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The Charles J. Connick Windows of the Joan of Arc Chapel, Marquette University, Milwaukee, WI

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The Charles J. Connick Windows of the Joan of Arc Chapel, Marquette University, Milwaukee, WI

by Annemarie Sawkins, Marquette University

photographs by Michelle D. Powers, Marquette University



The West Window

The pair of lancets boasts six circular medallions approximately 13 inches in diameter portraying different biblical scenes. This format was common in the twelfth and thirteenth centuries but largely abandoned during the later Middle Ages and Renaissance period.

The Joan of Arc chapel at Marquette University is one of three buildings in Milwaukee with windows from the Charles J. Connick Studio of Boston, Massachusetts.¹ Though long treasured by Marquette University, these windows have not been the subject of serious study, and yet they were produced by one of the most important stained glass studios in America and are classic examples of medieval revival design.

Charles J. Connick, founder of the Connick Studios, was a leading stained glass designer, Gothic revivalist and prolific author. His contribution to stained glass and art in America during the first quarter of the twentieth century has been largely overshadowed by the work of his contemporaries, Louis Comfort Tiffany (1848-1933) and John LaFarge (1825-1910), who created new forms and types of glass in what might be called a painterly, Renaissance-inspired mode.² At the same time, America saw an increasingly modern and ahistorical direction of art and architecture perhaps best exemplified by the architect and designer Frank Lloyd Wright (1859-1967).

Connick's work was part of a third movement, one more closely derived from medieval styles. He was inspired by his contemporaries Ralph Adams Cram (1863-1942) and Bertram Grosvenor Goodhue (1869-1924), leading American architects, who transformed church design in the United States. The two ardent medievalists wrote and illustrated a treatise entitled *Church Building*, 1901, which, like A.W.N. Pugin's *The True Principles of Pointed or Christian Architecture*, 1841, stimulated interest in Gothic Revival architecture. They also sought Gothic Revival style

stained glass windows for their architectural designs and hired a number of stained glass makers, including Charles Connick, who became a key polemicist for the movement.

Cram in particular favored the work of Charles Connick and the English stained glass maker Christopher Whall. Cram described Whall's windows as "perfectly Medieval and perfectly Modern" and hired Connick — a follower of Whall — to create glass for his architectural commissions. Cram and Connick worked closely together, which furthered Connick's visibility and the number of commissions he received. The Connick studio produced more than 5,000 windows for churches, schools and hospitals across the country.

As the principal designer and founder of the studio, Charles J. Connick was responsible, in large part, for defining the character of early twentieth-century glass in America through his many projects, including the windows in the Joan of Arc chapel, in Milwaukee, Wisconsin.

The chapel, now at Marquette University, is unique in many ways. Dedicated to the French Saint Joan of Arc (1412-1431) on May 26, 1966, the chapel is an unusual example of an imported medieval structure that continues to serve its original function as a place of worship. Its existence was prompted by the donation in 1964 of a medieval chapel by Mr. and Mrs. Marc Rotjman. In 1962 the Rotjmans purchased Gertrude Hill Gavin's Long Island estate, which included a fifteenth-century chapel from the village of Chasse, near Lyon, France.

Abandoned and falling into disrepair, the chapel had been rediscovered after World War I by the architect/archaeologist and restorer Jacques Couelle. In 1926, the chapel, known as the Chapelle de Saint Martin de Sayssuel, was purchased through Couelle by Gertrude Hill Gavin, the daughter of



The East Window

The "rose" window above the door of the chapel is a trefoil with three small inset panes of glass forming a circle. The female saint is Claire of Assisi in dark blue with a yellow halo.

James J. Hill.⁴ Couelle had the chapel dismantled and transported to Gavin's 50-acre estate in Wheatley Hills, Long Island, New York.

The single-bay chapel that was transported from France was originally part of a complex of buildings. An archival photograph of the chapel *in situ* found in the Special Collections and University Archives at the John P. Raynor, S.J. Library at Marquette University reveals that the walls of the chapel were rubble-stone construction and not cut stone.⁵ The chapel underwent rebuilding in the late fifteenth century. The existing window would have replaced a smaller window, and new modern forms were introduced to accentuate the door, window and ceiling of the chapel. The distinct late-Gothic

star-pattern rib vault and the stone tracery window of the Joan of Arc chapel constitute a later renovation of an existing space, which was not uncommon in the later Middle Ages.

