

SMITH MUSEUM OF STAINED GLASS LABEL TEXT AS IT APPEARS WITH EACH WINDOW

©text Rolf Achilles, Smith Museum of Stained Glass Windows, Navy Pier, 2002

LYRIC POETRY, c. 1900

Unidentified designer and fabricator. From the library of a Chicago area house.

82" H x 36" W

EBSM 1000

This wonderful window is typically American of the later 19th century. Its composition and style is an adaptation of the type of window developed by the greatest of America's stained glass artists, Louis Comfort Tiffany (1848-1933).

Inscribed "Lyric Poetry" along its bottom edge, the figure in this window is Euterpe, the "muse" of lyric poetry, whose attribute is the lyre.

By the early 1880s, John La Farge and Louis Comfort Tiffany had both perfected a marbled opalescent glass that Tiffany called Favril. Immediately praised as innovative and typically American, marbled opalescent glass was widely applied to "Tiffany" inspired compositions. Within a few years, the La Farge and Tiffany glass chemistry was copied by several American makers of glass, including firms in such Midwest locations as Kokomo, Indiana and Ottawa, Illinois.

As a result, "Tiffany" styled marbled and opalescent glass, as it was known, quickly became a common standard of quality throughout the Midwest and across the country.

FLORAL LANDING WINDOW, c. 1890

Unidentified designer and fabricator. Possibly by the Wells Glass Co. for an unidentified Chicago-area house.

75" H x 55" W

SM 1002

This magnificent Rococo Revival inspired vine scroll framing, set brilliantly against a random pattern of leading and delicate foliage, represents the glass artists of the 1890s near the top of their ability to abstract. The delicate play of one type of glass and one pattern against another, of rippled glass and pressed glass elements, are a compositional technique associated with the Chicago firm of Wells Glass Company. Wells Glass Company sold its windows throughout the Midwest and West of the United States.

An Asian influence is felt in the gradation of color and subtle depiction of flowers. The window probably originally fit into a stair landing where its visual exuberance would have charmed much of the rest of the home.

GARDEN WITH FOUNTAIN, c. 1910

Unidentified designer and fabricator, probably Chicago.

From 636 Marquette St., Chicago.

53" H x 48" W

SM 1003

This pleasant scene of a garden landscape in predominant greens with a small Roman temple, a monoptorus, set against a dawn or dusk sky, may indicate that the window originally decorated a stair landing. On a stair landing the window could be seen as an extension of the outdoor landscaping with the interior plant arrangements, a popular decorative formula of the 1880s to the 1910s.

The diversity of glass used to achieve a realistic illusion of distance indicates a skilled craftsman conversant with certain Tiffany style characteristics, although the window is not by Tiffany or his studio.

The Museum has several windows from this house on display.

JEWELED DOOR LIGHTS AND TRANSOM, c. 1890s

Unidentified designer and fabricator. From a Chicago-area house.

Door glass: 66" H x 23 1/2" W Door: 71" H x 28 1/2" W

Transom glass: 18" H x 62 1/2" W

SM 1004 A, B, C

These very ornate and elaborately constructed windows framed sides and top of the main entrance door of a grand home in the 1890s. The imitative interlace forming one large flat knot filling the lower portion of the lights is a traditional welcome sign when woven into a rug or a mat across the entrance to a home. The complicated cutting and placing of glass is evidence of skilled craftsmen turning out commercially successful patterns in great quantity to meet the demands of the burgeoning well to do at the height of American Victorian culture.

DOOR LIGHTS AND TRANSOM, c. 1880s

Unidentified designer and fabricator, probably Chicago.

This door is from a house in Park Ridge, IL, a suburb of Chicago.

Each door light is 40" H x 11" W The door-frame is 82" H x 22" W

Transom light, 12" H x 41" W The transom-frame is 16 1/2" H x 45 1/2" W

SM 1005 A, B, C

Eccentric composing with various types of glass, in what seems an almost random choice of materials, was a specific aesthetic popular among some followers of the American Arts and Crafts Movement. This eclectic charm was popular from the 1880s to the 1910s in the United States and then again with some variation, in the mid- to late-1960s, and again in the 1990s. Several inspired windows of this type are on display in the museum.

TIVOLI THEATRE, 1921

Design attributed to Cornelius W. and George Rapp. Unidentified fabricator, probably Chicago.

Tivoli Theater, Cottage Grove and 63rd Street, Chicago.

The theater's lobby décor was patterned after Louis XIV's chapel at Versailles.

The Tivoli was closed in 1963 and torn down a few years later.

38" H x 59" W

SM 1007

"In the 1920s Chicago was , says Ben Hall, in *The Best Remaining Seats: The Golden Age of the Movie Palace*, "the jumpingest movie city in the world and had more plush elegant theatres than anywhere else." It was during the 1920s that theaters became especially opulent. In the hands of such masters of illusion as Abe and Barney Balaban and Sam Katz, or Cornelius W. and George Rapp, the interiors were designed in Beaux Arts period revival, with French baroque being the most popular, and exotic revival styles, such as Egyptian, Roman, and Chinese. The theaters were divided into two types, the "hard tops," which had its origins in the European opera house, and the "atmospheric," which projected clouds across a darkened ceiling of sparkling electric lights. The theaters were also graded from first-run de-luxe to super to neighborhood. Each presented its customers with expectations. Most people saw their neighborhood theater as a great escape from everyday sameness, where a few hours of opulence could be had along with a film or two. The Tivoli's Louis XIV inspired interior, was one of these. Its auditorium could seat 3,414 theatergoers.

David Lowe, in his *Lost Chicago*, writes that "the queen of the neighborhood houses was undoubtedly the South Side's The Tivoli, at Cottage Grove and 63rd Street. ... To play the Tivoli's giant Wurlitzer for the theater's opening in 1921, Balaban and Katz hired Jesse Crawford, "The poet of the Organ," away from Grauman's Theatre in Los Angeles. Crawford later played at the Chicago until 1928, when he moved on to the Paramount in New York."

FLORAL BOUQUET IN VINE SCROLLS, possibly 1900s

Unidentified designer and fabricator. Possibly the so-called Third Street Studio, Cincinnati, Ohio.
40" H x 40" W SM 1008

Said to come from a Cincinnati house, all the leading and some of the glass has been replaced. The intricate scroll design and colorful flowers make this a bold, elaborate window.

PALM TREE AND PYRAMID, c. 1890s

Unidentified designer and fabricator. Possibly the so-called Third Street Studio, Cincinnati, Ohio. Possibly from a house or Masons Lodge in or near Cincinnati, Ohio.
49 1/2" H x 15 1/2" W SM 1010

Original machine rolled and light folded drapery glass is set in its original came. The green glass portion of the window is double plated.

The Egyptian inspired central motif is seen through a non-Egyptian, classically framed arcade with its own large keystone. The bottom frieze pattern, a variation of the classical Greek key, is also non-Egyptian.

This window is a fine example of the 19th century's admiration of things relating to Egypt, popularly known as Egyptomania, which affected architecture and art objects world wide, including stained glass windows, from the 1810s to the 1920s. Although focused on Egypt, the craze was usually not archaeologically and culturally specific, leaving ample opportunity for non-Egyptian elements to heighten the overall exotic effect.

The window may have originally been located in a Masonic Lodge or in an Egyptomania inspired home.

FOUR BEVELED AND JWELED LANDING WINDOW, 4 parts, mid-1880s

Unidentified designer and fabricator. Possibly George A. Misch & Co., Chicago.
From the house at 1700 Asbury Street, Evanston, Illinois.

89 1/2" H x 52 1/2" W

SM 1014 A

40 1/2" H x 22" W, each panel.

SM 1014 B, C, D

The central grid of very neatly cut and beveled glass squares is pierced from below by an elaborate growth of swirls of delicately colored glass. An inner frame of rhomboid rippled sheets of glass sets off the heavy drapes of colored glass topping the composition. Overall this superbly crafted and designed window has a late-1920s deco look to it, but this is not uncommon in designs from the 1880s and 1890s.

A large central grid of thick, beveled clear squares is set against a symmetrically applied arching pattern which continues into the smaller lights of the left and right.

Together with the very large window with a comparable grid, this window came from a stair landing where the great central light would have helped illuminate the landing. Its brilliantly fractured light would have decorated the walls with a sparkling fracture of colors, while the smaller lights would have helped do the same on the stairs.

Consistency and uniformity in the bevels became available in quantity in the mid-1870s with the introduction of steam-powered-glass-cutters and grinders. Some studios quickly applied the new technology.

One such Chicago firm was George A. Misch & Bros. who had started in business about 1864 and had a very solid reputation in Chicago for fine windows throughout the remainder of the

century. By 1873 the factory employed 30 men and was equipped with a 15 horsepower steam engine which greatly simplified cutting angles (beveling) the edges of glass sections used to create prismatic transom and door lights. Though not documented, other shops must have had similar equipment.

Partial gift to the Smith Museum of Donald Baker.

YELLOW FLOWERING BRACHES, c. 1880s.

Unidentified designer and manufacturer. From a Chicago-area house.

18" H x 28" W

SM 1016

This window of clear glass, with overlay of flashed yellow glass that was etched into the shape of a branch with leaves tightly edited and viewed at an unconventional angle, was especially popular in the 1870s and 1880s when a style called Japanism flourished in the United States. In France aspects of Japanese wood-block printing influenced the Impressionists and later the Art Nouveau style. As seen in this stained glass composition, branches of flowering blossoms became popular among other painters, too. Probably the most widely recognized composition of a flowering branch of apple blossoms is the one painted by Vincent van Gogh.

PAIR OF BEVELED WINDOWS, mid-1890s

Unidentified artist and fabricator, possibly Chicago. From a Chicago-area house.

19" H x 46" W

SM 1017

19" H x 40" W

SM 1018

Grinding, cutting, and polishing are the oldest techniques used to shape and decorate glass. The techniques and demanding skills have not changed much over the years, only the abrasives and machines have improved. By the mid-1870s steam driven glass cutting and beveling machines were in operation in several Chicago glass studios so that within a decade Chicago had become known as a center for carefully cut and beveled clear glass. These two transoms and several others in the museum are fine examples of this type of window, many of which were fabricated in Chicago and sold throughout the Midwest.

Note the carefully cut and distinctly leaded, clear beveled glass which allows almost full light to enter a room while fracturing the view out or in through prisms.

Partial gift to the Smith Museum of Stained Glass of Bob Brown, Elijah Brown, and Josephine Brown.

SPRING FLOWERS, c. 1900

Unidentified designer and fabricator. Probably the so-called Third Street Studio, Cincinnati, Ohio.

From a house in Hamilton, Ohio.

28 1/2" H x 40 1/2" W

SM 1019

This delicate floral composition, in an elaborate Rococo Revival frame, is a fine example of the Japanese inspired aesthetic so influential and popular in the United States from the mid-1880s to the late 1890s. These years saw many Americans reacting to the environmental changes brought on by industrial development by preoccupying themselves with gardens and naturalistic depictions of flowers and plants. Stained glass windows were thought especially suitable for the depiction of plants because it was through the window that the world was viewed, and what better reminder than a flowering branch or two.

This window, part of a larger set, is a pair with the Pink Dogwood window, also in the Museum.

The window is a partial gift to the Smith Museum of Bob Brown, Elijah Brown, and Josephine Brown.

PINK DOGWOOD, late-1890s to early 1900s

Unidentified designer and fabricator. Probably the so-called Third Street Studio, Cincinnati, Ohio.
From a house in Hamilton, Ohio

28 1/2" H x 40 1/2" W

SM 1020

The second half of the nineteenth century saw a heightened awareness of landscape when publications on gardens and plants, especially flowers, proliferated in the United States. Stained glass window design paid particular attention to flowering branches in the manner of the Japanese, the popular aesthetic of the day.

Combined with the delicate curves of a cartouche in the Rococo Revival style, popular from mid-century on, this composition is a pair with another window in the Museum, Spring Flowers.

The window is a partial gift to the Smith Museum of Bob Brown, Elijah Brown, and Josephine Brown.

VINE SCROLL WINDOW, 1891

Designed and fabricated by H. Beiler of Heidelberg, Germany.

From the Andrew E. Leicht House, 2400 Lakeview (formerly 5 Lakeview), Chicago.

43" H x 17" W

SM 1023

From a house built in 1891 by Andrew E. Leicht, a prominent Chicago brewer and lumber dealer. Raised in a German-speaking household in New York, Leicht went to Germany in 1860 to learn the brewing profession. Settling in Chicago shortly after the Great Fire of 1871, he founded a brewery in association with Philip Bartholomae in 1873. After his brewing company became the Chicago branch of the United States Brewing Company in 1890, Leicht retired from the business and focused his attention on building a house. When completed, the house at 5 Lakeview (today, 2400 Lakeview) had 17 rooms, including a ballroom on the third floor. The stained glass windows throughout the house were the work of H. Beiler of Heidelberg, Germany.

At the time, Chicago newspapers noted the first floor rooms, which were of highly polished ebony trim, parquet flooring, tile and marble fireplaces, inlaid mahogany woodwork, and a bay window of fine leaded glass.

Tiring of retirement and building his house, Leicht entered the lumber business in association with Hermann Paepcke, resulting in the Paepcke-Leicht Lumber Company. In 1891, Leicht's son, Edward A., married Angelina Madlener, daughter of Fridoline Madlener, founder of a distilling firm. A new house just north of the Leicht home was presented the young couple as a wedding gift. The young couple avidly collected antiques and objects of art on their extensive travels, and changed their name from Leicht to Leight. They had a son, Andrew E. Leight.

Andrew E. Leicht died in 1904 while attending the St. Louis Fair. The son and daughter moved into the big house with the widow who died in 1929, age 81.

Eventually the Leicht House was acquired by the Harris School, a private preparatory school founded in Chicago in 1921 by Miss Lillian I Harris and a group of prominent Chicago area women.

PAIR OF FLOWERING RED BRANCHES, c. 1880s

Unidentified designer and fabricator. Possibly made in Chicago.

42" H x 36" W, each

SM 1025 A, B

An overall frosted sheet of thin glass is covered in various patterns, reminding the viewer of the eclectic nature of Victorian delights. Translucent scrolls of ribbons and flowers encircle an elaborate central cartouche filled with a flowering branch. The naturalism of the branch is emphasized in separate color and relief. The color is achieved through flashed on glass. The relief is the result of etching. The butterflies add a fuller feel of nature.

Windows such as these filled the front door of homes. Their function was to obstruct the viewer's gaze while allowing light to pass into the hall. The foliage is a hint of Japonism and allusion to the broader world of American Victorian aesthetics.

PAIR OF ART NOUVEAU FIGURES, c. 1900

Designed and fabricated by an unidentified studio. Probably made in Chicago, for a door or a bookcase.

18 1/2" H x 12 1/2" W

SM 1026 A (cornucopia), B (harp, music)

The technical and artistic similarities of these two pieces indicate them to be a pair, probably installed originally together.

One floating female figure with flowers in her hair distributes flowers from a cornucopia, while the other one plays a trumpet and holds a lyre.

The depiction of allegorical figures, almost always female, holding symbols associated with nature and culture, here the concept of fruitfulness, fertility and music, was very common in Western European art from Roman times to the early 20th century.

The applying of a very thin layer of glass atop a thicker layer of glass is called flashing. To create the image, a bees wax resist in the shape of the desired composition is placed on the flashed red glass. When the composition is immersed in hydrofluoric acid, only those parts not covered by glass are attacked and etched away, resulting in a frosty clear background and some body parts lighter red than others. The glass etching process is similar to etching a copper plate for engraving.

Etching flashed glass became very popular in the course of the 18th century, and continued so until the early 20th century. Because it is easier to reproduce delicate features in glass than by cutting with a machine, etching of glass has again become popular since the 1980s.

Images such as these were mass-produced and commonly employed in doors or bookcases. Given their popularity in the 19th century, the scarcity of these windows today is something of a surprise, but for many years they were thought expendable and not saved.

A PIANO PANEL, c. 1890s

Unidentified designer and fabricator. Probably made in Chicago.

14" H x 24" W

EBSM 1027

The idea behind this glass is that it is to look like an openwork metal panel while remaining closed. This is achieved with two layers of different colored glass tightly fused together. The top layer, the dark glass, is acid-etched into a pattern to reveal only the clear glass underneath. The result is a pattern open visually and closed physically.

To achieve this effect, an overlay of acid resistant wax in the desired pattern is applied to the dark glass. After the acid had done its deed, the desired pattern emerges crisp and clear while the bottom layer remains whole. The glass is now ready for installation.

In later nineteenth to well into the twentieth centuries, panels of this type were mass-produced as decorative elements in such diverse contexts as Pullman railroad cars or upright pianos. The pattern is inspired by Renaissance metalwork, which was also etched with intricate patterns.

MAN AND WOMAN ON BALCONY, c. 1920s

Design attributed to L.G. yA. Armanino. Fabricated by an unidentified studio.

The window came from a private house at the corner of South Grand and Nagley in Pittsburgh, across the street from the home of Lillian Russell, where it could have decorated a stair landing.
88" H x 102" W SM 1030

Although the scene remains unidentified, it has been suggested that it is a narrative moment from the life of King David, but most probably it is an invented scene painted for visual impact in a public place such as a restaurant or a club.

The window has been the subject of extensive repairs.

PAIR OF DOOR LIGHTS WITH ANCHOR EMBLEMS, possibly 1920s

Unidentified designer and fabricator. Said to come from New Jersey.

73" H x 18" W each

SM 1031 A, B

The very complex and elaborate overall scroll pattern is derived from similar patterns found in Renaissance metalwork or woodcarving. The anchor may indicate an interest in the sea, but could just as well be decorative. The two windows may have been interior cabinet or bookcase doors.

PAIR OF BEVELED WINDOWS, c. 1880s

Unidentified designer and fabricator. Possibly made in Milwaukee.

Possibly from a bookcase in a Milwaukee house.

42 1/4" H x 18 3/4" W each

SM 1032 A, B

Hand beveling of glass has always been difficult and continues to be considered a very difficult and time intensive technique. As can be easily seen here, each piece requires dozens of small notches from a grinding wheel and then much careful polishing before it is completed. Because of its labor-intensive nature, some studios specialized in beveled glass. As soon as it was available, some studios applied technology to the production of beveled glass. The result was a greater consistency and uniformity in the bevels.

SEATED WOMAN IN A GARDEN, c. 1900

Unidentified artist and fabricator. Attributed to an East Coast house.

77 3/4" H x 57" W tympanum is 38" H x 57" W

SM 1035 A, B

This fine study of a seated woman in a landscape is an exceptional example of an 1890s stair-landing window. The composition is pleasant to look at, and the choice of glass allows brightly colored light to play across the floor and walls of the stair landing. The use of drapery glass and double plating indicates a strong Tiffany influence. The window might have originally been installed on a stair landing of a Victorian home.

JOHN THE APOSTLE WRITING ON THE ISLAND OF PATMOS, 1890s - 1920s

Designed by Louis Comfort Tiffany and probably fabricated by Tiffany Glass Company, New York (incorporated 1885). From an unidentified church, possibly in New York.

60 1/4" H x 24 3/4" W

SM 1036

John the Apostle, also called the Divine, is the traditional author of the Fourth Gospel, three biblical epistles, and the book of Revelations (The Apocalypse). John was a Galilean fisherman when he and his brother, James (the Greater), both sons of Zebedee, were called from mending their nets to follow Jesus Christ (Mark, 1, 19-20). In later years John was exiled to the island of Patmos, 'because I had preached God's word and borne my testimony to Jesus' (Revelations 1, 9). John is said to have passed his last years at Ephesus and died there at great age.

Louis Comfort Tiffany (1848-1933) was one of America's preeminent masters of the decorative arts. Although he is best known for his prodigious achievements in glass, especially for his vibrantly colored windows and lamps, Tiffany excelled in a wide range of media - mosaic, enamels, metalwork, ceramics, and jewelry.

Tiffany's work was well known in Chicago. By 1884 he had established a branch of his firm, Louis C. Tiffany and Company, Artistic Decorations, in Chicago. His most dramatic presentation in the city was the mosaic and glass chapel he exhibited at Chicago's World's Columbian Exhibition in 1893. It was one of the most popular exhibitions, attracting some 1.4 million visitors. The chapel has been gloriously reinstalled in the Charles Hosmer Morse Museum, Winter Park, Florida.

Tiffany Studios' design was radical in design and technique when new in the mid-1880s. By the time the Studio closed in 1933, after fabricating many thousands of windows, the Tiffany style was old fashion and of no interest.

During the 1880s numerous well-known American artists painted cartoons for to be transformed into windows by Tiffany Glass Company. Among the artists were Robert F. Blum, Samuel Coleman, Lydia Field Emmett, and Elihu Vedder. In the 1890s, to meet the growing demand for his windows, Tiffany hired many full-time window designers. Besides Tiffany himself, they included Frederick Winston (1858-1932), Edward Peck Sperry, Joseph Lauber, J. A. (Jacob Adolphus) Holzer (1858-1938), Will H. Low, and René de Quélin, all of whom were accomplished stained glass artists before they joined Tiffany. Although several women artists worked for Tiffany, few achieved designer status. The exceptions were Clara Wolcott Driscoll and Agnes F. Northrop (1857-1953), the better known of the two, who was the principal designer of floral stained glass windows.

There are several Tiffany windows in Chicago, the most important grouping being at Second Presbyterian Church, 1936 South Michigan Avenue. The great Tiffany dome of the Chicago Cultural Center is from 1897.

NATIVITY, possibly early 1880s

The designed is attributed to Louis Comfort Tiffany and was probably fabricated by Associated Artists (1879-1883) or by Tiffany Glass Company, New York (incorporated 1885). From an unidentified church, possibly in New York.

59 1/4" H x 44 1/2" W

SM 1037

Louis Comfort Tiffany (1848-1933) was one of America's preeminent masters of the decorative arts. Although he is best known for his prodigious achievements in glass, especially for his vibrantly colored windows and lamps, Tiffany excelled in a wide range of media - mosaic, enamels, metalwork, ceramics, and jewelry.

Son of the founder of the famed Tiffany and Company on Fifth Avenue in New York City, Louis Comfort Tiffany began his career as a painter shortly after the Civil War. Turning to interior design, he rode the crest of the booming economy in the aftermath of the war, decorating homes of some of the leading figures of the day. In the 1870s he began to experiment with new forms of glassmaking, and by the 1880s the Tiffany Glass Company was the largest producer of stained glass windows in the nation. In the 1890s Tiffany established his own glass furnaces in Corona,

Queens, New York, where he developed and perfected his Favril ware, widely celebrated for its astonishing variety of shapes, colors, and textures and for its rainbow iridescence. New techniques were introduced continuously as Tiffany drew upon his inexhaustible creativity, perfectionism, and unconventionalism to produce works that are now treasured for their grace and originality.

This window appears to be a very early work of the master because of the variety of opalescent glass used and the workmanship, the absence of plating and the leadlines.

ROUND HEADED WINDOW, 1887

Design and fabrication attributed to John La Farge. From St. Paul's Universalist Church, 3011 S. Prairie, Chicago, demolished in 1964.

