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#### AT PILGRIM CONGREGATIONAL

## Stained Glass Window Dedicated in Duluth

Dedication of a new stained glass window was a focal point of the 10 a.m. service at Pilgrim Congregational Church, Duluth, on October 14.

The window was made possible by funds bequeathed to the church by one of its members and leaders, the late Arthur Roberts.

A man devoted to human justice and freedom, Mr. Roberts suggested the window in his will, declaring that he believed "there is a place for beauty as well as good work in the world."

The pointed gothic window measures approximately 20 feet by 30 feet. Its subject is education, an important part of the organized Christian work of the founding American Congregationalists. The artist and designer, Odell Prather of Philadelphia, feels "that the impact Congregationalists have had upon American institutions of higher learning is most impressive. . . the church has founded so many famous colleges and universities that this important function should be celebrated."

The historic colleges and universities represented are:

- Bottom: Yale University (Osborn Hall), New Haven, Conn.
- At the right, counterclockwise: Harvard University (Memorial Hall), Cambridge, Mass.
- Top right: Fisk University (Jubilee Hall), Nashville, Tenn.
- Upper left: Mount Holyoke College, South Hadley, Mass.
- Center: Oberlin College (Peters Hall), Oberlin, Ohio
- Left: Northland College (Wheeler Hall), Ashland, Wis.

Prather explains that "these buildings are not realistically rendered. If they had been, they would have lost their character as symbols. They represent the part which the church has played in fostering education, one of the principal foundation stones of American life."

Participating in the dedication along with the minister, Royal Shepard and the artist, Odell Prather, were Betty Buchanan, window committee chairperson; Charles Andreson, trustee, and Henry Roberts, son of Arthur Roberts.

Other members of the Roberts Memorial Window committee were Charles Andreson, Elsie Cook, Gerry Heller, Dorothy Honigman, Joyce Nelson, Shirley Swain and John Thomas.



About  
Oct. 14, 1979  
Duluth Herald  
& News-Tribune



Staff photo by Bob King

## Memorial window

Workers Thursday installed panels in a 20 x 30-foot stained glass window at Pilgrim Congregational Church, 2310 E. 4th St., focusing on the church's early educational role. Included are reproductions of buildings at Harvard, Yale, Oberlin, Fisk and North-

land colleges, established by the Congregational Church. The window, the work of Philadelphia artist Odell Praether, was crafted and installed by Conway Universal Studios in Winona, Minn. A memorial to the late Arthur Roberts, it will be dedicated Sunday.



NEWS RELEASE

RE: installation & dedication of  
stained glass window in  
Pilgrim Congregational Church  
23rd Ave. East & 4th Street  
week of Oct. 8 - installation  
Sun., Oct. 14 -dedication

October 4, 1979  
Publicity chr.  
(Mrs.) Karen Griffith  
724-3319 home  
726-7100 office  
Minister:  
Dr. Royal Shepard  
724-8503 church

The dedication of a new stained glass window will be a part of the 10 a.m. service at Pilgrim Congregational Church, 23rd Avenue East and Fourth Street on Sunday, October 14. The window was made possible by funds bequeathed to the church by one of its members and leaders, the late Arthur Roberts. A man devoted to human justice and freedom, Mr. Roberts suggested the window in his will, declaring that he believed "there is a place for beauty as well as good work in the world". Dr. Royal Shepard, minister of the church, stated that "the window is a memorial to his first wife, Katherine M. Roberts and Mary M. Roberts whose participation continues unabated".

The pointed gothic window measures approximately 20 feet by 30 feet and the subject is education, an important part of the organized Christian work of the founding American Congregationalists. The artist and designer, Odell Prather of Philadelphia, feels "that the impact Congregationalists have had upon American institutions of higher learning is most impressive... the church has founded so many famous colleges and universities that this important function should be celebrated".

