

August 9, 1978

Mrs. Eugene W. Weber
2700 Virginia Avenue N.W., Apt. 601-S
Washington, D.C. 20037

Dear Mrs. Weber:

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I have been trying to put together for you some preliminary information regarding the stained glass windows at Pilgrim Church. We have a rather large file of correspondence regarding the more recent windows and if you wanted to go into this thoroughly it would probably be best to visit the church sometime and look into the files yourself. But I shall try to give you a general overview of the situation. First, we have two windows that were brought to the present church building from the older building that was located on East 2nd Street and Lake Avenue. These are the Munger memorial window installed in the ceiling of the chapel, and the Woodbridge memorial window in the narthex. The latter portrays the four gospel writers, and is remarkable for the fact that Matthew has six toes on both feet. This window is inscribed with the name of the maker, J. B. Anglade and is dated Paris 1888.

Next there are the Tiffany windows, which were installed some years after the completion of the present building. According to the Centennial History of the church the oldest of these is the Hoopes memorial window. It was dedicated on January, 1921. It is located on the alley side of the church adjacent to the four apostles window and is perhaps the most remarkable of the Tiffany windows because of its "plating", or use of several layers of glass so as to create a three-dimensional effect. Three other Tiffany windows, each of them consisting of two panels, were installed a few years later on that side of the church, all of them portraying nature scenes. They are memorials to: Edwin Dewey Field and other members of the Field family, Lucien M. and Julia M. Barnes, and Charles A. Duncan and William G. Hegardt. There is also a Tiffany window in memory of Elmer Wales Matter and Samuel Ernest Matter on the Fourth Street side of the church toward the west end of the building. Notes that I made at an earlier time with regard to the Tiffany windows indicate that the four more recent ones were acquired for \$2500 each. It is probable that they were installed no later than the early 1930's, which is about the time the Tiffany firm went out of business. In 1953 Dr. Halfaker sought to provide two more windows of the Tiffany type for the Fourth Street side of the church. After some research he made contact with Westminster Memorial Studios in New York, who claimed to be the successor firm to the Louis Tiffany Company. A early letter from Mr. Oscar Julius, president of the studios, indicates that windows were no longer being produced by the Tiffany process and that the cost of doing so would be prohibitive. Therefore, it was decided to make two

August 19, 1978

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windows in the general style of the Tiffany work, but not attempting to duplicate the process. These windows were installed in 1954 as memorials to Henry Crook Hornby and Belle McNaughton Hornby, and to William Albert and Sarah Sargent McGonagle. The second panel of the latter window is a memorial to "a host of men and women" who had served the church. These windows cost \$1500 each. A letter from Dr. Halfaker to Mr. Julius after the dedication of the windows indicates that the congregation was quite pleased by the lighter appearance of them. I agree with you, however, that they simply do not compare with the Tiffany product either in design or in the effectiveness of the glass. I will say that I find the Matter window much less interesting than the Tiffanys on the alley side of the church. I am enclosing a copy of a letter that Mr. Julius sent to Dr. Halfaker describing the Tiffany process.

The latest window project was the "history windows" installed in the vestibule of the church in 1957 as memorials to Roger Munger Weaver and Carlotta Fargo Weaver, and to James William Walker and Margaret E. Walker. These were produced by Edward M. Leighton of Minneapolis. They depict six scenes from American Congregational history. For reasons not altogether clear to me, the historical scenes begin with the top scene on the upper right and conclude with the scene on the lower left. The scenes depicted are as follows:

1. John Robinson's farewell sermon to the Pilgrim congregation as they left Delfthaven, Holland;
 2. The signing of the Mayflower Compact;
 3. Thomas Hooker addressing the General Court (first legislature) of Connecticut;
 4. The founding of Harvard College;
 5. The Haystack prayer meeting on the campus of Williams College, which event led to the first foreign missionary society;
 6. A sermon attacking slavery by Lyman Abbott in Terre Haute, Indiana.
- Dr. Halfaker once served the church in Terre Haute and came across a copy of the sermon while he was there. Abbott later succeeded Henry Ward Beecher at Plymouth Church in Brooklyn.

Finally there is the enormous window behind the choir loft. This contains a textured greenish-yellow glass, which, according to someone I talked to who is in the business, was made in Kokomo, Indiana. It was a relatively inexpensive glass and may have been viewed as a temporary arrangement. A few years ago Arthur Roberts left some funds in his will to the church with the suggestion that they be used to put new glass in that window. There is considerable difference of opinion within the congregation as to whether that would be a desirable move, both aesthetically and economically. At the present time a small committee of the Board of Trustees and I are seeking to get information from several stained glass firms. We have come to no conclusions. However, we do expect that within a few months the Board will make some recommendation to the church as to whether they feel a window should be installed there and if so, what kind.