53" H x 38" W

EBSM 1038

The round-headed window comes from the drum portion of the central lantern and dome of the church. Though the window is not signed, there is a long-standing tradition that Charles Hutchinson, who helped found the church, had colored windows by La Farge installed in the lantern. The window of hand polished glass roundels and textured, cast rectangles of glass placed like bricks around the round-headed top, has no religious references, a characteristic of Unitarian usage.

St. Paul's Universalist Church, was designed by the Chicago architectural firm of Burling & Whitehouse in 1887, in a rustic Queen Anne style. Its octagonal lantern had eight round headed window openings. The lantern crowned a central auditorium planned in the amphitheatrical form developed in Chicago's churches of the 1860s and 1870s. When built, its form was "unlike anything else in Chicago or elsewhere in the line of churches".

Starting about 1924 and for several years thereafter, a portion of St. Paul's Universalist Church was used as a mission by the Hartzell Memorial United Methodist Church. Eventually Hartzell took over the whole of St. Paul's and maintained it until 1964 when it was demolished to give Dunbar High School an athletic field.

John La Farge was an American Renaissance man. He revolutionized the art of stained glass. His exquisite still-lives and landscapes in both watercolor and oil are highly prized. He invented a radical new style of illustration. He created extraordinary decorative schemes for some of the nation's most impressive churches and mansions, and he traveled throughout Japan and the South Seas. When he died in 1910 he was acclaimed as America's sole old master and promptly forgotten, only to be discovered again in the early 1980s.

A view of St. Paul's Universalist Church, demolished 1964, 3011 S. Prairie, Chicago, church can be seen in the Chicago Historical Society's archives under ICHI-23699.

FLORAL, c. 1890

Design and fabrication attributed to John La Farge (1835 – 1910).

A ventilator window from an unidentified building, probably in New York City.

32 3/4" H x 40 1/2" W

SM 1039

When John La Farge, a stained-glass innovator of genius, took up the art of stained glass, there was almost nothing left of the great European tradition and practically no glass of good quality was available in the United States for making windows. He was forty years old. The year was 1875.

For his first window, made in 1878, La Farge had found a glass-maker in the United States whose richness of color was European in style. At the same time he saw everyday household items

made of opalescent glass in imitation of porcelain. He visualized both glass types together as a harmonious translucent material.

The European styled glass he found in the Thill's Flint Glass shop in Brooklyn, New York. Thill was a glassmaker from Luxembourg who made household items of opalescent glass. In Brooklyn, La Farge also met the German-trained chemist Louis Heidt. La Farge induced both men to experiment with colored opalescent glass and to make glass according to his specifications. The reason for using this glass was its unique properties. With opalescent glass the artist could obtain a three-dimensional effect without painting or shading the glass.

La Farge's simple effort to portray flowers and objects in glass resulted in the minting of a visual language that was entirely new. The invention of the irregular line, the plastic and expressive line, in the lead-work allowed him to expand his range far wider than any artist working at that time. Yet the methods La Farge used were relatively simple and direct.

That he should have chosen glass as an appropriate medium of expression is both a mark of the times in which he lived and a revelation of his personality. In a period of great scientific discovery and development, La Farge invented a new technology for stained glass, and he sought to regenerate the craft. There are about three hundred windows securely attributed to him. Some of them have been lost. Others are being discovered.

In his lifetime, John La Farge was acclaimed an American Renaissance man: he painted exquisite still lives and landscapes in both watercolor and oil. He invented a radical new style of illustration. He created extraordinary decorative schemes for some of the nation's most impressive churches and mansions, and he traveled throughout Japan and the South Seas. When he died in 1910 he was acclaimed as America's only old master. And then quickly forgotten, only to be discovered again in the early 1980s.

MASSACHUSETTS MOTHERING THE COMING WOMAN OF LIBERTY, PROGRESS, AND LIGHT, 1893.

Designed, signed and dated, by Elizabeth Parsons, Edith Blake Brown and Ethel Isadore Brown. Fabricated by Ford and Brooks of Boston, Massachusetts, 1893.

111" H x 43" W

SM 1040

This window is the most important stained glass to survive from the 1893 Chicago World's Columbian Exhibition, where it was the centerpiece of three windows from Massachusetts installed in back of the stage at the east-end of the assembly room of the Woman's Building. It is an early and major statement of American feminism.

The central composition depicts the allegorical scene entitled "Massachusetts Mothering the Coming Woman of Liberty, Progress, and Light". The figure on the right, the older of the two, is the personification of Massachusetts. She is something of a mother figure, just as the state of Massachusetts is one of the inspiring states of the early United States, to the younger woman on left representing the Coming woman, the woman of the future. The young woman, as a personification of freedom, wears a Liberty cap (Phrygian cap) and holds high a Light, a torch lighting the way to wisdom and knowledge. In brief, the window represents the three key elements argued for by women at the Exposition and represented by their building: Liberty for all women; Enlightenment for the oppressors; and the Progress made when this is accomplished. As she steps from the level of the older woman, she is the woman of the future, the women who will realize all that the older woman has striven for, Liberty, Progress and Light.

Both figures, each draped in classically inspired garment, represent an early view of feminist mission and ideals in thought and action, as the 1893 World's Fair was among the first public venues to express it. Both figures join left hands.

The older woman looks at the younger one.

The placement of this composition at the center of the Woman's Pavillion's most seen wall must today be viewed as a key device to make clear to everyone, that all women, then and in the future, must attain Liberty, and when they have done so, progress will have been made.

With a seating capacity of 1,000, the assembly room was used extensively for lectures, meetings and musical performances sponsored by the World's Congress of Representative Women throughout the run of the Fair.

Inscription of emblem reads: Ense Petit Placidam Sub Libertate Quietem.

Name plate on the left: Ann Bradstreet / Mary Dyer

Name plate on the right: Ann Hutchison / Mercy Otis Warren

The main window names:

Abigail Adams / Hannah Adams / Catherine Maria Sedwick / Eliza Lee Follen / Mary Lyon / Maria Weston Chapman / Dorothea Lynde Dix / Laydia Maria Child / Margaret Fuller Ossoli / Abby Kelley Foster / Maria Mitchell / Louisa May Alcott / Charlotte Cushman / Abby Williams May

Presented by the Women of Massachusetts
For the
Womans Building
Of the
World's Fair at Chicago
MDCCCXCIII

Removed from the Woman's Building before its destruction, the window and other decoration was stored in the Sibley Warehouse in Chicago. Then long thought lost, the previous owner of this window obtained it many years ago after it was stored in a barn in Michigan. No one knows how it came to be there.

The window is in two pieces, a main light with two figures and a transom. The garments are of drapery glass, the background is machine made rippled glass. Some portions of the window are plated. While flat-topped came is used on the figures, a narrow pointed top "colonial" lead came is used in the vines. The glass and leading are almost all original with very little evidence of repair and glass replacement.

Gift of the Charles Hinds Family to the Smith Museum.

FEATHER DESIGN DOOR LIGHT, 1920s.

Unidentified designer and fabricator.

From the Rudy Vallee home in Lake Tahoe, Nevada.

65" H x 29" W Door is 81" H x 37" W

SM 1041

In its exuberance this window combines two important elements of 19th century design, Victorian and Egyptomania, in an enthusiasm symbolic of the Roaring Twenties. Further, the color and composition of this window may be an indication that it was not strictly a Victorian composition, but more probably an original from the roaring 1920s.

FLORAL DESIGN, 1885-90

Unidentified designer and fabricator. Possibly made in Chicago.

A dining room window from a house, 924 North Twety-fourth St. in St. Joseph, Missouri.

54" H x 30" W

SM 1043

This floral composition is a fine example of the developed Aesthetic Movement which started in England in the 1870s and flourished in the Midwest throughout the 1880s and 1890s, with Chicago and New York as its base. In the window on display here, the delicate play of one type of glass and one pattern against another, of rippled glass and lenses, are a compositional variant of a popular window composition made in Chicago by the Seibling Wells Glass Company, to only name the best known one. Wells Glass Company sold its windows throughout the Midwest and Western United States.

Although not documented as having made this window, the dominant figure in the history of stained glass in Saint Joseph was Paul H. Wolff. Wolff arrived from Stuttgart, Germany, in 1889 as a seventeen year. In 1900 he married Emm a Dobler, daughter of Jacob Dobler, lived in Kansas City one year and in 1901 moved back to Saint Joseph. In 1902 Wolff was listed as the owner of the Saint Joseph Art Glass Works, 806 North Second Street. He operated a successful business until his death in 1960. The business closed in 1965.

It should be noted that this window has been exhibited in St. Joseph, Missouri in 1976 in the Albrecht Art Museum where it is documented as being from a house at 924 North Twenty-fourth St. in that city. However, there has been extensive restoration, as the leading and some of the glass seems new.

FLOWERS IN CRATER, 1890s

Unidentified designer and fabricator. Possibly made in Chicago.
Attributed to a Chicago area home.

38" H x 29" W

SM 1044

Set in a classical Greek inspired crater, this floral composition is an American example of the Aesthetic Movement, which began in England in the 1860s with the work of Charles Locke Eastlake, Christopher Dresser, Bruce J. Talbert, and E. W. (Edward William) Godwin. The movement was at its height in America during the mid-1870s to the mid-1880s but continued for several more decades in stained glass and furniture ornamentation.

The movement adhered to principles that emphasized art in the production of stained glass, ceramics, metalwork, furniture, textiles, wallpapers, and books. The idea was that everything in a home fit together in one unified whole aesthetic statement.

FLOWERS IN A RIBBON FRAME, 1880s

Designed and fabricated by Belcher Mosaic Glass Company, Newark, New Jersey.

71" H x 53" W

SM 1045

The delicate graduation of colors from bottom to top, as if the sun were rising, is an exquisite visual detail in this window.

Although an old technique, stained glass window fabrication was not neglected in the relentless search for mechanical and technical innovation in the nineteenth century.

In general, each window was constructed of tiny triangles of glass set in a translucent mosaic like pattern resembling the enameling technique of plique à jour. The results are unique, the process complex.

In her research on the Belcher Mosaic Company, Barbara E. Krueger has worked out the history of the firm and published it in *Stained Glass*, Spring 1994.

The construction of the window was granted a patent on August 12, 1884. The inventor is Henry F. Belcher and was sold by the partnership of Stephen P. Belcher, Charles Belcher, Jr. and Henry F. Belcher starting in 1885 under the name of Belcher Mosaic Glass Company, Newark, New Jersey. A catalogue is published in 1886 and the last mention of the company is in 1897.

The technique: Small individual pieces of glass were placed on a paper pattern; then, the glass pieces and the pattern were covered with a sheet of gummed or adhesive covered asbestos. This combination was then flipped over, revealing the other side of the glass, which was then also covered by a gummed asbestos sheet. The resulting "sandwich" was then given a framework around its outside edge to completely seal the glass on all sides. This package was then tilted to an angle of approximately 60 degrees and Belcher's secret molten metal formula was poured between the edges of the asbestos sheets.

Meanwhile the asbestos sandwich had been heated to the same temperature as the molten metal. This both eased the flowing of the metal and eliminated a thermal shock to the glass. The molten metal slowly seeped into the many passages between the small pieces of glass. When cooled the metal bound to the glass. When the asbestos layering was removed, the resulting glass and metal made a distinctive window unlike any other in its day.

Similar results were achieved in the 1970s with epoxy and slab glass on view in other rooms of the Museum.

There are no known windows by the Belcher Company installed in Chicago buildings. Belcher windows are extremely rare.

THREE FLOWERING BULBS, c. 1900

Unidentified designer and fabricator. Possibly from a Chicago area house.

86" H x 44" W

SM 1046

The sectioning of plants, especially bulbs, was a popular ornamentation during the Art Nouveau period, early 1890s to 1910s. Here, the split flower has been highly stylized with the result becoming an Art Nouveau inspired composition. The abstracted small square flowers along the upper boarder may indicate that this window is within the artistic circle of the Prairie School of Chicago. Other stained glass compositions in the Museum have similarly stylized flowers.

STYLIZED FLORAL, c. 1910

Unidentified designer and fabricator. From a San Francisco house.

62" H x 29" W

SM 1047

A highly abstracted view of an Eiffel Tower inspired central plant stem flanked by trees, this window is an angular Art Nouveau style that could have its inspiration in the Prairie School as well as in the Viennese Secessionist Movement.

In its composition, the window looks back to nineteenth century Victorianism and forward to twentieth century fragmentation of surface and perspective. This window was one of a series of similarly styled-windows from a San Francisco house where it could have been set in the main entrance door or staircase landing.

"THREE AGES OF WOMAN", c. 1910

Unidentified designer and fabricator, possibly **Hooker & Co.**, Chicago.

From the Mark House, 4510 S. King Drive, Chicago.

89" H x 61" W

SM 1048

The symbolic imagery of the figures is the interpretation of the three Ages of Woman. Starting with the young woman seated and youthful with flowers in her lap, we move to the mature beauty of motherhood standing at the center of the composition, nurturing and domestic with her skein of wool. Old age dressed in royal blue and deep red balances youth.

The original location of this window was at ground level, facing a small portico in a house owned by a prominent Chicago clothing retailer named Mark. The proximity of the houses and the similarity in names has led to some confusion resulting in the window being attributed to the house at 4512 S. King Drive owned by the Marx Brothers.

When not touring as "The Four Nightingales," the Marx family, who had moved from New York in 1910, lived in Chicago, a choice location for entertainers because of its central location and three of vaudeville's important booking agencies, Orpheum, Pantages, and Sullivan and Considine. The family, headed by Minnie Marx, quickly outgrew its first residence at 4649 S. Calumet Avenue and moved to a three-story brownstone at 4512 S. King Drive, the first home the family owned. They lived here for twelve years.

Legend has it Julius Henry (Groucho, 1890-1977), Leonard, (Chico, 1891-1961), Adolph, (Harpo, 1893-1961), Herbert (Zeppo, 1901-1979), and Milton (Gummo, 1904-1977) were given their stage names in a poker game aboard a train just outside Galesburg, Illinois. As the Marx Brothers, they ad-libbed their way along the vaudeville circuit and changed the nature of comedy.

The window's three hinges on its right side indicate that it may have originally opened.

The attribution to Hooker is tentative. The window is not signed.

DOOR LIGHT, c. 1884

Design and fabrication attributed to McPherson & Co., Boston.

From the Dwight Davidson Mallory House, 1900 Eutaw Place, Baltimore, Maryland.

64 1/2" H x 24" W

SM 1049

This brightly eclectic composition, with its riot of color and techniques, is typical of the exuberance Victorian era homes could express in stained glass. A window of this quality and *joie d'vivre* would fit well into a Richardsonian styled home or one in the Queen Anne style, both defined by their somewhat eclectic use of building materials. The home owner's monogram appears opposite the horse head in the upper portion of the light.

The (William J.) McPherson Company of Tremont St., Boston, Massachusetts, established in 1845, names the D. D. Mallory home in a printed catalog from 1889 listing some of their work. On occasion the McPherson firm fabricated the window designs of John La Farge, an indication of the firm's reputation and the high level of artistic and technical skill this firm exercised.

FLORAL COMPOSITION WITH CENTRAL BEVELED STAR, c. 1890s

Possibly designed and fabricated by Sebling Wells Glass Company, Chicago.

Attributed to a Chicago area house.

67" H x 26" W

SM 1050

Probably one of a set of windows from a stately home, this magnificent window retains all its original majesty. The glass and coming seems never to have been restored. The hand and machine cut highly intricate clear beveled glass is perfectly matched to the adjoining rippled surfaces.

The delicate play of one type of glass and one pattern against another, of rippled glass, lenses, bevels, and jewels are strikingly similar in composition and color gradation to known windows made in Chicago by the Sebling Wells Glass Company. Wells Glass Company sold its windows throughout the Midwest and West of the United States. Windows of such technical precision and aesthetic balance give a hint of what was thought necessary in the 1890s for a home to be well composed.

From the mid-1880s to about 1915, several stained glass firms in Chicago provided windows of this quality to the city's leading citizens as well as to countless affluent residents in smaller cities and towns throughout the Midwest.

THREE STEPPED LANDSCAPE, c. 1890

Unidentified designer and fabricator. Probably made in Chicago.

A staircase landing window said to be from a house owned by a mayor of Kankakee, Illinois.

134" H x 110" W

SM 1051

The fabulously complicated scrolled framing is reminiscent of an Irish early medieval manuscript page, while the floral vista against a color graduated field and sky is distinctly later-nineteenth century American Aesthetic Movement and is influenced by Japanese woodblock prints. Windows of this exuberance were, along with fine furnishings, textiles, and wallpapers, a necessity in a well appointed home.

FLOWERS IN A DOUBLE FRAME, c. 1890

Unidentified designer and fabricator. Probably made in Chicago.

Attributed to a house in Wicker Park, Chicago.

74 1/2" H x 34" W

SM 1052

An unidentified *Boston Herald* journalist writing about the American Aesthetic Movement said: "The great aesthetic wave, which has carried taste and beauty into the adornment of the modern home, has borne colored glass upon its crest."

This window is a glorious summation of aesthetics that were dispersed across the nation in the 1880s by journalists' and artists' publications simultaneously. The aesthetic ideal was based on the discovery that flat areas of color bounded by dark lead lines make the perfect two-dimensional pattern, while retaining the full illusion of nature without the traditional treatment of light and dark shading.

Collections of images such as "Original Designs by Charles Booth, Glass Stainer," in *Modern Surface Ornament*, published in New York in 1877, or "Examples of Stained Glass Etc," which Charles Booth printed in the February, 1878 issue of *Art-Workers*, spread the word and images across the country quickly.

Charles Booth, a stained-glass artist from Liverpool, England, came to work in the United States in 1875. He brought with him the English aesthetic design principles espoused by Christopher Dresser, thereby adding a certain abstraction, a totally different dimension to the window form. Christopher Dresser devoted a whole chapter to stained glass in his very influential book *Principles of Decorative Design*, published in London in 1873. Dresser dealt thoroughly with the schematic possibilities of windows, while only designing one himself.

"SHARKS TEETH", c. 1890

Unidentified designer and fabricator. Probably made in Chicago.

Attributed to a house near 35th and California, Chicago.

71" H x 53 1/2" W

SM 1053

One of the major achievements of the Aesthetic Movement was to release stained glass from its traditional religious milieu and bring it into the lavish private residences and inspired public buildings being built throughout the United States in the 1870s and 1880s.

This highly abstract composition consists of a great curled vine in a frame of carefully color matched roundels enclosing a field of "shark's teeth", arrayed in graduating colors from white to various pinks to yellow and rose. It is an eloquent example of the achievements of stained glass artists in Chicago in the later 1880s and throughout the 1890s.

FLOWER FILLED ORIENTAL NICHE, c. 1890

Unidentified designer and fabricator. Probably made in Chicago.

Attributed to a house in Evanston, Illinois.

63" H x 40" W

SM 1054

A flower of delicate opalescent glass grows freely within a symmetrically undulating niche. All around jewels set up the intersections of lead lines, and finely beveled glass frames the composition. This exotic vista was part of the growing interest in things Persian and Indian that was already in evidence in the United States by the 1840s but did not gain wider acceptance until the 1880s.

Interior designers, including Louis Comfort Tiffany, made lavish use of non-defined oriental elements in many interiors across the country. Today we know of these elaborate interiors with their amazing compositions of real and imagined cultural artifacts mostly through photographs.

This window helps us gain a closer understanding of a little known aspect of late nineteenth century culture.

BACCHANALIA, c. 1900

Designed by Raffaello Armenise (1852-1925), Milan, Italy. Unidentified fabricator.

113 1/2" H x 83" W

SM 1055

This vibrant image of a young follower of Bacchus holdings grapes high decorated a wine bar at the Palazzo Duomo in Milan, Italy.

This lively Art Nouveau window is the work of the Italian painter Raffaello Armenise, born in Bari, Italy in 1852. He lived and studied painting in Naples and then participated as a painter in the great exhibition in Torino, Italy in 1880 before moving to Milan in 1881. His paintings were popular and widely exhibited in the 1890s, including shows in Buenos Aires and a purchase from a Museum Mitchell in New Orleans. Raffaello Armenise died in Milan in 1925.

DAISY WITH BUTTERFLY FLORAL MOSAIC, c. 1890.

Designed and fabricated by Belcher Mosaic Company, Newark, New Jersey.

50" H x 20" W

SM 1056

The large, bright flowers of this window, and the appropriate butterfly, are a superb example of the Aesthetic Movement as interpreted by Americans of the later 1880s and the 1890s.

Although an old technique, stained glass window fabrication was not neglected in the relentless search for mechanical and technical innovation in the nineteenth century. Notice the unequal spacing between the triangular pieces of glass. This appearance immediately sets this window apart from other windows in the Museum.

In general, each window was constructed of tiny triangles of glass set in a translucent mosaic like pattern resembling the enameling technique of *plique à jour*. The results are unique, the process complex.

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The technique: Small individual pieces of glass were placed on a paper pattern; then, the glass pieces and the pattern were covered with a sheet of gummed or adhesive covered asbestos. This combination was then flipped over, revealing the other side of the glass, which was then also covered by a gummed asbestos sheet.

The resulting "sandwich" was then given a framework around its outside edge to completely seal the glass on all sides. This package was then tilted to an angle of approximately 60 degrees and Belcher's secret molten metal formula was poured between the edges of the asbestos sheets. Meanwhile the asbestos sandwich had been heated to the same temperature as the molten metal. This both eased the flowing of the metal and eliminated a thermal shock to the glass. The molten metal slowly seeped into the many passages between the small pieces of glass. When cooled the metal bound to the glass. When the asbestos layering was removed, the resulting glass and metal made a distinctive window unlike any other in its day.

Similar results were achieved in the 1970s with epoxy and slab glass on view in other rooms of the Museum.

There are no known windows by the Belcher Mosaic Glass Company installed in Chicago buildings. Belcher windows are extremely rare.

MAXWELL'S PLUM HANGING LIGHT, 1968/9

Unknown designer and fabricator. In the style of the Maxwell's Plum Restaurant lights, New York.
A 38" diameter dome SM 1057

Designed and manufactured for the famously flamboyant restaurant in New York and a fine example of the exuberance of the late 1960s, this colorful light shade is made in the art nouveau inspired style and technique of Franz Meyer who created the mold from which this shade was made. Franz Meyer made several hanging lights that were once part of the ceiling configuration of Maxwell's Plum Restaurant in New York and San Francisco, but did not make all of them. Meyer, after extensive training in studio of Franz Melchior of Cologne, Germany and ten years of working in Switzerland and Italy, arrived in United States just as the revival of interest in the work of Louis Comfort Tiffany began. As a result, Meyer restored and repaired many Tiffany lamp shades and windows for the leading dealers and collectors.

FILIGREE SCREEN, 1890s

Design and fabrication attributed to Tiffany Studios, New York. From an unidentified house where it possibly served as a transom.

26 1/2" H x 62" W

SM 1058

Made of wire twisted into fine patterns and accented with favril glass jewels, this work is a fine example of the broad and widespread interest in North Africa and the Ottoman Empire, Turkey, Asia Minor, Egypt and Syria during the second half of the nineteenth century both in the United States and Europe. While travel to the Orient was very limited at the time, organized travel

through the newly formed Cook's Tours or as described by Mark Twain in *Innocents Abroad*, and guide books by authors such as Washington Irving, made the Near East, North Africa and Egypt more generally accessible.

