

Tompkins Memorial Chapel at the Masonic Home in Utica, New York

Dedicated 25 Jun 1911

Compiled by R.'W.'. Gary L. Heinmiller
Director, Onondaga & Oswego Masonic Districts Historical Societies [OMDHS]
www.ondhs.syracusemasons.com

November 2012 and June 2013 – All rights Reserved
Chancery Press, Liverpool, New York



The Tompkins Chapel at the Masonic Home in Utica contains a wealth of Masonic stained glass windows and other works of art. To my knowledge no comprehensive book has been written to document these works, as to their inscriptions, donors, designers and 'manufacturers'. There have been persistent reports of there being Tiffany windows in the chapel, but a 1911 booklet by the Gorham Glass works notes that they did as many as 16 of the windows.

Of interest in this regard, is that that designer of the windows for Gorham was Frederick Wilson, who was in the employ of Tiffany until about 1923. It may be that 'Tiffany's' designer created some of these designs and that they were executed by Gorham.

This present draft is an ongoing endeavor to compile a more complete picture of the works in the Tompkins Chapel, or to locate one that has already been written.

A companion paper to this present compilation may be read in "Daniel D. Tompkins Memorial Chapel – Utica, New York," by the present compiler [28 pages], and in "Daniel D. Tompkins Memorial Chapel – 100th Anniversary," by Kathy Contino-Turner, Director of Communications and Marketing of the Masonic Care Community at Utica, New York [40 pages]. A further resource is the 1995 Calendar "Supplement to the Empire State Mason – Masonic Stained Glass."

Below is an email that I received in Nov 2012 querying for further information on this subject. To this has been added what could be found from various other sources and at the Corning Glass Museum.

I'm trying to put together a semi-definitive list of Tiffany stained glass windows. I came across the article:

<http://www.ondhs.syracusemasons.com/sites/default/files/history/Craft%20Masonry%20in%20Manhattan%20-%20Vol.%20II.pdf>
which shows a drawing for a window, David and Jonathan before King Saul, which is in the Tompkins Memorial Chapel at the Masonic Home in Utica. The article attributes this to Tiffany. Do you have a reference for this? And does that reference say anything about any of the other windows?

The reason I am asking is that it seems that both Tiffany Studios and the Gorham Manufacturing Company were responsible for some of the windows in the chapel, and I'm trying to figure out which firm did which. Interestingly, Gorham claimed to have done the David and Jonathan window (see below). I think Frederick Wilson designed most of the windows, and he worked for both of these companies at different times, and possibly the Tompkins Memorial Chapel represents a transition between the two.

In 1913, Tiffany Studios claimed to have done the King Solomon window, and other (fairly good) sources claim they also did the Hiram King of Tyre window (e.g. in a 1980 book on Tiffany Windows by Alastair Duncan).

In 1911, Gorham Manufacturing Company claimed to have done:

Hope
Charity

Faith
David and Jonathan before King Saul

The Guardian angel
The Raising of Jairus' Daughter

and another seven, unnamed, windows, see:

<http://www.cmog.org/library/stained-glass-memorial-windows-chapel-masonic-home-utica-new-york-designed-and-executed#.UKIcaVRz0d>

There was an article in a Masonic magazine in Spring this year which claims that five of the windows (without naming them) were signed by Tiffany: http://esmason.com/magpdf/esm_spring_2012.pdf

I contacted the author (M. Donald Darrohn, President, Board of Trustees Masonic Hall and Asylum Fund) but did not hear back. I have also contacted the Masonic Home but they were a bit too busy to have time to look into this right now. Signed windows are great because they are definitive (many Tiffany windows were not signed).

Thanks, W. B., England

http://www.nymasons.org/index.php?option=com_content&view=article&id=7&Itemid=279

"The Builders" is a group of three stained glass windows depicting Solomon, Hiram, and Hiram King of Tyre. The original windows are all located in the Tompkins Memorial Chapel located on the grounds of the Masonic Home, in Utica, New York.

The King Solomon window was commissioned by Kane Lodge No. 454 of New York City and was the work of Louis Comfort Tiffany. It was commissioned in honor of M..W.. Joseph Edwards Simmons, and is therefore known as the Simmons Memorial Window.

Hiram Abiff was designed by Brother Charles Snell [Allen], a member of Alma Lodge No. 728 of New York City. It is in memory of M..W.. John Stewart.

Hiram King of Tyre was commissioned by the Staff of M..W.. Townsend Scudder, and is also the work of the Tiffany Studios. The scene depicts First Kings, Chapter 9, verse 11.

<http://www.masonichomeny.org/ourcommunity/otherfacilities/chapel/>

Tompkins Chapel was built in 1911 in memory of Most Worshipful Daniel D. Tompkins, Grand Master of Masons in 1820.

The Cornerstone was laid by the Most Worshipful Samuel Nelson Sawyer, Grand Master. Most Worshipful Daniel D. Tompkins was elected Governor of New York State in 1807 and served in this capacity for 10 years. In 1816, he was elected Vice President of the United States and served two terms.

Upon entering the lobby of the Chapel, there is a plaque on which the Brotherhood of Masonry is portrayed. This plaque was started by an English Mason, but was not finished until after the Revolutionary War was over. When completed, it was presented to the Grand Lodge as a token of friendship and brotherly love.

The statue of Silence was the first important commission for an original work of art received by the young sculptor, Augustus Saint-Gaudens (1848-1907). The statue was moved to the Masonic Care Community in 1922.

The stained glass windows throughout the Chapel have been donated by Lodges throughout the State. Designed by Tiffany Company in Forest Hills, New Jersey, it is doubtful that they could ever be duplicated.

http://esmason.com/magpdf/esm_spring_2012.pdf

There are five signed Tiffany windows . . .

<http://www.cmog.org/library/stained-glass-memorial-windows-chapel-masonic-home-utica-new-york-designed-and-executed>

Stained glass memorial windows for the chapel at Masonic Home, Utica, New York / designed and executed by the Gorham Company

Author/Artist	Gorham Company.
Publisher	New York: Gorham Co. Ecclesiastical Dept., [1911]
Subjects	Wilson, Frederick, 1858-1932 Catalogs. Herrick, Edward B. Catalogs. Masonic Home (Utica, N.Y.) Tompkins Chapel. Glass painting and staining New York (State) Utica Catalogs.

[Record Number](#)

Bib ID 128564

The windows were designed by Frederick Wilson and Edward B. Herrick. Thirteen windows were executed by Gorham Company, but only six are pictured in this brochure.

Cover title.

This item is in the Jeffrey Rush Higgins collection.

The Masonic Home is now called Masonic Care Community of New York. The chapel was built in 1911 in memory of Most Worshipful Daniel D. Tompkins.

Contents

David and Jonathan before King Saul	copyright Frederick Wilson
The guardian angel	copyright Frederick Wilson
The raising of Jairus' daughter	copyright Frederick Wilson
Faith /	designed by Frederick Wilson and Edward B. Herrick
Charity /	designed by Frederick Wilson and Edward B. Herrick
Hope /	designed by Frederick Wilson and Edward B. Herrick

Want to inquire about an [Interlibrary Loan](#)? Email: ill@cmog.org

The windows presented by the following Lodges and Districts have caused much favorable comment and are works of art and creations of beauty.

There are three chancel windows, representing "Faith," "Hope," and "Charity." That of "**Charity**" is in the center and is larger in size than the other two. It illustrates the parable of "The Good Samaritan," emphasizing the spirit of kindness. The incident is represented as taking place in a cool valley where the Good Samaritan is making provision for the welfare of a wounded traveler. It has the following inscription:

"In memory of Wor. George Young, Past Master, Charter Oak Lodge No. 249, and in grateful appreciation of his generous gift."

On the right of the chancel is shown the figure of "**Faith**." In her hand she holds a book from which a child is reading. The window has the following inscription:

"Montauk Lodge No. 286, F. & A. M."

On the left of the chancel is shown the figure of "**Hope**," playing strains of music. The window bears the following inscription:

"In loving memory of M.'W.'. James Ten Eyck, Grand Master, A. D. 1892, A. L. 5892,

By the Brethren of the 17th District, Albany, Rensselaer and Schenectady Counties.

Born A. D. 1840. Died A. D. 1910. Through all this tract of years, wearing the white flower of a blameless life."

In the body of the church is the window presented by Polar Star Lodge No. 245, representing "**David and Jonathan before King Saul**" with the inscription,—"**And Jonathan stripped himself of the robe that was upon him and gave it to David, and his garments, even to his sword, and to his bow, and to his girdle.**"

"Presented by Anglo Saxon Lodge No. 137, F&AM. As an appreciation of the work of M.'W.'. William Sherer Past Master of the Lodge and Past Grand Master of Masons in the State of New York and Trustee of the Home at Utica, N. Y."

The window to M.'W.'. Samuel Nelson Sawyer entitled, "**The Raising of Jarius' Daughter**," has the following inscription: "And He took the damsel by the hand and said unto her, 'I say unto thee arise,' and straightway the damsel arose."

"M.'W.'. Samuel Nelson Sawyer, 1908, Grand Master, 1910, Distinguished alike as a learned judge, a wise counselor and a loyal friend."

The window erected to the memory of M.'W.'. John Stewart, has the figure of "**Hiram, the Architect**," and bears the following inscription:

"In Memoriam, John Stewart, A. D. MCMXI."

That to the memory of M.'W.'. Jesse B. Anthony, represents "**The Iron Worker**," and has the following inscription:

"Jesse B. Anthony, Past Grand Master and First Superintendent of the Home. Died May 26, 1905."