Mrs. Eugene W. Weber

- 3 -

August 9, 1978

That should give you quite a bit to use in your project of developing a history of the Pilgrim Church windows. I believe that I have included all the relevant information from the Centennial History, but if you would like a copy we can send one to you. Best wishes to you in your efforts.

Sincerely yours,

Royal F. Shepard, Jr.

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THE WINDOWS OF PILGRIM CONGREGATIONAL CHURCH

(The following account is preliminary and designed for use at the dedication of the Roberts Memorial Window, October 14, 1979. Hopefully one of our members will undertake thorough research into the origins of all our stained glass windows so that we may prepare an accurate booklet describing them all. R.F. Shepard)

I. THE WINDOWS FROM THE LAKE AVENUE CHURCH

Two windows were moved to the present building from that which stood on East Second Street at the corner of Lake Avenue and which the church occupied from 1888 to the fall of 1915. One of these, the Munger Memorial Window, depicting Christ with a globe in his hand, is located in the ceiling of the chapel. The other (some might call it four windows in a series) is the Woodbridge Memorial given in memory of the Reverend Jonathan Edwards Woodbridge. A separate panel is devoted to a traditional depiction of each of the Four Evangelists. This window is inscribed with the name of the maker, "J.B. Anglade, Paris" and the date, 1888. The figure of Matthew has six toes on both feet.

II. THE TIFFANY WINDOWS

There are five paired windows made by the Louis C. Tiffany Studios in New York. All depict outdoor scenes with mountains, lakes, trees and flowers. Three bear the Louis C. Tiffany signature; one (the Field Window) is ascribed to "Tiffany Studios." The Barnes Window does not bear the Tiffany name, but is believed to be authentic. In contrast to the transparent glass used in most older stained glass windows, Tiffany used translucent glass streaked and mottled in color and plated, or layered, to achieve the desired effect. The firm went out of business in 1926.

Nearest to the narthex on the south side of the building is the Hoopes Memorial Window. It was dedicated in honor of the church's fiftieth anniversary in 1921.

Next is the Field Memorial Window, which shows 1918 as the date of manufacture.

Following down the aisle are the Barnes Memorial Window and the memorial to Charles A. Duncan and William G. Hegardt with its spectacular irises and daffodils.

At the foot of the aisle on the north (Fourth Avenue) side of the church is the Matter Memorial Window.

The Tiffany windows are mentioned in the book on the architectural history of Duluth prepared for the American bicentennial.

III. THE TIFFANY STYLE WINDOWS

Continuing up the aisle on the north side, we come to the Hornby and McGonagle memorial windows, depicting mountain and lake scenes respectively. These were made and designed in 1954 by Westminster Studios of New York, a successor firm to the Tiffany company. Though

cost prohibited a complete duplication of the Tiffany process, these windows are made of Tiffany glass and styled to appear like the older windows. Proprietor of Westminster Studios at that time was the artist Oscar Julius.

The second panel of the McGonagle Window is dedicated to "a host of men and women whose love and devotion to Christ and the Church are an abiding inspiration."

IV. THE "HISTORY WINDOWS."

In the vestibule of the church are two windows installed in 1957 by Edward M. Leighton of Minneapolis. These were planned after extensive research by Dr. William L. Halfaker, who was then senior minister. Each window shows three important scenes in the history of American Congregationalism.

On the right is the Weaver Memorial Window. At the top we see John Robinson, pastor of the exiled English congregation in Leiden, The Netherlands. He is delivering his farewell sermon to the company departing from Delfthaven on that pilgrimage which led them to the founding of Plymouth Colony. The center panel depicts the signing of the Mayflower Compact. At the bottom Thomas Hooker addresses the first colonial legislature (The General Court) of Connecticut.

The Walker Memorial is at the left. Its top scene shows the founding of Harvard College to continue the tradition of a learned ministry. In the center we see The Haystack Prayer Meeting on the campus of Williams College. This meeting of students in a thunderstorm led to the founding of the first American foreign mission society.

The bottom panel shows Lyman Abbott delivering a sermon attacking slavery in Terre Haute, Indiana just before the outbreak of the Civil War. A printed copy of the sermon resurfaced while Dr. Halfaker was minister of the same Terre Haute church.