Gavin's acquisition of the distinct elements of this medieval chapel and their relocation to the United States was not unprecedented, as there were already a number of important collections of medieval art in America. Between 1900 and 1920, several of these collections were made accessible to the public. In 1903, Isabella Stewart Gardner (1840-1924), the most prodigious collector of medieval and Renaissance art in Boston, unveiled her collection that included medieval furnishings and French Gothic statuary at Fenway Court. After years of acquiring

medieval artifacts, George Gray Barnard opened a museum of medieval architecture in Washington Heights, New York, on December 13, 1914. Barnard opened a second museum called L'Abbaye in Fort Tryon Park, New York, in October 1937.

A year later, the Metropolitan Museum of Art opened The Cloisters with support from John D. Rockefeller, Jr., who donated part of his private collection to the museum. In 1925, William Randolph Hearst purchased the Monastery of Saint Bernard de Clairvaux. This twelfth-century Spanish cloister originally from Segovia was then moved to Brooklyn, where part of it was auctioned off.⁶ Collectors like Rockefeller and Hearst, along with other prominent collectors, including John Pierpont Morgan and Henry Walters, inspired people like Gavin to collect medieval art and architecture.

The French Revolution precipitated the secularization of the monasteries in France and the divestiture of church property by the state that allowed this transfer. This greatly increased the availability of church patrimony during a time when it was not highly valued by the French. According to Elizabeth Bradford Smith, "While some had entered private collections, many others, especially architectural elements of the Romanesque era, were accorded less value, and ended up as garden ornaments or even put to utilitarian purposes on farms and in workshops."⁷ This situation slowly changed when greater restrictions were placed on the exportation of art and architecture from France. Throughout the twentieth century, it became increasingly difficult to receive the necessary permission to export historic property from France, as attempts were being made to stem the sale of the country's architectural heritage to foreigners. A major reason for the tightening of controls, which occurred in 1913, was the loss of property perpetuated by

Barnard's significant acquisition of French monuments.⁸ The governing body of historic monuments, *Commission des Monuments Historiques*, together with the French government, began refusing the sale and export of the country's patrimony until it was banned altogether.

Gertrude Hill Gavin was a cultured woman of faith and a well-informed patron of the arts. She was a devout Catholic, educated at Miss Spence's School in New York. In the 1920s, she was president of the National Council of Catholic Women. She collected religious art and owned several *Books of Hours* from the late fourteenth and early fifteenth centuries. These prayer books, now in the Hill Monastic Manuscript Library at Saint John's University, Collegeville, Minnesota,⁹ may have been intended for the fifteenth-century chapel that she purchased as a place to worship for herself and her family. According to documents at the chapel, Michaela [Gertrude] Gavin sought permission from Pope Pius XI through the ordinary of New York to have the chapel reinstated as a Roman Catholic chapel. Permission was granted by the Pope on August 4, 1933.¹⁰

Gavin knew the preeminent artists, architects and craftsmen of the period and hired many of them. She was photographed by the artist Edward Steichen, a founding member of "Photo Secession" and one of the best-paid fashion/portrait photographers in New York. When it came to choosing an architect to oversee the reconstruction of her French chapel, she hired the well-known architect John Russell Pope to orchestrate the project. As part of the rebuilding effort, Gavin also commissioned Charles J. Connick to produce windows for the stone tracery openings.

Born in 1875, Charles J. Connick was a prominent stained glass designer in America, specializing in Gothic revival but also influenced by the Arts &

Crafts movement. He, like Louis Comfort Tiffany and Conrad Schmitt of Milwaukee, was the founder of a glass studio that bore his name. These studios started small and grew into large ateliers of artisans whose production provided an alternative to European stained glass and satisfied the American demand for decorative windows. Connick designed many of the stained glass windows at the Cathedral of Saint John the Divine in New York, including the west rose, his most famous work. He also served as President of both the Stained Glass Association of America (1931-38) and the Boston Society of Arts & Crafts (1934-39).

Like many in the field, Connick's career beginnings were modest. He worked for a number of studios before opening his own. His first experience working in glass was with Horace Rudy of the Rudy Brothers Glass Company, where he was employed for three years. Connick also worked at other stained glass studios in Pittsburgh before moving to Boston in 1907 to work for Spence, Bell and Co. In 1912,¹¹ Connick opened his own studio.¹² The studio, located at 9 Harcourt Street in the Back Bay area, designed, fabricated and installed windows in religious buildings as well as libraries, schools and hospitals, both in the United States and abroad.

