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 Work and the Human Condition
 Annotated Bibliography
 February 20, 2009

The Bibliography as follows, covers sources for a study of further investigation on 19th Century Stained Glass, produced in the Pacific Northwest. While most citations are on stained glass in general regarding, tools, technique, and style; there are a few citations involving women in stained glass, and the arts and crafts movement stained glass, and just a couple contrasting Stained Glass Artists from the East coast.

Callen, Anthea. Women Artists of the Arts and Crafts Movement 1870—1914. New York: Pantheon Books, 1979.

Looks like a typical “art book” however; this is a highly informative historical reference on Women’s Suffrage, during the Arts and Crafts Movement. America’s art’s and crafts movement is highly influenced by England’s cultural and social standards. The enormous impact of William Morris and the Morris women is greatly detailed. There are also six descriptive pages on stained glass under the auspices of interior design. Morris himself is one of the leading figures in early American stained glass design, not to be left out of any research on the topic.

Casey, Dennis J. Prairie Art Glass. California: Prairie Art Designs, 1995.

This book is a collection of Frank Lloyd Wright line drawings, from his famous homes around the West coast. These graphics serve as inspiration to an artist, or just a visual journey to anyone interested in observing a vast landscape inside the mind of Frank Lloyd Wright. Several wonderful images give the viewer a great understanding of style’s typical to Wright.

Cathers, Beth, and Tod M. Volpe. Treasures of the American Arts and Crafts Movement 1890—1920. New York: Harry N. Abrams, Inc., 1988.

The Arts and Craft Movement was more than a particular style; it was a philosophy of life. The consistent theme was usually nature, simplicity, and use. This is really a very extraordinary book on the American Arts and Crafts movement, not only does it give a very detailed and informative history of the movement, the pictures of numerous arts and crafts are just remarkable. If you really want to understand what the arts and crafts movement is all about, this book is sure to inspire. You really feel a sense of loss, as far as what we are missing out on. *Ikea* has nothing on these designs. There is an extensive section on “lighting and windows” (stained glass) Furniture, ceramics, metal and silver, and misc., for further inquiry into the movement. Frank Lloyd Wright and Dirk Van Erp, among others were the main fixtures that used this medium. The book also contains Endnotes and a Bibliography.

Grafton, Carol Belanger. Authentic Designs from the American Arts and Crafts Movement. New York: Dover Publications, 1988.

This is a book containing samples, patterns, and prints typical during The American Arts and Crafts Movement. These some 400 designs are meant for artist inspiration; nonetheless you have a great visual of the aesthetic from this period.

Halberstadt, Hans, and Jill Hill. Stained Glass: Music for the Eye. Seattle: U of Washington P, 1979.

Music for the Eye offers a simple yet informative history of stained glass around the world. There are several beautiful examples of different styles of stained glass window's, from antiquity to contemporary 70's flair. The Pacific Northwest in the 19th century is briefly mentioned throughout the book. One notable mention is that beveled glass was popular in the Pacific Northwest because of the "lack of light is a constant problem." Beveled glass is soft crystal glass, hand-ground on a flat wheel so that it reflects light, creating colored prisms. Another notable mention is the fact that stained glass in America was mainly the imported from Europe by the larger churches, leaving the American craftsmen to smaller budget creations. In most cases the use of colorful geometric patterns was applied rather than intricate painting, to keep the cost down.

Heinz, Thomas A.. Frank Lloyd Wrights Stained Glass and Lightscreens. 1. New York: Rizzoli International Publications, 2006.

A look at the Stained Glass and Lightscreen work, of famous Midwest Arts and Crafts Architect, Frank Lloyd Wright. This is a great representation of Wright's lighting treatments. These screens were not intended to obscure the window view but to modify and focus it through framing. Wright's abstraction of patterns and geometry from nature, plants and flowers, resulted in imaginative stained-glass designs. Wright is best known for his stained glass set in metal frames although; he created screens in cut wood, concrete, and terra cotta as well. This book is an extremely inclusive resource on Wright.

Kelley, Pam. "Tiffany admirer's book on mosaics fills a void." Charlotte Observer, The (NC) (11 Feb. 2009). Newspaper Source. EBSCO. Evergreen State College Library, Olympia. 28 Feb. 2009 <<http://search.ebscohost.com/login.aspx?direct=true&db=nfh&AN=2W62W64196477248&site=ehost-live>>.

