

THE MICHIGAN STAINED GLASS CENSUS NEWSLETTER NUMBER 3 * JANUARY 2004

A bi-monthly e-mail report on activities and other stained glass news from the Michigan Stained Glass Census at the Michigan State University Museum, East Lansing, MI 48824 * <http://museum.msu.edu/museum/msgc/index.html>

The Michigan Stained Glass Census has been an advocate for the documentation and preservation of architectural stained glass since 1992. Michele Beltran, Barbara Krueger and Betty MacDowell, Co-Directors.

RECENT GIFTS TO THE MSU MUSEUM COLLECTION OF STAINED GLASS ARTIFACTS AND TO THE MSGC REFERENCE LIBRARY

Vera Sattler, Melbourne, FL - two books, cartoons (Detroit Stained Glass Works), faceted glass sample, used as the design for the windows of St. Sabina Church in Dearborn Heights, Michigan.

Dewey D. Wallace, Jr., Washington, D.C. - "Stories in Stained Glass: The Making and Meaning of the Stained Glass Windows of the New York Avenue Presbyterian Church, Washington, D.C."

NEW BUSINESS SPONSOR

We would like to take this opportunity to thank the Michigan Stained Glass Census' newest business sponsor, the Conrad Schmitt Studios, Inc., of New Berlin, Wisconsin.

Our Business Sponsors page (<http://museum.msu.edu/museum/msgc/sponsors.html>) recognizes businesses that have donated \$100 or more to the Census in the past year.

RECENTLY REGISTERED WINDOWS

MSGC 93.0005. Mt. Vernon United Methodist Church, Washington, Michigan. Three new windows made in 2003 by Williams Art Glass Studio, Oxford, Michigan. Registered by Lois Latreille of Rochester, Michigan.

MSGC 01.0001. St. Gabriel's Episcopal Church, Eastpointe, Michigan. Windows made in 1946 and the 1960s by J. Wippell & Co., Great Britain and New Jersey. Registered by Laura Trudeau of Fraser, Michigan, and the Rev. Betty Brogan of Clinton Township, Michigan.

MSGC 03.0007. Temple Beth Shalom, Ishpeming, Michigan. Two windows made by the Grand Rapids Art Glass Company and twelve windows designed by A. Raymond Katz and fabricated by the Rohlf Stained Glass Studios, Mt. Vernon New York. Registered by Willard L. Cohodas of Marquette, Michigan, with photos by Helen J. Kahn of Marquette.

MSGC 03.0011. Paint Creek Cider Mill and Restaurant, Goodison, Oakland Township. Windows made in 1996 by Williams Art Glass Studio, Oxford, Michigan. Registered by Janine L. Saputo, Dick and JoAnn Bourez, Oakland Township Historical Society, Oakland, Michigan.

RECENT "WINDOWS OF THE MONTH" ON THE MSGC WEB SITE

December, 2003. Sacred Heart Catholic Church, Hudson. The story of the Nativity is told in this luminous, eighteen-foot high window by an unknown Munich studio.

<http://museum.msu.edu/museum/msgc/dec03.html>

January, 2004. Grosse Pointe Memorial Church, Grosse Pointe Farms. In painstakingly brilliant detail, the Willet Studios of Philadelphia portrayed Thomas Malory's legend of the Quest of the Holy Grail in a series of panels on the front doors of this church in 1948.

<http://museum.msu.edu/museum/msgc/jan04.html>

WINDOW OF THE MONTH "FLASH BACKS"

December 1999. Saints Peter and Paul Catholic Church, Ionia. The Detroit firm of Friedericks & Staffin (later renamed the Detroit Stained Glass Works) created this elaborate interpretation of the Nativity in 1914.

<http://museum.msu.edu/museum/msgc/dec99.html>

January, 2001. Trinity Episcopal Church, Monroe. Monroe artist Lydia Hohman's stylish "Noah's Ark Window" was dedicated and added to the church's Children's Chapel in 1982.