Connick sought to recognize the people with whom he worked on each commission. Names of the artisans and craftsmen involved in various projects can be found in the Connick Studio archives in the Fine Arts Department of the Boston Public Library. Unfortunately, this collection does not have the complete archives for the windows now in the Joan of Arc chapel.¹³

Until recently, these windows were not listed among the Connick Studio windows in the Midwest compiled by the Connick Foundation, which preserves the legacy of Charles J. Connick and his studio. The windows, however,

are clearly representative of Connick's style and are signed and dated: Charles J. Connick, Boston 1930 ©, although the windows were actually completed in December of 1929.¹⁴

After Connick's death in 1945, the studio, under the direction of Orin E. Skinner, was renamed Connick Associates.¹⁵ They remained in operation as a consortium of glassmakers until 1986, at which time the Charles J. Connick Stained Glass Foundation was created "to preserve and perpetuate the Connick Studio's tradition of stained glass."

The legacy of Connick goes beyond the windows that he created and includes the role he played in promoting an awareness and appreciation for medieval glass. "Glass painters [in America] not only provided new glass and engaged in restoration but also acted as historians and critics of the art."¹⁶

Like the Englishman A.W.N. Pugin, the American John Ruskin and others, Connick was an advocate of his metier (the applied arts) and actively participated in forming public opinion. He lectured, wrote articles and planned exhibitions illustrating his contribution to the field.¹⁷ He could speak from experience about medieval glass, having made trips to Europe in 1910, 1922, and 1925 for the Paris *Exposition des Arts Decoratifs*.

Connick drew from a wealth of sources for inspiration. He maintained a library of art, architecture and design books which included Émile Mâle, *Religious Art in France in the Thirteenth Century* (1913); Eugène-Emmanuel Viollet-le-Duc's *Vitrail* (Stained Glass) (1858); and all four volumes of N.H.J. Westlake, *A History of Design in Painted Glass*, (1881-94). He admired the English Arts & Crafts stained glassmaker Christopher Whall (1849-1924), read his *Stained Glass Work* (1905) and visited him on trips to England. Whall, in turn, kept publications and images of Connick's work in his studio reserve,

now archived in the Victoria and Albert Museum, London.

Connick's ideas were guided by his contemporaries, especially Ralph Adams Cram and Bertram Goodhue, the leading architects of Gothic Revival churches in America. Ralph Adams Cram played a pivotal role in supporting the second Gothic Revival. He was one of Connick's closest associates and a mentor to the designer. He encouraged him to travel in Europe, to study medieval stained glass and to avoid the use of modern opalescent glass.¹⁸

Cram helped Connick market himself to architectural firms in Boston and New York while also selecting him as the glass designer for his own projects, including Proctor Hall at Princeton University (1919-1922). In recognition of his assistance, Connick dedicated his book, *Adventures in Light and Color*, 1937, to Ralph Adams Cram, who, the author states, "trusts, encourages and defends adventurers in Light and Color today."¹⁹

The inspiration for many of the windows produced by Connick and the artists who worked for him, including those for the Joan of Arc chapel, came from twelfth and thirteenth-century French models and from the work of his contemporaries. The fashion for medieval art and architecture that swept the United States had its origins in the nineteenth-century Gothic Revival movement in Europe.

In France, Viollet-le-Duc had been instrumental in galvanizing support for the restoration of medieval monuments. His publications served to propagate thirteenth-century Gothic design while providing models for designers and patrons. From 1910 through the 1950s, this "classic" Gothic had the greatest currency in the United States. Most of the major studios and designers, including those in Milwaukee like the Conrad Schmitt and Esser studios, worked in this style. Described as the

"archaeological revival" mode, windows of this type characteristically avoid three-dimensional representation and other pictorial effects.²⁰

Gavin commissioned Charles J. Connick to produce four windows for her imported chapel. Each window, with the exception of the small rose window, is copyrighted, signed and dated: "© Charles J. Connick, Boston 1930." By 1930, Connick's studio had grown considerably. As principal designer, Connick maintained a reputation and signature style, which was reflected in the work produced by his studio.