American Artist, Louis Comfort Tiffany is most famous for his stained glass lamps. I'm sure you have seen bard replicas in our family "chain" restaurants, such as Red Robin. Tiffany also designed a large portion of Mark Twains home. This book is a beautiful volume of more than 700 color photographs, and an excellent source on the work Tiffany accomplished in his lifetime. Tiffany is a major name in the world of stained glass, not to be left out of any research project on the aforementioned topic.

Kreisman, Lawrence, and Glenn Mason. The Arts and Crafts Movement in the Pacific Northwest. Portland: Timber Press, Inc. 2007.

This is a historical account of the Pacific Northwest Arts and Crafts Movement. Also talks about the Pacific Northwest's influence from Native American Arts. Small but informative 5 page section on Leaded and Stained Glass. "Because of the wide range of buildings built from 1900 to the Great Depression, Glass Manufacturers were called on to create everything from simple beveled transoms and sidelights, and built in bookcases and china cabinets for cozy bungalows, to large narrative stained glass windows." There are 10 pictures of representative of styles and aesthetic in the Northwest. One notable photo is the Miss Spokane of 1912 who is a Native American woman.

Lafarge, Henry A. "JOHN LA FARGE'S WORK IN THE VANDERBILT HOUSES." American Art Journal 16.4 (1984): 30-70. America: History & Life. EBSCO. Evergreen State College Library, Olympia. 28 Feb. 2009 <<http://search.ebscohost.com/login.aspx?direct=true&db=ahl&AN=A000229700.01&site=ehost-live>>.

Artist Henry A. Lafarge's stained glass work in the ginormous homes of the famous Vanderbilt's of NYC. While not from the Northwest, I thought a look at this well known glass artist would be an interesting juxtaposition. This is a fairly small article in the American Art Journal. This contains several photographic examples of Lafarge's work.

Lagayette, Pierre. "ART HIERATIQUE, ART EXPERIMENTAL: LE VITRAIL AMERICAIN.." Revue Française d'Etudes Américaines 29:454501 01 1990 293-300. 28 Feb 2009

Extremely short online article from a French critic, with one very prevalent comment; "The pioneer work of John Lafarge and Louis Comfort Tiffany in the late 19th century not only signaled a true revival of American glass, but forced artists to ponder over its goals, both as ornament and architecture. Today, the many experiments in the medium in the United States indicate that light and color are again perceived as the founding principles of stained glass."

Mackenzie Helen F. Stained Glass Process Cases. Bulletin of the Art Institute of Chicago (1907-1951), Vol. 27, No. 2 (Feb., 1933), pp. 40-41

This is a Journal Article describing the process of stained glass from start to finish, in America early 19th century. Good instructional illustrations, from The Children's Museum.

Mitchell, Edward, H. "St. Patrick's Church, Tacoma, Washington." Northwest Postcards Database. 1/16/2008. Tacoma Public Library. 28 Feb 1910 <<http://search.tacomapubliclibrary.org/postcard/postcardfull.asp?db=226#text>>.

This is a historical photograph of St. Patrick's Church, Tacoma Washington in 1910. Good representation of typical medieval style architecture of churches, brought over from Europe. Window's as large as these were probably imported.

Sloan, Julie. L, Yarnall L. James.. "Art of an Opaline Mind: The Stained Glass of John Lafarge." American Art Journal Vol. 24, No. 1/2 1992 5-43. 28 Feb 2009 <Stable URL:<http://www.jstor.org/stable/1594586>>.

John Lafarge was another American Arts and Crafts Artist, who devoted most of his time after 1874 to working with stained glass commissions rather than painting. Dissatisfied with contemporary glass that relied on opaque paint washes to delineate shadow, he worked with a glass artisan to create opalescent glass, thick glass of layers of color that transmitted light. Its irregularities allowed a sort-of kaleidoscope of light to flow thorough the glass. In a number of commissions from 1874 to 1909 Lafarge used jewel-like shapes of opal glass alongside larger pieces of colored glass to create major images. By the 1890's he was also experimenting with the strips of lead holding the glass pieces together to create shadows of pure color. These Pioneering techniques show another individual shift in style, from merely "importing" medieval images of faith.

Sowers, Robert. The Language of stained glass. Oregon: Timber Press, 1981

This book is really a very long, but convincing argument for stained glass as an art form, as apposed to a craft. Sowers also strangely states, that color is not an essential part of the project and could be disregarded. This is a rather odd and contradictory statement. However; the argument is valid and an appropriate subject to consider when thinking of Hannah Arendt's questions of labor, work, and action.