Inspired by the success of a painting in 1860 entitled the *Hill of the Alhambra, Grenada*, by Samuel Colman who had actually traveled to Spain, his student Louis Comfort Tiffany undertook his own artistic journey that included North Africa. This sojourn fed his imagination for life.

The patterning, construction and use of materials on this screen is closely associated with similar screens produced under the guidance of Louis Comfort Tiffany. Tiffany's interest in Byzantine, Migration and Oriental art throughout the 1880s culminated in his inspired creations for the Henry Osborne Havemeyer house, New York in 1890-91, and the Tiffany Chapel at the 1893 World's Columbian Exhibition, Chicago.

The wealth of patterns and splendor of materials found throughout the Orient suited the aesthetic taste of Tiffany's clients, who were highly influential and included well-known names from among the newly rich such as Samuel Clemens (Mark Twain), the art collector James Taylor Johnson, Cornelius Vanderbilt, and Tiffany himself.

At the time, filigree work was part of the spirit of a unity that came together in a simple hint of the ancient Moorish style with a dash of East Indian and a Japanese finish. It was a style based on delicacy and subtlety. While both anti-modern and anti-industrial, it was championed briefly by a small group of art connoisseurs.

I AM THE LIGHT OF THE WORLD, c. 1900

Design and fabrication attributed to the Tiffany Studios, New York.

From an unidentified Chicago-area church.

93" H x 40" W

SM 1060

This very important window copies the famous painting by William Holman Hunt, a founder of the Pre-Raphaelite Movement, completed in 1853 and now hanging in Keble College, Oxford.

Tiffany's composition is very similar to a window by the Abbott Co. in the Museum of the same scene. While both, of course, are based on the same painting in Oxford, Tiffany's glass assembly and construction technique is distinctly his own. While the Abbott window is beautifully painted, Tiffany restricts the use of paint to face, hands and feet to let his magnificent glass speak for the image. For Tiffany, glass became an expressive medium that he could manipulate into drapery folds or feathers, chip into jewels and layer for special effects.

The original painting by Hunt was shown at the 1854 Royal Academy exhibition with the following text from Revelations 3. 20: 'Behold, I stand at the door, and knock: if any man hear my voice, and open the door, I will come into him, and will sup with him, and he with me'. Practical and aesthetic considerations as well as religious inspiration dictated Hunt's choice of a night scene. The lantern is derived from Psalms 119.105, while the title comes from John 8.12: 'He who when in body was the light of the world'. Thomas Combe purchased the painting in 1853.

The popularity of this picture was enhanced by sales of the phenomenally successful engraving by W.H. Simmons and W. Ridgeway and the numerous photographic piracies. Before allowing the painting to be reproduced by engraving, Hunt retouched it. It was again retouched in 1886, thirteen years after Mrs. Combe had presented it to Keble College.

Hunt's dissatisfaction with Keble's treatment of the picture led in 1899 to his beginning a replica. This toured the British colonies in 1905-07 and, as befitted a work that by now had the status of a Protestant icon, was presented to St. Paul's Cathedral, London, by Charles Booth in June 1908.

The Tiffany Studios created another version of this window in about 1898, for the First Congregational Church, North Adams, MA.

FIELD OF LILIES, c. 1910

Designed, fabricated and signed by Tiffany Studios, New York.

From an unidentified Chicago-area mausoleum.

53 1/2" H x 37 1/2" W

SM 1061

Although Tiffany initially designed figure windows on Biblical themes, the floral and landscape subject soon vied with it in popularity. He then joined the two to create a window that was neither solely landscape nor figurative. These designs often featured figures set in lush landscapes, a departure from the traditional Gothic settings for biblical scenes.

Field of Lilies is a superb example of the neither-floral-landscape-nor-figurative type of window Tiffany developed. Here Tiffany has combined the lushness of nature with accepted Victorian color symbolism. The prominent use of white in the composition may indicate that the window was fabricated as a memorial for a church or a mausoleum.

Landscape windows, more than any other of Tiffany's wide range of work, define his arresting sense of beauty and composition. While continuing to use Gothic Revival framing, Tiffany circumvented the tradition of pictorial religious windows by stressing the deeply religious symbolism of his landscape. He often drew his inspiration from the 42nd Psalm: "As the hind longs for the running waters, so my soul longs for you, O God. Athirst is my soul for God, the living God..."

Of all of Tiffany's artistic endeavors, stained glass brought him the greatest recognition. By 1881 Tiffany had patented an opalescent glass, which was a milky, opaque and sometimes rainbow-hued appearance when light shown through it. Internally colored with variegated shades of the same or different hues, the glass enabled artists to substitute random tonal gradations, lines, textures and densities, inherent in the new material itself, for the pictorial details usually brushed or etched on the pane.

This bold departure from conventional glass manufactured at the time attracted much attention and quickly became sought by many artists. By creating wholly new textures and combinations of colors, Tiffany focused the viewer's attention on the glass itself with the result that it, and not the painted on images, carried the weight of the image alone. This was a new idea in pictorial representation.

It worked and many artisans followed the example.

ROUNDEL WITH THREE ANGELS, c. 1900.

Design and fabrication attributed to the J. & R. Lamb Studios, New York.

From an unidentified church.

75" diameter

SM 1062

As the heavenly counterpart of the earthly choir, groupings of singing angels were very popular in stained glass windows in the later 19th century. That this window is round indicates that it may have originally been in a choir loft, where it may have been the centerpiece of a great rose window.

Although the style of the window has a close kinship to the work of Louis Comfort Tiffany, this window is not by that master, but by another very competent studio, possibly J. & R. Lamb Studios. By their own admission, the Lamb Studio's nimble craftsmen could adapt the Tiffany technique as their own while not slavishly following it. This window may be an example of this fine skill. The Lamb Studio was active in a wide variety of styles from 1857 until 1980.

Joseph Lamb (1833-1898) and his brother Richard (1832-1909) were born in Lewisham, Kent, England, where their father was a landscape painter, and brought to the United States by their parents in the 1840s. Joseph later returned to England where he became interested in a broad range of church decoration, not only in the Gothic Revival movement. While being drawn to the ministry, he determined to make the 'art of the church' his life's work.

Opening their first studio in 1857, at 13 Carroll Place, near Bleeker and Thompson Streets, New York City, by 1865 the brothers had moved to 59 Carmine Street in the heart of old Greenwich Village. Soon after the Civil War, the firm expanded into stained glass windows, mosaic, metal and wood ornamentation and sculpture. By 1876, the Lamb Studios were large enough to mount a significant show at the Centennial Exhibition in Philadelphia.

Artistically successful from its inception, it fabricated work by such renowned American artists as Daniel Chester French, Augustus Saint-Gaudens, John La Farge, George Inness, Frederick Church and many other artists, in a wide variety of styles, until it closed in 1980.

The Lamb Studios won awards and honors at the World's Columbian Exhibition, Chicago, 1893; the Cotton States International Exposition, Atlanta, 1895; Paris International Exposition, Paris, 1900; Pan American Exhibition, Buffalo, 1901; The Saint Louis Exhibition, 1904; and The Panama-Pacific International Exposition, San Francisco, 1915.

LANDSCAPE WITH WATERFALL, early 1920s

Design attributed to Agnes F. Northrop and fabricated by the Tiffany Studios, New York (signed). Possibly from an unidentified residence or church in the Pullman Neighborhood of Chicago.

64" H x 28 1/2" W

SM 1063

Beginning in the late 1870s, Louis Comfort Tiffany's fascination with gardens and nature inspired him to create some of the most naturalistic depictions of flowers and plants in the history of stained glass. His success with these subjects was enhanced by a heightened awareness of landscape during the second half of the nineteenth century.

By the early 1880s, Louis Comfort Tiffany (1848-1933) had perfected a marbled opalescent glass that he called Favril. Immediately praised as innovative and typically American, marbled opalescent glass was widely applied to "Tiffany" inspired compositions.

The subject of this window, a landscape with stream and waterfall and mountains in the distance and a foreground dominated by bright foliage, was probably designed by Agnes F. Northrop of Tiffany Studios and has become Tiffany's most enduring and popular contribution to American stained glass. Research by art historian Elizabeth De Rosa has shown Agnes Northrop largely responsible for the landscape windows produced by Tiffany Studios. Emblematic of the River of Life, the subject is a familiar one in memorial windows from churches and mausoleums, especially in the Midwest.

By the time Agnes Northrop designed this window for Tiffany Studios, Tiffany's craftsmen had become a master of manipulating several kinds of glass to give Tiffany windows extraordinary naturalness. Mottled glass recreates intense sunlight as filtered through the leaves of the trees. Striated glass evokes movement of the water in the foreground, and, by plating several layers of colored glass on the reverse, Tiffany's craftsmen created the impression of distant, misty mountain peaks.

Another superb Tiffany landscape with river window can be seen at Second Presbyterian Church, 1936 South Michigan Avenue, Chicago.

WOMAN WITH HORN, c. 1910

Designed and fabricated by an unidentified artist.
Possibly from an unidentified Chicago-area residence.
73 3/4" H x 64" W

SM 1064

Among the most popular themes for windows in the later 19th century was the depiction of a woman, often identified as a muse, playing a musical instrument. This image fit well with an elegant interior décor whose theme was often the cultivation of the arts. In these interiors, emblems such as a score, a flute or mandolin represented music, a palette and brushes stood for painting, a mallet and chisel identified sculpture, while architecture was identified with a ruler.

By the early 1880s, Louis Comfort Tiffany (1848-1933) had perfected a marbled opalescent glass that he called Favril. Immediately praised as innovative and typically American, marbled opalescent glass was widely applied to "Tiffany" inspired compositions. Within a few years of its invention, several American makers of glass, including firms in Kokomo, Indiana and Ottawa, Illinois, had copied Tiffany glass chemistry.

As a result, "Tiffany" styled marbled and opalescent glass, as it was known, quickly became a common standard of quality throughout the Midwest and across the country. Because the style of Tiffany had become very popular for windows in elegant homes and for memorial windows in churches, many artists sought and found inspiration in the style and imagery Tiffany championed.

This window, depicting a woman with a horn, is a fine example of this type of window. While it is not made by the Tiffany Studio, its unidentified designer and fabricator was highly skilled and used many of the characteristics otherwise attributed to Tiffany.

INTERLACED VINE WITH A PAIR OF CROSSES, c. 1910

Unidentified designer and fabricator. Possibly made in Chicago.
Possibly from a Chicago-area house or rectory.
48 3/4" H x 29" W

SM 1065

The predominantly green asymmetrical composition of stylized interlaced vines, tied together by a fleur-de-lis, covers the entire central field of the window. A pair of Greek crosses balances the upper reaches of the vines. A lotus flower border frames the central composition.

The Christian symbols incorporated into this composition may indicate an original location as a rectory or vestry door or other religious context for this window.

Celtic Knot, c. 1890

Design and manufacture attributed to Healy & Millet, Chicago.
Attributed to a Chicago area home.
40" H x 37" W

LSM 900

The knot as a decorative motif is ancient. Often called a Celtic Knot, its popularity in American stained glass windows from the 1880s to the 1920s is often only decorative. In the proper context the Celtic knot was an anti-British demonstration of Irish nationalism inspired by the desire for an independent Ireland.

The Celtic knot and the art of the Book of Kells became focal points of national pride and reference from the 1880s on in Chicago and wherever there were Irish. In the Celtic Style, the great east window of Old St. Patrick Church (Adams at Des Plaines Streets) by Thomas O'Shaughnessy (1870-1956) is considered by many experts to be Chicago's most important stained glass window and one of the great windows in the United States.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1985.767.1)

CENTRAL MOTIF OF JEWELS AND FLOWERS, c. 1880s

Design and fabrication attributed to Healy & Millet.

Probably from a Chicago house.

45" H x 55" W

LSM 901

Rare today, windows of this color and glass jewel exuberance were very popular in the 1880s to just after 1900, when the desire for more formal placing of conventional forms began to take hold in the American stained glass window industry. This led to more conservative interiors, and decoration coincided with general emphasis on more light in the home, while the living areas were opened and filled with less furniture.

The symmetrical framing set around an asymmetrical central composition is typical of the Queen Anne style of decorating.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.6).

PRINTERS HISTORY, 1914.

Designed and fabricated in Chicago by Thomas Augustin O'Shaughnessy (1893-1956). Originally installed in the Henry O. Shepard School, 2839 Filmore St., Chicago.

114" H x 94" W,

LSM 902

This window was commissioned by The Old Time Printer's Assoc. of Chicago in the shape of an illuminated manuscript page.

The window is a memorial: "To the memory of Henry Olendorf Shepard, printer, founder of the Inland Printer Technical School. Presented to the Board of Education by the Old-Time Printer's Association of Chicago - 1914."

The central image is of printers and press with inscription: "First Iron Press - Philadelphia 1914." To the left is a bust of Ottmar Mergenthaler (1854-1899), German born, American inventor of the Linotype in 1886.

On the right is a bust of (Sir) Walter Scott (1771-1832).

At the bottom is Benjamin Franklin (1706-1790).

Text reads: *In Honor of Printers-Past, Present and to Come- / The Multipliers of Recorded Thought / Carrying Down the Centuries the Evidence of Man's / Advancement in Knowledge- / The Heralds of Peace and Good Will- / The Conservators of Wisdom-The Antagonists of Error- / The Champions of Good Works- / The Glorifiers of Achievement- / The Preservers of Art, the Promoters of Culture.*

This stained glass window was donated by The Chicago Board of Education, with assistance from Edward Byron Smith, Jr. Family, to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1982.276 (a-j))

OVAL DOOR LIGHT, c. 1885

Unidentified designer and fabricator. Possibly made in Chicago.

Glass oval, 29" H x 19" W Door, 80" H x 32" W x 3" Thick.

LSM 903

Etching clear machine made glass with acid was a popular technique for creating elaborate patterns on glass without leadlines. Here the scene depicts a woman feeding and petting a horse while a dog looks on.

This oval window is set in its original location, a door to a house.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.8)

GREAT BLUE SWIRLS, c. 1890

Design and fabrication attributed to George A. Misch & Bros., Chicago.

Possibly from the rectory of the Church of Our Saviour, 530 W. Fullerton, Chicago.

68" H x 29" W

LSM 905

George A. Misch & Bros. began in business about 1864 and had a very solid reputation in Chicago for fine windows throughout the remainder of the century. By 1873 the factory employed 30 men and was equipped with a 15 horsepower steam engine which greatly simplified cutting angles (beveling), the edges of glass sections used to create prismatic transom and door lights.

Thought to be from the rectory of the Church of Our Saviour, 530 W. Fullerton, Chicago, this elaborate window with symmetrically paired scrolls, bubble field, and stylized classical Greek inspired running dog frame, is a fine example of the decorative skill found in the manufacture of stained glass in the 1880s. The elaborate houses constructed in the 1880s and 1890s required comparable windows.

The Church of Our Saviour was built in 1888-1889 following the designs of Clinton J. Warren for an Episcopal parish. The interior walls of the nave are decorated with reddish brown terra cotta tiles whose ornament is Mycenaean and Celtic inspired. The stained glass windows of the church are mostly of light colored glass and simple, geometric patterns, but several were the creation of the Tiffany Glass Company of New York, possibly through their Chicago subsidiary shop. The window in the sanctuary behind the altar with its beveled glass and floral patterns is especially beautiful.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1983.618.1).

QUEEN OF THE ELVES, 1893

Designed by Marie Herndl (1859 – 1912), fabricated in Munich, Germany. Dated 1893.

Exhibited in Chicago, St. Louis and then installed in Milwaukee, Wisconsin.

108" H x 72" W

LSM 906

Marie Herndl, born in Germany in 1859 and died in Milwaukee in 1912, won a bronze medal for this window when it was exhibited in the Manufacturer's Building of the 1893 Chicago World's Columbian Exposition. When she died, the window was given to the Milwaukee Auditorium where it was put in storage until 1967 when the Arena-Auditorium Board decided to sell it. For many years it then hung in a dinner theater in Milwaukee.

Marie Herndl also won medals for the stained glass she exhibited at the 1904, St. Louis World's Fair.

Herndl's style, heavy painting and allegorical subject placed in a dream-like setting, was very popular in Germany and Central Europe from the 1870s to the 1910s.

The Manufacturers and Liberal Arts building was enormous, 787 feet wide, 1, 687 feet long, 66 feet tall outside walls and a central pavilion 122 feet high, while the roof over the central portion of the building reached a height of 237 feet. All said, this building was one of the largest buildings built in the 19th century.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is also a partial gift of Mr. and Mrs. Brad Admidzich and John and Walter Chowanec, and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1993.241)

THREE IRIS, c. 1900

Unidentified designer and manufacturer. Attributed to Healy & Millet, Chicago.
52" H x 43 1/2" W

LSM 907

Said to come from a Chicago area home, the curves of the stems and the symmetry of the flowers as well as the intricate use of leading, indicates that this window may be a very rare Chicago example of Art Nouveau styling.

Although well represented by Louis Comfort Tiffany and others on the East Coast, the curves and whiplash lines of Art Nouveau became exceptionally popular in Europe between 1893 and 1914. The highly suggestive curves caught on in America only in some metalwork and the graphic arts, but not in stained glass windows or architecture. The refined air that supported this aesthetic direction and its association with European decadence may have contributed to the American lack of interest in it.

The clean intricacy of the composition and the quality of glass chosen may indicate a familiarity of the artist with contemporary work by the broadly praised Chicago firm of Healy & Millet.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1988.638)

"FLIGHT OF THE SOUL," c. 1910

Unidentified artist and fabricator. From the Renner Mansion, Youngstown, Ohio.
112" H x 154" W

LSM 908

This window is from the George J. Renner, Jr. (1856-?) Mansion, 277 Park Avenue, Youngstown, Ohio. The mansion built in the Georgian Revival Style between 1906-07 was stripped in the late 1970s.

A three-part window, called a triptych, presents three related scenes. The focus is on an angel holding a chalice. The angel is set in a landscape comprising a gorge, a river and a waterfall. The composition may have precedent in Christian baptismal imagery popular in the 1880s to 1920s.

Arriving from Germany in 1848, George J. Renner, Sr. founded The Renner Brewing Company in 1884. Renner established breweries in Cincinnati, Akron, and Mansfield, Ohio.

Although the window has been said to have been exhibited at the 1893 Chicago World's Columbian Exposition or the 1904 St. Louis Louisiana Purchase Exposition, and attributed to Louis Comfort Tiffany, there is no circumstantial or documented evidence to support these claims. The name of the window, "Flight of the Soul" is also not documented as original.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier.

JESUS WITH CHILDREN, 1906

Designed and fabricated by F. X. Zettler Company, Munich, Germany.

From St. Agatha Church, 3151 W. Douglas Blvd., Chicago.

76" H x 66 1/2" W

SM 800

The scene depicts the biblical words of Jesus (Matthew, 19,13-15), "Let the little children come unto Me. Do not hinder them. The kingdom of God belongs to such as these. And he laid his hands on their heads before he left that place."

The Munich, Germany stained glass firms of Franz Mayer and F. X. Zettler popularized this composition of this scene. It was then frequently copied and adapted by other studios, including Tiffany at Second Presbyterian Church, 1936 South Michigan Avenue, Chicago.

St. Agatha Church was founded in 1893 to serve Irish families who had moved into the Lawndale area near Douglas Park on the west-side of Chicago. To meet the needs of a growing congregation, ground was broken October 1903 for a new church, designed by the Chicago architectural firm of Prindiville and Egan. The cornerstone was placed on June 26, 1904 and the official dedication occurred on May 27, 1906 with Archbishop James E. Quigley of Chicago and Archbishop John Glennon of St. Louis in attendance.

Several dozen churches in Chicago display windows by the Franz Mayer and F. X. Zettler Company, Munich, Germany.

SACRED HEART OF JESUS IN MANDORLA, c. 1880

Unidentified designer and fabricator. Possibly English.

Possibly made for a Chicago area church.

103" H x 38 1/2" W

SM 801

Although the paint is thinly applied and the composition appears flat, the detailing, cross halo, beaded rim and framing follow established Munich Style principles.

The resurrected Christ is displaying His heart while standing in Mandorla, an almond or womb-shaped intersection of two circles representing heaven and earth in which Christ stands, as seen by the visionary, Sister Margaret Mary. Between 1673 and 1675, Sister Margaret Mary experienced four visions of Christ, concerning devotion towards His heart as symbolizing His love for mankind, which men so often rejected.

Sister Margaret Mary's visions and teachings have had considerable influence on the devotional life of Roman Catholics, especially since the feast of the Sacred Heart of Jesus was made general in 1856. Saint Sister Margaret Mary was born at L'Hautecour in Burgundy, France, 1647; and died at Paray-le-Monial, France, in 1690. Canonized (elevated to sainthood) in 1920, her feast day is October 17.

THE THREE KINGS BEARING GIFTS, c. 1900

Design and fabrication attributed to Franz Mayer of Munich, Germany.

From an unidentified Chicago area Catholic church.

93 1/2" H x 45 1/2" W

SM 802

Commonly associated with the Nativity of Jesus (Christmas, December 25), the arrival of the Three Kings (Wise Men) bearing gifts is traditionally celebrated with the feast of Epiphany,

January 6. Starting when they saw the Star of Bethlehem, the Three Kings, named Melchior, Balthasar, and Caspar, all three thought to have been Zoroasterist priests from Persia, traveled about three years before arriving at the site of the Nativity.

In the Church calendar, the Nativity is celebrated twice, once with the Shepherds who are actually at the birth, Christmas, and then, Epiphany, technically three years later when the Three Wise Men arrive. Since the Three Kings are the ones that bring gifts, their homage is included in Christmas pictures.

The dramatic composition, one King kneeling, two standing, has been typical in European art since the 14th century. The luxurious gifts of gold have been accurately copied after actual Renaissance metalwork in German museums. The lamb in the lower left indicates the manger, but also represents the Agnus Dei, Lamb of God, a symbol of the sacrifice of Christ for humankind. Although this superbly painted composition is not signed, the fine detailing and composition indicates the work of the Franz Mayer Company of Munich, Germany. Information on the Mayer Company is found elsewhere in the gallery.

I AM THE LIGHT OF THE WORLD, c. 1890

Designed and fabricated by Abbott & Co., Lancaster & London, England.

Attributed to an unidentified Chicago Episcopal or Presbyterian church.

95" H x 41" W

SM 803

This window is part of a set from one church of which two other windows are also on display in the gallery, *Upon this Rock I Shall Build My Church (Ascension)*, and *I am the Resurrection and the Light*.

This important window copies the famous painting by William Holman Hunt, a founder of the Pre-Raphaelite Movement, completed in 1853 and now hanging in Keble College, Oxford. The painting was shown at the 1854 Royal Academy exhibition with the following text from Revelations 3. 20: 'Behold, I stand at the door, and knock: if any man hear my voice, and open the door, I will come into him, and will sup with him, and he with me'. Practical and aesthetic considerations as well as religious inspiration dictated Hunt's choice of a night scene. The lantern is derived from Psalms 119.105, while the title comes from John 8.12: 'He who when in body was the light of the world'.

Thomas Combe purchased the painting in 1853.