The window to the memory of M.'W.'. Joseph Edward Simmons has the subject "**King Solomon**," and bears the following inscription:

"To the honored memory of Joseph Edward Simmons, Grand Master, State of New York, 1883. Placed by Kane Lodge No. 454, F&AM. New York, 1911."

The window to M.'W.'. Frank R. Lawrence is entitled, "**Cornelius and the Angel**," and has the following inscription:

"M.'W.'. Frank R. Lawrence, Grand Master, 1885-1889. His great leadership and exalted usefulness are enshrined in the hearts of all men. Excelsior Lodge No. 195. Instituted. New York, September 29, 5848."

The window erected to **Chancellor Walworth Lodge** bears the photograph of Chancellor Walworth and has the following inscription:

"Chancellor Walworth Lodge No. 271, 1852. 1911."

The window entitled, "**The Return of the Soul**," bears the following inscription:

"In loving memory of our deceased brethren, Presented by Acanthus Lodge No. 719, F. & A. M., Brooklyn, New York."

The window to M.'W.'. Townsend Scudder, representing "**Hiram, King of Tyre**," has the following inscription:

"A loving tribute to M.'W.'. Townsend Scudder, Past Grand Master, Masons in the State of New York and Trustee of the Masonic Home at Utica. 1906. Presented by his official staff, 1908."

The window entitled, "**St. John**," erected to the memory of M.'W.'. Charles Roome, bears the following inscription:

"To the honored memory of Charles Roome, Grand Master, State of New York, 1879. Placed by Kane Lodge No. 454, F. & A. M. New York. 1911."

The typical windows bear the following inscriptions:

"In memory of M.'W.'. John H. Anthon. Born 1832. Died 1874. Presented by Anthon Lodge No. 769, F. & A. M."

"To the glory of God and in memory of R.' W.'. Richard H. Thomas, P. D. D. G. M. Fourth District; Trustee, Masonic Hall and Asylum Fund, this memorial window has been placed by the Lodges of the Fourth District."

"In memoriam Thomas B. Chapman of Utica Lodge No. 47, F. & A. M. Born 1824. Died 1906."

"Presented by De Molay Lodge No. 498, F. & A. M. in commemoration of its 50th Anniversary, June 9, 1910."

"Presented by Long Island Lodge No. 382, F. & A. M."

"Independent Royal Arch Lodge No. 2, F. & A. M. Established Dec. 15, 1760. Erected in commemoration of the 150th Anniversary."

"Columbian Lodge No. 484, F. & A. M. Instituted 1800. Erected in commemoration of the 50th Anniversary."

The seven magnificent chairs, suitably carved with the emblems of the Grand Master, Deputy Grand Master, Senior and Junior Grand Wardens. Grand Treasurer, Grand Secretary and Grand Chaplain, were presented by Tompkins Lodge No. 471. The eight choir stalls, corresponding with the chairs, seating twenty-two, were presented by the Lodges of the Sixth Masonic District. On the chairs is a plate bearing the following inscription:

"These seven chairs were presented June 25, 1911, by Tompkins Lodge No. 471, P. & A. M."

and on the choir stalls is a plate, suitably inscribed with the names of the Lodges in the Sixth District.

Atlantic Lodge No. 178, presented a magnificent bronze lectern, which retains the Bible presented by the Children of the Masonic Home at the dedication. This lectern is a work of art.

Memorials in Glass and Stone, by Tiffany Studios, Tiffany Studios (New York, N.Y.)

<http://books.google.com/books?id=ojFJAQAAlAAJ&pg=PT62&lpg=PT62&dq=%22kane+Lodge%22+%22tiffany%22&source=bl&ots=R3qfVTvtPJ&sig=4nPLpzL5EnDWxVqwcjHwKlc8Ygk&hl=en&sa=X&ei=W0GqUKucLcP30gGC6IDQCQ&ved=0CD0Q6AEwAw#v=snippet&q=%22kane%22&f=false>



KING SOLOMON WINDOW



In the lower left corner of the above, it reads: "Design Copyrighted by Tiffany."

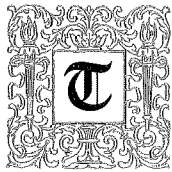
This window was executed in Tiffany Favrite studio glass for Kane Lodge No. 454 for the Tompkins Chapel, Utica, NY

The below pamphlet was emailed 26 Nov 2012 through the courtesy of:

Amy De Simone, Reference Librarian, Rakow Research Library, The Corning Museum of Glass: desimoneam@cmog.org

Stained Glass Memorial Windows

for the Chapel at Masonic Home
Utica, New York

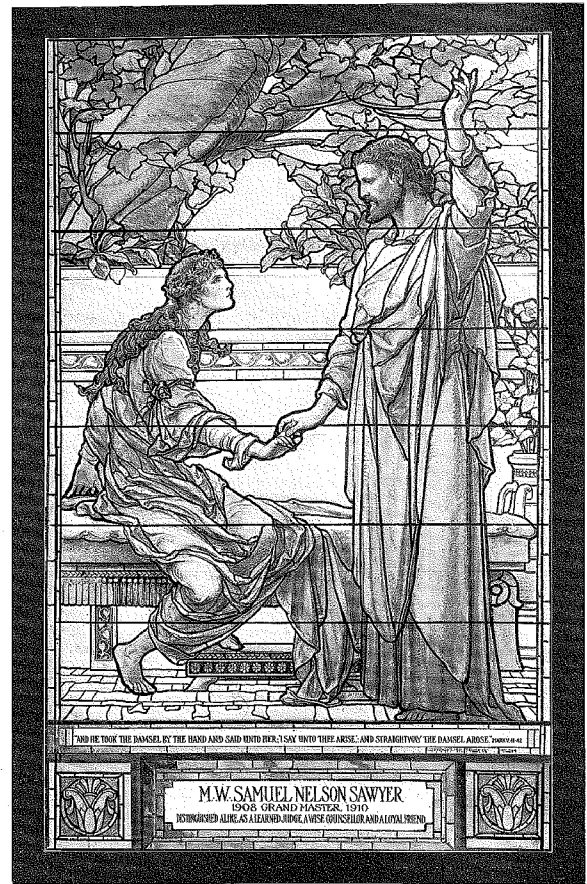


THE Gorham Company of New York have designed and executed thirteen stained glass memorial windows for the Chapel at the Masonic Home at Utica, New York, all of which are originals, and are masterpieces of the subjects treated.

Following are illustrations of six of these windows, the subjects of which are: "David and Jonathan before King Saul," "The Guardian Angel," "The Raising of Jairus' Daughter," "Faith," "Hope" and "Charity." A brief description accompanies each.

The Gorham Company

5th Avenue and 36th Street
New York City



Copyright, FREDERICK WILSON

"The Raising of Jairus' Daughter."

The subject of this illustration is the raising of the daughter of Jairus, and particularly teaches faith in God and answer to prayer, and refers to the words in Luke VIII: 50—"Fear not; believe only and she shall be made whole."

"The worthy shall be raised in glory."



Copyright, FREDERICK WILSON

"David and Jonathan before King Saul."

The incident represents Brotherly Love.
David, after his victory over Goliath, was brought before King Saul, at which time "the soul of Jonathan was knit with the soul of David, and Jonathan loved him as his own soul;"—"and Jonathan stripped himself of the robe that was upon him and gave it to David." I Sam. XVIII: 1 and 4.



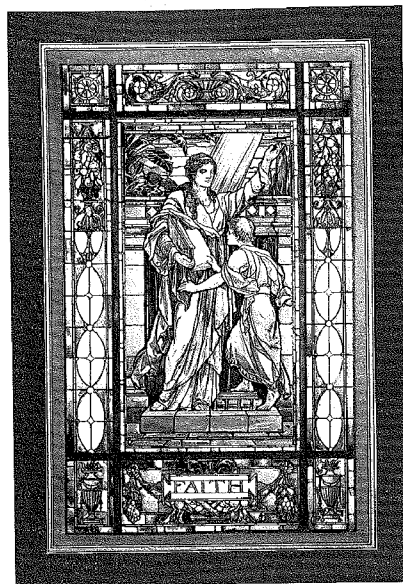
Copyright, FREDERICK WILSON

"The Guardian Angel"

This design has reference to the words in Matthew XVIII: 10, and symbolizes the Guardian Spirit as illustrated in the life work of the brother who for years devoted himself to the care of the children at the Utica Home, and in whose behalf this window is presented.

A child, unaware of its danger, is playing near the brink of a precipice; underneath the precipice is a flying eagle, indicating the dizzy height—all suggestive of great dangers.

In the background stands the Guardian Angel, ever watchful to guard the child from harm.

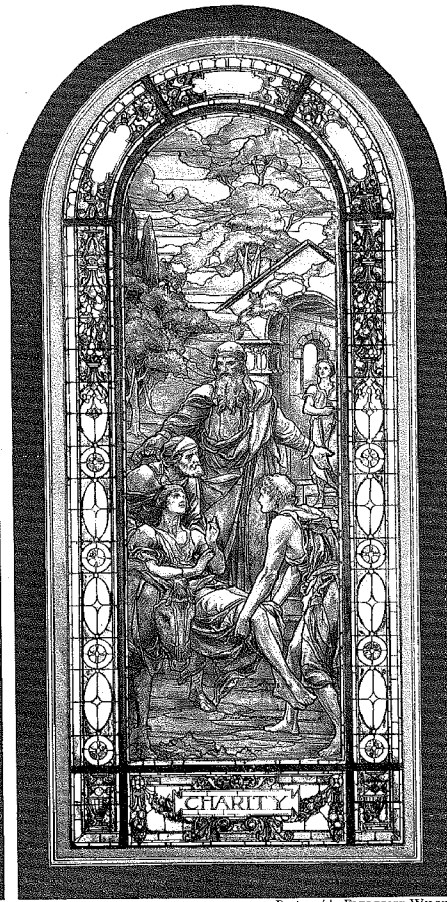


Designed by FREDERICK WILSON
and EDWARD B. HERRICK

"Faith"

"All I have seen teaches me to trust the
Creator for all I have not seen."—Emerson.