As at all major studios, there was an inherent division of labor in the production of stained glass. Specific individuals would be responsible for different stages of production. The designer would create the cartoon with indication of future lead lines, while a glazier would cut the glass and a machinist would produce the lead comes. The glass painter would add detail to individual pieces of glass, which would then be set in place and cemented by experts in those areas.

Connick emulated the workshop traditions espoused by Christopher Whall and adopted an apprentice system, which included training his employees in all areas of stained glass production. He also often listed who collaborated on a specific project in the Arts and Crafts tradition to further recognize those with whom he worked.²¹

After a design or preliminary sketch is made into a cartoon, a glazier cuts the individual pieces of glass. These are then painted and fired in a kiln. As early as the twelfth century, the monk Theophilus noted that one could paint over a section of glass and then remove some of the paint in a process similar to etching into a ground or prepared surface.²² Using this method, a painter can create dramatic highlights, a technique used frequently by the Connick studio and clearly visible in the Joan of Arc chapel windows.



The North Window

The theme of the window is hunting and hawking; this window illustrates Connick's use of false breaks.



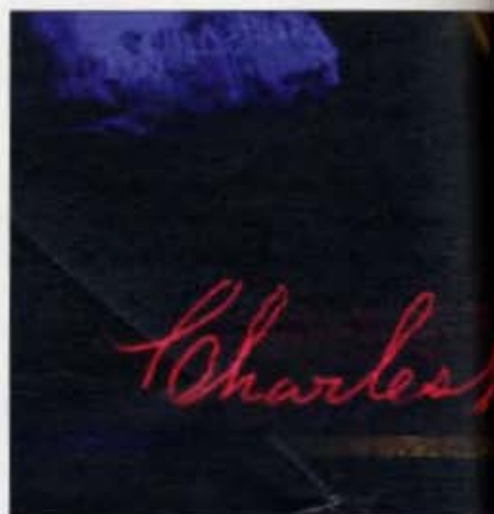
*West Window, Left Lancet,
Top Medallion*



*West Window, Left Lancet,
Middle Medallion*



*West Window, Right Lancet,
Middle Medallion*



The Gavin commission was small — only four windows²⁸ — yet functions as a showcase of the studio's skills in fashioning a variety of windows. The range of styles and designs adhere to contemporary taste and satisfied the patron. Each window in the chapel is unique in its design, shape and color. The windows were not designed in the historical style of the building and must be analyzed independently to understand the overall program. The commission consisted of a pointed arch window with double lancets and mouchettes for the principal wall of the chapel, a single light side window, a trefoil rose and sacristy window.

The design of the sanctuary window clearly draws from the early thir-

teenth century. This reflects the Neo-Gothic style preferred by Connick and scholars such as Henri Focillon, Louis Grodecki and Jean Bony, who saw the twelfth and thirteenth centuries as defining the Middle Ages. In the early twentieth century, this classic era was not only the representative style, but the style to emulate as well.

If fifteenth-century stained glass had been the model for the chapel's windows, they would have been quite different.²⁹ Remarkable developments took place in stained-glass production during the fourteenth and fifteenth centuries. Around 1310, silver stain made it possible to depict, for example, a crowned head on a single piece of glass without a line of lead



*West Window, Left Lancet,
Top Medallion*



*West Window, Right Lancet,
Top Medallion*



Connick Signature



*West Window, Right Lancet,
Bottom Medallion*

dividing the two areas of color.²⁶ Intermediate tones became more popular, and windows were no longer dominated by colors such as dark red, blue and golden yellow. Increased realism and the introduction of perspective also influenced the design of stained glass. Rather than single-scene medallions, the window became the "canvas" for a theme or image spread across several lancets. Windows were composed of large panes of high-quality glass extensively painted and connected by minimal amounts of lead. By the end of the fifteenth century, the use of almost colorless glass was commonplace. These tendencies, however, were not the ones followed in creating the windows for the Joan of Arc chapel.

Connick chose irregular pieces of glass over more uniform rolled sheets of glass for the Gavin commission. These sections of glass varied in thickness, creating different moments of refracted light. A typical border piece from the central window is 2½" wide by 8" long and contains 14 pieces of glass. The irregularity of the individual pieces and their size contribute to the abstract design of these border areas by adding a three-dimensional quality to the surface. When using smaller pieces of glass, more lead is required, which adds considerable expense in labor for constructing the window.