The Tacoma Public Library. Northwest Postcards database. 01011903. The Portrait Gallery. 28 Feb 2009 <<http://search.tacomapubliclibrary.org/postcard/postcardfull.asp?db=1349>>.

Tacoma Public Library's 87,708 square foot Main Library at 1102 Tacoma Avenue South, encompasses the city's original Carnegie Library, built in 1903 through a grant from philanthropist Andrew Carnegie. Designed by the New York architectural firm of Jardine, Kent and Jardine, Tacoma's Carnegie Library represented the popular eclectic Renaissance architectural influences popular in the 19th century. The building featured a grand staircase of White Vermont marble, an ornate copper-clad dome, decorative stenciling, Ionic columns, high ceilings and *spectacular glass skylight*. An interesting contrast in architectural design, compared with St Patrick's Church.

Thompson, D.D. "John Lafarge's masterpieces in stained glass." Magazine Antiques 135.3 (Mar. 1989): 708. MasterFILE Premier. EBSCO. 28 Feb. 2009 <<http://search.ebscohost.com/login.aspx?direct=true&db=f5h&AN=8905081059&site=ehost-live>>.

Article on the development of John Lafarge's two most famous pieces of stained glass, 'spring' and 'autumn,' both completed in 1902. This article contains two amazingly technical and difficult pieces of art, great representation of his style. Hard to imagine the time and effort it would take to cut out these tiny pieces of glass and assembling them like a puzzle, this is extremely intricate work here.

Time Magazine "Saint's Saints." July 20 1936 1-3. 28 Feb 2009
 <<http://www.time.com/time/magazine/article/0,9171,771851-1,00.html>>.

Article on American stained glass artist Lawrence B. Saint. "Assisted by three of his seven red-headed sons, red-bearded Lawrence Saint made the Hildrup windows, like all his stained glass, in traditional medieval fashion, from the "cartoon" or original drawing through the firing and blowing of the glass to assembling a mosaic of 2,850 variously colored pieces in the two 10-ft. windows. The clear, simple details were added later with a needle-fine brush. In his big, cluttered studio and furnace, a converted barn at Huntingdon Valley near Bryn Athyn, Pa., Artist Saint has 1,500 color formulas based on chemical analysis of glass going back 700 years. He has made 300 shades of blue. His formula for ruby, heart of all good stained glass, covers eight typewritten pages, can "go wrong in 40 ways," comes out striated with layers of green and white beneath the red. To approximate the colors with which pious artisans glorified God at Chartres and Poitiers, Artist Saint has cooked up messes of egg-yolk, hollyhock, calendula and portulaca. To get a certain yellow, Mr. Saint boiled a cow's hoof, as a medieval manuscript directed. So noisome was the process that Artist Saint had to yell for his sons to carry the bubbling hellbroth away." I couldn't have said this better. This is a great example of the "technique" still implored in the 1900's.

Warner, Marianne. Working with Stained Glass. Emmaus: Rodale Press, 1986.

Wonderful little beginners guide to making stained glass. Basic tools for this craft are shown in several pictures. This book from the 80's reveals; that this work is still done for the most part, by hand, and by the artist, from start to finish. The only real difference is that the glass can both be blown and rolled out flat "full antique glass", or you can use modern flat glass, which *is* made in factories.

William Morris Gallery, Women Stained Glass Artists. London: London Borough of Waltham Forest Libraries and Arts Department, 1985.

An exhibition held at the William Morris Gallery, 7 December 1985 – 2 March 1986. This is essentially an annotated bibliography on a gallery exhibition on women stained glass artists. There are around 250 annotations organized by artist. This bibliography contains a wonderful introduction, explaining that women stained glass painters did not exist before the early 19th century. Women started to emerge in this era as a result of the arts and crafts movement; these women were interested more in their craft as an artist than a mere 'trade'. These women learned the same skills of glass-cutting, painting, leading etc. as their male colleagues therefore were as well trained, thus allowing them to set up their own studios and work full-time in the craft. These women played a major role as active supporters of the campaign for Women's Suffrage and other political movements of the 1900's. The center of the book contains 12 beautiful prints, again mostly medieval style church windows.

Vannata, Janine. "STAINED-GLASS" LANDSCAPE WINDOWS. School Arts 107.8 (Apr. 2008): 32-33. Academic Search Complete. EBSCO. [Evergreen State College Library, Olympia. 28 Feb. 2009 <<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=31462078&site=ehost-live>>].

A small "do it yourself" manual on how to create stained glass. In this specific style, you too can create work in the like of Louis Comfort Tiffany. This is a very whimsical and informative manual.