denis, is Suger. Scholars in monaster-



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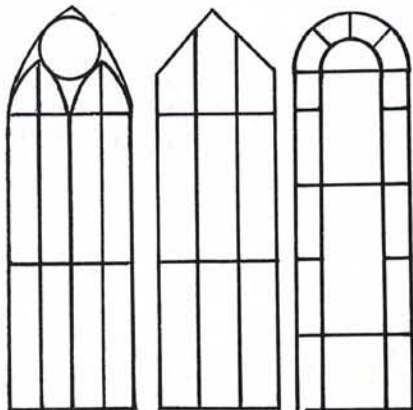
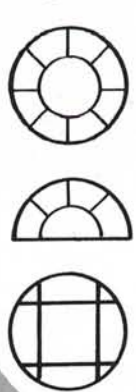
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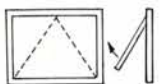
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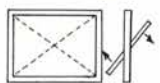
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ies were producing beautifully lettered texts, but Suger seems to have been the first to keep a diary of his daily activities. The son of poor parents, he was dedicated to the monastery at the age of 10, and was a schoolmate of the young prince of France. He became secretary to Abbot Adam, and in that role, traveled widely. After Adam's death, he became Abbot. When his friend, Louis VI, rode into battle against lesser nobles, Suger rode with him. When Louis left on the Second Crusade, he made Suger regent for his son, later to become Louis VII. As abbot, Suger managed the abbey so cleverly that he increased revenues. He wrote, even as a young student, of wishing to enlarge the church. When the monks displayed the holy relics, the press of the crowd was intense. However, as Christ himself had dedicated the building, the stones were precious, and must be preserved. Suger, therefore, first added a new front. He collected jewels to be set in the altars and vessels. As he traveled, he invited craftsmen to Paris. He began building the crown of chapels on the east immediately after the facade had been dedicated. Here, the open floor plan, lighted by stained glass inspired by Pseudo-Areopagite's writings on the divine light of heaven, enabled priests to say mass simultaneously at all nine altars. Masons' marks indicate that the same crew worked on the choir and the western bays. After completing the east end, his plan was to introduce two aisles on each side, outside the nave, but he did not get very far with this project before his death.

Bruzeliuss' book continues the story. The church after Suger, was added to in 1231 by Abbot Eudes Clement. He shared Suger's interest in new styles of architecture. It is not known what parts date from the twelfth century. Archaeology showed that Suger's structure and plan was never changed. The abbey's fortunes declined, although it still kept its association with royalty. The monks tried to raise money for the building. In the thirteenth century, chapels were added to Suger's strong foundations. The same changes in style are also seen in other Paris churches of the period. The building program is not well docu-

mented in contemporary sources after Suger.

At the time of the French Revolution, mobs destroyed the tombs. Saint-Denis became a "Temple of Reason." Lead was removed from the roof and converted to war supplies. In 1796-9, some stained glass and sculptures were moved to a museum. Actors gave plays there, and for a time, it was a hospital. In 1806, Napoleon I wanted it to be a classical style mausoleum, and the interior was white-washed. In 1816, the royal tombs were moved back, along with the sculpture that could be recovered. The early nineteenth century restoration was extreme. The architects did not care for Gothic style. It was to become a parish church. Walls were knocked out, masonry had to be replaced. One tower was removed because it was unstable. There was a public outcry against Debret, the architect then in charge, for his extravagant disregard. Viollet le Duc, who took over in 1847, returned the Gothic style. Didron spoke of it as, "the laboratory for the earliest medieval restoration." In 1839, a society, interested in

continued on page 232

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Book Reviews...

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restoration true to its original form, was organized. The society provided scholarships to avoid similar misfortunes. Today, the church has three functions: the royal tombs, the shrine of the saint, and a worship space for the monastic community.

Extensive photographs, diagrams and historic prints help to understand the descriptions of the architecture. Bruzelius' book is not quite so astonishing as Crosby's. Crosby's scholarship stands out. He has a section on the symbolism of the building itself. If you do not understand the exact archaeological techniques involved, you can still share his admiration for a structure that, after so many centuries, has not settled into its swampy ground. The small river, Croult, was channeled into a conduit. The builders were skillful engineers. When you hear about the complicated layers of buildings, one on top of the other, and the partial destruction to allow for changes in contours, you will understand how Crosby could devote his life to this

pursuit. As you read, you share the elation as the last few pieces of the puzzle are found. Ω

MASTERPIECES OF ART NOUVEAU STAINED GLASS DESIGN

by Arnold Lyongrun

Dover Publications Inc.