In the panel on the right of the Chancel is shown the figure
of Faith; in her hand she holds a book from which the child at
her side is taught, thus illustrating the words of Saint Augustine
in which he says:—"Faith opens the way for the understanding."



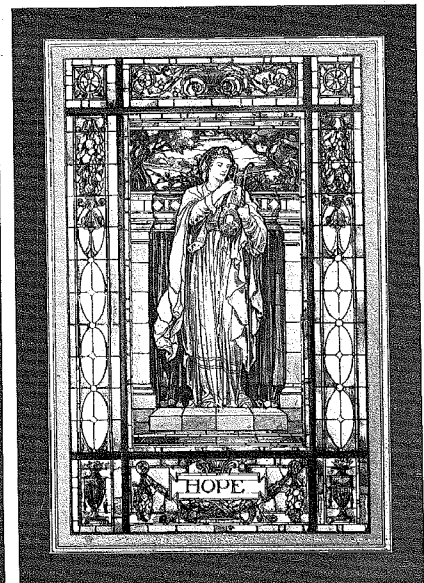
Designed by FREDERICK WILSON
and EDWARD B. HERRICK

"Charity"

"To pity distress is human; to relieve it
is godlike."—Hovace Mann.

"—but the greatest of these is Charity."
1 Cor. XIII: 13.

In the center panel is illustrated the parable of the Good
Samaritan, emphasizing the spirit of kindness. The incident is
represented as taking place in a cool valley where the Good
Samaritan is making provision for the welfare of the wounded



Designed by FREDERICK WILSON
and EDWARD B. HERRICK

"Hope"

"The star of life's tremulous ocean."—Moore.

In the panel on the left of the Chancel is shown the figure
of Hope, playing strains of music that are prophetic "of what
life is to be, the rainbow of promise."

Frederick Wilson

Affiliated with Tiffany Studios, Judson Studios, Gorham Manufacturing, Heaton, Butler and Bayne, Church Glass and Decorating
Company, LA Art Glass

Awarded: Gold Medal, Exposition Universelle, Paris, 1900

Frederick Wilson was born in Great Britain, and after arriving in the United States resided at
Briarcliff Manor in Westchester County, New York. Besides his two works for the Court House
[Cuyahoga County, Ohio], "Appeal," a painting, and the stained glass window representing
Justice, his work includes commissions at St. Clement's Church in Philadelphia, the All Saints'
Church in Briarcliff, New York, and the Third Presbyterian Church in Pittsburgh, PA. Wilson
spent a good part of his career associated with the Tiffany Studios.



"Justice," a stained glass window on the
east stairway of the Great Hall, by
Frederick Wilson of the Tiffany Studios,
executed by the Gorham Glass Works
of New York City



<http://smtp.realneo.us/blog/susan-miller/and-justice-for-all>

*Frederick Wilson was born on November 3, 1858, in Great Britain. He came to the United States at some time not yet discerned and took up residence at Briarcliff Manor in Westchester County, New York. In England, he was a pupil of Charles Wilson. He was a member of the New York Architectural League and the Academy of Philadelphia. In 1900, he received the gold medal in the Paris Exposition. Besides the two works, "Appeal," a painting and "Law," a stained glass window, in the Cuyahoga County Court House, Wilson also prepared and executed the cartoons for the Wade Park Memorial in Lakeview Cemetery of the mosaics. His work also includes ecclesiastical commissions at St. Clement's Church in Philadelphia, the All Saints' Church in Briarcliff, New York, and the Third Presbyterian Church in Pittsburgh, Pennsylvania. He designed wall papers and for a good part of his working career was associated with the Tiffany Studios. The date of his death has not been discovered yet by the appraiser." He died in 1932.

* Frederick Wilson (1858-1932) was one of the most prolific ecclesiastical leaded-glass designers of the late nineteenth and early twentieth centuries, and yet to date remains one of the least well-known. His anonymity is due in part to the fact that he spent the majority of his career working for the large and prominent studio owned by Louis Comfort Tiffany. It was Tiffany's name, as the owner, that was associated with the output of his company rather than the individual artists who designed and produced the work, a common practice of the period. Although Wilson is not widely known today he was likely a recognized artist of his time. His name appeared in many period sources that discussed and announced work coming out of Tiffany Studios.

Wilson was born and raised in the United Kingdom. His father was a painter and it is probably from him that Wilson received his first lessons in drawing and design. Wilson was an established artist by the time he immigrated to the United States sometime between 1891 and 1892. He began his career at Tiffany Studios shortly after he arrived in America. It is his experience and style as a painter that sets his work apart from other ecclesiastical designers at Tiffany Studios and defines ecclesiastical windows at Tiffany Studios from the mid-1890s until the mid-1920s. His drawing and painting skills are seen both in the composition of his work and in the painting of faces on the windows themselves.

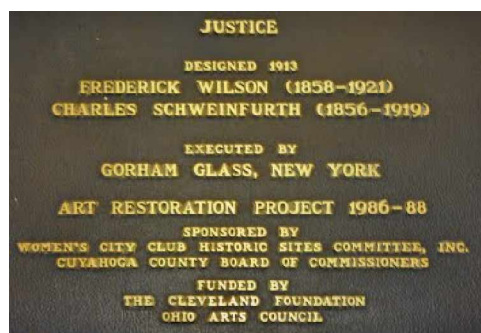
Wilson worked for Tiffany Studios for nearly 30 years and would act as the head of the ecclesiastical department for much of that time. While most of his work was executed by Tiffany Studios he also designed for other companies producing leaded-glass including Heaton Butler & Bayne, Godwin Studios, The Gorham Company, Judson Studios, and the Los Angeles Art Glass Company.



An in-depth study of the work of Frederick Wilson gives greater insight into the ecclesiastical work coming out of Tiffany Studios during the height of its leaded-window production. It also affords a perspective on how a window designer from this period worked, at times, as an itinerant artist, how his style conformed to his employer's (known in part from his personal letters), and how his design aesthetic took an abrupt turn near the end of his career and life.

Frederick Wilson information from Cuyahoga County Courthouse and Diane Wright, via the American Glass Guild who is preparing an article on the life and work of Frederick Wilson.

The window was designed by Frederick Wilson of Tiffany Studios and Cleveland architect Charles F. Schweinfurth. The work was executed by the Gorham Glass Works of New York City



<http://www.buffaloah.com/a/DCTNRY/stained/tiff.html>

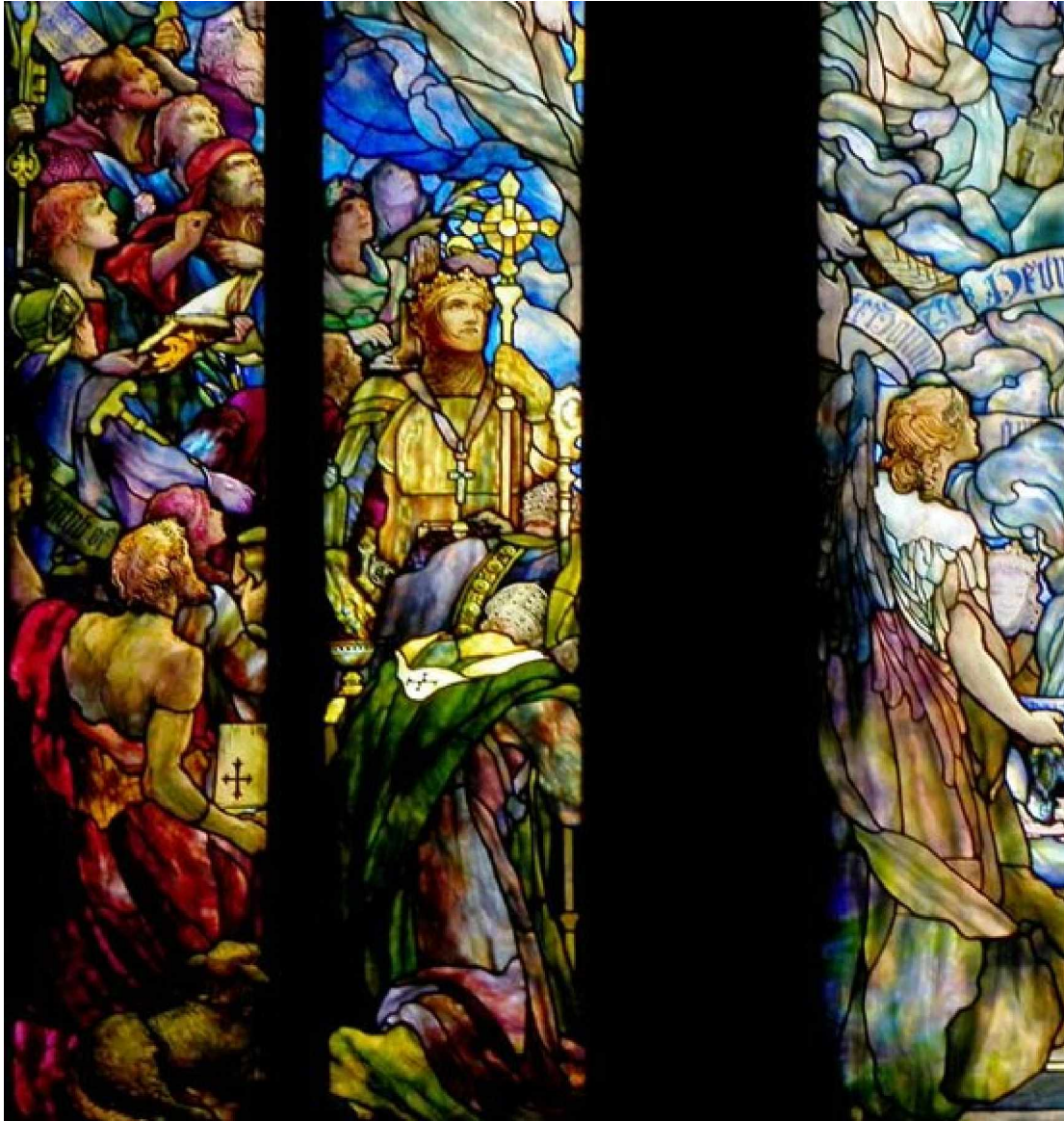
Frederick Wilson (1858-1932), who succeeded Jacob Adolphus Holzer (1858-1938) as the chief designer of the window department in 1897. A portraitist and cartoonist armed with an inexhaustible knowledge of Old and New Testament iconography, Wilson emerged as the firm's most prolific and talented designer of figural windows and mosaic friezes, producing the bulk of its church memorials until his departure in 1923.