In the early Middle Ages, small segments were used out of necessity, but in



*The South Window
Individual pieces of glass were painted
with a matte base; paint was then
selectively removed to create highlights.*

the early twentieth century, when larger sheets of glass were available, the choice represents deliberate archaism. In Connick's windows, the lead, used to bind individual pieces of glass, is an intrinsic part of the design. It blocks light and creates a mosaic effect very different from when an artist paints on a larger pane of glass or uses various techniques such as silver staining and flashing to add colors without introducing new lead lines. In this case, lead was also key to recreating the thirteenth-century style. The enamel paint used on each piece is the standard black or dark brown opaque vitreous color commonly used by medieval glass painters to define faces, hands and drapery.

The pointed arch window in the main sanctuary space of the chapel is set into the original stone fifteenth-century tracery. This central window has two vertical lancets or lights, two curvilinear motifs and two smaller areas of glass separated by stone tracery. The window is signed on the lower left-hand corner. The pair of lancets boasts six circular fields, or medallions, approximately 13 inches in diameter, portraying different biblical scenes. This format was common in the twelfth and thirteenth centuries, but largely abandoned during the later Middle Ages and Renaissance period.

There is variety in the shape of the medallions. Four medallions frame two quatrefoils. The armature is a simple grid pattern but also surrounds each medallion. Identification of the subject of individual medallions comes from the Connick Studios job cards. From top to bottom, the medallions on the left side are of the *Resurrection*, the *Annunciation* and the *Apparition of the Blessed Virgin to Bernadette at Lourdes*.²⁷ In the right lancet, the subjects represent the *Ascension of Christ*, the *Nativity*, and *Saint Michael and Saint Gertrude*. The inclusion of Saint Gertrude in this last medallion is a strong indication that the patron,

Gertrude Gavin, was involved in selecting scenes for the window.

To the left of the principal window is a narrow side light. A non-figural single lancet window, the south window, comprises numerous deeply colored and painted glass pieces. Individual pieces of glass were painted with a matte base, and paint was then selectively removed to create highlights or relief patterns, a technique used frequently by the Connick studio. The glass pieces are arranged in a repeating decorative pattern. The entire window measures 70 by 12 inches and is divided into five sections of 14 inches each centered by a medallion.

While the overall pattern and color scheme is consistent throughout, there is a change in the shape of the central motif. Two round medallions follow two quatrefoils topped by a circular medallion. Red and blue are the dominant colors, with yellow, white, light green and turquoise as complements. In the Middle Ages, turquoise was not a color glassmakers produced. It is a modern addition, which reveals that Connick was more interested in experimentation, modern colors and new arrangements than purist traditions.

The "rose" window above the door of the chapel is a trefoil, with three small inset panes of glass forming a circle. The female saint is Claire of Assisi in dark blue with a yellow halo. She holds a monstrance containing the host with inscription IHS, the first three letters of the name of Jesus in Greek. A stylized tree on her left balances the composition. Saint Claire stands on a cloud along with the two censuring angels found in the lower lobes of the trefoil-shaped window. Angels swinging censers with incense are often included in funereal scenes, suggesting that this window is a memorial to a Clara or Claire. Gavin's sister was named Clara, and so was her best friend, Claire Prentice, who died suddenly, leaving Gertrude to mourn her death.²⁸

The fourth and final window is not visible to a casual visitor but is, in many ways, equally interesting. The sacristy window is accessible to the right of the chapel through a pointed arch doorway. It is a premier example of the translucent antique or mouth-blown glass manufactured to resemble medieval glass, which Connick championed. The artist often painted this glass with washes to "age" it. Its use is indebted to the Arts & Crafts movement and evocative of the Middle Ages. For the sacristy, Connick designed the sacristy window in a vertical lattice pattern of the type found in secular spaces. The window's clear rectangular panes, bordered by a narrow strip of red and blue glass, allow more light into the sacristy.

The window is made up of predominantly antique and flashed glass. The antique glass has varying hues of light green, gray and yellow. The discoloration comes from trace minerals in the composition and from a wash applied to the surface of the glass to make each pane look old. In the Middle Ages, it was very difficult to produce glass that was clear. Impurities in the material invariably led to nuances of color in "clear" glass. In imitation of grisaille, Connick did not use pure, clear glass. Each piece is tinted and covered by a thin wash to resemble medieval glass, which is often soiled, pitted and corroded.