The popularity of this picture was enhanced by sales of the phenomenally successful engraving by W.H. Simmons and W. Ridgeway and the numerous photographic piracies. Before allowing the painting to be reproduced by engraving, Hunt retouched it. It was again retouched in 1886, thirteen years after Mrs. Combe had presented it to Keble College. Hunt's dissatisfaction with Keble's treatment of the picture led in 1899 to his beginning a replica. This toured the British colonies in 1905-07 and, as befitted a work that by now had the status of a Protestant icon, was presented to St. Paul's Cathedral, London, by Charles Booth in June 1908.

AN ANGEL BETWEEN TWO SAINTS, 1886

Unidentified designer and fabricator.

Possibly from an unidentified Chicago Episcopal or Presbyterian church.

Memorial window for Summer Ellis, 1828-1886.

74" H x 62" W

SM 804

This is a memorial window. Memorial windows were the mainstay of almost all stained glass studios in the later nineteenth century when it became standard practice for family members to honor deceased loved ones with the installation and dedication of stained-glass windows. Traditional themes included Biblical subjects as well as saints and floral compositions.

This memorial window is dedicated to Summer Ellis, 1828-1886. On the left is an image of St. Paul with the inscription "Good Will on Earth / Good Will Among Men". In the center is an archangel. To the right is John the Baptist.

The very high quality of painting and type of glass choice points towards an English tradition, even if the window was made in Chicago.

ST CECILIA, c. 1911

Designed and fabricated by the Tyrol Art Glass Co., Innsbruck, Austria.

From the Chapel of Maria High School, 2601 W. Marquette Rd., Chicago, formerly St. Casimir Academy.

89" H x 37" W

SM 806

Since the 16th century, St. Cecilia (also called Cecily), a 6th century A. D. virgin and martyr, has been the patroness of musicians. The organ is her symbol. Her highly regarded relics are in a church she is said to have founded in Trastevere, a part of Rome, Italy.

Tiroler Glasmalerei Anstalt (TGA) was founded in Innsbruck, Austria in 1861. The firm exported its first windows to the U.S. ten years later, to Waterloo, Iowa. By 1884, a special "American" style had been developed to meet American church demand. The images were realistic and true to nature. Framed with or by glowing surface decoration, the pictures employed all the means of late Medieval panel paintings and Renaissance perspective. There are no medieval windows that look like those of TGA.

TRADITIO LEGIS, (The Legal Tradition), 1906.

Designed and made by F. X. Zettler of Munich, Germany.

From St. Agatha Church, 3151 W. Douglas Blvd. Chicago.

76 1/2" H x 66 1/2" W

LSM 700

Stained and heavily painted cathedral glass. The compositions and painting technique developed by F. Mayer and F. X. Zettler both of Munich, Germany and the Tyrol Art Glass Co. Innsbruck, Austria (Tyroler Glasmalerei und Mosaik Anstalt, known as TGA) became known collectively as the Munich Style and had many North American followers.

The scene depicts the popular version of the *traditio legis*, Latin for legal tradition, of the founding of the Catholic Church by St. Peter in Rome, Italy. Originally St. Peter was called Simon, but Jesus gave him the Aramaic title of *Kepha* (John I, 42), meaning 'rock', of which the Greek equivalent become Peter in English. The title was explained when, in reply to Simon's declaration 'Thou art the Christ, the Son of the living God', Jesus said to him, 'Thou art Peter, and upon this rock I will build my church,' and conferred upon him 'the keys of the kingdom of Heaven' and the power of 'binding and loosing' afterwards extended to the other apostles (Matt. XVI, 16-19; xviii,18). Thus this composition showing St. Peter kneeling before the standing Jesus who holds a key in His left hand and raises His right. Three apostles observe the event. The Church of St. Peter (the church of the Vatican, Rome, Italy) is shown in the background on a rock/mountain behind in a ring of clouds, within a Romanesque Revival vine frame.

St. Agatha Church was founded in 1893 to serve Irish families who had moved into the Lawndale area near Douglas Park on the west-side of Chicago. To meet the needs of a growing congregation, ground was broken October 1903 for a new church designed by the Chicago architectural firm of Prindiville and Egan. The cornerstone was placed on June 26, 1904. Two years later, on May 27, 1906, the official dedication was presided over by Archbishop James E. Quigley of Chicago and Archbishop John Glennon of St. Louis.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.14).

ST. JOANNES EV. (St. John, Evangelist), c. 1910

Designed and fabricated by Max Guler, Munich Studio, Chicago.

Probably from a Chicago-area German national church, possibly St. Augustine Church, 5037 S. Laflin St (demolished in 1990).

89" H x 37" W

LSM 701

Akin in composition to the window of St. Patrick, elsewhere in this gallery, and probably out of the same church, St. John stands in a shallow Gothic Revival niche before a highly patterned drape and landscape.

St. John is shown being inspired from above while composing his Gospels or Book of Revelations while in exile to the island of Patmos. St. John, traditionally accepted as an apostle and evangelist, is also called 'the Divine' or the Theologian, and is thought to have died in Ephesus, (in modern Turkey) about A.D. 100. His feast day is celebrated on December 27.

St. John, his brother, St. James the Greater and St. Peter were chosen by Christ to be with him on the momentous occasion of His transfiguration and his agony in Gethsemane. St. Paul names John with Peter and James as pillars of the church in Jerusalem (Gal. 1, 1,9). In later years St. John was exiled to the island of Patmos, 'because I had preached God's word and borne my testimony to Jesus' (Rev. I, 9). St. John is said to have passed his last years in Ephesus and to have died there at great age.

In 1903 Munich born and raised Max Guler joined L. Holzschuh, a bookkeeper, and Dennis L. Shanahan, a former salesman for Flanagan & Biedenweg, to found Munich Studio in Chicago. The Studio specialized in Mayer and Zettler of Munich, Germany styled memorial stained glass windows.

Like the real Munich, Germany windows they emulated, the Munich Studio style is characterized by heavy painting, attention to detail, and elaborate figure placement. Between 1905 and 1925, Munich Studio installed windows in over 150 churches in Chicago and the Midwest. Many of these windows continue to be the pride of these churches.

At its height in 1923, Munich Studio employed some 30 craftsmen, seven of whom specialized in glass painting. With the onset of the Great Depression commissions became scarce, and by 1932 Max Guler closed Munich Studio and along with several key craftsmen joined Drehobl Bros. Art Glass Company, Chicago. At Drehobl, Guler, Herman Schulze, and Peter Kugel continued to design and paint memorial windows while Georg Wieroeeder and Joseph Lazar cut, fired, and leaded the stained glass.

Munich Studio windows can be seen in several of Chicago's neighborhoods, including, St. Agnes, 2648 W. Pershing Road; St. Margaret Mary Church, 2324 W. Chase Avenue; and Our Lady of Sorrows Basilica, 3121 W. Jackson.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1985.767.5)

ST. PATRICK BLESSING AND CONFRONTING LAOGHAIRE, 1906

Designed and fabricated by F. X. Zettler of Munich, Germany.
From St. Agatha Church, 3151 W. Douglas Blvd., demolished in the late 1970s.
101" H x 66" W LSM 702

This complex composition with emphatic attention to detail is typical of the F. X. Zettler and Franz Mayer studios of Munich, Germany and is the basis of the Munich Style.

At Tara in Meath, St. Patrick is said to have confronted the high-king, Laoghaire, on Easter eve, kindled the light of the paschal fire on the hill of Slane, silenced the druids and gained a hearing for himself as a man of power.

Here St. Patrick is depicted standing with his pastoral staff in his left hand, a shamrock in his right. A priest, a nun, and possibly three druids look on. An altar-boy burns incense. The framing is Romanesque Revival inspired foliage.

For more information on F. X. Zettler and Franz Mayer of Munich and Tyrol Art Glass Co. Innsbruck, Austria (TGA, Tyroler Glasmalerei und Mosaik Anstalt), commonly known as the Munich Style, see the text panel elsewhere in this gallery.

St. Agatha Church was founded in 1893 to serve Irish families who had moved into the Lawndale area near Douglas Park on the west-side of Chicago. To meet the needs of a growing congregation, ground was broken October 1903 for a new church designed by the Chicago architectural firm of Prindiville and Egan. The cornerstone was placed on June 26, 1904. Two years later, on May 27, 1906, the official dedication was presided over by Archbishop James E. Quigley of Chicago and Archbishop John Glennon of St. Louis. The church was demolished in the late 1970s.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1987.593.19)

ST. PATRICIUS (Saint Patrick), c. 1910.

Designed and fabricated by Max Guler, Munich Studio, Chicago.
Probably from a Chicago-area German national church, possibly St. Augustine Church, 5037 S. Laflin St (demolished in 1990).
89" H x 36" W LSM 703

St. Patrick, depicted as a bishop with mitre and robe, is set in a niche inspired by French and German Gothic sculpture of the 15th century. He stands on a very shallow stage with a drape separating the figure from a landscape. This type of figure composition was very popular during the Gothic Revival in England, Germany and then the United States.

Saint Patrick is depicted here as a missionary bishop with his emblem, the shamrock. Patrick, the evangelizer of the Irish, was a Roman-Briton, born at an unidentified place near the west coast of England between Clyde and the Severn estuary in about A.D. 385. His father was a civil official and deacon; his grandfather a priest. When Patrick was sixteen he was carried off by raiders and enslaved in Ireland. Before escaping to the continent of Europe, probably France, he started taking religion very seriously. Upon his return to England, he was called in a dream to return to Ireland to preach Christ there. St. Patrick died at Saul in Down, about A.D. 471.

The composition is very similar to the St. John Window, also on exhibit in the Museum.

In 1903 Munich born and raised Max Guler joined L. Holzschuh, a bookkeeper, and Dennis L. Shanahan, a former salesman for Flanagan & Biedenweg, to found Munich Studio in Chicago.

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At its height in 1923, Munich Studio employed some 30 craftsmen, seven of whom specialized in glass painting. With the onset of the Great Depression commissions became scarce, and by 1932 Max Guler closed Munich Studio and along with several key craftsmen joined Drehobl Bros. Art Glass Company, Chicago. At Drehobl, Guler, Herman Schulze, and Peter Kugel continued to design and paint memorial windows while Georg Wieroeeder and Joseph Lazar cut, fired, and leaded the stained glass.

Munich Studio windows can be seen in several of Chicago's neighborhoods, including, St. Agnes, 2648 W. Pershing Road; St. Margaret Mary Church, 2324 W. Chase Avenue; and Our Lady of Sorrows Basilica, 3121 W. Jackson.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.7 a/b).

THE SACRED HEART OF JESUS VISION OF SAINT SISTER MARGARET MARY, c. 1910.
Designed and fabricated by Tyrol Art Glass Co. (Tyroler Glasmalerei und Mosaik Anstalt, TGA), Innsbruck, Austria.
101" H x 34 1/2" W LSM 704

The window depicts the vision of the Sacred Heart of Jesus as seen by the visionary, Sister Margaret Mary. Between 1673 and 1675, Sister Margaret Mary experienced four visions of Jesus Christ, concerning devotion towards His heart as symbolizing His love for mankind, which men so often rejected.

Sister Margaret Mary's visions and teachings have had considerable influence on the devotional life of Roman Catholics, especially since the feast of the Sacred Heart of Jesus was made general in 1856. Saint Sister Margaret Mary was born at L'Hautecour in Burgundy, 1647; died at Paray-le-Monial, 1690. Canonized (elevated to sainthood) in 1920, her feast day is 17 October.

For more information on F. X. Zettler and Franz Mayer of Munich, Germany and Tyrol Art Glass Co. Innsbruck, Austria (TGA, Tyroler Glasmalerei und Mosaik Anstalt), commonly known as the Munich Style, see the text panel elsewhere in this gallery.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1992.118.1).

AVE MARIA GRATIA PLENA, c. 1935
Painted and designed by Max Guler while employed with Drehobl Bros. Art Glass Co., Chicago. Signed lower right: M. G. Drehobl Bros.
The window was installed as sidelights to a door at Drehobl Bros. Art Glass Co., 2847 N. Lincoln Avenue, Chicago.
60" H x 17" W LSM 705

Installed as the right of a pair with *Suffer the Little Children Unto Me*, also in this gallery. The title of the work is the first four words in Latin of the prayer, "Ave Maria". In English they read, "Hail Mary full of Grace...."

Mary is shown kneeling on a cushion placed on pebbled ground. A dove is shown above her and roses and a tree behind. This combination of text and image, with the Child Jesus, was associated by the fifteenth century with the cult of the rosary, as well as the various rosary brotherhoods, all of which were forms of devotion to Mary.

In 1903 Munich born and raised Max Guler joined L. Holzschuh, a bookkeeper, and Dennis L. Shanahan, a former salesman for Flanagan & Biedenweg, to found Munich Studio in Chicago. The Studio specialized in Mayer and Zettler of Munich, Germany styled memorial stained glass windows.

Like the real Munich, Germany windows they emulated, the Munich Studio style is characterized by heavy painting, attention to detail, and elaborate figure placement. Between 1905 and 1925, Munich Studio installed windows in over 150 churches in Chicago and the Midwest. Many of these windows continue to be the pride of these churches.

At its height in 1923, Munich Studio employed some 30 craftsmen, seven of whom specialized in glass painting. With the onset of the Great Depression commissions became scarce, and by 1932 Max Guler closed Munich Studio and along with several key craftsmen joined Drehobl Bros. Art Glass Company, Chicago. At Drehobl, Guler, Herman Schulze, and Peter Kugel continued to design and paint memorial windows while Georg Wieroeder and Joseph Lazar cut, fired, and leaded the stained glass.

Munich Studio windows can be seen in several of Chicago's neighborhoods, including, St. Agnes, 2648 W. Pershing Road; St. Margaret Mary Church, 2324 W. Chase Avenue; and Our Lady of Sorrows Basilica, 3121 W. Jackson.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.4)

SUFFER THE LITTLE CHILDREN UNTO ME, 1937.

Designed and fabricated by Max Guler while employed at Drehobl Bros. Art Glass Co., Chicago. The window was installed as sidelights to a door at Drehobl Bros. Art Glass Co., 2847 N. Lincoln Ave., Chicago.

60" H x 17" W

LSM 706

Installed as the left panel of a pair with *Ave Maria Gratia Plena*, also in this gallery. The title of the work comes from the inscription.

This two-part composition from 1937 is a fine example of Max Guler's late work. The theme and composition is based on the biblical words of Jesus (Matthew, 19,13-15), "Let the little children come unto Me. Do not hinder them. The kingdom of God belongs to such as these. And he laid his hands on their heads before he left that place."

The standing woman holding the child of the left panel is adapted from the very popular composition of *Jesus and the Children* developed by the Franz Mayer and F. X. Zettler studios of Munich in the 1880s. Hyde Park Union Church preserves a fine Jesus and Children composition by F. X. Zettler.

Based in Chicago Max Guler helped spread the Munich style throughout the city and the broader Midwest. Trained in painting in Munich at the Franz Mayer studios, Guler developed his own style

of painting, applying the paint more thinly, working the surface with various tools for a more varied stipple effect, and altering the standard compositions to meet his artistic visions and space limitations.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier.

(CHS 1988.638.17 and 1987.593.18)

PRIEST AND TWO NUNS, c. 1920

Design and fabrication attributed to Clinton Glass Company (1897-1962), Chicago.

91" H x 33 1/2" W

LSM 708

This window is a pair with the window depicting *Two Nuns* also attributed to the Clinton Co.

This window seems to show a priest celebrating mass with two kneeling nuns in attendance outside a building. The scene remains unidentified.

This window is a pair with the window depicting two nuns observing the Star of Bethlehem also attributed to the Clinton Co.

The window is composed of thick glass and broad panes of colored glass without excessive paint. This technique looks back to early Gothic glass and is intentionally different from heavily painted Munich-style glass. The broad panes of color, however, are quite modern in concept.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1991. 259.2)

TWO NUNS, c. 1920

Design and fabrication attributed to Clinton Glass Company (1897-1962), Chicago.

91" H x 33 1/2" W

LSM 709

This window is a pair with the window depicting a *Priest and Two Nuns* also attributed to the Clinton Co.

The scene is unidentified. Possibly it depicts two nuns seeing the Star of Bethlehem. Or, the scene may depict St. Clare of Assisi, founder of the Poor Clares. Her attribute is a monstrance (a sun-burst shaped sculpture whose center is a communion wafer, host). The sun radiating in background may be a reference to a monstrance and thus to St. Clare of Assisi.

The window is composed of thick glass and broad panes of colored glass without excessive paint. This technique looks back to early Gothic glass and is intentionally different from heavily painted Munich-style glass. The broad panes of color, however, are quite modern in concept.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1991.259.1)

UPON THIS ROCK I SHALL BUILD MY CHURCH, c. 1900

Designed and fabricated by Abbott & Co., Lancaster & London, England.

Attributed to a Chicago church, possibly Presbyterian.

94" H x 40" W

LSM 710

This window is part of a set from one church of which two other windows are also on display in the gallery, *I am the Light of the World*, and *I am the Resurrection and the Light*.

Text: "Upon This Rock Will I Build My Church".

Memorial: "In Memoriam, Cooke". Style inspired by F. X. Zettler.

The text and image do not synchronize. The inscription: "Upon this Rock I Will Build My Church" is a reference to St. Peter, originally called Simon until Jesus gave him the Aramaic title of *Kepha* (John I, 42), meaning 'rock', of which the Greek equivalent become Peter in English. The title was explained when, in reply to Simon's declaration 'Thou art the Christ, the Son of the living God', Jesus said to him, 'Thou art Peter, and upon this rock I will build my church,' and conferred upon him 'the keys of the kingdom of Heaven' and the power of 'binding and loosing' afterwards extended to the other apostles (Matt. 16: 16-19; 18: 18).

The image depicts the Transfiguration and the Ascension. The transfiguration is the supernatural and glorified change in the appearance of Jesus on the mountain as described in Matt. 17:1-9. In our composition, four figures, two women and two men appear in attendance, while in the account related by Matthew "Jesus took Peter, James and his brother John and led them up on a high mountain by themselves. He was transfigured before their eyes. His face became as dazzling as the sun, his clothes as radiant as light." August 6 is the feast day of this event. The Ascension occurred 40 days after Easter, when Christ ascended whole body from earth to heaven as related by Luke, 24: 50-53, "Then he led them out near Bethany, and with hands upraised, blessed them. As he blessed, he left them, and was taken up to heaven. They fell down to do him reverence, then returned to Jerusalem filled with joy."

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1987.593.4).

I AM THE RESURRECTION AND THE LIFE, c. 1900

Designed and fabricated by Abbott & Co., Lancaster & London, England.

Attributed to a Chicago Church, possibly Episcopalian or Presbyterian.

95" H x 42" W

LSM 711

This window is part of a set from one church of which two other windows are also on display in the gallery, *Upon this Rock I Shall Build My Church (Ascension)*, and *I am the Light of the World*.

The composition depicts Jesus with two apostles and kneeling woman, possibly Mary the Magdalen (?), in landscape

As in the *Upon this Rock I Shall Build My Church (Transfiguration)* window, this window carries the text "I am the Resurrection and the Life", which seem to have no relation to the image, possibly a *Noli me Tangere* scene.

Memorial dedicated: "In Memoriam J. F. Hilton by E. A. Briggs".

Another text: "Thy brother shall rise again".

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.18)

COMISKEY MEMORIAL WINDOW, 1924 or 25

Designed And fabricated by the F. X. Zettler Company of Munich, Germany.

140" H x 58" W

LSM 712

This large window is in memory of Nanette Comiskey, who died in 1924. Her husband, Charles A. Comiskey, known as "the Old Roman", started the American League and founded the Chicago White Sox.

The window comes from the House of Good Shepherd. Until the 1970s, a chapel and orphanage by that name stood at 1126 Grace St., near Clark St. in the Wrigleyville neighborhood of Chicago. The Comiskey Family supported it.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1988.638.6)

ST. POPE GREGORY THE GREAT, c. 1911.

Designed and fabricated by Tyrol Art Glass Co. Innsbruck, Austria (TGA, Tyroler Glasmalerei und Mosaik Anstalt), signed, lower right.

From the Chapel of Maria High School, 2601 W. Marquette Rd., Chicago, IL.
(Formerly St. Casimir Academy).

84" H x 34 1/2" W

LSM 713

Gregory the Great, pope and fourth of the Latin doctors of the Catholic Church, was born in Rome, about A.D. 540 and died there 604. His feast day is 12 March. He is the first and most important of the 16 popes named Gregory. Gregory, credited with the Gregorian chant, stands holding a quill and a book that looks like a harp while a dove, holy inspiration, perches at his right ear. The two angels above him each hold a lute as they hover within a stylized leaf and flower-band frame.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.16)

THE HOLY FAMILY, c. 1900.

Designed and fabricated by Arthur Michaudel Studio, Chicago (died 1945)

From the Church of the Resurrection, 5072 W. Jackson, Chicago, demolished in the 1980s.

92" H x 139 1/2" W

LSM 714

The shape of the window is known as a tympanum and was common in the Romanesque Revival in the United States and in Europe. The composition is placed between a kneeling and a seated angel left and right. The Holy Family, Mary is seated with distaff, the Child Jesus is carrying a cross, and Joseph is setting an ax to a square beam. In the upper right, two doves rest before cote. Foliage frames the composition to the left and right. The window is a Memorial: Gift of Nicholas & Margaret Shannon. The style of the flowers indicates a French influence from Michaudel's personal background.

Resurrection Church on the west side of Chicago was organized in 1909 to serve Irish Catholics who had moved into the Austin neighborhood. The imposing Romanesque Revival inspired church was designed by Henry J. Schlacks. Its cornerstone was placed, October 8, 1916, and the church was dedicated by Archbishop Geoge W. Mundelein on, May 26, 1918. It was demolished in the 1980s.

There is a companion window in the Chicago Historical Society.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.752.19)

THREE SCENES FROM THE PASSION OF JESUS: FLAGELLATION, MOCKERY, AND RESURRECTION OF JESUS, c. 1940

Designed and fabricated possibly in Germany or Austria, and imported from Austria, 1938-48 to Daprato Studio, Chicago.

These discs probably served as study and specimen pieces for the studio.

18" diameter, each

LSM 716 A, B, C

To study specific composition and painting techniques it was a common practice for a studio to buy work from other studios for study purposes. These discs probably served that function. The sharp anatomical features and the athletic poses as well as the way the paint is applied show an overall style closely related to Northern European Mannerist painting of the sixteenth century, and not the well known Munich School style of the later nineteenth century.

The *Flagellation* and *Mockery* images are traditional compositions popular in the 15th and 16th centuries in northern Europe. They are based on the words of the Gospel of Mark, xv, 16-20:

"The soldiers now led Jesus away into the hall known as the praetorium; at the same time they assembled the whole cohort. They dressed him in royal purple, then wove a crown of thorns and put it on him, and began to salute him, "All hail! King of the Jews!" Continually striking Jesus on the head with a reed and spitting on him, they genuflected before him and pretended to pay him homage. When they had finished mocking him, they stripped him of the purple, dressed him in his own clothes, and led him out to crucify him."

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (*Flagellation* = CHS 1986.757.9a; *Mockery* = CHS 1986.757.9b; *Resurrection* = CHS 1987.593.1).

STUDY FOR AVE MARIA GRATIA PLENA, c. 1937

Designed and painted by Max Guler while employed by Drehobl Bros. Art Glass Co., Chicago.