Favrile glass is a type of iridescent art glass designed by Louis Comfort Tiffany. It was patented in 1894 and first produced in 1896. It differs from most iridescent glasses because the color is ingrained in the glass itself, as well as having distinctive coloring. Favrile glass was used in Tiffany's stained-glass windows.

For further Frederick Wilson designs in the Central Congregational Church, 67 Newbury Street, Boston, MA, see

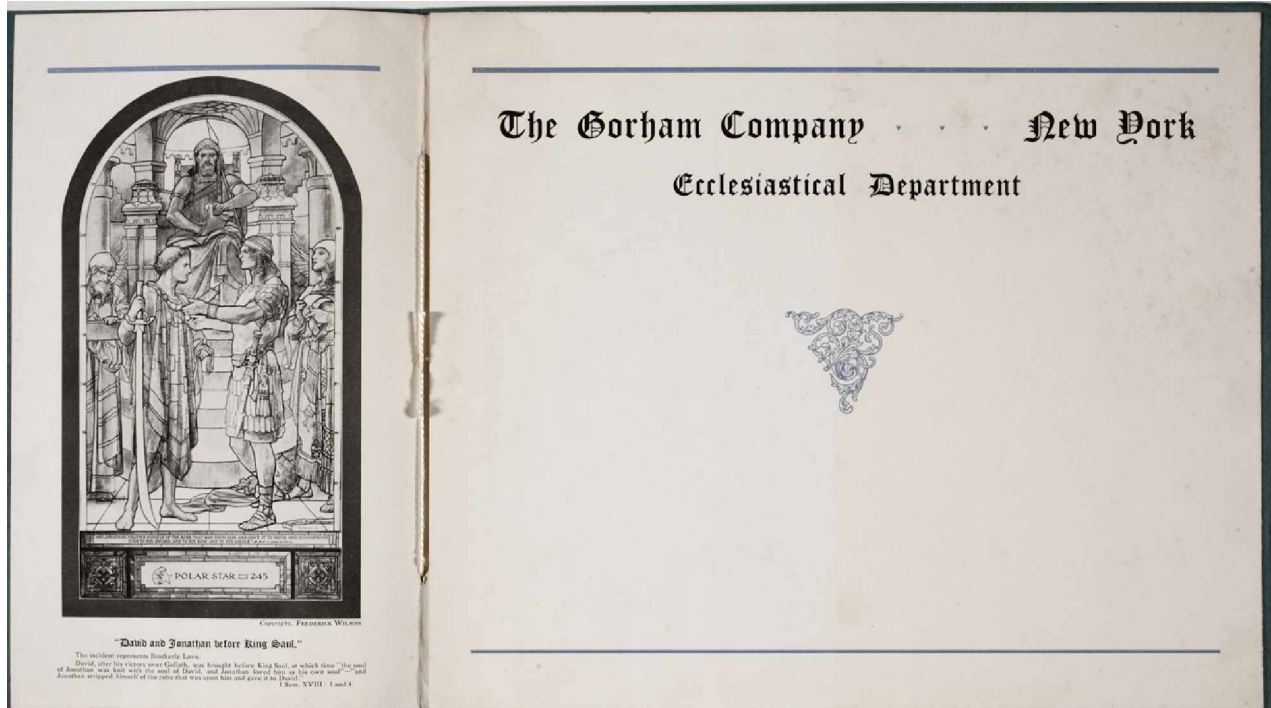
<http://www.nps.gov/nhl/Fall11Noms/CentralCongregational.pdf>

<http://pinterest.com/pin/184225440978029912/>

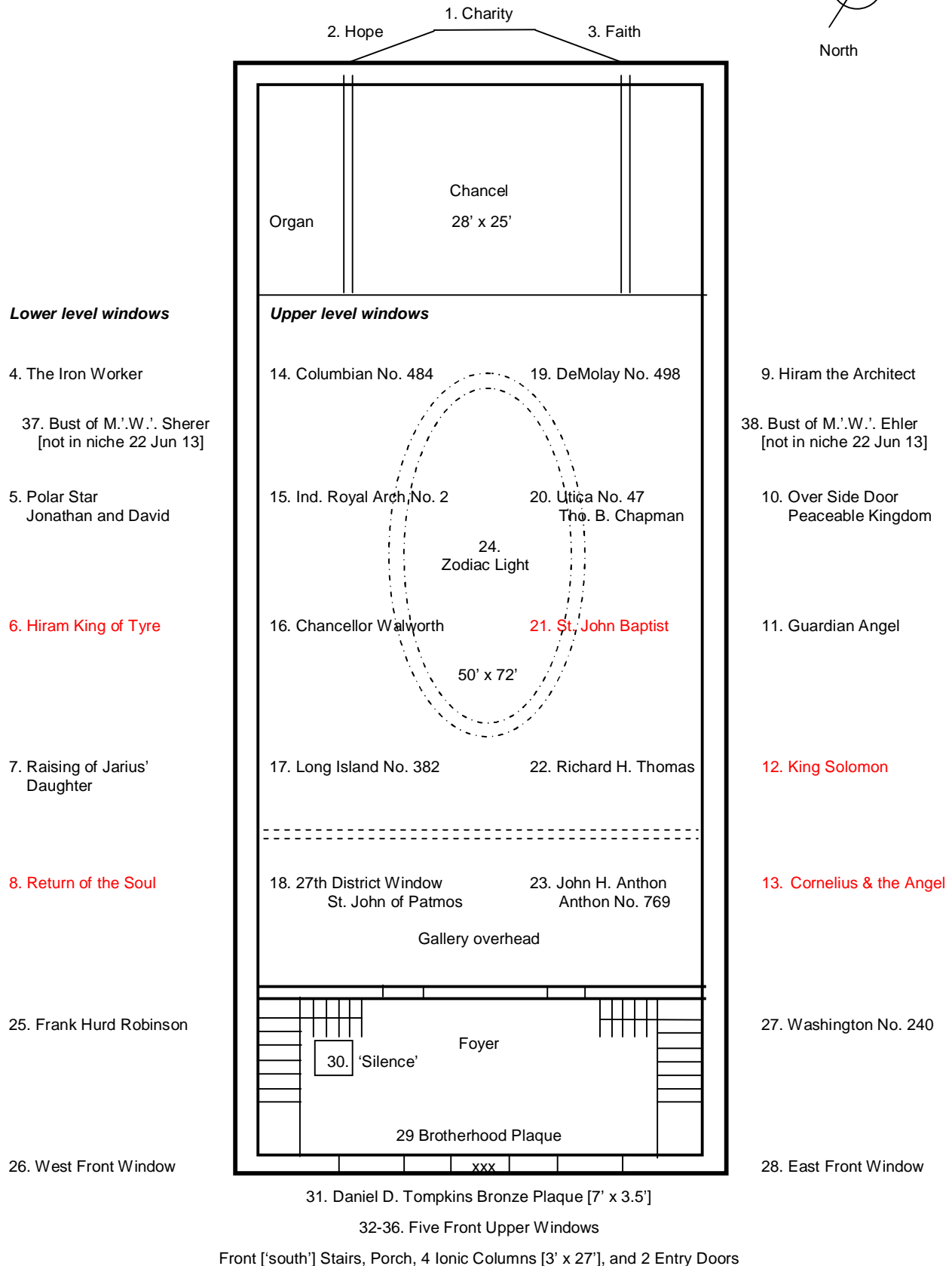


Tiffany Studios | Frederick Wilson, designer | Te Deum window (detail) | First Presbyterian Church, Syracuse, NY

For further views and details of this window see <http://buffaloah.com/a/virtual/us/syr/fstpres/tiff/tiff.html>