Individual pieces of flashed glass were painted in grisaille²⁹ on the recto (or side facing the interior of the chapel) to create the motifs in this window. The theme of the window is hunting and hawking, where painted details include horsemen and women, trees and wildlife. The artist adopts the classic medieval motif for a tree, which looks more like a leaf or bush. The inclusion of women hunters is a clear updating of the subject, since women were not represented as hunters in the Middle Ages. This is yet another modernist element

found in Connick's window designs and perhaps a detail designed to acknowledge the patron's gender.

The artist added specific "handcrafted" elements to the window. There are several breaks, or areas where a short lead line subdivides a larger piece of glass independent of the composition. These false breaks were added to suggest the window was, at one point, damaged and subsequently repaired, or that they are old enough to have required repair. Though easily identified, false breaks are designed to show off the handcrafted nature of the medium. The glassmakers were creating new windows based on older traditions, which were popular in the early twentieth century.

The history of the Joan of Arc Chapel at Marquette University includes the history of changing tastes in the United States and the influence of patronage. The importation of a chapel from France is a testament to the interest in medieval art and architecture of a specific individual but also of an emerging group of collectors in a country that lacked the long history and rich patrimony of Europe. The decision of Gertrude Hill Gavin to commission Charles Connick testifies to the artist's position as premier exponent of medieval revival glass in the United States.

The Gavin commission features personal details such as the Saints Gertrude and Clara along with lady hawkers, reflecting the patron's choice of subject matter. The Charles J. Connick Studios thrived during the early twentieth century by close alliance with leading architects, modern currents, and architectural trends and by supplying individualized windows to people like Gertrude Hill Gavin. The volume of glass produced by the Connick studios for public and private buildings across the United States is further testament to their influence on glass production in America.

Notes

* I would like to thank Virginia Chieffo Raguin for inspiring me to write about stained glass and for providing essential criticism of an earlier version of this paper.