This work is a preparatory bust study for two other windows on exhibit in this gallery.

12" H x 19" W

LSM 717

The title, *Ave Maria Gratia Plena* is a variant in Latin of the first four words of the prayer, "Ave Maria". In English the words read, "Hail Mary full of grace... "

Artists often work up studies of a composition to study before creating the final work. This is one of those studies. Because they function as an aid for another work, stained glass artists rarely kept their studies any longer than necessary. That the Museum can show the study and a completed work dependent on it is rare and important because it helps explain the artistic process.

In 1903 Munich born and raised Max Guler joined L. Holzschuh, a bookkeeper, and Dennis L. Shanahan, a former salesman for Flanagan & Biedenweg, to found Munich Studio in Chicago. The Studio specialized in Mayer and Zettler of Munich, Germany styled memorial stained glass windows.

Like the real Munich, Germany windows they emulated, the Munich Studio style is characterized by heavy painting, attention to detail, and elaborate figure placement. Between 1905 and 1925, Munich Studio installed windows in over 150 churches in Chicago and the Midwest. Many of these windows continue to be the pride of these churches.

At its height in 1923, Munich Studio employed some 30 craftsmen, seven of whom specialized in glass painting. With the onset of the Great Depression commissions became scarce, and by 1932 Max Guler closed Munich Studio and along with several key craftsmen joined Drehobl Bros. Art Glass Company, Chicago. At Drehobl, Guler, Herman Schulze, and Peter Kugel continued to design and paint memorial windows while Georg Wieroeder and Joseph Lazar cut, fired, and leaded them.

Munich Studio windows can be seen in several of Chicago's neighborhoods, including, St. Agnes, 2648 W. Pershing Road; St. Margaret Mary Church, 2324 W. Chase Avenue; and Our Lady of Sorrows Basilica, 3121 W. Jackson.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1992.468.4)

ECCE HOMO (Behold the Man), c. 1937

Designed and painted by Max Guler while employed at Drehobl Bros. Art Glass Co., Chicago.
14" H x 12" W and 18 ½" H x 15" W
LSM 719

This small composition is a study (also called a sketch) for a larger window that may or may not have been realized. Artists often do studies of a subject to check proportions, composition, poses before they go full scale, or use the sketch to explain to a client what the finished product will look like.

Ecce homo, Latin for "behold the man", are the words Pilate says (John xix, 5) as he shows the people of Jerusalem, Jesus, crowned with thorns and bound with ropes. These two words are now the name given to the depiction of this scene or any portion thereof as in this *Bust of the Suffering Jesus*, framed by *Stations of the Cross*. The *Stations of the Cross* are devotional reminders of the last hours of Jesus on earth and the torment he suffered.

After closing Munich Studio in 1933, Max Guler and several of his key associates joined Drehobl Bros. Art Glass Co. It was during his tenure at Drehobl that Guler designed and painted the *Ecce Homo* window.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1992.468.5).

SYMBOL OF ST. LUKE, 1960s

Designed and fabricated by Panzironi Art & Decorating Co., New York.
Originally installed in the sacristy of St. Augustine Church, Chicago (demolished, 1990).

LSM 721

Since Early Christian times, the symbol of the Evangelist Luke, one of the four authors of the Biblical Books called the Gospels, has been a winged ox. This image is based on a vision recorded by the great Hebrew Prophet Ezekiel (Ezekiel 1: 4-12). "As I looked a stormwind came from the north.... Within it were figures resembling four living creatures.... Their faces were like this: each of the four had the face of a man, but on the right side was the face of a lion, and on the left the face of an ox, and finally each had the face of an eagle."

Panzironi Art & Decorating Co. was owned and operated by Ilario Panzironi. His daughter, Ethlyn, married Italo Botti, who had his own stained glass studio, Botti Studio in the Bronx, New York. Both studios have deep roots in Italy, with Ilario Panzironi having been knighted by Pope Pius XI in 1926, for his work in the Vatican and other churches of Italy.

Moving from the Bronx to Chicago in the late 1960s and then to Evanston, Illinois in 1973, Botti Studio of Architectural Arts has been a major presence in the manufacturing and repair of stained glass in the Midwest. Today, under the guidance of Italo's sons, Christ and Dominick, the studio continues to flourish in Evanston, and with the opening in the 1970s of subsidiary studios in Tampa, Florida and San Diego, California, Botti Studio of Architectural Arts has a national presence.

The cornerstone of St. Augustine Church, a German national parish, was placed in 1891 on a site selected by the Franciscan Fathers between 50th and 51st Street on Laflin St. After more than a decade of delay, the church was finally completed in time for mass on Easter Sunday, April 3, 1904.

Botti Family loan to the Smith Museum of Stained Glass Windows, 2000.

CARPET PATTERNED WINDOW, c. 1870

Designed and fabricated by an unidentified studio, probably in Chicago.
Attributed to St. Bartholomew Church, Chicago.

134" H x 29" W

EBSM 600 A,B, C

The overall, intricate color pattern was applied with a stencil technique. Known as a carpet pattern, after the Byzantine manuscript illuminating technique of covering whole pages in patterns akin to oriental carpets, this technique was widely popular in the United States from the 1870s to the 1920s and quite inexpensive to manufacture.

The window shape is called a lancet, a shape very popular in Gothic style medieval buildings and churches from the 12th to the 16th century, and again in the Gothic Revival from the 1830s to the 1920s. Often lancets were installed in pairs and, when patterned only, were identical in composition. The spacer between the lancets is part of the tracery, which as a strong linear pattern frames the windows and helps create a rounded window above the two lancets.

Often this type of window was used until a more costly stained glass could be afforded. Sometimes the congregation may have wished to retain the lighter glass because it let in more light. Patterned windows of this type go back to the Middle Ages, the 13th century when the cost of producing figurative or narrative windows was already much more costly than a simple pattern.

CARPET PATTERNED WINDOW, c. 1900

Designed and fabricated by an unidentified studio, possibly in Chicago.
Attributed to a church near Garfield Blvd. and the Dan Ryan Expressway.

120" H x 21" W

EBSM 601 A, B

The use of opaque glass indicates that this window was designed to glow, not let sunlight into the room. Its repetitive overall pattern of X's allows for an infill of large blue glass diamond pattern and circular lead line.

In this window it is the repetitive use of similarly colored glass cut into identical shapes that creates the carpet pattern, not an applied stencil pattern as can be seen in other carpet windows on exhibit in the Museum.

MARTIN LUTHER KING, JR. "I Have a Dream", 1997

Designed and fabricated by Seymour Adelman (1922-2001), Chicago.

37" H x 35" W

SM 603

Dr. Martin Luther King, Jr. (1929-1968), the subject of this portrait in glass, was the United States' most important civil rights leader who received the Nobel Peace Prize in 1964. This window celebrates Adelman's mosaic work of similar composition installed at the King Community Center in Chicago. The dedication ceremony there included Dr. King's family and the Rev. Jesse Jackson.

The mosaic-like pattern technique uses small cut pieces and randomly broken pieces of colored glass held together by an epoxy matrix. Unlike other stained glass windows in the Museum whose imagery is derived from traditional compositions and subject matter or freely invented, a photograph is the source of Adelman's image.

Seymour Adelman's father, a Russian, was born in Wilno, Poland (now Lithuania) and came to the United States in 1902/03. A carpenter by trade, he was in San Francisco during the great earthquake and fire of 1907 and stayed on to rebuild the city, eventually moving to Chicago where Seymour was born September 5, 1922.

Seymour Adelman graduated from Chicago's John Marshall High School in 1940 and the Columbia College of Pharmacy in 1942. He married Shirley Ostrar in 1947. At the age of 46, after 22 years in the office furniture business, he became a stained glass artist, specializing in mosaic glass portraits of famous people.

THE LIFE RETURN, 1995-96

Designed and fabricated by Isaac Malis (born 1945), Chicago.
61 1/2" H x 39 1/2" W

SM 604

Variously colored and formed glass makes up this spiral of the universe in which fragments of old glass images swirl. According to Isaac Malis, the composition:

"represents the artists experience of life. The yellow line around the edge means the end of life when the soul leaves the human body to go to "another world". Color Fisher glass looks like a sunset and at the same time represents the end of life. From the left corner there are two rays: one going straight on top and the second going to the center of the spiral. The first ray is going to Hell (red fire) where all material life is melted to dust and finally going to the center (to paradise). The central circle glass looks like an embryo and means new life becoming again. The entire picture represents nature-- the transfer of energy from one mode to another. All creation may die but energy is constant."

Isaac Malis was born December 24, 1945 in the former Soviet Union. He graduated in 1973 from the engineering academy in Gorky City, and moved to Moscow two years later where he changed profession by studying fine arts, stained glass, mosaic and sculpture.

Arriving in Chicago in 1989, Malis found a job in Wisconsin with the Oakbrook-Esser Studios. He then beveled glass for several Chicago firms and worked for Regina Art Glass Co. as a restorer, and as a sculptor for Orlandy Statuary Co. In 1992, Malis opened his own shop, where he creates compositions based on salvaged parts of 19th and early 20th century windows. At times, the results of these finds lead to creations that are delightful and profound.

The development of collage-like elements within a formal composition can be seen in other windows on display in the Museum.

DEPOSITION, 1973

Designed and fabricated by Adolfas Valeska (c.1904-1993/4), Chicago.
93" H x 36" W

EBSM 605

The window was designed as a religious exhibition piece for the artist's studio. The use of slab glass was developed in France in the later 1940s and became very popular in the US by the mid-1950s.

In Valeska's working, the heavy chunks of abstractly cut slab glass grouped tightly by color render the figures recognizable. This juxtaposition of small abstract elements to form a larger recognizable image was exploited by the French Expressionists and even more so by the Pointillists such as Seurat. Elsewhere in the Museum, the windows by the Belcher Company show a similar technique in the 1880s. Valeska modernized this technique.

Valeska's image presents the taking down of Christ from the Cross. It is night. Three figures stand on three ladders to accomplish the task, while Mary stands to the left and another woman impaled by seven swords, indicative of the apocalyptic vision of the Book of Revelations by John the Apostle, stands on the right.

As a university art professor in Lithuania with strong feelings about the freedom required by the creative artist, Valeska became a refugee in the United States in 1940, first from the German occupation and then Soviet tyranny. His wife and family were unable to join him, and he never saw his wife again, although they remained devoted to each other for the rest of their lives.

In Chicago he opened a studio on State Street near Oak Street until Newberry Plaza displaced him. His windows were very popular in churches, synagogues, and various commercial establishments. Throughout his life in the United States he kept up regular correspondence with his family in Lithuania. He wrote in code with the hope that his letters could not be identified as coming from him. Finally, fifty-three years after his sudden departure, Valeska returned to Lithuania in 1993 and was reunited with his family, became a celebrity, and was widely praised for his choice of freedom. He died while in Lithuania.

TRINITY, "Father, Son, Holy Ghost", c. 1930 or c. 1960

Designed and fabricated by Schmidt-Arandt, about whom nothing else is known.

71" H x 34" W

SM 606

This modern representation of the Trinity shows the Holy Ghost as a hovering dove above a great, seated God, the Father who between his knees holds his Son, the crucified Jesus. God, enthroned on the world with angels all around, is an image that became very popular in Northern Europe in the course of the 15th century. As a Father-Son combination, it is a heavenly variant of the earthly, Mother-Son, Pieta that was also a very popular image at the same time. While the Father-Son image lost favor in the course of the 17th century, the Mother-Son image continues to be popular.

The Feast of the Trinity is celebrated on Trinity Sunday, the Sunday after Pentecost (the seventh Sunday after Easter).

FARMER SOWING SEEDS, c. 1970

Designed and fabricated by Adolfas Valeska (c.1904-1993/4)

Colored slab glass and black epoxy resin

72" H x 48" W

SM 607

The window was designed as an exhibition piece for Adolfas Valeska's studio. The heavy chunks of abstractly cut slab glass grouped tightly by color render the figures recognizable. This juxtaposition of small abstract elements to form a larger recognizable image was exploited by the French Expressionists and even more so by the Pointillists such as Seurat. Valeska modernized the technique developed by the Belcher Company in the 1880s and on display elsewhere in the Museum.

Valeska's image presents a farmer sowing seeds, a person working the crops and oxen pulling a plow. All the while it rains, nourishing the efforts.

As a university art professor in Lithuania with strong feelings about the freedom required by the creative artist, Valeska became a refugee in the United States in 1940, first from the German occupation and then Soviet tyranny. His wife and family were unable to join him, and he never saw his wife again, although they remained devoted to each other for the rest of their lives.

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Another window by Valeska may be seen in Cenacle Retreat House, 513 West Fullerton Parkway, Chicago.

WISDOM, 1960

Designed and fabricated by Drehobl Bros. Art Glass Co., Chicago.
41" H x 18" W

EBSM 608

The Drehobl Bros. Art Glass Co. was founded in 1919 by Frank Drehobl and his brother. Besides being skilled artists and fine craftsmen, the Drehobl brothers were very good managers whose business sense helped them survive through the Great Depression to the point of being able to employ stained glass artists who had fallen on hard times, such as Max Guler.

Throughout its life the firm has nurtured a reputation for fairness and helpfulness. Over the years, as the demand for stained glass has waxed and waned and one studio after the other closed in Chicago and the Midwest, Frank J. Drehobl, Jr. has acquired their gatherings of glass but more important, their libraries of indispensable pamphlets and technical publications. This collection is today one of the few resources of its kind in the Midwest.

This window was designed as a sample for St. Theresa Catholic Church, Palatine, Illinois, where an exact enlargement of this window was installed on October 14, 1961 for the dedication of the new church by Cardinal Meyer.

GOTHIC REVIVAL TRE-FOIL, c. 1870

Unidentified design and fabricator. Probably made in Chicago for a Chicago-area church.
70" H x 69" W

EBSM 609

The overall leaf pattern in a rounded triangular shape was a typical conclusion above a pair of Gothic Revival lancets whose images were often narrative. This window could also have been a clerestory window. As a symbol, the tre-foil is related to the Rose window and represents the Christian trinity, each triangle being one of the aspects of God.

The use of leaves as an ornament was popular throughout the Gothic Revival period and had its source in the later Gothic as a plausible reference to a more natural human state, or the origins of humans in paradise.

The fine painting of the ornament is consistent with techniques and compositions popular in well crafted stained glass windows of the Gothic Revival Style of the 1850s and 1860s. If this window is from Chicago, it may be from a pre-Great Chicago Fire church that has yet to be identified.

OLD KING COLE WINDOW, c. 1925.

Designed and fabricated by the Rudy Brothers Company (1894-1966), Pittsburgh, Pennsylvania. From the Elks Lodge in New Castle, Pennsylvania.
70" H x 72" W

EBSM 610

The inscription begins: "Old King Cole was a merry old soul and a merry old soul was he. He called for his pipe and he called for his bowl...".

A legendary British king, Cole is said to have lived in the early third century A. D., described as "a merry old soul" fond of his pipe, fond of his glass, and fond of his fiddlers three. Robert of Gloucester wrote Cole was the father of St. Helena, and consequently grandfather of Roman and Byzantine Emperor Constantine the Great. St. Helena, born about A.D. 255 in Asia Minor, was Empress of the Roman Empire and probably converted to Christianity after her marriage to the Roman Emperor in 274. Her son, Constantine (born about 274, died 337) was proclaimed Emperor by the Roman army at York, England in 306. This event may have established the mythical tradition of grandfather Cole. With the Edict of Milan in 313, Constantine and his brother, Licinius, established toleration of Christianity within the Roman Empire, and Helen devoted all her time to its promotion. In old age she made a long visit to the Holy Land where she expended large sums in relief of the poor and other good works, including the preservation of sites and objects, especially the true cross, related to the life of Jesus on earth.

The window comes from an Elks lodge. This is significant. The Elks were founded in New York City as the Jolly Corks just after the Civil War. That they should choose a window with a theatrical / nursery rhyme theme may be a reference to their origins as an actor support group. The Benevolent Order of Elks is the oldest fraternal organization in the United States and has become the largest benevolent organization supporting children in the United States, after the Federal government.

Rudy Brothers Art Glass was organized by the Rudy brothers, Frank, Horace (1870-1940) and Isaiah (died 1966) around 1894 in Pittsburgh, and incorporated as the Rudy Brothers Co. in 1904. J. Horace Rudy apprenticed in Alfred Godwin's glass studio in Philadelphia and then worked with Godwin and two Englishmen, R. Appleby Miller, who had trained with Walter Crane, and Frederick Wilson. Wilson was a master of opalescent glass and preferred sweeping compositions. He continued his art studies at the Philadelphia Academy of Art with Robert Henri and John Sloan and was friends with several artists who formed the Ashcan School. Horace and his brothers may have moved to Pittsburgh at the request of H.J. Heinz to work as artists in residence in his factories and home. In 1904 Horace moved his branch of the business to York, Pennsylvania where the firm prospered until 1929 and became insolvent in 1931. Horace died in 1940. His brother, Isaiah, kept the Pittsburgh operation open until he died in 1966.

NO FUMARE, POR FAVORE (No Smoking Please), 1999

Designed by Ed Paschke (born 1939), Chicago. Fabricated by (Art)n with the help of Ellen Sandor, Stephen Meyers, and Janine Fron.
Plexiglass with computer generated image on film.
48" H x 48" W

SM 611

This experimental digital work was created by computer and rendered as a hard copy called PHSCologram. The digital work combines aspects of photography, holography, sculpture, and computer graphics. Although it looks like stained glass, there is no actual glass, only a film on

plexiglass, a plastic. The "painting" is included in this museum because it represents a direction stained glass may evolve to.

Noted Chicago art critic Dennis Adrian has written the following about Ed Paschke: "At the heart of Paschke's artistic undertaking is a quite serious metaphysical examination of the meaning and significance of any kinds of images familiar from a variety of sources of American popular culture. By extension, Paschke directs our attention to the questions of meaning and interpretation of all kinds of artistic imagery and, even further, to the knotty problem of how we know the meaning of what we see." Not only does Paschke create the illusion of three-dimensional space, but he also deals with dream and memory as the fourth dimension, time. The image within the head is similar to the painting, *No Fumare*, which Paschke completed several years earlier.

The "painting" starts out as a 3-D computer simulation of a bust created by Paschke which he can alter, paint, and texture in the stroke of a "post-canvas" digital stylus on an electronic tablet. Each stroke with a stylus on the tablet becomes a visible line on the computer screen. With the help of technical artists Stephen Meyers, Paschke selects his colors from a limitless digital spectrum and applies them with the look of chalk, colored pencils or a brush onto a surface that is multidimensional - but does not really exist. The finished "image" is a computer generated "hard copy", a PHSCologram, a large film transparency that is mounted in a light box to be viewed like a stained glass window.

The PHSCologram interleaves 65 separate images of the work, each photographed digitally from a slightly different angle. As you view *No Fumare, por Favore*, only one of the many images is seen by your eye at each angle of view. As you change angle of view, the image changes, resulting in a grand illusion of depth and motion through a process (Art)n has invented.

Gift to the Smith Museum of Ed Paschke and (Art)n.

ROGER BROWN SILHOUETTE WINDOW, 1999

Designed and fabricated by Botti Studio, Evanston, Illinois, 1999.

48" H x 24" W

SM 612

The image is adapted from the Roger Brown painting:
Stealth Building: Takes Off, Lands, and Hides Anywhere
oil on canvas, 72 x 48 inches, 1991.
Collection of The School of the Art Institute of Chicago

Roger Brown (1941-1997) is an internationally celebrated artist born in Hamilton, Alabama, and became associated, along with Ed Paschke, with artists known as Chicago Imagist painters. He graduated from The School of the Art Institute of Chicago (BFA 1968, MFA 1970) and almost from the onset, showed an unusual tension and contrast between the compositional design of his paintings and the apparently purely formal format in which his subjects glow with mysterious lights whose sources are hidden. Silhouette images in window frames became iconic to Brown's work early on and he engaged them ubiquitously throughout his career. As an image from the painting *Stealth Building: Takes Off, Lands, and Hides Anywhere*, this window represents Roger Brown at his most characteristic, mysterious self, presenting a voyeuristic intimacy and secrecy that gives the viewer the sense of enjoying a forbidden scene. Brown's interest in stained glass expressed itself in the mid-1980s in a window for a home on the North Shore.

The completion of the window was made possible through the combined generosity of Brown's family, the Roger Brown Estate, and the Roger Brown Study Collection of The School of the Art Institute of Chicago.

MICHAEL JORDAN, 1997

Designed and fabricated by Seymour Adelman (1922-2001), Chicago.
23" H x 25" W

SM 613

Michael Jordan, the former star of the Chicago Bulls basketball team, may be the most recognized person in the world. Here he is shown in a familiar pose in a mosaic-like pattern technique that uses small cut pieces and randomly broken pieces of colored glass held together by an epoxy matrix. Unlike other stained glass windows in the Museum whose imagery is derived from traditional compositions and subject matter or freely invented, a photograph is the source of Adelman's image.

Seymour Adelman's father, a Russian, was born in Wilno, Poland (now Lithuania) and came to the United States in 1902/03. A carpenter by trade, he was in San Francisco during the great earthquake and fire of 1907 and stayed on to rebuild the city, eventually moving to Chicago where Seymour was born September 5, 1922.

Seymour Adelman graduated from Chicago's John Marshall High School in 1940 and the Columbia College of Pharmacy in 1942. He married Shirley Ostrar in 1947. At the age of 46, after 22 years in the office furniture business, he became a stained glass artist, specializing in mosaic glass portraits of famous people.

CHICAGO BULLS EMBLEM, 1997

Designed and fabricated by Khaim Pinkhasik (born 1940), Chicago.
11 1/2" diameter.

EBSM 614

The very Chicago image of a bulls head on a basketball is a playful work composed by the often more didactic and traditionally inspired Chicago based stained glass artist Khaim Pinkhasik.

Pinkhasik was born in 1940 in the former White Russian (Belaruss) city of Minsk, where he also attended the local art school and graduated in 1965. Over the next 15 years Pinkhasik received many commissions in the former Soviet Union to do mosaics of the Communist leaders, Lenin and Stalin, as well as many lesser Soviet officials. His work can still be seen in numerous public buildings and museums throughout the former Soviet Union.

In 1980 a Jewish organization sponsored Pinkhasik and his wife Valentina to immigrate to the United States and settle in Louisville, Kentucky. In 1982 he moved to Chicago. His work has been widely praised, including an appearance on the Jay Leno Show and CNN. His mosaic portraits of Illinois Governor George Ryan and former President George Bush have received wide publicity.

FLORAL QUATREFOIL, 1998

Designed and fabricated by Richard Diens of Goodwood Art Glass Studio, Palatine, Illinois.
48" H x 48" W

SM 615

Chicago area stained glass artist Richard Diens (born 1947) has been working in beveled and stained glass since the late 1970s. He designed and fabricated this window in 1998 in the style of an 1880s window that had been installed in St. Joseph, Missouri. An actual window from St. Joseph, Missouri is exhibited in the Victorian Gallery of the Museum.

The window on display is a reproduction of the central detail of a stairway window in the James H. Robinson House, 631 Hall Street, Saint Joseph, Missouri. The house was built in 1888.