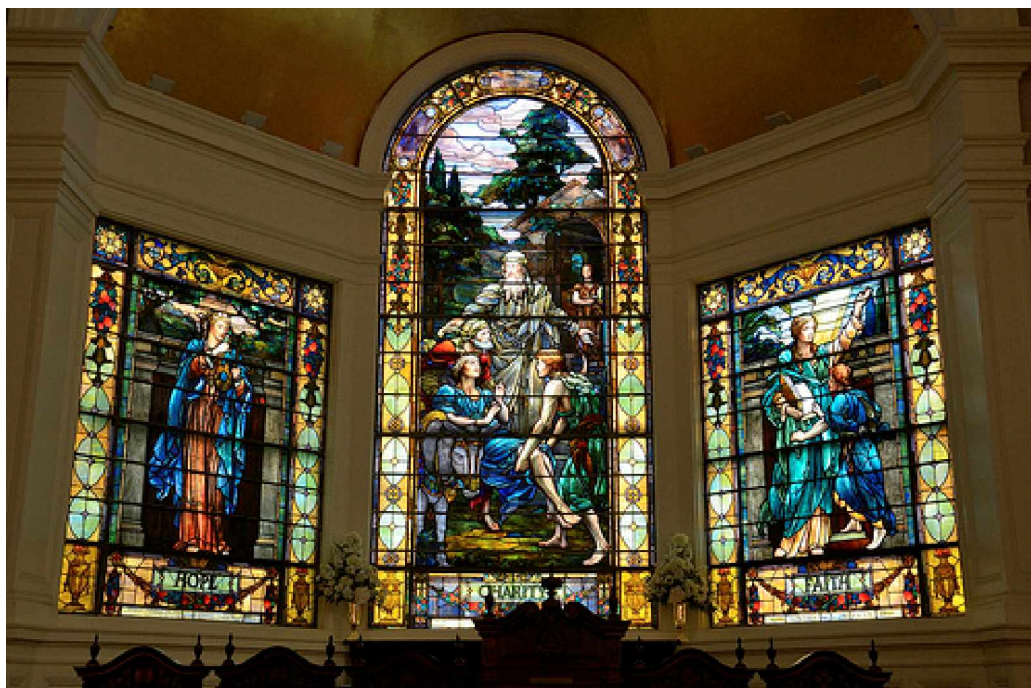


Tompkins Chapel Window Sequence



Tompkins Chapel Photos (26)

<http://www.flickr.com/photos/zeroneg1/5880003420/in/photostream/>



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"Charity" is in the center and is larger in size than the other two. It illustrates the parable of "The Good Samaritan," emphasizing the spirit of kindness. The incident is represented as taking place in a cool valley where the Good Samaritan is making provision for the welfare of a wounded traveler. Inscription:

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"Hiram, the Architect," in memory of M.'W.'. John Stewart.
Inscription:

"In Memoriam, John Stewart, A. D. MCMXI."



"The Iron Worker," in memory of M.'W.'. Jesse B. Anthony.
Inscription:

"Jesse B. Anthony, Past Grand Master and First Superintendent of the Home. Died May 26, 1905."



"David and Jonathan before King Saul" is in the body of the church, by Polar Star Lodge No. 245. Inscription:

And Jonathan stripped himself of the robe that was upon him and gave it to David, and his garments, even to his sword, and to his bow, and to his girdle."



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"The Raising of Jarius' Daughter" in memory of M.'W'.

Samuel Nelson Sawyer, Inscription: "And He took the damsel by the hand and said unto her, 'I say unto thee arise,' and straightway the damsel arose."

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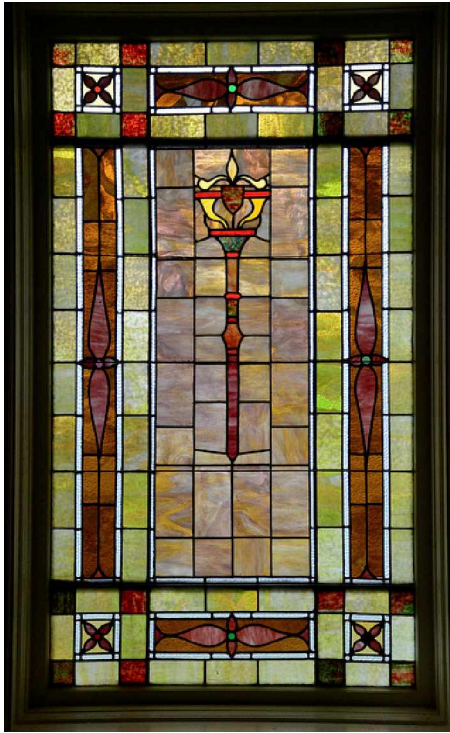
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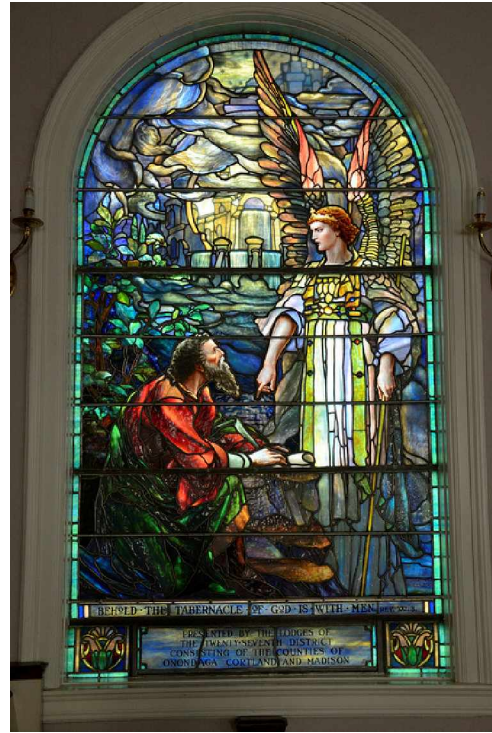


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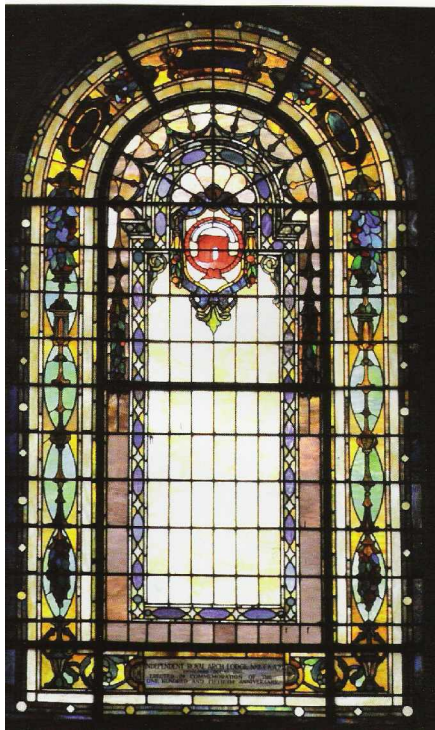
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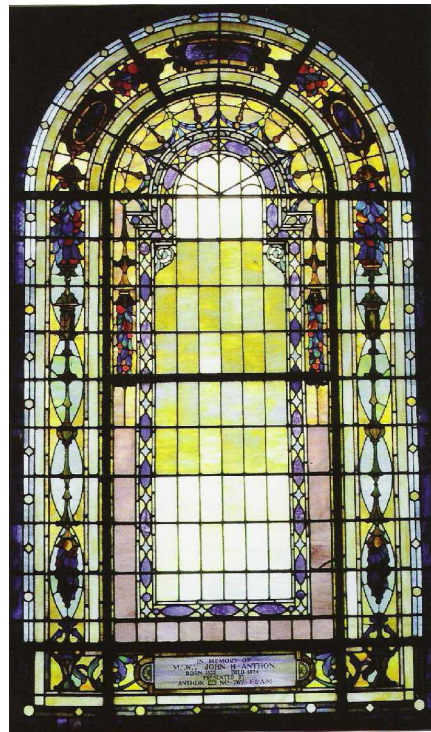
5 Front Center Windows



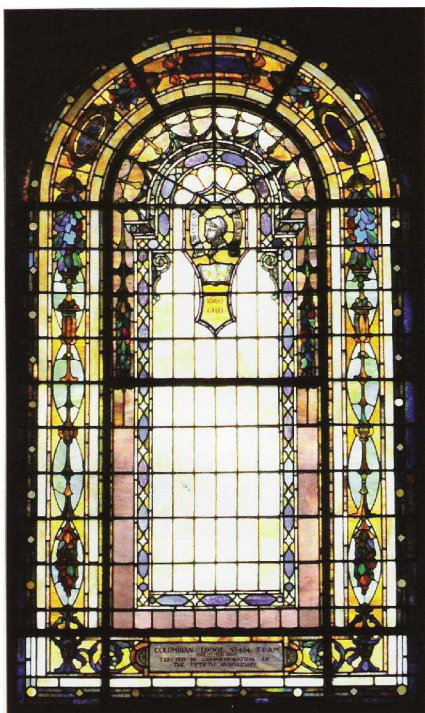
"St John of Patmos and the Angel"
Presented by the Lodges of the 27th District
Onondaga, Cortland and Madison



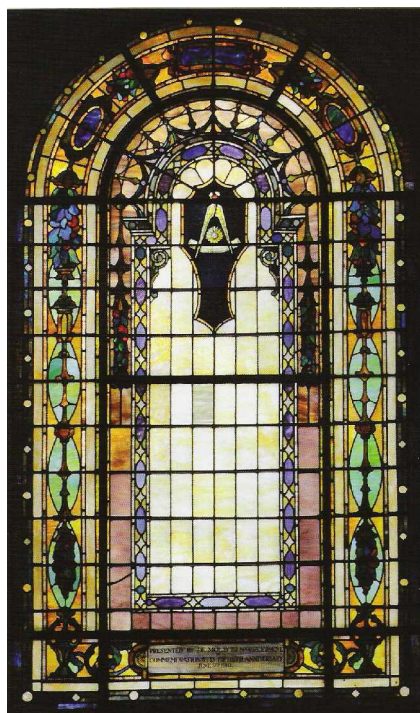
Independent Royal Arch Lodge No. 2
Established Dec. 15, 1760. Erected in commemoration of
the 150th anniversary."