1. The other locations are All Saints' Episcopal Cathedral (804-828 E. Juneau Ave.) and Saint Paul's Episcopal Church (904 E. Knapp St.). All Saints (1868-69) has a pair of memorial windows — *Crucifixion*, 1940, and *Resurrection*, 1941 — which hang in front of windows in the meeting hall attached to the church. The *Crucifixion* window was designed to frame a thirteenth-century Spanish stained glass crucifixion. The *Resurrection* window is a pendant. Saint Paul's Episcopal Church, 1882-1890, has three Connick windows. In the nave, Christ in a mandorla is the subject of *Blessed Are the Pure*, 1936. Illuminating a staircase landing are the Munn family memorial windows, *Acts XVII 19-22* and *IX 3-7*. Both are signed and dated Charles J. Connick, 1938. Saint James Episcopal Church, 1867-68, has two pairs of memorial windows by Connick Associates. The West chapel windows are signed and dated 1949, while the East chapel windows are signed and dated 1976.
2. For more on Louis Comfort Tiffany and John LaFarge, see Hugh McKean, *The Lost Treasures of Louis Comfort Tiffany* (New York, 1980) and Henry Adams, et al., *John La Farge* (New York, 1987).
3. Ralph Adams Cram described Christopher Whall's windows for the Lady Chapel, Gloucester Cathedral as "Perfectly Medieval and perfectly Modern" in Peter Cormack, *The Stained Glass Work of Christopher Whall (1849-1924): "Aglow with Brave Resplendent Colour"*. Boston: Charles J. Connick Stained Glass Foundation; Trustees of the Public Library of Boston, 1999, p. 23.
4. James J. Hill (1838-1916) was the founder and head of the Great Northern Railway and Northern Securities Company. He was also an important art collector whose collection, though now disbursed, once contained important works by Corot, Courbet, Delacroix, Rousseau and Millet, among others. For more information on James J. Hill, see *Homecoming: The Art Collection of James J. Hill*, Minnesota Historical Society Press, 1991.
5. See the photo archives of the Joan of Arc chapel (B-9.2, Box 1) in the Special Collections and University Archives at the John P. Raynor, S.J. Library at Marquette University for documentation of the chapel while part of chateau Sautereau.
6. The Cloister remained in storage until 1952, a year after Hearst's death, at which time it was purchased by Raymond Moss and William Edgemon and moved to Miami, Florida, where it now functions as a historic venue and place of worship.
7. Smith, Elizabeth Bradford. "George Grey Barnard: Artist/Collector/Dealer/Curator," in *Medieval Art in America: Patterns of Collecting 1800-1940*. Smith, Elizabeth Bradford; Kathryn McClintock; R. Aaron Rottner and Sarah Andrews, University Park, PA: Palmer Museum of Art, The Pennsylvania State University, 1966, p. 136.
8. Smith, Elizabeth Bradford. *Medieval Art in America: Patterns of Collecting 1800-1940*, note 24, p. 136.
9. In December of 1998, the Hill Library announced the acquisition through a donation of two *Books of Hours* once in the Collection of Gertrude Hill Gavin.
10. I'd like to thank Irene Wesolowski and Tom Stasiewicz, Joan of Arc chapel guides, for showing these documents to me.
11. The studio opened in 1912 but did not start producing glass until the following year.
12. The studio was known as Charles J. Connick Studios or Charles J. Connick, Inc., from 1912 to 1945 and as Connick Associates until its closure in 1986.
13. In a letter dated August 16, 2002, Evelyn Lannon of the Fine Arts Reference Department, Boston Public Library, states that they do not have "any documentation for the Connick windows commissioned by Gertrude Hill Gavin for the Chapelle St. Martin at Jericho, Long Island." The Connick Studio job cards, however, do exist and provide information pertaining to the subject and cost of each window.
14. Connick Foundation job cards nos. 1400, 1401 and 1402 list the windows as being completed in December of 1929. Job card no. 1409 for the Sacristy windows does not list a completion date.
15. Saint James Episcopal Church (833 W. Wisconsin Avenue, Milwaukee, WI), 1867-68, has two pairs of memorial windows by Connick Associates. The West chapel windows are signed and dated, 1949, while the East chapel windows are signed and dated 1976.
16. Raguin, Virginia Chieffo. *Sacred Spaces: Building and Remembering Sites of Worship in the Nineteenth Century*, exh. cat. (Worcester, MA: College of the Holy Cross), 41.
17. For a more extensive elucidation of Connick's activities and a list of his publications, see Noreen M. O'Gara, *Charles J. Connick: the Early Years*, Thesis, Tufts University, (Boston, 1988) and O'Gara's subsequent article entitled, "Retrospective: Charles J. Connick," *Stained Glass* 82/1 (1987): 44-9, 59-60.
18. According to Virginia Raguin in *Stained Glass: From its Origins to the Present*, "Cram thought opalescent windows inappropriate for a spiritual atmosphere and gave explicit directions to studios to avoid them." (New York: 2003), p. 254.
19. Charles J. Connick, *Adventures in Light and Color*, (New York, 1937), v.
20. Eugène-Emmanuel Viollet-le-Duc is best known for his, *Dictionnaire raisonné de l'architecture Française*, 1858.
21. Raguin, *Sacred Spaces*, 33.
22. Raguin, *Glory in Glass: Stained Glass in the United States*, New York: American Bible Society, p. 116.
23. See Theophilus, *On Divers Arts*, translated by J.G. Hawthorne and C.S. Smith (New York, 1963) for a complete description of the stained-glass craft from the twelfth century. For a modern analysis of medieval stained-glass technology, see Donald Royce-Roll, "Twelfth-century stained glass technology according to Theophilus and Eriaciulus" in *The Avista Forum Journal*, vol. 10, no. 2/vol. 11, no. 1 (Fall 1997/Spring 1998): 13-23.
24. The cost of this commission was \$3745 according to the Connick Studio archives, Fine Arts Department, Boston Public Library.
25. See Jean Lafond in Marcel Aubert et al. *Le Vitrail Français*, (Paris, 1958): 179-212.
26. The earliest examples of silver stain come from Normandy and are dated ca. 1315. See Jean Lafond, "Essai historique sur la jaune d'argent," in *Pratique de la peinture sur verre*, (Rouen: 1943): 56-57.
27. This medallion appears to depict Mary Magdalene about to wash Christ's feet and not the Apparition of the Blessed Virgin to Bernadette at Lourdes, the stated subject.
28. I would like to thank Shiela ffliott, Professor of Art History, George Mason University and grand niece of Gertrude Hill Gavin, for sharing information about Gavin's friend and sister.
29. The word *grisaille* comes from the French word *grisailleur* meaning to paint in gray.