This floral quatrefoil represents a Victorian Revival style that became popular in the 1880s and has gained in popularity since. The desire for well-crafted and designed Victorian inspired reproductions is understandable now that real Victorian has become scarce and in great demand.

SLAB GLASS COMPOSITION, c. 1960

Designed and fabricated by Conrad Schmitt Studio, New Berlin, Wisconsin.

Designed as an exhibition piece for the studio.

86" H x 24" W

SM 616 A

67" H x 24" W

SM 616 B

Placing large slabs of glass into a synthetic cement framing, often something like epoxy, to create a window where the light is fractured by the irregular chunks of glass originated in France in the later 1940s and became very popular in the United States by the mid-1950s. Throughout the United States there are many thousands of windows in this style in all different colors.

Irregular pieces of rough chipped glass were popular in the 1880s, several fine examples of which are on display in the Museum. Small, irregularly shaped pieces of glass, often with chipped surfaces, became popular in the 1960s and 1970s as mosaic glass. Whether the composition is abstract or narrative, the glass pieces small or large, they fracture the surface and light to help create a visual effect similar to one achieved by painters working in an Impressionist or Pointillist style.

Conrad Schmitt, a native of Milwaukee, was skilled in many aspects of liturgical arts and crafts when he founded the studio in 1889. Rupert and Edward Schmitt took over the studio after their father's death and when they retired, Bernard O. Gruenke, a long time associate, acquired the business that continues to work nationwide from its New Berlin, Wisconsin studios. Over the years, the Studio has focused more on craftsmanship than on developing its own visual style or identifying look.

It continues to be a major force in sacred space decorating. Conrad Schmitt Studio has provided a complete decorating service that includes works in bronze, marble, iron, wood, murals, and stained glass.

FAIRY TALE OF THE "SNOWGIRL", 1994

Designed and fabricated by Khaim Pinkhasik (born 1940), Chicago.

47" H x 33" W

SM 618

Based on the Russian fairy tale told to Khaim Pinkhasik as a child, the nocturnal scene depicts Father Winter in full white beard in a snow filled landscape, the center of which is a Christmas tree with its star full ablaze. In the foreground, Daughter Snow is holding a lantern while all around her animals of the forests come out to look.

Though the scene is based on childhood stories, it may also be an allegory for Soviet severity which even at its most stern and cold, represented by Father Winter, could not suppress the spirit of the people, the Daughter of Snow, to find beauty all around and celebrate tradition.

The mosaic on display is composed of many individual pieces of glass, each hand-cut and placed in its designated place. There is no paint used to enhance color or shading in this process. Choice of color and size dictate the various intricacies and details.

Generally mosaics can only be seen from one side. In Pinkhasik's technique, the translucency of the glass and the fixative allows the mosaic to be seen from both sides. The translucency of the finished work allows light to pass through much as in a stained glass window.

It is not unusual for a large mosaic to have several thousand pieces of precisely hand-cut and placed glass, often requiring many months of intensive hand labor to complete.

Pinkhasik was born in 1940 in Minsk, Russia where he also attended the local art school and graduated in 1965. Over the next 15 years Pinkhasik received many commissions in the former Soviet Union to do mosaics of the Communist leaders, Lenin and Stalin, as well as many lesser Soviet officials. His work can still be seen in numerous public buildings and museums throughout the former Soviet Union.

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DRAGON WINDOW, 1991

Designed and fabricated by Theodore Hile (born 1950) and Robert Fronk (born 1958), Peoria, Illinois.

25" H x 33" W

SM 619

The reuse of fragments from other windows is intentional in this collage style window. Some experts have called this type of assemblage, "postmodern stained glass".

This window is particularly interesting because of its use of fragmented old glass that shows a scene possibly from a "St. George Slaying the Dragon" window, while the architectural elements are the finials from destroyed Gothic Revival inspired framing elements as seen in complete windows elsewhere in the Museum.

The window almost demands that the viewer reflect on the past while standing in the present. This seemingly confrontational attitude is a characteristic of much contemporary art that has here been translated into stained glass.

Ted Hile lives in Peoria, Illinois.

FAIRY TALE OF THE BEAR ATTACKING OTHER ANIMALS, 1997

Designed and fabricated by Khaim Pinkhasik (born 1940), Chicago.

44" H x 30" W

SM 620

Based on a Russian fairy tale in which all animals live in harmony in a beehive until the bear attacks them, the tale is one Pinkhasik heard as a child. The tale is deeply rooted in Russian culture. The scene could also be an analogy to the great bear of the Soviet Union intimidating all those around it.

The mosaic on display is composed of many individual pieces of glass, each hand-cut and placed in its designated place. There is no paint used to enhance color or shading in this process. Choice of color and size dictate the various intricacies and details.

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LIDS, 1995

Designed and fabricated by Theodore Hile (born 1950), Peoria, Illinois.
17" H x 16" W x 3" Deep.

EBSM 621

Ted Hile bought a collection of lids with the intention of making something. After assembling them and delicately texturing the lead, his composition reminded him of the earliest known sculpture, the Venus of Willendorf, or maybe the Lupa Romana, Roman symbol of the city of Rome, Italy.

The reuse of glass lids from various commercially made containers is part of the found object, collage pop style Hile has developed over the years to express his interest in contemporary glass and how it is used. Theodore Hile currently lives in Peoria, Illinois.

SODA POP ART II, 1994

Designed and fabricated by Theodore Hile (born 1950), Peoria, Illinois.
10" H x 12 1/2" W

SM 622

The placement of fragments of real soda pop bottles may appear to be random, but upon closer inspection is well balanced and obviously intentional in this collage style window. Some people have called this type of assemblage, "post-modern stained glass".

This window is particularly interesting because several of its glass elements carry identifiable labels of popular old soft drink bottles with their original color and texture. Almost archaeological in procedure, Theodore Hile picked up, found, bottles and fragments along Chicago railroad tracks and then assembled them into this composition of "Found Art".

The title, *Soda Pop Art*, is a play on the 1960s term Pop Art coined by Lawrence Alloway for a group of London and New York artists who found art in everyday objects such as comic books, bill boards, and Brillo boxes. Like its painted name-sake, the *Soda Pop Art* window playfully demands that the viewer reflect on the fragmented past while standing in the present, possibly consuming what was already known in the past. This seemingly paradoxical and maybe even confrontational attitude is a characteristic of Pop Art and much contemporary art in general that has here been translated into stained glass. Theodore Hile has been interested in stained glass for many years and currently lives in Peoria, Illinois.

THE SMALL AMERICA WINDOW, 1988

Designed and fabricated by Charles Marq, Reims, France.
4" H x 7 1/2" W

SM 623

Charles Marq is head of the famous Atelier Jacques Simon, in Reims, France, responsible for some of the finest contemporary stained glass windows produced in France today. The artist, Marq, is responsible for the fabrication of the great *America Windows* by Marc Chagall on display in The Art Institute of Chicago.

The window on display in the Museum represents the same remarkable blue flashed glass as in the internationally acclaimed *America Windows*. Maureen and E. B. Smith, Jr. assisted in obtaining the Chagall windows for The Art Institute of Chicago, and Charles Marq gave them this small window as a gift of friendship.

SCENES FROM THE PASSION OF CHRIST, c. 1916

Unidentified designer and fabricator. Possibly made in Detroit.

Said to be from a Detroit-area house, about 1916.

63" H x 17 1/2" W

SM 625 A, B

22 1/2" H x 41" W

SM 625 C

Starting with Jesus praying at Gethsemane and culminating in the Crucifixion, the Passion of Jesus, as related by each of the four evangelists, Matthew, Mark, Luke and John, is the subject of these four roundels and one Gothic Revival cartouche. The French surnames on the windows may indicate that they are memorials to those named.

The composition of the windows reads from bottom to top and follows the biblical narrative of the Passion that starts here with the roundel depicting Jesus kneeling in prayer at Gethsemane. The roundel above Gethsemane depicts the Flogging, which is followed on the next window by the lower roundel depicting Jesus Crowned with Thorns. The chronology continues in the upper roundel with Jesus Carrying the Cross. Set in its own, central, vertical cartouche in a horizontal window with no memorial dedications is the Crucifixion, the culminating composition. The order of the scenes follows that of the Catholic Stations of the Cross.

These three windows are part of a larger set owned by the Museum, each of which is a memorial with French family names, that begins with the Biblical meeting of Mary and Elizabeth. That this set follows the Biblical narrative of the Life of Jesus and carries memorial inscriptions may indicate that the windows were originally located in a religious context, possibly a chapel, where they served as Stations of the Cross.

AMERICAN FLAG, 2001

Designed and fabricated by Khaim Pinkhasik (born 1940), Chicago.

30" H x 40" W

SM 626

Along top in gold letters: God Bless America

Along bottom in black letters: Sept. 11, 2001

The American flag is now, probably, the most recognized symbol on earth and as such has a different meaning for each and everyone who sees it. For the stained glass mosaic artists, Khaim Pinkhasik, an immigrant to Chicago in 1982 from the former Soviet Union, it means, as it does to countless others, the freedom to express an opinion, to have a voice in government, to have access to all news and information. While a Natural Right, Freedom is not freely available and can be lost quickly if not cared for. The Flag reminds us constantly not to let down our vigilance.

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ENTHRONED BLESSED VIRGIN MARY WITH CHILD, c. 1970

Designed and fabricated by Bob White (1907-1985) as a studio piece for Drehobl Bros. Art Glass Co., Chicago.

33" H x 12" W

LSM 502

Francis Robert (Bob) White (1907- 1985) was a master of the fused glass technique. While studying painting in the mid-1920s, White visited the great French Cathedral of Chartres and was inspired to try his hand at stained glass. In 1926 he started working at the Wilkes-Barre Art Glass Company to learn the basics of the craft by making what he called " picture-postcard windows of stained glass saints."

Two years later, White lived in New York and supported himself by making modern Gothic styled stained glass windows. At the same time, the Whitney Studio Gallery, later to become the Whitney Museum of American Art, was looking for new works by American artists for their collection and commissioned an abstract window from Bob White for their collection. This recognition by the nation's leading institution devoted to American art led, in 1930, to a Guggenheim fellowship on which White returned to Europe to make an intensive study of medieval glass techniques.

Returning to the United States during the height of the Depression, White was asked by Grant Wood to design stained glass windows in Iowa, but with no funding available for production, no windows resulted. White moved to Chicago where he became an administrator of Easel/Design for the Chicago offices of the Illinois Arts Project, IAP, a part of Works Project Administration, WPA.

He then taught painting for a while on the West Coast only to return to Chicago in 1954, when he decided to "stay with stained glass for good" and found employment with the Clinton Glass Company. When Clinton closed in 1962 to make way for the Dan Ryan Expressway, White bought a portion of their glass stock and set up a small studio on Wrightwood Street on Chicago's Near North Side. Here he began to experiment with what after several years became his own fused glass technique.

Fused glass takes place on a base of clear sheet glass, on which is placed shards, chunks, and pulverized particles of clear or colored glass separated by thin metal strips to shape and direct the design. Over this is placed a thin sheet of clear glass.

The resulting sandwich is then fired in a kiln where the heat causes the glass to melt and flow into swirls and ribbons of color. When cooled, the glass has a smooth, softly undulating surface on which White draws his delicate abstract paintings. The glass is fired again to fuse the drawings to the glass.

When the first fully fused piece, a three-panel abstract study of Christ, was shown in 1964, it won Bob White a much-coveted Louis Comfort Tiffany Foundation prize.

Several windows by Bob White can be seen in the North Shore Unitarian Church, Deerfield, Illinois, in a coach house in the alley of 158 W. Burton, and in Holy Name of Mary Church, 11200 S. Loomis Street, Chicago.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1992.468.1)

CHIPPED GLASS SIGN, 1960

Designed and fabricated by Drehobl Bros. Art Glass Co., Chicago.
36'H x 21" W

LSM 503

Developed and patented by Rawson and Evans of Chicago, glue chipped glass was popular for commercial signage in the 1890s. A sheet of glass is covered with animal skin or hide glue, then exposed to a high temperature to expedite drying and shrinking of the glue causing great tension that chips the surface of the glass. The chipped surface can then be painted or covered with thin metallic foil. In the Museum's Drehobl Bros. made example from 1960, the surface has been covered with metallic foil.

This stained glass sign was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1992.468.4)

STAR OF DAVID, 1908 or 1917

Unidentified designer and manufacturer. Probably made in Chicago.
The window is attributed to Temple Emanuel (Emanuel Congregation).
22" H x 49" W

SM 400

A German language congregation, when it was located at 701 W. Buckingham Pl., where the building survives as a condo conversion, Emanuel Congregation moved to its current location at 5959 N. Sheridan in 1954.

This tympanum shaped window may have been one of several originally installed around the upper reaches of the main gathering room as a source of light and commentary. The Star of David, depicted as two interlocking triangles, is the central composition and radiates in a sunburst pattern against a blue ground.

SEMI-ROUND SYNAGOGUE WINDOW, c. 1920

Unidentified designer and fabricator. Probably made in Chicago
From an unidentified synagogue, probably in Chicago.
24" H x 43" W

SM 401

The semi-circular window is vivid with patterns. Two parallel ribbons tied by bows at regular intervals to produce ellipses frame the central theme, a distinctive Star of David composed of two interlocking triangles. A flower stands at the center of the star while a beaded circle surrounds it. Olive branches fill the triangular spaces to the left and right. The Star of David is the central emblem from the shield of King David. Over the millennia of its use, the Star of David, along with the Menorah, has become the most powerful image of Judaism.

TRIANGULAR EYE OF GOD, 1908 or 1917

Unidentified designer and manufacturer. Probably made in Chicago.
The window is attributed to Temple Emanuel (Emanuel Congregation).
22" H x 49" W

SM 402

A German language congregation, when it was located at 701 W. Buckingham Pl., where the building survives as a condo conversion, Emanuel Congregation moved to its current location at 5959 N. Sheridan in 1954.

Two Hebrew letters, *Yud Yud*, read as *Adonai*, a name for God.

This tympanum shaped window may have been one of several originally installed around the upper reaches of the main gathering room as a source of light and commentary. The Triangle with radiating sun-bursts represents the all seeing "Eye of God".

STAR OF DAVID IN A QUATREFOIL, c. 1900

Unidentified designer and manufacturer. Probably made in Chicago.

From an unidentified, probably orthodox German-Jewish, congregation in Chicago.

45" H x 40" W

SM 403

The focal point of the window is a Star of David formed by two interlocking triangles that enclose a hexagonal field on which Hebrew letters spell out an old form of *Jehovah*.

With a general ban on images in a liturgical context accepted by most Jewish congregations, the Star of David or the Lion of Judah are often the only "images" found in synagogue windows. Text, vines and other ornamentation are considered non-iconographic and are allowed.

The style of this window is Romanesque Revival, a style popular in synagogues and churches in the second half of the 19th century. Called Romanesque Revival because of its round top, this window, with its stylized overall floral pattern cut by wide diagonals, features a central quatrefoil, a Gothic element, around the Star of David. The blending of two historical styles, for example the Romanesque and Gothic, to create a hybrid third, new style, is characteristic of the eclectic approach to Jewish art and architecture found throughout the 19th century in both the United States and Europe.

JERUSALEM MOUNT ZION WINDOW IN KING DAVID'S TOMB, 1998

Designed and fabricated by Isaac Malis (born 1945), Chicago.

37" H x 36 1/2" W x 9" Deep.

SM 404

To the left and right of the blue Star of David reads *House of David*. This term is always a reference to Jerusalem.

The long inscription etched into the red glass reads:

God is great and very exalted in the city of our God, in the Holy Mount of God, Jerusalem. Joy to the whole land. Mountain of Zion, we'll thank God in his places in His city (Jerusalem).

This three-dimensional interpretation of a window stems from the Renaissance notion that a painting is a window on the world and follows certain Jewish strictures against images, to the detail of etching the text into the glass so that it resembles the carving of the 10 Commandments into stone. The etched text draws on ancient Jewish traditions associating the Tomb of King David with Jerusalem and Zion, the most holy center of God's realm on earth.

Isaac Malis was born December 24, 1945 in the Soviet Union. He graduated in 1973 from the engineering academy in Gorky City, and moved to Moscow two years later where he changed profession by studying fine arts, stained glass, mosaic and sculpture. In 1989 he came to Chicago and found a job in Wisconsin with the Oakbrook-Esser Studios. Malis then beveled glass for several Chicago firms and worked for Regina Art Glass Co. as a restorer, and as a sculptor for Orlandy Statuary Co. In 1992, Malis opened his own shop, where he liked to create compositions based on salvaged parts of 19th and early 20th century windows. At times, the results of these finds lead to creations that are delightful and profound.

ST. CECILIA PLAYING THE ORGAN, 1937

Designed and fabricated by Conrad Schmitt Studio, New Berlin, Wisconsin

78" H x 24" W

SM 405

Designed as a companion piece to the larger *King David* window, on display nearby. The window is signed lower right, Conrad Schmitt Studios Milwaukee.

Since the 16th century, St. Cecilia (also called Cecily), a 6th century A. D. virgin and martyr, has been the patroness of musicians. The organ is her symbol. Her highly regarded relics are in a church she is said to have founded in Trastevere, a part of Rome, Italy. Several other windows in the Museum show St. Cecilia.

Saint Cecilia at the organ and King David on the harp are the patrons of music in the Catholic Church.

The style of the composition incorporates certain American Art Deco characteristics of elongation and flatness that helped usher Modernism into American mainstream liturgical decoration, while replacing traditional Victorian Gothic Revival and German Renaissance inspired 19th century imagery. Several of the windows in this section of the Museum are important bridges from traditional decoration to modern, more mystical and symbolic treatments of the figure and its space.

Conrad Schmitt, the namesake of the firm, was born April 20, 1867 in Fussville near Menoninee, Waukesha County, Wisconsin, a rural area west of Milwaukee, and died December 28, 1940 in Milwaukee. After attending Catholic parochial schools he served an apprenticeship as a church decorator in Milwaukee, probably with the fresco painter Louis Loeffler (1850-?). From 1891 to 1895 Schmitt established his own decorating business in Wausau, Wisconsin, only to return to Milwaukee to join with Edmund H. Bodden (1859-1936) and Conrad A. Brockmueller (1867-?) to found Associated Artists, a firm that lasted until about 1919 and specialized in providing murals for churches and court houses.

Schmitt left Associated Artists to found his own business. The Conrad Schmitt Company first appears in Milwaukee city directories in 1909. By 1914 the company had moved into a new studio designed by Schmitt, followed in 1925 by a name change to the Conrad Schmitt Studios. Schmitt's three sons, Rupert (1890-1945), Alphonse (1892-?), and Edward (1893-1945) joined the firm. Rupert, a specialist in stained glass and Edward Schmitt took over the studio after their father's death and when they retired, around 1950, control of the company passed from the Schmitt family to Bernard O. Gruenke (born 1913) an employee since 1936, who became president. His son, Bernard E. Gruenke (born 1938) took over the firm in 1990. The firm continues to work nationwide from its New Berlin, Wisconsin studios. Over the years, the Studio has focused more on craftsmanship than on developing its own visual style or identifying look.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1993.3 a-d)

CHRIST IN MANDORLA, c. 1920s

Designed and fabricated by Charles J. Connick Associates, Boston.

From First Methodist Episcopal Church, 575 Washington Ave., Gary, Indiana.

The church was abandoned and destroyed in the later 1980s.

84" H x 33" W

EBSM 406

Charles J. Connick (1875-1945) is the best known of the American stained glass artists who sought to revive medieval stained glass styles and techniques as practiced in 13th century France.

After studying stained glass techniques in France, Connick returned to the United States in the early 1900s and went to Boston, opening his studio in 1912, where he met architect Ralph Adam Cram, the leading proponent of the Gothic style in the US. Connick's windows and Cram's buildings were superbly matched, resulting in many joint commissions.

Throughout its existence, from 1912 to the late 1980s, Connick Associates believed firmly in the medieval methods of stained glass manufacture and never used opalescent glass or any other 19th and 20th century glass developments.

This French medieval inspired window represents the resurrected Christ standing in Mandorla, an almond or womb-shaped intersection of two circles representing heaven and earth in which Christ stands, blessing the viewer. Christ's red garment is symbolic of his becoming flesh and blood in the man Jesus.

The work of the Connick Associates was very popular in and around Chicago and many of their windows survive. Of special interest are the windows of Fourth Presbyterian Church, 876 North Michigan Ave., Hyde Park Union Church, 5600 S. Woodlawn, and Bond Chapel, the University of Chicago.

THREE SAINTS, c. 1920

Designed and fabricated by Thomas J. Kinsella (1872-1931), John J. Kinsella & Kinsella Studio, Chicago. From an unidentified location.

36" H x 49" W

SM 407

The small, mosaic technique of glass leading became a standard for Kinsella Studio from the early 1920s to the 1930s. The emblem, a portion of a larger window, depicts a bishop, a king, and a knight before an arch. The King is Louis IX, St. Louis identified by his emblem, the Crown of Thorns. Louis was born in 1214 in Poissy, France and died on a Crusade in Tunis in 1270. Becoming Louis IX at age twelve, he married Margaret of Provence seven years later. They had eleven children. Today, Louis IX is remembered for his devotion to relics related of Jesus, particularly the Crown of Thorns, which along with other relics he purchased in the early 1240s from a Byzantine Emperor and for which he built St. Chapelle, a chapel in the heart of Paris. The chapel was consecrated in 1248.

The John J. Kinsella Company, a Chicago based firm, was a specialist in ecclesiastic stained glass. Their most important works are the windows for the St. James Chapel of Quigley Preparatory Seminary, and the church of St. John Berchmans, 2517 W. Logan Boulevard, both in Chicago.

HOLY FAMILY, 1925

Designed and possibly fabricated by Alfonso Iannelli (1888-1965)

103" H x 29" W

EBSM 408

This window is a very important example of early United States Modernism in stained glass for a sacred space. Iannelli sets the traditionally broadly vertical composition of the Holy Family into a narrow vertical, canoe shaped Mandorla, a shape which in the hands of this leading Modernist American artist becomes a symbolic, future predicting frame associated with the nature of Jesus.

Alfonso Iannelli was a native Italian whose family immigrated to the United States when he was ten years old. Iannelli received training in the fine arts at the Art Student's League of New York. He began to combine the fine and applied arts early in his career when he worked on the sculpture for the Cathedral of St. John the Divine in New York and produced artwork for popular magazines such as *Harper's Weekly*, *Collier's*, and *Ladies Home Journal*.

Iannelli traveled from New York to Los Angeles looking for suitable "American" forms of expression, rather than turning to Europe for inspiration as many of his contemporaries did. Iannelli's aesthetic ideas paralleled those of Louis Sullivan and perpetuated by Frank Lloyd Wright. In Los Angeles Iannelli became acquainted with two of Wright's sons, Lloyd Wright and

John Lloyd Wright, as well as the important Prairie School architect, Barry Byrne. Through John Lloyd Wright, Iannelli met Frank Lloyd Wright and received the commission to design sculpture for Midway Garden, (1913-14), for which he never received credit from Frank Lloyd Wright. Midway Garden, 60th Street and Cottage Grove, Chicago, was demolished in 1929.