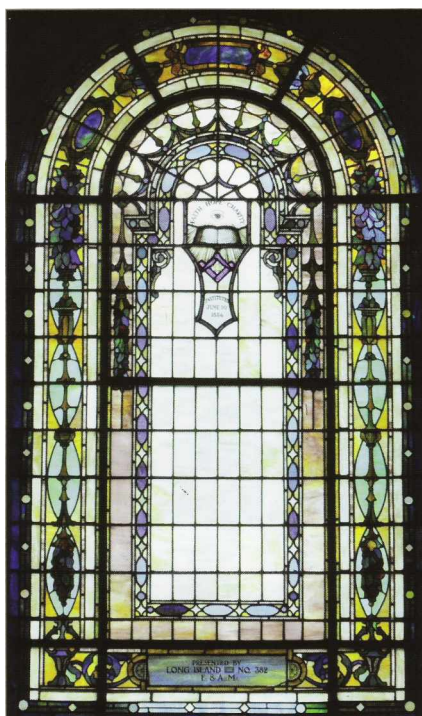
M.'W.'. John H. Anthon
1852-1874
Presented by Anton Lodge No. 769



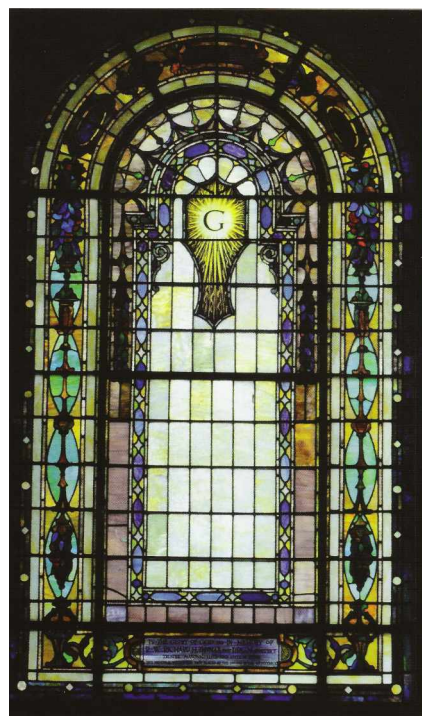
Columbian Lodge No. 484, instituted 1860. Erected in commemoration of the fiftieth anniversary.



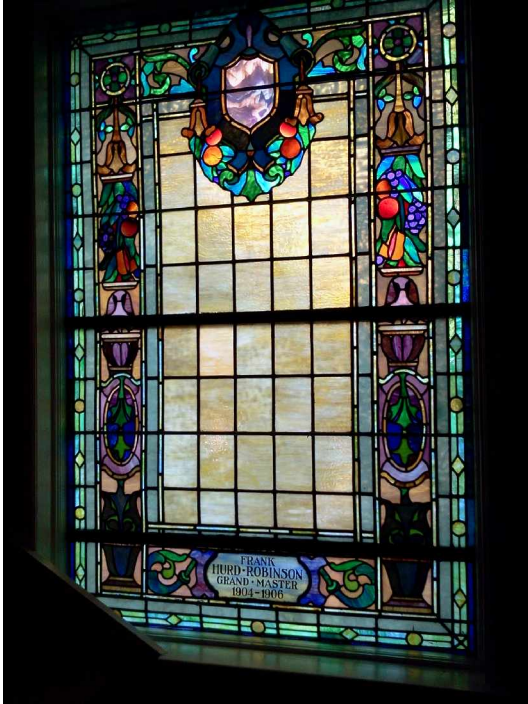
Presented by **DeMolay Lodge No. 98**, in commemoration of its Fiftieth Anniversary, June 9, 1910.



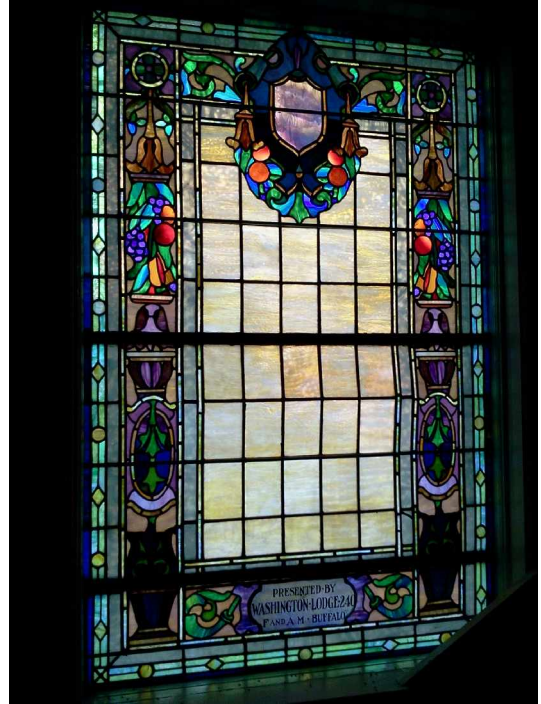
Long Island Lodge, 382, F. & A. M.



To the Glory of God and in Memory of **R. W. Richard H. Thomas**, P.D.D.G.M. Fourth District, Trustee Masonic Hall and Asylum Fund, this memorial window has been placed by the Lodges of the Fourth District.



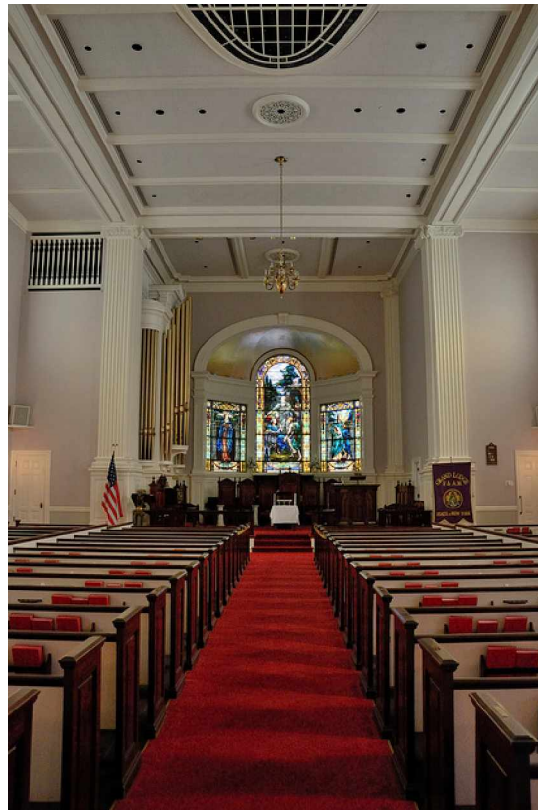
Frank Hurd Robinson
Grand Master, 1904-1906
West Stair Window



Washington Lodge No. 240, Buffalo
East Stair Window

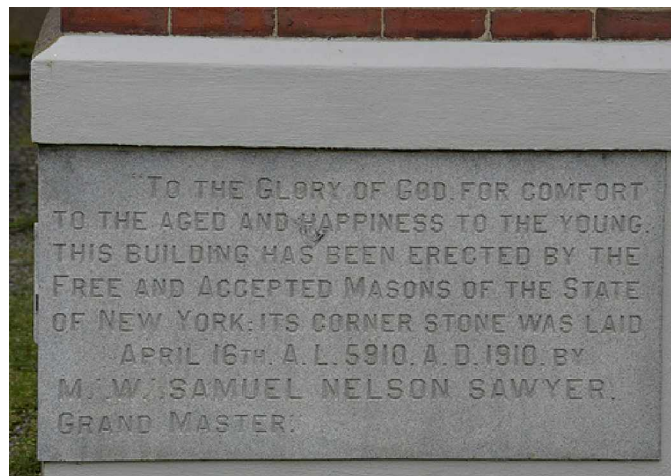
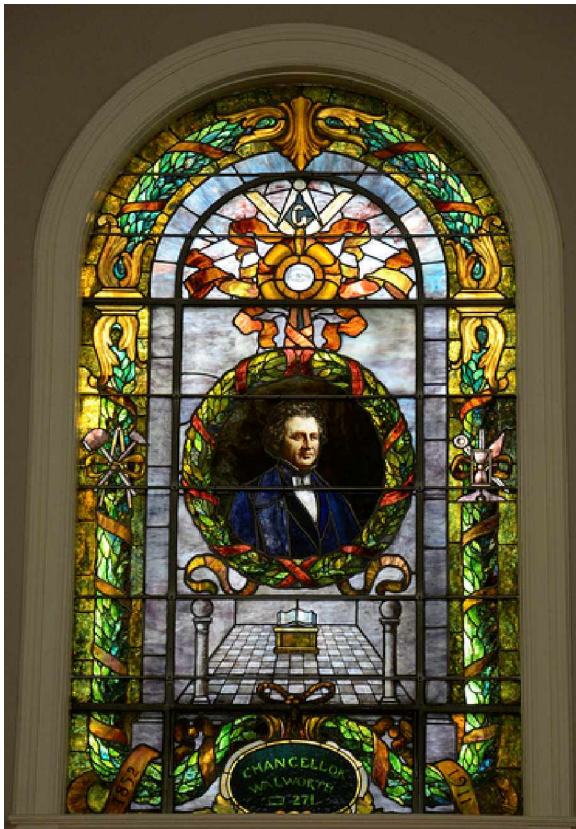