The historic colleges and universities represented are:

bottom: Yale University (Osborn Hall) New Haven, Cn.

at the right counterclockwise: Harvard University (Memorial Hall)

Cambridge, Mass.

(more)

top right: Fisk University (Jubilee Hall) Nashville, Tenn.

upper left: Mount Holyoke College, South Hadley, Mass.

center: Oberlin College (Peters Hall) Oberlin, Ohio

left: Northland College (Wheeler Hall) Ashland, Wisc.

Prather explains that "these buildings are not realistically rendered - if they had been, they would have lost their character as symbols. They represent the part which the church has played in fostering education, one of the principal foundation stones of American life".

The building diagrams are vignetted, arising from and fading into the background glass, to keep them from being too detailed or dominant. 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 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 (thought of as "whites" in glass)

(more)



help to <sup>be</sup>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 with the use of native white birches along with the two symbolic trees.

About the artist: Odell Prather has been actively engaged in art, especially for architecture, for a number of years. She studied art at Philadelphia Museum College of Art and Tyler School of Fine Arts; Art Student's League, New York City, member of Artists Equity Assoc, Guild for Religious Architecture and the Philadelphia Art Alliance. She has received numerous awards for sculpture.

Commissions include the designs for all the windows in the Dwight D. Eisenhower Chapel, Abilene, Kansas; the J. Edgar Hoover window, Capitol Hill Methodist Church, Washington, D. C. and more than 70 churches representing a number of denominations. The artist will be present at the dedication.

Conway Universal Studios of Stained Glass, Winona, Minn., will install the window during the week prior to the dedication. The company spent four months making the window. It will take approximately four days to install.

Participating in the dedication along with the minister, Royal Shepard and the artist, Odell Prather, will be the chairperson of the Window committee, Betty Buchanan, Trustee, Charles Andreson and Henry Robert, son of Arthur Roberts. Refreshments will be served following the service.

Other members of the Roberts Memorial Window committee: Charles Andreson, Elsie Cook, Gerry Heller, Dorothy Honigman, Joyce Nelson, Shirley Swain and John Thomas



## The Windows of Pilgrim Congregational Church

The following information will be used at the dedication of the Roberts Memorial Window on Sunday, October 14, 1979.

### 1. 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, a four window series, is the WOODBRIDGE MEMORIAL WINDOW. 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 Mathew has six toes on both feet.

### 2. The Tiffany Windows

Five paired windows made by the Louis C. Tiffany Studios, N. Y. depict outdoor scenes with mountains, lakes, trees and flowers. In contrast to the glass used in most 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 50th anniversary in 1921. Next is the FIELD MEMORIAL WINDOW made in 1918. Following down the aisle are the BARNES MEMORIAL WINDOW and the memorial to CHARLES A DUNCAN and WILLIAM G. HEGARDT with its spectacular iris and daffodils. At the foot of the aisle on the north (4th St.) 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 bicentennial.

### 3. The Tiffany Style Windows

Continuing up the aisle on the north side are the HORNBY and MCGONAGLE MEMORIAL WINDOWS, depicting mountain and lake scenes. 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.