The success of Midway Garden prompted Iannelli to move to Chicago and open a studio. He continued his collaboration with architects such as Purcell and Elmslie, Barry Byrne, Bruce Goff, and R. Harold Zook. Iannelli completed the important sculptural program of Barry Byrne's St. Thomas the Apostle Church, 1923-24, considered by many to be the first Modernist sacred space in the United States.

GOOD SAMARITAN, 1914

Designed and fabricated by F. X. Zettler, Royal Bavarian Art Institute, Munich, Germany. From St. Brendan Roman Catholic Church, Chicago, demolished in 1989.

80" H x 84" W

SM 409

The scene is based on the narrative as told by Luke, 10, 33-35: "But a Samaritan who was journeying along came on him and was moved to pity at the sight. He approached him and dressed his wounds, pouring in oil and wine. He then hoisted him on his own beast and brought him to an inn, where he cared for him. The next day he took out two silver pieces and gave them to the innkeeper with the request: Look after him, and if there is any further expense will repay you on my way back."

St. Brendan Roman Catholic church overlooked Ogden Park proudly at 67th Street and Racine, on the south side of Chicago, from its dedication on June 21, 1914 until its demolition in September 1989. Martin Carr, a Chicago architect, designed the Gothic Revival styled building in 1899 for an immigrant Italian and Irish community. But not much more than the basement was built until 1913, when the remainder of the building was completed and the great windows ordered from the F. X. Zettler Company of Munich, Germany.

Known as St. Brendan the Voyager, the semi-legendary Irish saint was born in Kerry or Tralee, Ireland about 486 and died at Annaghdown, Ireland in 578. As a child he was in the care of St. Ita, at Killeedy and in due course became a monk and a priest, founding the monastery of Clonfert in Galway.

The fame of St. Brendan spread across Europe by the translation into various languages of an eleventh-century tale, *Brendan's Voyage (Navigatio Brendani)*. The tale relates astonishing adventures allegedly incurred by St. Brendan, in the company of monks, on a seven-year voyage in search of the "Land of the Saints" reputed to be in mid-Atlantic; later identified as the Canary Islands and possibly the Eastern coast of North America. Windows on display elsewhere in the Museum relate this story in vivid pictorial detail.

CHRIST AND ST. JOHN, 1914

Designed and fabricated by F. X. Zettler, Royal Bavarian Glass Institute, Munich, Germany. From St. Brendan Roman Catholic Church, 67th and Racine, Chicago, demolished in 1989.

80" H x 84" W

SM 412

St. Brendan Roman Catholic church overlooked Ogden Park proudly at 67th Street and Racine, on the south side of Chicago, from its dedication on June 21, 1914 until its demolition in September 1989. Martin Carr, a Chicago architect, designed the Gothic Revival styled building in 1899 for an immigrant Italian and Irish community. But not much more than the basement was built until 1913, when the remainder of the building was completed and the great windows ordered from the F. X. Zettler Company of Munich, Germany.

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The fame of St. Brendan spread across Europe by the translation into various languages of an eleventh-century tale, *Brendan's Voyage (Navigatio Brendani)*. The tale relates astonishing adventures allegedly incurred by St. Brendan, in the company of monks, on a seven-year voyage in search of the "Land of the Saints" reputed to be in mid- Atlantic; later identified as the Canary Islands and possibly the Eastern coast of North America. Windows on display elsewhere in the Museum relate this story in vivid pictorial detail.

SUFFER LITTLE CHILDREN, 1914

Designed and fabricated by F. X. Zettler, Royal Bavarian Glass Institute, Munich, Germany. From St. Brendan Roman Catholic Church, 67th and Racine, Chicago, demolished in 1989.
80" H x 84" W SM 413

The theme and composition is based on the biblical words of Jesus as related by Matthew, 19,13-15: "Let the little children come unto Me. Do not hinder them. The kingdom of God belongs to such as these. And he laid his hands on their heads before he left that place."

The standing woman holding the child of the left panel is adapted from the very popular composition of Jesus and the Children developed by the Franz Mayer and F. X. Zettler studios of Munich in the 1880s. Hyde Park Union Church preserves a fine Jesus and Children composition by F. X. Zettler. The popularity of this subject was so great that even the Tiffany Studios copied the Zettler composition rather than inventing their own. A Tiffany designed and fabricated version of this composition can be seen at Second Presbyterian Church, 1936 South Michigan Avenue, Chicago.

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SERMONT ON THE MOUNT, 1914

Designed and fabricated by F. X. Zettler, Royal Bavarian Glass Institute, Munich, Germany. From St. Brendan Roman Catholic Church, 67th and Racine, Chicago, demolished in 1989.
80" H x 84" W SM 415

Based on the words of Mathew, 5, 1-12, the scene is also known in connection to

the beatitudes. "When he (Jesus) saw the crowds he went up on the mountainside. After he had sat down his disciples gathered around him, and he began to teach them: "How blest are the poor in spirit: the reign of God is theirs. Blest too are the sorrowing; they shall be consoled. Blessed are the lowly; they shall inherit the land. Blest are they who hunger and thirst for holiness; they shall have their fill. Blest are they who show mercy; mercy shall be theirs. Best are the single-hearted for they shall see God. Blest too the peacemakers; they shall be called sons of God. Blest are those persecuted for holiness' sake; the reign of God is theirs. Blest are you when they insult you and persecute you and utter every kind of slander against you because of me. Be glad and rejoice, for your reward is great in heaven; they persecuted the prophets before you in the very same way."

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ALL SAINTS CHURCH WINDOW , 1881

Unidentified designer and fabricator. Probably made in Chicago.

From All Saints Church, 2542 S. Wallace, Chicago, demolished in May, 1973.

129" H x 24" W

SM 416

On August 21, 1881 Archbishop Patrick A. Feehan dedicated All Saints Church, which had been constructed at the southwest corner of 25th Pl. and Wallace St. A large rectory was constructed the following year at 2542 S. Wallace St. The church served Irish Catholics in the Bridgeport neighborhood. For the celebration of its golden jubilee in 1925, the parish church was renovated. Several more renovations followed.

When a segment of the Dan Ryan Expressway opened to 71st St. in 1962 followed by a part of the Stevenson Expressway, the parish lost some of its members. But the nearby national parish of St. Anthony of Padua Church (built in 1914), 28th Place and Wallace St., lost most of its parish and was folded into All Saints - St. Anthony Church. For a decade both churches stood in close proximity. In 1973 the decision was made not to repair All Saints, but to move the parish into the underutilized nearby newer church of St. Anthony of Padua. The last mass in All Saints Church was celebrated on Easter Sunday, April 22, 1973. Soon after, the church was demolished.

CARPET PATTERNED WINDOW , c. 1870

Designed and fabricated by an unidentified studio, probably in Chicago.

Attributed to St. Bartholomew Church, Chicago.

134" H x 29' W

SM 417

The overall, intricate color pattern was applied with a stencil technique. Known as a carpet pattern, after the Byzantine manuscript illuminating technique of covering whole pages in patterns akin to oriental carpets, this technique was widely popular in the United States from the 1870s to the 1920s and quite inexpensive to manufacture.

The window shape is called a lancet, a shape very popular in Gothic style medieval buildings and churches from the 12th to the 16th century, and again in the Gothic Revival from the 1830s to the 1920s. Often lancets were installed in pairs and when patterned only, were identical in composition. The spacer between the lancets was part of the tracery, which as a strong linear pattern framed the windows and helped create a rounded window above the two lancets.

Often this type of window was used until a more costly stained glass could be afforded. Sometimes the congregation may have wished to retain the lighter glass because it let in more light. Patterned windows of this type go back to the Middle Ages, the 13th century, when producing figurative or narrative windows was already much more costly than a simple pattern.

Another window from the same church is on display elsewhere in the Museum.

MAN WITH SCYTHE, 1934

Designed by A. Raymond Katz (active in the 1930s). Fabricated by Drehobl Bros. Art Glass, Chicago. From Anshe Emet Synagogue, 3760 N. Pine Grove, Chicago, the Bet Midrash Room.
30" H x 15" W LSM 301

A bearded man dressed in overalls, short sleeved shirt, and hat stands holding a scythe at the center of this composition. Behind him plants flourish and the sun glows through yellow and red glass. Above him is the Star of David, an open Torah, and a flame, all references to Israel, the vision and the state.

The composition could relate to the Zionist dream of an independent state of Israel. During the 1920s and 1930s many European Jews settled in what was then Palestine, worked the fields and brought them to flourish. Independence did not come until May 14, 1948.

Anshe Emet Synagogue, 3760 N. Pine Grove Avenue, Chicago, was designed in 1910 by Alfred S. Alschuler in a Georgian-Classical Revival style. In 1928, when Temple Sholom moved to its present location on Lake Shore Drive, the congregation of Anshe Emet bought the building. The great assembly hall has seven large stained glass windows designed in the 1930s by A. Raymond Katz and Todros Geller (1887-1949) that depict scenes from Jewish history as well American scenes. These windows were fabricated by Drehobl Bros.

In its Hall of Memories, Anshe Emet Synagogue displays twelve, 5 x 8 feet brilliant stained glass windows designed by Archie Rand and dedicated on April 12, 1981.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.15)

JESUS HEALING THE LAME MAN, c. 1920

Designed and fabricated by Thomas J. Kinsella (1872-1931), John J. Kinsella & Co., Chicago. From an unidentified location.
65" H x 32" W LSM 302

Cathedral glass with anatomy painted. This window is composed of many small pieces of glass that form an interlace pattern around a central medallion. This type of window construction is known as mosaic glass.

The scene shows Jesus on right, a man with a crutch in the lower left and an Apostle with staff in the upper left. The composition may be after Matthew 11:5: "the blind recover their sight, cripples walk, lepers are cured, the deaf hear, dead men are raised to life,...."

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1992.468.6 (a-b))

BOUQUET OF PURPLE IRIS AND PASSION FLOWER, 1902-03.

Designed and manufactured by Healy and Millet, Chicago. From the First Presbyterian Church of Oak Park, 931 Lake Street (since 1979, Calvary Memorial Church), Oak Park.

82" H x 36" W

LSM 304

This window was originally installed in the main auditorium, built in 1902-03, of the First Presbyterian Church of Oak Park, Illinois where it was a memorial to William Angus Douglass, Jr. / January 10, 1894 - November 15, 1909. William A. Douglass, Sr. was general manager of R. G. Dun & Co., mercantile agency in Chicago.

This window is one of a pair with a window in The Chicago Historical Society which presents an arrangement of white lilies and lily-of-the-valley and is a memorial to Grace Draper White / September 13, 1894 - April 8, 1902. Several other windows of this set remain in Calvary Memorial Church.

The Passion Flower, a member of the genus *Passiflora*, whose flowers bear a fancied resemblance to instruments of the Passion of Jesus. It seems to have been given its name in the sixteenth century by Spanish missionaries in South Africa.

The leaf symbolizes the spear. The five petals and five sepals, the ten apostles (Peter who denied, and Judas who betrayed being omitted). The five anthers, the five wounds. The tendrils, the scourges. The column of the ovary, the pillar of the cross. The stamens, the hammers. The three stigmas, the three nails. The filaments within the flower, the crown of thorns. The calyx, the glory or nimbus. The white tint, purity. The blue tint, heaven. It keeps open, blooms, for three days, symbolizing the three years of ministry.

Floral arrangements of summer flowers have memorialized the brief lives since at least the 17th century, when the Dutch and Flemish painters developed elaborate compositions of flowers cut, read dead, at the prime of their beauty. Depictions of cut flowers, dead beauty, complemented late nineteenth century sentimental expressions of grief, especially the grief experienced through the death of children, the future.

Although the window is unsigned and made of machine produced, opalescent glass, its high quality of craftsmanship and delicate composition could indicate the studio of Healy and Millet.

In partnership from 1880 - 1899, Healy and Millet were Chicago's most important late 19th century stained glass firm. George Louis Healy (1856- ?), son of G.P.A. Healy, the prominent Chicago portrait painter, and Louis J. Millet (1856-1923), a native of New York City, met while attending L'Ecole des Beaux Arts in Paris. Forming a partnership in Chicago in 1880, they were an immediate success, providing glass mosaics, frescoes, stained glass and other decorations to some of the city's most prominent buildings.

Make sure you see the other windows by Healy and Millet in the Museum.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.809.2)

KING DAVID PLAYING A HARP, 1937

Designed and fabricated by Conrad Schmitt Studio, New Berlin, Wisconsin
105" H x 24" W

LSM 305

Designed as a companion piece to the smaller *St. Cecilia* window, on display nearby. The window is signed lower right, Conrad Schmitt Studios Milwaukee.

A trumpeting angel fills the half-roundel, above a very flat and elongated medieval inspired King David playing a harp. David's linear and symmetrical folds emphasize an American Art Deco, 1930s style. An open scroll shaped musical score and leaf pattern frame the composition. Conrad Pickel painted the head and hands while the drapery and background is the work of Bernard O. Gruenke. Conrad Pickel went on to found his own stained glass studio.

The style of the composition incorporates certain American Art Deco characteristics of elongation and flatness that helped usher Modernism into American mainstream liturgical decoration, while replacing traditional Victorian Gothic Revival and German Renaissance inspired 19th century imagery. Several of the windows in this section of the Museum are important bridges from traditional decoration to modern, more mystical and symbolic treatments of the figure and its space.

David, a shepherd boy who became king of Israel (from about 1012 B.C.E. to about 972 B.C.E.), is one of the greatest of Hebrew national heroes. David is celebrated not only for his valor as a warrior, who slew Goliath, but for his ability as a ruler, establishing Jerusalem as a religious center, and for his gifts as a poet and a musician. Many of the psalms of the Book of Psalms are ascribed to him, and his harp-playing soothed the troubled Saul. (I Samuel and II Samuel). King David on the harp and Saint Cecilia at the organ are the patrons of music in the Catholic Church.

Conrad Schmitt, a native of Milwaukee, was skilled in many aspects of liturgical arts and crafts when he founded the Studio in 1889. It continues to be a major force in sacred space decorating. Conrad Schmitt Studio has provided a complete decorating service that includes works in bronze, marble, iron, wood, murals, and stained glass. Rupert and Edward Schmitt took over the studio after their father's death and when they retired, Bernard O. Gruenke, a long time associate, acquired the business. Over the years, the studio has focused more on craftsmanship than on developing its own visual style or identifying look.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.5 a-d)

THE NATIVITY, c. 1910.

Designed and made by Arthur Michaudel Studio, Chicago (died 1945).
From an unidentified Chicago area church.
73" H x 50" W

LSM 306

Seen through a Gothic Revival inspired elongated quatrefoil opening in Gothic inspired ornamental background, the Holy Family is shown in the scene Christians celebrate as Christmas. Mary, dressed in royal blue and pure white with a golden apron on her lap, holds the

child Jesus, while Joseph, also dressed in royal colors, shades a candle and looks on. The Star of Bethlehem is clearly visible.

Michaudel Studio, founded by Arthur Michaudel (died in 1945), was one of several studios working in Chicago during the surge of immigrant church building of the 1890s to the 1920s. Designing and manufacturing windows inspired by the Gothic Revival of France, only a few works by Michaudel Studio have been documented.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.10 a,b).

OUR LADY OF MERCY, c. 1955

Designed by Bob Babolscaj and fabricated by Daprato-Regali Studio, Niles, IL

24" H x 13" W

LSM 307

The window is a studio display piece, intended to show the craftsmanship and type of work the studio could produce. The Sacred Heart of Mary window includes an olive branch, symbol of peace set against a highly patterned mosaic like background of fans composed of some 650 pieces of multicolored glass.

Bob Babolscaj came from New York in 1953/54 to be foreman of the Stained Glass Department of Daprato-Regali, then located in its own 5-story building at 766 W. Adams St. Chicago. Babolscaj left Daprato-Regali in 1968, when the firm's building made way for the Kennedy Expressway and the studio moved to its current suburban location in Niles, Illinois. Although a Regali has been the principal of Daprato since 1893, it was not until the move of 1968 that the two names were joined into Daprato-Regali. The Studio continues to be very active under the guidance of Bob, John, Mike, and Lisa Regali.

Daprato-Rigali Studio began in 1860 in Chicago on the southeast corner of van Buren and Canal Street as the Daprato Statuary Company. John E. Rigali was born February 2, 1865, in Barga, Province of Lucca, Italy. After schooling in Barga, Rigali immigrated to the United States and joined Daprato Statuary Company in Chicago May 25, 1881; became a partner in 1884; its manager in 1890 and its president in 1893. Daprato opened its Stained Glass Window Department in 1917 with a studio in Jersey City, N.J. The studio soon moved to large rooms on the upper floor of its own building at 53 Barclay Street, New York City. For many years after its founding the painting technique, style of the figures, and composition of the scenes in the windows was inspired by the Munich style.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1988.638.1).

NINE GLASS PANELS, 1999

Designed by Helmut Jahn, Murphy/Jahn, Chicago with ASI engineering and construction.

9' H x 9' W (each square is 36" x 36")

SM 200: 1,2,3,4,5,6,7,8,9,10

1. **Ceramic Fritted Glass:** Frit is screen applied in any pattern desired to achieve a range of opacity and color. Fired, it becomes permanent and integral with the glass substrate. Manufactured by Viracon Glass, USA.
2. **Internal Extruded Acrylic Prisms** Figla units can be fabricated with a number of light defracting or shading systems to optimize interior daylight and sunlight shading. Manufactured by Figla U.S.A., Corp.

3. **Ceramic Fritted Glass:** Frit is screen applied in any pattern desired to achieve a range of opacity and color. Fired, it becomes permanent and integral with the glass substrate. Manufactured by Viracon Glass, USA.
4. **Liquid Crystal Privacy Glazing:** Cesar Color can provide an unlimited range of full color imagery throughout a range of transparency with their product line. Manufactured by Cesar Color, Inc., USA.
5. **Ceramic Fritted Glass:** Frit is screen applied in any pattern desired to achieve a range of opacity and color. Fired, it becomes permanent and integral with the glass substrate. Manufactured by Viracon Glass, USA
6. **Fritted Shutter Glazing:** A motor drives a fritted sheet of glass relative to a fixed piece, varying the areas of transparency. Manufactured by Inglas, Germany.
7. **Internal Extruded Acrylic Prisms** Figla units can be fabricated with a number of light defracting or shading systems to optimize interior daylight and sunlight shading. Manufactured by Figla U.S.A.
8. **Internal Extruded Aluminum Louvers:** Unicell fabricates a fully sealed insulated unit, which may incorporate a range of high performance glazings. This configuration can achieve full blackout conditions. Manufactured by Unicell Vision Control, Canada.
9. **Electro Luminescent Film:** A thin light emitting film, which could be powered directly through photovoltaic cells, this product can be seen as a "remote daylight". Manufactured by ELux, Ltd, USA.
10. **Light Pipe:** Utilizing a metal halide source at one end, the light pipe can extend 40 feet. Re-lamping is simple and easy. Manufactured by TIR Light Pipe, Canada.

With the advent of the 1950s commercial architecture, the role of glass expanded from being only a window within a framework to being the entire skin of the building. Colored and textured glass has become part of the dramatic innovation. Chicago architect Helmut Jahn has made such glass central to his world class design.

The dull surface patterns and innovative chemistry of Jahn's glass, exhibited in the Museum and seen on many buildings in the Chicago-area, combine to deflect sunlight on one side and interior light on the other in such clever ways to make it a highly useful material for walls and ceilings. Rooms cloaked in this glass need no paint for color, nor do they require insulation to retain heat or cold - it's all in the glass.

Although affixing a glass skin to buildings has been common since the 1860s, it was not until the 1980s and 1990s that a technological revolutionary swept glass to the highly visible forefront of architecture. While the history of glass manufacturing is filled with accounts of chemists trying to produce a clear glass sheet, it was not until the 1920s that mass-produced clear glass sheets became widely available. But with the development of the very tall glass skinned buildings in Chicago and other cities in the mid-1950s, a need for reflective and light inhibiting tinted glass arose. Smoky black or green glass soon became available in large sheets, followed by reflective copper and silver tinted glass in the late 1960s.

While for most of its history glass had been a passive solar-heat transmitter, by the early 1970s the newly developed colored glasses were not. Either stained or coated to reflect light and heat outwards the new glasses could help cool a building all summer and in the winter actually generate heat.

A PAIR OF BOOKCASE WINDOWS FROM THE MADLENER HOUSE, 1902.

Designed by architect Richard E. Schmidt and designer Hugh M. G. Garden, possibly fabricated by Linden Glass Co., Chicago.

40" H x 12" W

SM 201, A, B

This pair of bookcase windows is from the Albert F. Madlener House, now the Graham Foundation for Advanced Studies in the Fine Arts, 4 West Burton Place, Chicago. The house is

the work of Richard E. Schmidt (1865-1958), a German trained architect, in partnership with the designer Hugh M. G. Garden (1873-1961). Immediately upon its completion the house was widely praised for its simplicity, severity, and beauty.

The cubic massing of the house is closely related to the work of the German neoclassical architect and designer Karl Friedrich Schinkel (1781-1841) and his followers in Berlin. Certain other aspects of the Madlener House show the influence of Louis Sullivan and Frank Lloyd Wright.

The windows are very simple in their composition and relate directly to the style of the early Prairie School style then just being developed by Frank Lloyd Wright. It was common at the time to have art glass windows installed in bookcases. Not only did the art glass provide another artistic surface, but its translucency helped keep the books dust free, and it allowed their titles to be read without opening the doors.

BRAIR HALL WINDOWS, 1889

Designed by Holabird and Roche, Chicago. Fabricated in Chicago by an unidentified manufacturer. SM 202 A-E

The windows of clear glass are documented to have been in "Briar Hall", the home of Byron Laflin Smith, 1135 Lake Road, Lake Forest, Illinois.

The framing, as in the other windows from this home, is all wood.

The windows on display are a rare example of Holabird and Roche domestic design and are fine examples of the first Colonial Revival style that swept the nation after the centennial of the American Constitution World's Fair of 1876 in Philadelphia, the nation's first.

Briar Hall was a fine example of the domestic work of a Chicago architecture firm world famous for its tall, commercial buildings. At the time of its commission, the firm of Holabird and Roche and its successor firm Holabird and Root were already being acclaimed as one of the handful of truly important architectural firms working in Chicago.

Overlooking Lake Michigan, Briar Hall was designed for Byron Laflin Smith, the founder of two prominent Chicago companies - Northern Trust Bank and Illinois Tool Works. The house, of yellow brick with a three-story atrium as its front hall and a captain's walk on its roof from which the magnificent gardens and great expanses of Lake Michigan could be viewed, was, even by North Shore standards, grand. The windows were saved by Mr. Smith's grandsons in the 1960s when the house was demolished.

PAIR OF DOORLIGHTS, 1889

16" H x 47" W with frame

SM 202 A, B

The windows of clear glass could have been to the left and right of the main entrance door of "Briar Hall."

OCCULUS, 1889

32" H x 14" W with frame

SM 202 C

This window of clear glass could have been centered high in the wall over the main entrance door illuminating the atrium of the entryway of "Briar Hall".

TRANSOM, 1889

11" H x 76" W with frame

SM 202 D

This window of clear glass could have been a transom, possibly in the dining room of "Briar Hall".

LUNETTE, 1889

16" H x 47" W with frame

SM 202 E

This window of clear glass could have been centered over the entrance door illuminating the entryway of "Briar Hall".