<http://museum.msu.edu/museum/msgc/jan01.html>

STAINED GLASS ON THE WEB

First Presbyterian Church of Farmington

http://www.farmington-pres.org/glass_index.html

All Saints Episcopal Church, Atlanta, GA
http://www.allsaintsatlanta.org/about_win.shtml

UPCOMING MSGC ACTIVITIES

Barbara Krueger will be a guest lecturer on stained glass for an art history class at MSU, taught by Dr. Anning Jing, on February 11, 2004. Her lecture will focus on the change from pictorial religious images to contemporary non-pictorial images, a trend beginning in Germany after World War II, and spreading first to the UK and then to the United States.

Barbara will also give a slide-illustrated talk on Michigan stained glass, with an emphasis on Ann Arbor windows, on March 25, 2004 at the Michigan League, University of Michigan, Ann Arbor.

"Michigan's Glorious Stained Glass Windows" is the title of a one-day course to be offered through Michigan State University's Evening College on Saturday, April 3, 2004. Barbara Krueger and Betty MacDowell, Co-Directors of the Michigan Stained Glass Census, will present a slide program on the history, makers, styles and preservation of stained glass and will conduct tours of windows at three Lansing-area churches. The morning program will be held from 10 a.m. until noon at Edgewood United Church of Christ, 469 N. Hagadorn, East Lansing. (The windows of Edgewood Church were designed by Michigan artist Helene Rother, who was featured in our November newsletter.) The afternoon tour from 1:30 to 4:30 p.m. will include the windows of two other Lansing-area churches. For more information, contact the MSU Evening College at 517-355-4562.

OTHER MICHIGAN STAINED GLASS NEWS

The recently-opened Hard Rock Cafe in Detroit, located within the new world headquarters of Compuware at Woodward Avenue and Monroe, has a large stained glass window, 18' wide by 11' tall, consisting of ten panels. Stained glass has become one of the HRC trademarks, featured in its many restaurants. The window for the Detroit cafe was designed by Christine Gould, the memorabilia designer for HRC Inc. at Orlando, Florida. She and an associate created several possible designs and selected one for fabrication by the Stanley Klopfenstine Studio in Cocoa Beach, Florida. Its design includes Detroit highlights, such as the Fox Theater, the Ford Rotunda, various Detroit "rockers" (Kid Rock, Ted Nugent, the Supremes) and rock sayings and symbols.

Mr. Klopfenstine reports that he has developed lightweight, energy efficient kilns and can do 6 to 7 firings a day as opposed to 1 or 2 firings using ceramic kilns. Each firing takes 20 to 30 minutes and cools in under an hour.

OTHER STAINED GLASS NEWS

The Stained Glass Network on Architectural Stained Glass, a worldwide discussion forum that began in October, now has subscribers in many different countries, including England, Scotland, Belgium, France, Germany, Japan, India, Australia, Canada and the United States. Some interesting discussions related to the history, documentation, design, fabrication and restoration of stained glass have developed. The forum includes both an e-mail network and a web site: <http://www.h-net.org/~stnglass/> If you would like to be part of this worldwide network, contact Betty MacDowell, List Editor, at macdowe3@pilot.msu.edu.

The 101st Annual Conference of the Stained Glass Association of America will be held in Boston, Saturday, June 26 through Tuesday, June 29, 2004. Pre-Conference activities on Friday, June 25, include a golf outing and tours of Harvard's Memorial Hall and the Ayer Mansion. Post-Conference events on Wednesday, June 20, include tours of the Lyn Hovey Studio, Isabella Stewart Gardner Museum and Timberwolf Studio. Some special events during the Conference include tours of Trinity Church (H.H. Richardson, architect) and the stained glass Mapparium at The First Church of Christ, Scientist (see below), and a Connick Society reception at the Boston Public Library. Co-hosts of the Conference, Serpentino Stained Glass and Lyn Hovey Studios, have planned some fun events as well, such as a "Duck Tour" of Boston Harbor (A "Duck" is a refurbished World War II amphibious landing vehicle).