Tiffany Studios markings on Cornelius & the Angel, King Solomon, Return of the Soul and Hiram King of Tyre windows



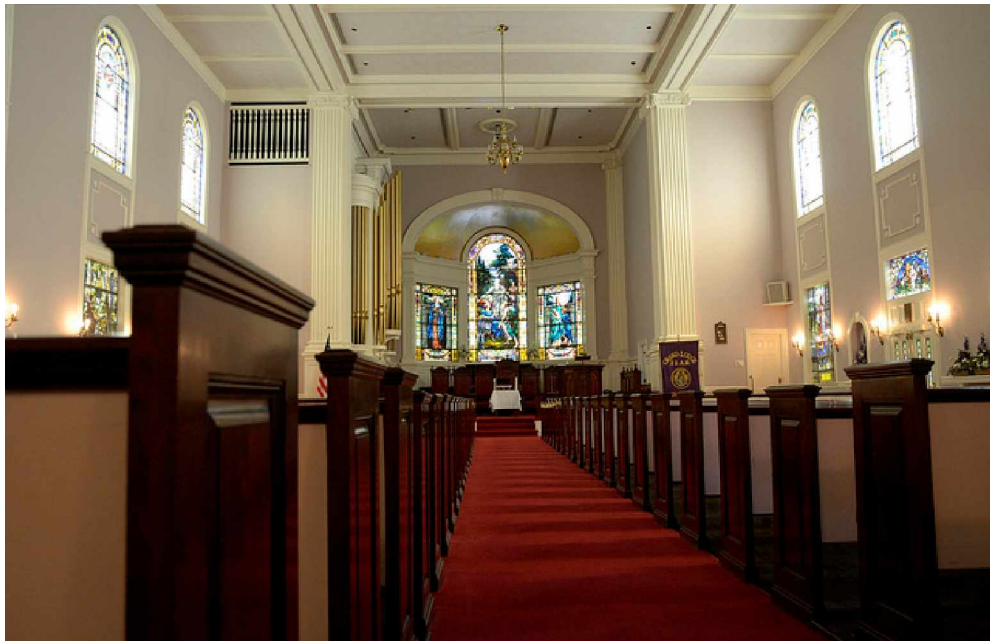
'Silence' by Augustus Saint-Gaudens. 1874

This 8 foot marble statue was commissioned by R.'W.'. Levi H. Willard, Junior Grand Warden of the Grand Lodge. Bro. Willard was a friend of both Saint-Gaudens' father and his former employer, Jules Le Brethon. The statue was officially unveiled on 15 May 1876 and was at the base of the staircase at Grand Lodge until it was removed to the Masonic Soldiers and Sailor's Hospital at the Masonic Home in Utica in 1923. It was removed to the foyer of the Tompkins Chapel in 1970.







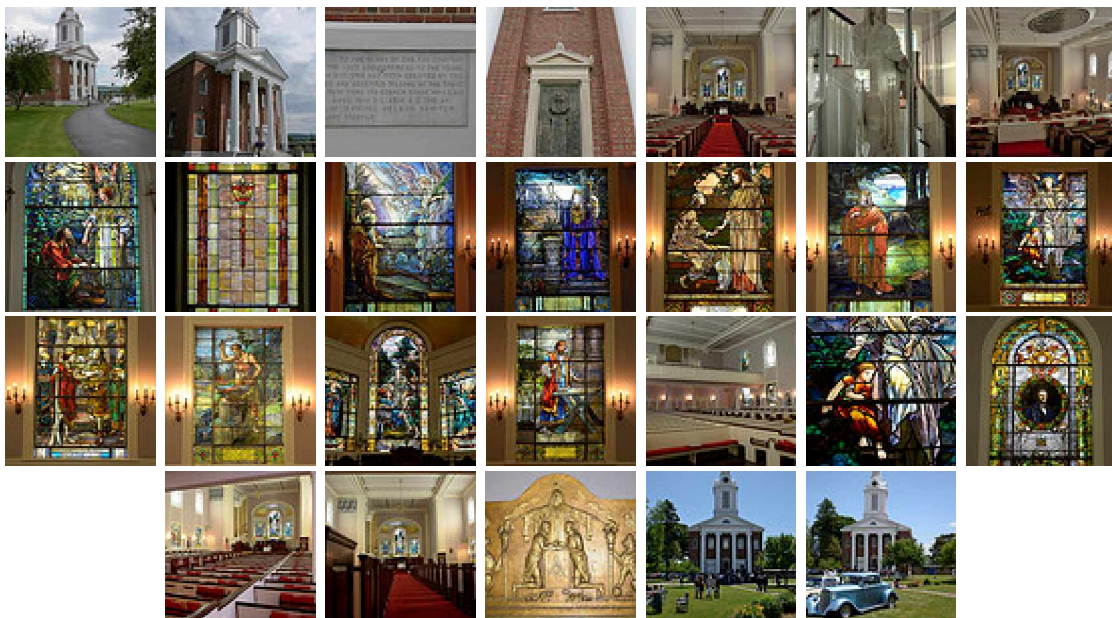


In the foyer of the Chapel is the below bronze, honoring the "Brotherhood of Freemasonry," between the United States and Great Britain following the Revolutionary War. It was created by the sculptor Pompeo Luigi Coppini.

Pompeo Coppini, Sculptor and painter. b. 19 May 1870 in Moglia, Mantua, Italy, came to America in 1896 and was naturalized in 1902. He has executed 45 public monuments in various cities, including such notable ones as the equestrian statue of Gen. J. H. Morgan, Lexington, KY.; George Washington, Mexico City; Senator John H. Reagan, Palestine, TX; Terry's Ranger, Austin, TX; Falkenberg monument, Denver, CO; Gen. J. C. Root monument, Memphis, TN; Stephen F. Austin statue, Austin, TX; Gen. Sam Houston memorial, Huntsville, TX; U.S. Senator James P. Clarke of Ark. for Statuary Hall in national capitol; Confederate Memorial at Corpus Christi, TX; allegorical bronze doors of Scottish Rite Cathedral, San Antonio, TX; centotaph "Heroes of the Alamo" at Waco; and many others. He was raised in Italia Lodge, Pitrasanta, Italy and was an **honorary member of Mazzini Lodge No. 824**, New York City, a 32° A.A.S.R., Knight Templar and Shriner.



<http://www.flickr.com/photos/zeroneg1/sets/72157626940974943/with/5879998146/>



<http://cdm16287.contentdm.oclc.org/cdm/compoundobject/collection/Biography/id/85>

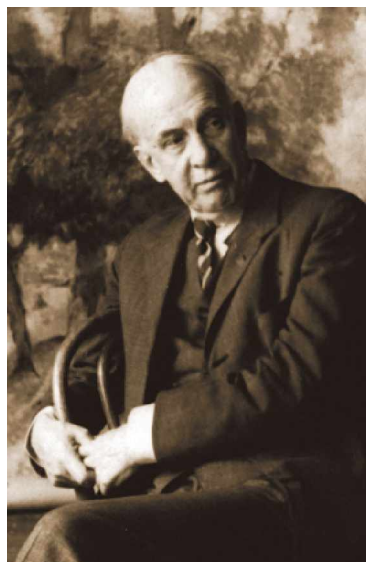
At the laying of the cornerstone of the Bronx Masonic Temple in 1904, Grand Master M..W.. Frank H. Robinson used the occasion to refer to the public services of the Past Grand Master Daniel D. Tompkins, as a member of Congress, a Supreme Court Justice, as Governor and as Vice President. In mentioning his service, he made an appeal for offerings toward the erection of a monument in memory of Daniel D. Tompkins. The first design, planned for placement in a public park in NYC, did not see fruition. The following year, it was mentioned by the new Grand Master that there was a need for a larger Chapel at the Home in Utica. The cornerstone was laid in 1910, and the idea came to combine the two projects, as the Daniel D. Tompkins Monument Fund had grown. On June 25, 1911, the completed Chapel was dedicated.

The Tompkins Memorial Chapel was formally opened by Grand Master M..W.. Robert Judson Kenworthy, with about seventy Grand Lodge officers in attendance and over 3,000 members and visitors present. The Chapel was designed by architect R..W.. H. P. Knowles, while the central panel honoring Daniel D. Tompkins at the entrance was designed by J. Massey Rhind, sculptor.

The stained glass windows in the chapel represent 'Faith' 'Hope' and 'Charity'; 'The Raising of Jarius' Daughter'; 'Hiram Abiff'; 'Tubal Cain'; 'Cornelius and the Angel'; Angel and Child'; 'Hiram, King of Tyre'; 'St. John the Baptist'; 'King Solomon'; 'Chancellor Walworth'; 'Radiant Sun with G'; 'Return of the Soul'; 'Seal of Columbian Lodge No. 484'; 'Seal of DeMolay Lodge No. 498'; 'Seal of Utica Lodge No. 47'; 'Seal of Independent Royal Arch Lodge No. 2'; 'Seal of Long Island Lodge No. 382'; 'David and Jonathan'; 'M..W.. John H. Anthon'.