### 4. The "History Windows"

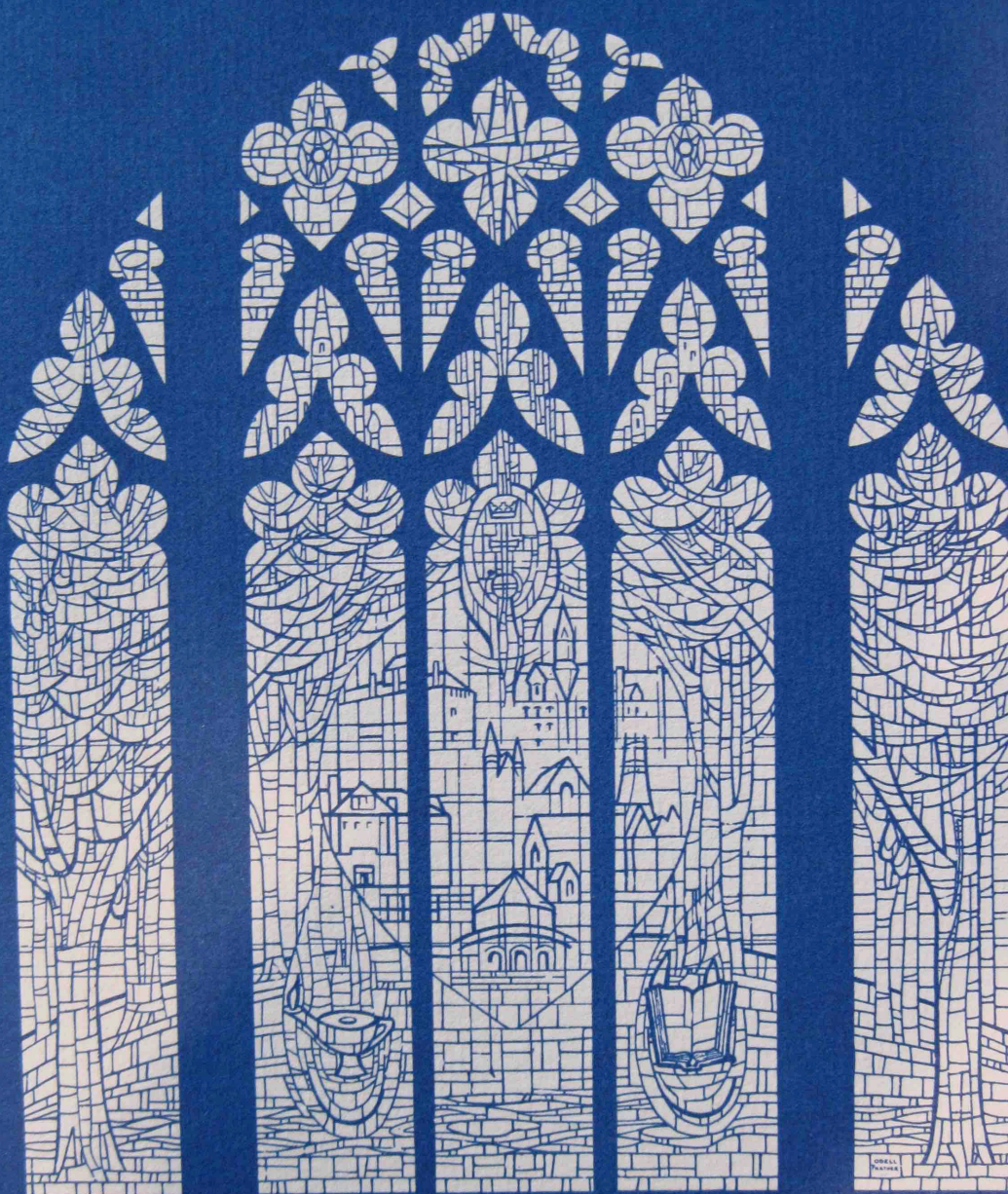
In the vestibule are two windows installed in 1957 by Edward M. Leighton of Minneapolis. These were planned after extensive research by Dr. William Halfaker, who was then senior minister. Each window shows three important scenes in the history of American Congregationalism.

On the right is the WEAVER MEMORIAL WINDOW. At the top John Robinson, pastor of the exiled English congregation in Leiden, The Netherlands, 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 WALKER MEMORIAL WINDOW shows the founding of Harvard College (top), the Haystack Prayer Meeting at Williams College (center) and Lyman Abbott delivering a sermon attacking slavery (bottom)



# **The Roberts Memorial Window**



**A SERVICE OF DEDICATION**  
**PILGRIM CONGREGATIONAL CHURCH**  
**United Church of Christ**

**October 14, 1979**

**10:00 A.M.**



### Order of Worship

ORGAN PRELUDE "Trystych II" Gerhard Krapf

\*PROCESSIONAL HYMN 441 "Once to Every Man and Nation"