Conference speakers will include Debora Coombs, Jean Farnsworth, Eric Hilton, Barbara Krueger, Dick Millard, Sylvia Nicholas, Virginia Raguin and David Wilde. Industry experts will lead group discussions on lead safety, art glass in architecture and stained glass conservation. Membership in the SGAA includes a reduced conference fee and subscription to the Stained Glass Quarterly. However, non-members are welcome to attend. For more information, including registration fees and hotel information, see the SGAA web site:

http://www.stainedglass.org/main_pages/association_pages/conf.html

The Mapparium at The First Church of Christ, Scientist, in Boston is a 30-foot, three-story stained glass globe with a glass bridge so that visitors can walk through it. Designed and built in 1935 by Boston architect Chester Lindsey Churchill inside the Christian Science Publishing House, the 608

curved painted panels of the globe depict the geography and countries of the earth of that time. Recently renovated, it now features a sound and light show. You can visit the unusual stained glass installation on this web site: <http://www.marybakerreddylibrary.org/exhibits/mapparium.jhtml>

Good news! The historic rose window that was stolen in July has been recovered. The window had just been restored by the Lamb Studios and was in a van for delivery back to its church home. When the van was stolen, the 25 individually wrapped pieces of the window also disappeared. In mid-November the Lamb Studio crates were still in the back of the van, which was found parked at the Sheraton Meadowlands Hotel in East Rutherford, NJ. The window has now been reassembled and reinstalled in its original location at Zion Episcopal Church, Rome, NY.

Canadian Artist in Need. Friends of well-known Canadian stained glass artist Gundar Robez have announced that he has recently been diagnosed with ALS (Lou Gehrig's disease). Currently family and friends are attending to his round-the-clock needs but shortly he may need more professional care. In an effort to raise funds, Gundar has donated one of his stained glass pieces to be raffled off. The drawing will be held March 31, 2004. Raffle tickets are \$35 for one, \$50 for two, \$100 for five. Donations may be sent to the Gundar Robez Health Care Fund, c/o Latvian Credit Union, 491 College Street, Toronto, ON M6G. Gundar participated for several years in the Michigan Glass Month activities at the Galleria in Pontiac.

A RECENTLY ASKED TECHNICAL QUESTION

Lead came stretching - yes or no? Recently the MSGC received an inquiry about whether lead comes should be stretched prior to use and whether this made them stronger. The question was then sent to restoration expert Art Femenella in New Jersey. Art's somewhat lengthy and technical answer can be found on the Glass Chat web site of the Warner Crivellaro Stained Glass company, from which the initial inquiry came. The last two paragraphs summarize his explanation and give credit to those who provided technical assistance. Art's "Closing Summary" advises: Do not stretch lead comes except to make them straight. Our thanks to Art, Dan Waber and all who helped with this reply. For the full explanation, see this web site:

<http://www.warnercriv.com/glasschat/message.aspx?sid=uwqexu55njkk5x34wukxqhr3&msg=90761&group=0&srch>

From Barbara Krueger: A mystery! This is still a mystery of sorts that began about 18 months ago with an inquiry sent to the Michigan Stained Glass Census. As an anniversary approached for Marygrove College in Detroit, Sister Barbara Johns was in the process of writing a college history and found an inscription on the chapel stained glass windows that read, "Bavaria Art Glass, Mpls, Minn." But a 1927 dedication brochure says that the art glass windows, statuary and altars were designed by the architect, Oscar Bohlen of Indianapolis, and executed by the Daprato Statuary Co. in their studios in Carrarra, Italy. And an unsigned 1945 document in the college archives reports the windows as having been "imported from Munich, Germany."

Sister Barbara contacted the Minnesota Historical Society and they could find no record of the Bavaria Art Glass Studios existing in Minneapolis in the 1925-27 time frame. (I think that in the recent past there was a studio with that name.) Last summer she contacted Bob Rigali Jr., a 4th-generation family member to work for the Daprato Statuary Co. in Chicago. He reported that Daprato was a U.S. installer for windows produced by both the Mayer and Zettler studios in Munich.

What I am hoping for, in regard to these windows and others with this connection, is that someone, somewhere, will have seen a signature which contains "Mpls, Minn" and then have documentation which will absolutely place them with either Mayer, Zettler or another studio. To the best of my knowledge, the U.S. offices for Mayer, Zettler and some English studios were in New York and/or Chicago, not in Minneapolis. It is well known that there was a family connection between the Mayer and Zettler studios. Could it be that those signatures containing "Mpls, Minn" were a code for something? If you have any clues, contact Barbara Krueger at BEK4450@aol.com

BEYOND STAINED GLASS

As many of you know, urban places of worship are on a National Trust of Historic Preservation's "Most Endangered" listing. This effort was the culmination of a close collaboration with Philadelphia based Partners for Sacred Places. Research from "Partners" showed that, on average, north Philadelphia congregations face repairs in the range of \$1 million to \$2 million with most buildings having substandard or dangerous electrical systems and significant structural problems. These figures can easily be translated to many urban locations, including Michigan.