31 East 2nd St.,

Mineola, NY 11501

1989

\$6.95

Here is another of those Dover reprints of plates from a 1900 volume. These are fun to browse through and reasonably priced. What's more, if you want to lift the designs, or parts of them, Dover says, "go ahead." This is one of their Pictorial Archives, and is without copyright. The designs are exact reproductions of the turn of the century color lithographs. If you intend to use them to make windows, look out. They are full of intricate cuts and sinuous lines. Ω

LINE AND COLOR MAGIC FOR GLASS DESIGN

by Kay Weiner

1990

Eastman Publications

P.O. Box 247,

Roselle, NJ 07203

\$14.95

The author has given us the kind of book stained glass hobbyists need more — a light-hearted antidote to all those pattern books. This is an effective effort to get amateurs executing their own designs. She's right when she says, "most instruction manuals concentrate on craftsmanship rather than ideas."

"How can you tap into your creative resources?" she asks, then proceeds to give some ways. "Set aside 15 minutes a day to relax and practice creative thinking. Take notes or speak into a tape recorder. Keep a 'doodle pad' by your bed to record dreams. Sketch all the time. Save and file pictures and photographs. Recycle scrap glass. Look at art, in museums,



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galleries, shops and books."

"Study design and decorating schemes." She gives basic color theory. The book suffers in this area by being largely in black and white with only two color plates. If you have studied art, you have probably met most of this content before, which she presents very efficiently.

Some people get fresh ideas so readily they cannot explain how. Others despair. This book is for the latter group with directions and exercises to show the way. She is a very encouraging teacher. "You are more creative than you think...You can learn how to draw." This will make an excellent text book for the conscientious teacher who hopes to challenge her students. The author describes types of flat glass, lists mechanical aids and tells how to use them, and includes a bibliography.

She regards color, balanced design, craftsmanship and the location of the finished piece of equal importance in achieving a satisfactory result. Ω

GAZETTEER OF IRISH STAINED GLASS

By Nicola Gordon Bowe, David Caron & Michael Wynne

Irish Academic Press:
Dublin, 1988

This small (112 pages) book is essential to anyone concerned with the progressive tendencies in stained glass design in the 20th century.

Considerable attention has been given of late to the importance of the Arts and Crafts movement in Europe and America to creative design in windows.

The Irish artists of An Tur Gloine (The Tower of Glass) were influenced by the progressive ideals of Christopher Whall.

Lead by Harry Clarke (1889-1931), Wilhelmina Margaret Geddes (1887-1955), and Evie Hone (1894-1955), they produced work between 1903 and 1955 that demonstrated a return to high quality, personalized products, a respect for the material, and a sensitivity to the individuality of each commission. Some of the work has become eagerly sought as collector's items today.

The book is produced in an ideal format: a brief but evocative introduction, a listing of windows by

county (keyed to a map), biographical sketches of nine of the most significant artists, and a bibliography.

Four illustrations in color and twelve in black and white convey the essence of the Irish innovations. The book whets the appetite for more about these productions in glass.

Fortunately Nicola Gordon Bowe has recently published an in-depth study of the art of Harry Clarke and is currently at work on the stained glass work of Wilhelmina Margaret Geddes, an artist of extraordinary religious sensitivity and dedication to the monumentality of the architectural context. Ω