V. THE ROBERTS MEMORIAL WINDOW as described by the artist, Odell Prather

Much of the church's history has been used as thematic material in the narthex windows. The theme of the chancel window design is also based on historicity, but from a different angle. The subject of this window is EDUCATION, as an extremely important part of the organized Christian work of the founding American Congregationalists. There is a most impressive record of the impact Congregationalists have had upon American institutions of higher learning. The church has founded so many famous colleges and universities, it seems to me that this important function should be celebrated.

I found a venerable book (published in 1894), "Congregationalists in America", by the Rev. Albert E. Dunning, D.D., containing pen and ink sketches of some of the university and college buildings. I selected a few of these buildings which could be simplified greatly into diagrammatic drawings; their selection hinged on the way they would combine esthetically as much as on any other factor. (In a later paragraph I shall list the buildings which were thus abstracted). The building diagrams are vignettted, arising from and fading into the background glass, to keep them from being too detailed or too dominant.

Flame-like forms symbolize the flames of the Holy Spirit. On either side are the symbols of education, the oil lamp and the open book.

Near the bottom of the window flows the stream of Living Water, and at the far left and the far right are two tall trees which stand for the Tree of Life and the Tree of Knowledge. At the top center of the principle panels is the symbol which represents the emblem of the United Church of Christ.

In the tracery there are a few more symbols. The Star of Incarnation is in the center quatrefoil at the top. The buildings indicated in the right and left portions of the tracery immediately above the main panels are symbolic of the Holy City, the New Jerusalem. (Esthetically, they form a balance for the buildings in the main panel.)

The colors have been chosen to harmonize with those in the existing windows. The rich reds, blues, golds and olive greens parallel the colors in the side windows. The light tints (which we think of as "whites" in glass) help to balance the light clerestories as well as some white cloud representations in the landscapes. The theme also harmonizes with the landscape windows of the nave, by using trees - not only the two symbolic ones, but also some of the native white birches.

The historic colleges and universities represented here by the diagrammatic drawings are as follows:

Bottom: Osborn Hall, Yale University
New Haven, Connecticut

Just above Yale, at the right (counterclockwise):
Memorial Hall, Harvard University
Cambridge, Massachusetts

Top right: Jubilee Hall, Fisk University
Nashville, Tennessee

Upper left: Mount Holyoke College
South Hadley, Massachusetts

Center (in back of Harvard): Peters Hall, Oberlin College
Oberlin, Ohio

Left (below Mount Holyoke): Wheeler Hall, Northland College
Ashland, Wisconsin

These buildings are not realistically rendered; if they had been, they would have lost their character as symbols. A few main features have been used, abstracted as it were, in order to represent the part which the church has played in fostering education. It has furnished one of the principal foundation stones of American life.

PILGRIM CONGREGATIONAL CHURCH
2310 East Fourth Street
Duluth, Minnesota 55812

STAINED GLASS WINDOWS (Fine Arts Floater)

<u>Location</u>	<u>In memory of</u>	<u>In memory of</u>
TIFFANY WINDOWS:		
2 windows depicting a "Mountain Scene" created by C. J. Tiffany & Co., New York - Each window 28" x 70"		Abbie Goodale Hoopes born May 30, 1861 died February 12, 1920
2 windows - same description as above	Edwin Dewey Field	Cornelius A. Field Maria Dewey Field Elizabeth Field
2 windows - same description	Lucien M. Barnes	Julia M. Barnes
2 windows - same description	Charles A. Duncan	William G. Hegardt
(These four sets are on the south side of the sanctuary.)		
2 windows depicting landscape scenes, created by C. J. <u>Tiffany</u> Each window 28" x 70".	Elmer Wales Matter	Samuel Ernest Matter
(This window located west end of north side of sanctuary).		

2 sets of 2-window pairs depicting landscape scenes, each 28" x 70", created by Westminster Studios, New York.	Henry Crook Hornby	Belle McNaughton Hornby
located on north side of sanctuary	William Albert McGonagle Sarah Sargent McGonagle	In memory of a host of men and women whose love and devotion to Christ and the Church are an abiding inspirat ion.

4 windows created by J.B. Anglade of Paris in 1888		
- Woodbridge memorial windows - in narthex (south side)		
Walker Memorial window in vestibule - created by Edward M. Leighton of Mpls.		
Weaver Memorial window	" " " " " " " "	" "
Manger Memorial Window in ceiling of chapel as skylight		
Surrounding art glass of above window.		

c. 500 square feet of window at front of sanctuary above choir loft. green and yellow glass.		