\*RESPONSIVE PSALM No. 87, page 527 (Psalm 84)

\*GLORIA PATRI

INVOCATION *Dr. Shepard*

ANTHEM "The Heavens are Telling" Haydn

SCRIPTURE READING Proverbs 8:1-11 *Helen Anne Kohlbr*

CHURCH SCHOOL MOMENT

OFFERING

Offertory Anthem

"In Humble Faith I Dedicate to Thee" Orlando Gibbons

\*Doxology

Prayer of Dedication

ANNOUNCEMENTS

HYMN 38 "Morning Has Broken"

DEDICATION OF THE ROBERTS MEMORIAL WINDOW

Introduction *Dr. Shepard*

Arthur O. Roberts *Henry B. Roberts*

Interpretation of the Window *Odell Prather*

Appreciation *Charles Andresen*

Prayer of Dedication *Dr. Shepard*

\*RECESSIONAL HYMN 297 "O God, Above the Drifting Years"

BENEDICTION CHORAL RESPONSE

ORGAN POSTLUDE "Toccata & Fugue in D Minor" J.S. Bach

### The Memorial Window

The window dedicated today was made possible by funds bequeathed to the church by one of its most devoted members and leaders, Arthur O. Roberts. Though a man devoted to human justice and freedom, Mr. Roberts suggested the window in his will, declaring that he believed "there is a place for beauty as well as good work in the world." His bequest was made as a memorial to his first wife, Katherine M. Roberts, also a member of Pilgrim Church, and of his widow, Mary M. Roberts, whose participation in the life of the church continues unabated. The theme of the window is in keeping with Mr. Roberts' devotion to truth, his lifelong support of higher education and his pride in the Congregationalist heritage.

Craftsman: Conway Universal Studios, Inc.

Artist: Odell Prather

Church Committee: Betty Buchanan, Chair,  
Charles Andresen, Elsie Cook, Geraldine Heller,  
Dorothy Honigman, Joyce Nelson, Shirley Swain,  
John Thomas, Royal Shepard, ex officio.

We expect the service to close early today to allow time for fellowship and refreshments in Salter Hall. At 11:00 o'clock the Adult and Youth programs will be held as usual downstairs. Please help us begin on time.

The flowers on the communion table are given in memory of Clinton F. Russell by Mrs. Russell and her family.

Royal F. Shepard, Jr., Th.D., Minister  
Elsie Jean Austin, Director of Christian Education  
Ray R. Baker, Organist and Choir Director



### **WINDOW DEDICATION**

Pilgrim Congregational Church will dedicate a 20-by-30 gothic stained glass window at its 10 a.m. services Sunday. The window was purchased under an endowment from the late Arthur Roberts, a leader of the church, in memorial to his first wife, Katherine, and Mary M. Roberts, who continues active in the church.



## 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 vignetted, 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.



CONWAY UNIVERSAL STUDIOS OF STAINED GLASS of Winona, Minnesota has submitted a proposal to install in Pilgrim Church for the sum of \$24,375.00 a stained glass window according to the following specifications:

1. Universal Studios agrees to manufacture and install stained glass window in the chancel area according to the designs submitted by Mrs. Odell Prather, and approved by committee.
2. The old storm glass and stained glass will be removed and on the exterior of the new stained glass window will be installed 3/16" Lexan, clear protective covering.
3. One-third down payment required upon acceptance of this proposal with the balance due upon satisfactory completion of the project.
4. Conway Universal Studios guarantees this installation to be free from defect of material and workmanship for a period of 15 years.

#### Description of the Chancel Window Design

as submitted by 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.

This building group is surrounded by flame-like forms which 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, Conn.

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

Top right: Library, Dartmouth College, Hanover, N. H.

Upper left: Mount Holyoke College, South Hadley, Mass.

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

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

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Odell Prather