HALF-ROUND WINDOW , c. 1900

Unknown designer. Possibly manufactured by Healy & Millet, Chicago in the later 19th century. One of several identical windows.

32" H x 59" W

SM 203 A

The window on display has been attributed to Louis Sullivan as one of his Auditorium Building window designs, though no suitable location has been found. It has also been claimed that the window was fabricated, like the other documented windows, by Chicago's most important nineteenth century interior architecture firm, Healy & Millet (in partnership from 1880 - 1899). George Louis Healy (1856- ?), son of G. P. A. Healy, the prominent Chicago portrait painter, and Louis J. Millet (1856-1923), a native of New York city, met while attending L'Ecole des Beaux Arts in Paris. Forming a partnership in Chicago in 1880, they were an immediate success, providing glass mosaics, frescoes, stained glass and other decorations to some of the city's most prominent buildings.

This significant window, possibly designed by America's greatest architectural and design team, Adler and Sullivan, or a subcontractor, displays aspects of the mastery of Sullivan's design skills. The central circular vine ornament is well suited to the shape of the window. The rectangular field against which it is placed calms the composition and renders it decorative without overwhelming its intended original location. This subtle use of shape and colors is a characteristic of Sullivan who worked distinctly against the exuberant display common to more conventional Victorian windows.

The Adler and Sullivan partnership began May 1, 1883 and continued until June 30, 1895. During those years, Adler and Sullivan designed the most innovative and imaginative buildings in the United States.

When Adler and Sullivan received the commission in 1886 from Ferdinand Peck and the Opera Festival to design the Auditorium Building, they were prepared to take on one of the largest and most complex building projects of late 19th century Chicago. In addition to Adler's own Central Music Hall (1879), they had already designed several highly successful theaters.

Adler and Sullivan's Auditorium Building was to be a mixed-use building that combined a 400 room hotel, 136 offices, various stores, and a 4,200 seat theater.

During the 1920s and 1930s several attempts were made to raze the building because of financial difficulties and obsolete architecture. The Great Depression brought about a decline for the building until it was purchased by Roosevelt University. In 1967 the theater was reopened to the public after a faithful restoration. The Auditorium Building stands at the corner of Congress Parkway and South Michigan Avenue.

AUDITORIUM BUILDING LOBBY, 1889 - 90

Designed by Louis Sullivan (1856 - 1924), fabricated by Healy & Millet, Chicago.

29 1/2" H x 52 1/2" W, each

LSM 204 A, B

This pair of panels originally hung behind the reception desk in the Auditorium Building.

The geometric pattern of light and dark tan squares, set off by white/clear rectangular strips in angular interlace interrupted by simple loops, was a simple Sullivan design that would not find its equal again until Frank Lloyd Wright began to make abstract windows a decade later, in 1900.

This type of abstraction became a common element of the Prairie School style, and simplified versions can be found in Chicago style bungalows that began to appear in a broad crescent of neighborhoods around the perimeter of the city in the 1920s and 30s, when they were considered modern.

This style of stained glass abstraction also had a profound influence in Europe, especially in the Netherlands where it influenced de Stijl after 1917 and in Germany where it became a staple of design at the Bauhaus in the 1920s.

Glass walls were very common in public buildings in the mid to late 19th century. They were often seen in domestic settings as a cheap, pollution free source of light that gave the architect and interior designers the opportunity to create a visual impact while coloring with light.

These stained glass windows were donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society are on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1981.46)

THE 2800 N. LAKE SHORE DRIVE BLOCK, Chicago, c. 1910.

Design attributed to George W. Maher (1864-1926), possibly fabricated by the Linden Glass Company, Chicago.

36" H x 25" W

SM 205

George Maher (1864-1926) thought it important to integrate glass with furniture, fabric, metalwork and wall decoration. The very simple design of a highly stylized stem, culminating in foliage and in fruit framing elongated clear glass panels, would have suited the decoration of a common space in a home or a multi-family building.

Elongated flowers whose stems are composed of closely spaced zinc lines became a characteristic trademark of George Maher (1864-1926), a key figure in the Prairie School. Born in New Albany, Indiana, he arrived with his parents in Chicago shortly after the Great Chicago Fire of 1871. At the age of thirteen he began an apprenticeship in the offices of two German architects, August Bauer and Henry W. Hill. He then moved on to the offices of Joseph Lyman Silsbee, one of the city's star architects at the time. In 1888 Maher opened his own offices and, like Silsbee, devoted his energies primarily to residential designs.

His domestic designs usually featured symmetrical facades. This urge to symmetry is an important characteristic of Maher's work and carried over to his window designs. Instead of the strongly horizontal and powerful diagonal lines characteristic of the Prairie Style, Maher's compositions often focus on the vertical, leaving the horizontal and diagonal lines as almost incidental assistants.

Elongated flowers whose stems are composed of very elaborate zinc coming as well as flowers and other images became his trademark. He also almost always planted a flower square into the upper reaches of his composition, while its stem dangled symmetrically into stylized, almost cubist roots.

At the time, flowers in windows were thought to arouse the emotions and raise awareness, while simple clear glass did not. The highly detailed coming of this window certainly meets these requirements.

The Linden Glass Company, organized by Frank Louis Linden (1859-1934) about 1888, fabricated many of the important window designs of George Maher and Frank Lloyd Wright, as well as other Prairie School architects.

SNOWDROP WINDOWS, c. 1912

Designed by George W. Maher (1864-1926) and possibly fabricated by the Linden Glass Company of Chicago. From the William Stone house, Kalamazo, Michigan, demolished in 1965.
54" H x 25" W (including frame) SM 206 A, B

Elongated flowers whose stems are composed of closely spaced zinc lines became a characteristic trademark of George Maher (1864-1926), a key figure in the Prairie School. Born in New Albany, Indiana he arrived with his parents in Chicago shortly after the Great Chicago Fire of 1871. At the age of thirteen he began an apprenticeship in the offices of two German architects, August Bauer and Henry W. Hill. He then moved on to the offices of Joseph Lyman Silsbee, one of the city's star architects at the time. In 1888 Maher opened his own offices and, like Silsbee, devoted his energies primarily to residential designs.

His domestic designs usually featured symmetrical facades. This urge to symmetry is an important characteristic of Maher's work and carried over to his window designs. Instead of the strongly horizontal and powerful diagonal lines characteristic of the Prairie Style, Maher's compositions often focus on the vertical, leaving the horizontal and diagonal lines as almost incidental assistants.

Elongated flowers whose stems are composed of very elaborate zinc coming as well as flowers and other images became his trademark. He also almost always planted a flower square into the upper reaches of his composition, while its stem dangled symmetrically into stylized, almost cubist roots.

At the time, flowers in windows were thought to arouse the emotions and raise awareness, while simple clear glass did not. The highly detailed coming of this window certainly meets these requirements.

The Linden Glass Company, organized by Frank Louis Linden (1859-1934) about 1888, fabricated many of the important window designs of George Maher and Frank Lloyd Wright, as well as other Prairie School architects.

ELABORATE TULIP WINDOW, c. 1910 or 1920

Design in the style of George W. Maher (1864-1926). Design and fabrication attributed to the Linden Glass Company, Chicago. From a house at 636 Marquette Street, Chicago.

" H x " W

SM 207

The very elongated, uninterrupted central flower is distinctly Art Nouveau in its composition while the two marvelous panels flanking it display very fine Prairie School Style geometric Native-American inspired "applets". This inspired mixing of styles is a key characteristic of windows associated with the Chicago style bungalow whose architectural style is distinctly Arts and Crafts.

In the 1910s, interior decorators writing in popular magazines often urged homeowners to take advantage of artistic windows in creating impressive home interiors. The elaborate patterning so characteristic of these windows is usually in its upper regions. The reason for this is the desire to maximize privacy and minimize the use of curtains. Looking from outside, the view is blocked by a rigorous profusion of rectilinear pattern embracing sensuous curves. From inside, the view down at the outside world is uninterrupted through large panes.

The central elongated flowers whose stems is one slender zinc line flanked by pairs of zinc lines became a characteristic trademark of George W. Maher (1864-1926), a key figure in the Prairie School. Born in New Albany, Indiana he arrived with his parents in Chicago shortly after the Great Chicago Fire of 1871. At the age of thirteen he began an apprenticeship in the offices of two German architects, August Bauer and Henry W. Hill. He then moved on to the offices of Joseph Lyman Silsbee, one of the city's star architects at the time. In 1888 Maher opened his own offices and, like Silsbee, devoted his energies primarily to residential designs.

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LEAVES ON DIAMOND PATTERN, c. 1910 or 1920

Designed and fabricated by an unidentified Chicago studio. From a house at 636 Marquette Street, Chicago.

EBSM 208, A,B
EBSM 209 A,B,

This set of windows represents the Arts and Crafts style as applied to English Tudor Revival window patterning.

Leaded art glass windows of similar patterns were available from several Chicago millwork supply companies such as E. L. Roberts and the Morgan Company. These companies served as outlets for various manufacturers, supplying everything in wood, glass, and hardware required by the builder of a house.

The large Chicago stained glass window firm of Flanagan & Biedenweg and several other local suppliers of stained glass often subcontracted windows, while the Chicago Millwork Supply Company offered windows made by an in-house studio. Their 1910 catalogue shows that simple colored geometric designs sold for 70 cents per square foot and more elaborate floral Art Nouveau arrangements started at \$1.50 per foot. These prices were competitive and within the range of many homeowners.

The Tudor Revival was a studied, more domestic oriented continuation of the Gothic Revival, which by the 1910s had found great favor in religious structures and their decoration. The Tudor Revival particularly focused on the elegant rustic nature of ivy-covered half-timbered exteriors balanced by cozy, handcrafted, carefully appointed interiors. The diamond paned windows often served as a translucent extension of the natural world, by replicating the feel of ivy over the windows without the bother of the shade producing real plants.

THE WILLIAM DRUMMOND HOUSE, c. 1900

Designed by William Drummond (1876 - 1948) and possibly fabricated by the Linden Glass Company, Chicago. From Drummond's own house, 815 N. Central, Chicago. Demolished.
49" H x 19" W

SM 213

Although photographs reveal the Drummond house to have been Georgian in style, the relentlessly linear non-natural, non-objective simplicity of design that this window demonstrates

must have been quite out of context where it was installed. Yet it is an early example of the Prairie School Style of window in which the lead line was the only compositional element.

For a time associated with Frank Lloyd Wright, William Drummond (1876-1948) has always been associated with the Prairie School. While never becoming one of its luminaries, he provided many important examples of the style, often at its extreme.

THE SEDGWICK BRINSMROID HOUSE, 1897 - 1902

Designed by Arthur Huen (1866 - 1946). Possibly fabricated by Giannini and Hilgart, Chicago. From the Sedgwick Brinsmaid house built sometime between 1897 and 1902 in Des Moines, Iowa, demolished in 1971.

48" H x 28" W

SM 216

Designed by Arthur Huen (1866-1946), an architect not usually associated with the Prairie School, the Sedgwick Brinsmaid House is one of the earliest examples of the spreading of the style throughout the Midwest and is believed to be the first Prairie School building constructed in Iowa. Huen worked in the Chicago offices of Francis Whitehouse from 1887 until Whitehouse retired in 1893 and Huen took over the practice. Huen built mostly in the Renaissance Revival style.

The two story Sedgwick Brinsmaid house featured an open plan; earth tone color scheme of brown and shades of white and green; horizontal orientation and banding; long overhanging eaves; and groupings of leaded glass windows. Some of the furniture was designed by George Mann Niedecken, a well-known designer/manufacturer who often worked with Frank Lloyd Wright.

This window is less typical of the Prairie School style. Its large central pane of clear glass is surrounded by a symmetrical geometric design made up of smaller sections of clear glass. There is no color or iridescent glass in the window, both common features of Prairie School windows.

Sedgwick Brinsmaid, a prominent importer of china, glass, and silver in Des Moines, Iowa in the early twentieth century, must have been sympathetic to the new style just then being developed in Chicago. Showcasing the latest in architectural design in one's own home may have also been seen as good for business.

Gift of The Art Institute of Chicago to the Smith Museum, 1999.

PAIR OF WINDOWS FROM THE OSCAR STEFFENS HOUSE, 1909

Designed by Frank Lloyd Wright (1867-1959) and probably fabricated by the Linden Glass Company, Chicago.

From the Oscar Steffens House, Chicago. Demolished.

32" H x 18" W, each

SM 218 A, B

Located near Lake Michigan, the Steffens residence was a two-story, cruciform-plan Prairie style house with a two-story-high living room.

These panels are an excellent example of Frank Lloyd Wright's use of both the plane and the diagonal for which he is justly famous. Wright's use of the diagonal as a powerful decorative element may have Native-American origins, but could just as easily been derived by Wright through his intimate knowledge of contemporary German design motifs based on clusters of parallel diagonal lines.

In the formative years of the 20th century this style of window was so startlingly new that other artists who wanted to be avant-garde could not avoid it. More than a decade after Wright had done his striking designs, artists such as Piet Mondrian were influenced by them and produced startlingly modern paintings composed of rectilinear areas of strong inner tension.

AVERY COONLEY COMPLEX, POOL HOUSE WINDOW, 1908-12

Designed by Frank Lloyd Wright (1867-1959) and probably fabricated by the Linden Glass Co., Chicago. From the Avery Coonley Complex, Pool House, Riverside, Illinois.

34" H x 32" W

SM 219 A, B

Wright himself felt that the Avery Coonley House in Riverside, Illinois was the most successful of his Prairie designs. Like several other Wright patrons, the Coonley's gave him complete freedom to create a design that would meet their needs.

The house is one of the most elaborate of Wright's decorating schemes with custom-designed furnishings, rugs, linens, and drapes throughout. The windows of the house are asymmetrical variations on a flat, geometric theme.

The window on display in the Museum expresses Wright's philosophy as laid out in his essay *In the Cause of Architecture*. He writes: "The windows usually are provided with characteristic straight line patterns absolutely in the flat and usually severe. The nature of the glass is taken into account in these designs as is also the metal bar used in their construction. Most of them are treated as metal 'grilles' with glass inserted forming a simple rhythmic arrangement of straight lines and squares made as cunning as possible so long as the result is quiet."

Other windows from the Avery Coonley House are on display at The Art Institute of Chicago.

AUDITORIUM BUILDING STAIRWELL, 1889 - 90

Designed attributed to Louis Sullivan (1856 - 1924) and probably fabricated by Healy & Millet, Chicago. These windows, two of several identical windows, are from the stairwell of the Auditorium Building.

48" H x 24" W

EBSM 220 A, B

The windows on display were removed from the stairwell of the Auditorium Building. They are attributed to Louis Sullivan, and are believed fabricated by Chicago's most important late 19th century stained glass firm, Healy & Millet (in partnership from 1880 - 1899). Although America's greatest architectural and design team of the 19th century, Adler and Sullivan, provided many designs for windows in the Auditorium Building, not all windows can be securely attributed to them.

The partnership of Adler & Sullivan began May 1, 1883 and continued until June 30, 1895. During those years, Adler and Sullivan designed the most innovative and imaginative buildings in the United States.

When Adler and Sullivan received the commission in 1886 from Ferdinand Peck and the Opera Festival to design the Auditorium Building, they were prepared to take on one of the largest and most complex building projects of late 19th century Chicago. In addition to Adler's own Central Music Hall (1879), they had already designed several highly successful theaters.

Adler and Sullivan's Auditorium Building was to be a mixed-use building that combined a 400 room hotel, 136 offices, various stores, and a 4,200 seat theater.

Forming an inspired partnership in 1880, George Louis Healy (1856 - ?), son of G. P. A. Healy, the prominent Chicago portrait painter, and Louis J. Millet (1856 - 1923), a native of New York City, met while attending L'Ecole des Beaux Arts in Paris. The firm of Healy and Millet fabricated some of the most innovative windows of the later nineteenth century. They were an immediate success, providing glass mosaics, frescoes, stained glass and other decorations to some of Chicago's most prominent buildings.

During the 1920s and 1930s several attempts were made to raze the Auditorium building because of financial difficulties and perceived obsolete architecture. Much neglected, the building was purchased by Roosevelt University shortly after World War II. After a faithful restoration, the theater of the Auditorium was reopened to the public in 1967. The Auditorium Building stands at the corner of Congress Parkway and South Michigan Avenue.

THE FRANCIS W. LITTLE HOUSE, "NORTHOME" 1912-14

Designed by Frank Lloyd Wright (1867 - 1959) and possibly fabricated by the Linden Glass Company, Chicago. From the bedroom of the Francis W. Little House, Wayzata, Minnesota, demolished in 1972.

Frame size: 47 1/2" H x 16" W each

SM 225 A, B, C, D

Called "Northome", the Francis W. Little house in rural Wayzata, Minnesota, overlooked Robinson Bay of Lake Minnetonka. The house took four years to design and two to build, and went beyond the established Prairie style in that it was more extended and casual, with wide views over the lake on one side and tree-strewn knolls on the other.

The 55-foot living room was at the time one of Wright's largest and most magnificent. The windows are quite striking with their clear and colored art glass. Little did not like it but finally relented to Wright's insistence. The result was a nearly colorless window design with small panes of white and frosted rectangles that were occasionally highlighted by tiny red squares - a feature that had become Wright's signature.

Similar in arrangement to one Wright had used in the Meyer May and Ee. Boynton houses of 1908, these wonderful four bedroom windows, out of a set of eight, make an abbreviated single composition. The paired center windows appear broad and expansive in their modest, yet generous fields of glass, each cut strategically by powerful, horizontal lines. The flanking windows are divided into thirds, with the center third a lively arabesque of lead-lines exemplary of Wright's work at the time of the first of his many definitive publications, *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright* (1910) and *Frank Lloyd Wright: Ausgeführte Bauten* (1911) both published by Ernst Wasmuth, Berlin. These publications, later simply known as the "Wasmuth portfolios," quickly spread Wright's fame throughout Europe. Note the small red square in the lower corner of each window. Wright sometimes used a similar red square as his signature.

The house was demolished in 1972 and many of its elements were sold individually, while its living room was acquired by the Metropolitan Museum in New York and installed in the early 1980s in the newly created American Wing.

PAIR OF SINGLE CENTRAL TULIP IN A SQUARE, 1910

Designed by Robert C[losson] Spencer, Jr. (1864 - 1953). Unidentified fabricator. From the Fred T. Smith home "Allendale", Terre Haute, Indiana. The house was demolished in 1979 by Gibault School.

26" H x 20" W (in frame).

LSM 102 A, B.

This style of window with its nicely proportioned rectilinear construction was easily fabricated and became a type widely popular in Chicago bungalows of the 1920s.

Spencer was born in Milwaukee in 1864 and died 1953 in Tucson, Arizona. A graduate in Mechanical Engineering from the University of Wisconsin in 1886, Spencer went on to study architecture from 1880 - 90 at the Massachusetts Institute of Technology (MIT). After several additional years of study in Europe as holder of the Rotch Traveling Scholarship, he worked for Shepley, Rutan and Coolidge (the successor firm of H. H. Richardson) first in Boston and then in Chicago. In 1894 he began an independent practice in Chicago which lasted until 1905 when he took Horace C. Powers (1872 - 1928), a graduate of Armour Institute, Chicago, as partner. Spencer & Powers continued until 1923, and then Spencer practiced alone until 1928 when he joined the architectural faculty at Oklahoma A & M College. From 1930 to 1934 he taught at the University of Florida, then painted murals for the Federal Government in Florida, finally retiring to Arizona in 1938. Spencer also invented a number of window-opening devices for casement windows and in 1906 founded the Chicago Casement Hardware Co., to manufacture and distribute them.

These stained glass windows were donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and are on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.757.3)

DOUBLE TULIP IN A SQUARE, 1910

Designed by Robert C[losson] Spencer, Jr. (1864 - 1953). Unidentified fabricator. From the Fred T. Smith home "Allendale", Terre Haute, Indiana. The house was demolished in 1979 by Gibault School.

34" H x 29" W (in frame).

LSM 103

From the same house as another window in this gallery with a single tulip.

This style of window with its nicely proportioned rectilinear construction was easily fabricated and became a type widely popular in Chicago bungalows of the 1920s.

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THE BABSON HOUSE, RIVERSIDE, ILLINOIS, 1920

Designed by George Grant Elmslie (1871 - 1952). Unidentified Chicago fabricator.

45" H x 17" W

LSM 104

This window from the Babson House is a fine example of the carefully proportioned geometric shapes presented by this new, modern style. The disc in the upper grid is similar to the earlier windows with discs representing balloons designed by Frank Lloyd Wright for the Coonley

Playhouse. Balloons made of a thin membrane of rubber were the amusement rage at the time, while they also represented the height of innovative technology.

Within a decade of its origin, the rectilinear organization common to this and to other early windows by Wright and Prairie School architects would be adopted by the Dutch artists who formed the de Stijl group, the painter Mondrian, and the Bauhaus in Weimar, Germany.

The town of Riverside was designed by Olmsted, Vaux and Company in 1869. Frederick Olmsted was the landscape designer of the firm, while Calvert Vaux did the architecture. This speculative development was the first landscaped suburb connected to an industrial metropolis by a railroad line and meant to be only a domestic enclave rather than a complete urban settlement with industry, commerce, and the other characteristics of a major city.

Riverside became a model for many such communities, but not until the twentieth century. The architects were chosen on the basis of their reputation based on their design for Central Park in New York City.

Several prominent Prairie School architects built homes in Riverside after 1900. The most famous house is the house and playhouse Frank Lloyd Wright designed for the Avery Coonley Estate in 1909.

Elmslie assisted Louis Sullivan in designing the northwest corner of the Schlesinger and Mayer Store, 1898, (now Carson Pirie Scott and Company) as well as exquisite interior spaces. He also worked with Sullivan on the elaborate interior details of the National Farmers Bank, Owatonna, Minnesota before he became a champion of the new Prairie Style.

By the early 1900s what has been identified as the Prairie School of architecture emerged in the growing suburbs of Chicago. The prairie served as a metaphor, offering the promise of a new society and a new art, freed from stultified Old World and East Coast traditions.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1986.808)

ONE OF A PAIR OF DOOR LIGHTS, c. 1925

Designed and fabricated by Drehobl Bros. Art Glass Co., Chicago.

72" H x 10" W

LSM 108 A, B

The narrowness of this window compared to its length indicates that it served the function of a door light to the left or right of the door. As a primary domestic viewing area, the door is the traditional center of the house and its focal point. Placing a decorative window here called attention to the architect's intentions for the rest of the house, while serving the needed function of lighting the hallway. This was not a new idea. Clear or painted windows, here with added gold-leaf sandwich glass, with elaborate leading or not, acid etched, diamond shaped colored panes set in wooden framing flanking the door have been common since Colonial times.

From the later 19th century on, in the hands of Arts and Crafts oriented architects, the brilliant qualities of glass became another natural setting for abstracting plants, emphasizing the intentions of the designers to incorporate inside natural elements common outside. The design elements were strongly influenced by Japanese art where the flattened "nature" presented in the window is distinctly ornamental.

This stained glass window was donated by the Edward Byron Smith, Jr. Family to The Chicago Historical Society and is on loan to the Smith Museum of Stained Glass Windows and American Art at Navy Pier. (CHS 1985.767.2)