A mid-November meeting was held between a representative from Partners for Sacred Places and representatives from the Michigan Historical Preservation Network, Preservation Wayne, Michigan Stained Glass Census, Eastern Michigan University's historic preservation department and the Motorcities Automobile National Heritage Area to discuss "where to start" for Michigan.

Funded by a major grant from the Lilly Endowment, "Partners" now has a national program called "New Dollars/New Partners" which is a yearlong (4 or 5 two-day sessions) to give congregations a range of skills and resources to help them develop new sources of funding and community partnerships to benefit both buildings and programs. They have already begun local programming initiatives in Philadelphia, Boston, Cincinnati, Pittsburgh, greater Atlanta and Baltimore.

The main requirements for participation in a similar program here in Michigan are \$30,000 in matching funds (there are some ideas on this but others are needed); the faith based building needs to be at least 50 years old (Detroit Historic Church Association will be contacted) and a commitment from one senior clergy and three lay leaders from each attending congregation.

As efforts to get this off the ground for Michigan may occur prior to the next email newsletter, you can keep updated by checking on the MSGC website at <http://museum.msu.edu/museum/msgc/index.html>

THE STAINED GLASS BOOKSHELF

Jones, Robert O., D. Maitland Armstrong: American Stained Glass Master
Tallahassee, FL: Sentry Press, Inc., 2003
305 pages, numerous illustrations and 48 color plates
ISBN 1-889574-16-3
\$48, includes U.S. shipping; available from the Stained Glass Association of America at 1-800-888-7422

This book is the result of many years of research by the author, partly from the Armstrong family papers and partly through collaboration with interested individuals. It adds another name to that of Tiffany, La Farge and the Lamb studios as the innovators of the American opalescent movement.

As others with artistic tendencies also had done, D. Maitland Armstrong (1836-1918) went on a "grand tour" of Europe before marrying into a prominent New York family, which boded well for his later career in stained glass. Under President Grant, his wife's uncle, Hamilton Fish, appointed Armstrong as a consul to the Vatican in Rome, where he mingled and became close friends with many American artists and architects, two of whom were Louis Comfort Tiffany and John La Farge.

After returning from Italy, Armstrong in 1880 began to work for Tiffany's studio, where his social contacts proved useful to the business. Some of the studio's commissions during this period (decorating, mosaics, murals and stained glass) were for several of the Vanderbilt mansions, the home of

Samuel Clemens (Mark Twain), and the Church of the Ascension in New York City. The "Fin de Siecle" association between prominent artists and architects of the time cannot be overlooked as a contributing factor in the creation of some of the grand artistic works (thanks to the wealthy industrialist donors) that have become national treasures.

When Armstrong started his own firm, he continued with the depiction of naturalistic subjects (biblical, historical and allegorical) in opalescent stained glass, expanding on the Aesthetic themes so popular at the time. In addition, he became the American agent for the English stained glass firm, Clayton and Bell. Both of his daughters, Helen and Margaret, were involved in art, having displayed their drawings in the 1893 World's Columbian Exhibition in Chicago, so it was natural that Helen would work for her father, while Margaret continued with her successful career in designing book covers.

After Armstrong's death in 1918, Helen Maitland Armstrong led her father's stained glass firm until her own ill health in the late 1930s closed the business. Her design style featured large figures with idealized faces and upturned eyes that could be easily seen at a distance.

A partial list of sites containing stained glass by Armstrong and his daughter and an extensive bibliography are included in the book. A downside is the reproduction quality of some of the color plates.

Important Book Again Available. Albinas Elskus' book, The Art of Painting on Glass, is being re-released. If you could even find a copy of the original, it would cost over \$200. This website address can provide all the information necessary to order it at \$24.95 plus shipping and handling:
<http://www.aiap.com/>

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Please send comments, questions and suggestions to
stainedglass@museum.msu.edu.