by Virginia C. Raguin

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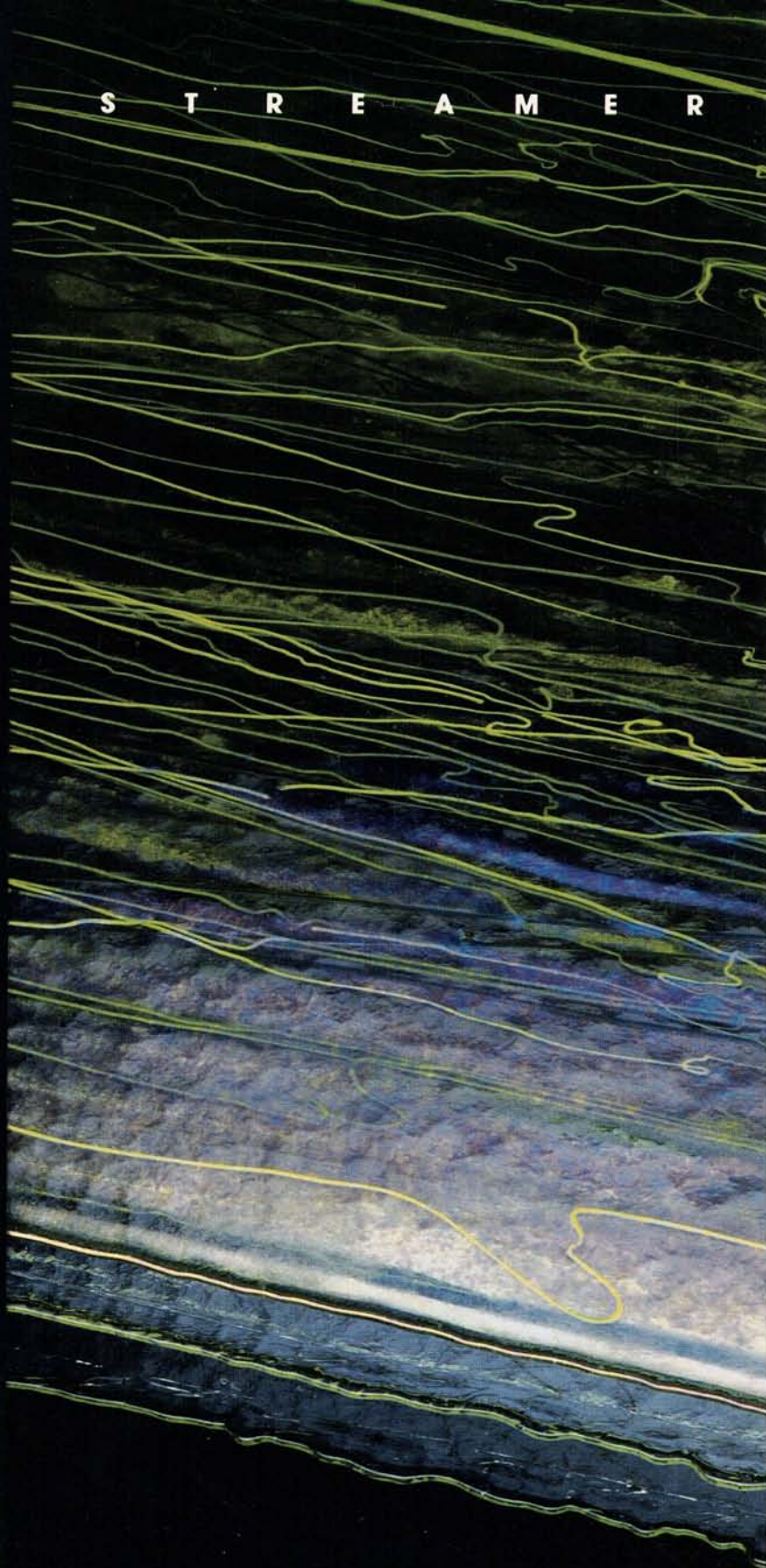
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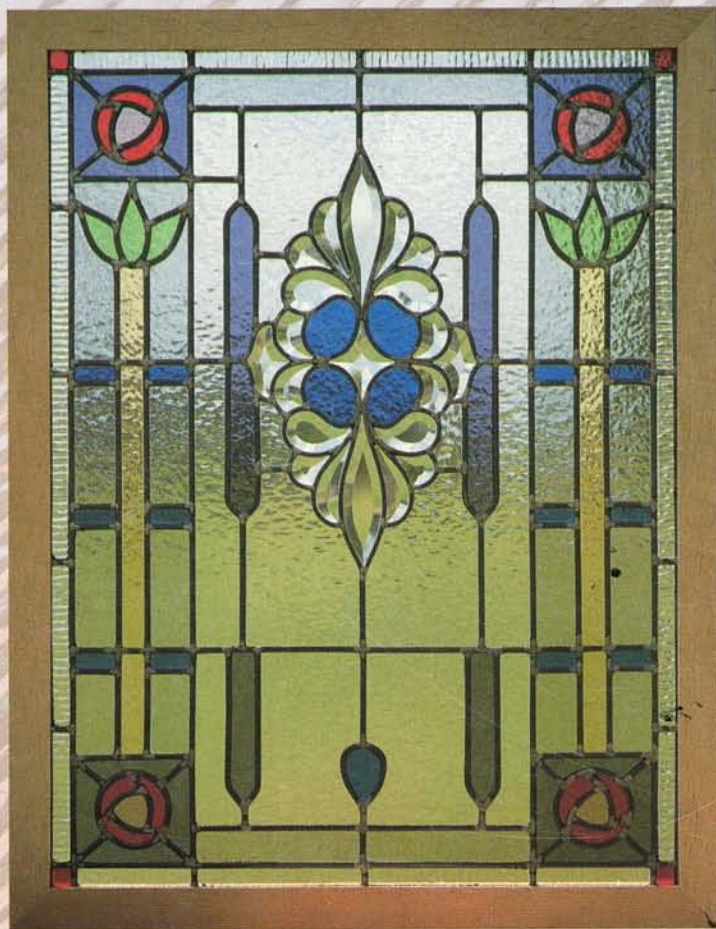


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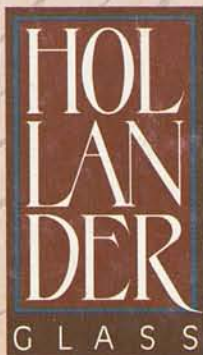


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