The windows were donated by or were placed in honor of the following Lodges and individuals: W.. George Young; M..W.. James Ten Eyck; Seventeenth District, Albany, Rensselaer and Schenectady Counties; Montauk Lodge No. 286; M..W.. Samuel Nelson Sawyer; M..W.. John Stewart; M..W.. Jesse B. Anthony; M..W.. Frank R. Lawrence; Anglo Saxon Lodge No. 137; M..W.. William Sherer; M..W.. Townsend Scudder; Townsend Scudder's staff; M..W.. Charles Roome; Kane Lodge No. 454; M..W.. Joseph Edward Simmons; M..W.. Reuben H. Walworth; Chancellor Walworth Lodge No. 271; R..W.. Richard H. Thomas, DDGM; Fourth Masonic District Lodges; Acanthus Lodge No. 719; Columbian Lodge No. 484; DeMolay Lodge No. 498; Thomas B. Chapman; Utica Lodge No. 47; Independent Royal Arch Lodge No. 2; Long Island Lodge No. 382; Polar Star Lodge No. 245; M..W.. John H. Anthon; Anthon Lodge No. 769.

<http://cpc.state.pa.us/cpcweb/web/guest/william-brantley-van-ingen>



William Brantley Van Ingen was born in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts as a pupil of Thomas Eakins and Christian Schuéssele. After completing his studies at the Academy, he moved to New York where he apprenticed under three noted stained glass artists: John La Farge, Francis Lathrop, and Lewis C. Tiffany.

In addition to his talent in stained glass, Van Ingen was also a noted and prolific muralist. He was best known in artistic circles for his commission by the U.S. Government to paint murals in the [Panama Canal Administration Building](#). The five murals, which were installed in 1915, comprise an area of 1,000 square feet and illustrate different phases in the canal's construction. Van Ingen was selected to paint the murals at the request of canal builder Major Gen. George R. Goethals. He also received commissions to paint murals in the Library of Congress in Washington, D.C., [Pennsylvania State Capitol](#) in Harrisburg, [New Jersey State Capitol](#) in Trenton, U.S. Mint in Philadelphia, and Federal buildings in Chicago and Indianapolis.

Van Ingen was awarded the Pennsylvania State Capitol commission in 1902, and chose to represent Pennsylvania's religious development through fourteen painted murals that reside in the lunette spaces of the Capitol's first floor along the south corridor. He also designed the twenty-four circular opalescent stained glass windows located in the House and Senate Chambers. These incredible works of art symbolize the history, art, science, and industry of Pennsylvania.

After receiving a commission from financier, Charles T. Yerkes to make a Japanese room for his New York residence, Van Ingen visited Japan and made extensive studies in

Japanese art. He also painted murals for private residences in Philadelphia.

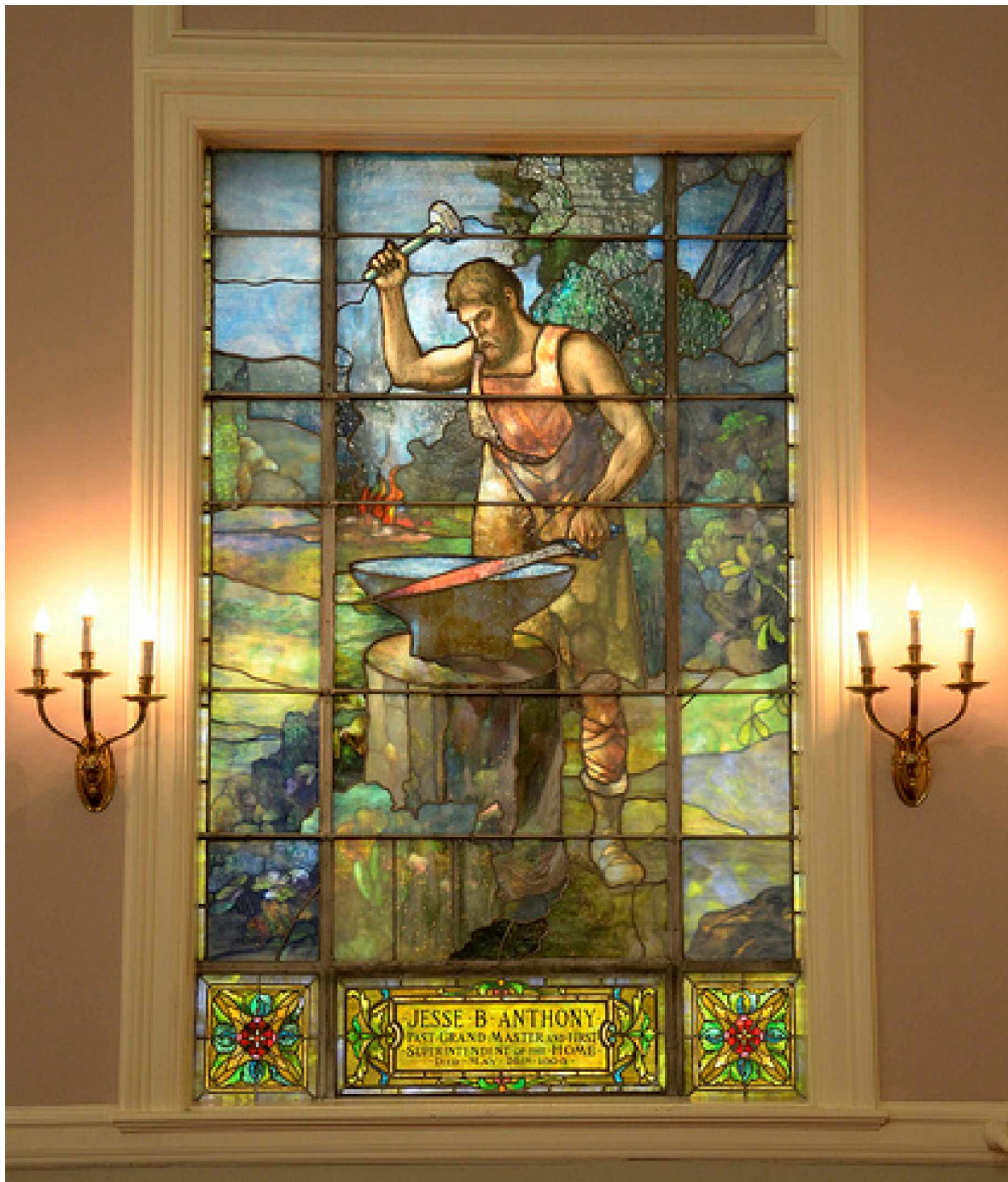
During 1937-1938, under a Depression-era grant from the federal government's Works Projects Administration, Van Ingen created over 4,500 square feet of murals for the [University at Albany in Hawley Hall](#).

Although best known for his artistic accomplishments, Van Ingen was also a strong advocate of preserving New York's public parklands. He lectured and wrote on the topic and served as chairman of the parks committee of the New York Grand Jurors Association.

Van Ingen spent the latter part of his life at the Masonic Home in Utica, New York, where he died after a long illness on February 6, 1955, at age ninety-six [b. ca 1858]. Bro. Ingen, was of Chancellor Walworth Lodge No. 271, NYC, and did the design for the Chancellor Wadworth window in the Tompkins Chapel.

See also: <http://fantasy-ink.blogspot.com/2008/12/william-b-van-ingen-muralist.html>

Larger view of the "Iron Worker" window
on far south west side of the Chapel



http://www.americanglassguild.org/2008%20Conference/2008_conference_schedule.htm

Diane Wright - Frederick Wilson and Ecclesiastical Design at Tiffany Studios

Email address of Diane Wright at George Mason University: dwright13@gmu.edu

Frederick Wilson (1858-1932) was one of the most prolific ecclesiastical leaded-glass designers of the late nineteenth and early twentieth centuries, and yet to date remains one of the least well-known. His anonymity is due in part to the fact that he spent the majority of his career working for the large and prominent studio owned by Louis Comfort Tiffany. It was Tiffany's name, as the

owner, that was associated with the output of his company rather than the individual artists who designed and produced the work, a common practice of the period. Although Wilson is not widely known today he was likely a recognized artist of his time. His name appeared in many period sources that discussed and announced work coming out of Tiffany Studios.

Wilson was born and raised in the United Kingdom. His father was a painter and it is probably from him that Wilson received his first lessons in drawing and design. Wilson was an established artist by the time he immigrated to the United States sometime between 1891 and 1892. He began his career at Tiffany Studios shortly after he arrived in America. It is his experience and style as a painter that sets his work apart from other ecclesiastical designers at Tiffany Studios and defines ecclesiastical windows at Tiffany Studios from the mid-1890s until the mid-1920s. His drawing and painting skills are seen both in the composition of his work and in the painting of faces on the windows themselves.

Wilson worked for Tiffany Studios for nearly 30 years and would act as the head of the ecclesiastical department for much of that time. While most of his work was executed by Tiffany Studios he also designed for other companies producing leaded-glass including Heaton Butler & Bayne, Godwin Studios, The Gorham Company, Judson Studios, and the Los Angeles Art Glass Company.

An in-depth study of the work of Frederick Wilson gives greater insight into the ecclesiastical work coming out of Tiffany Studios during the height of its leaded-window production. It also affords a perspective on how a window designer from this period worked, at times, as an itinerant artist, how his style conformed to his employer's (known in part from his personal letters), and how his design aesthetic took an abrupt turn near the end of his career and life.



Contact Information dwright13@gmu.edu

Affiliations [History of Decorative Arts](#)

Diane C. Wright received her MA in the History of Decorative Arts and Design from Parsons the New School for Design, specializing in glass studies. She has conducted research and lectured on glass for a number of institutions including the Museum of Fine Arts Houston, the Cincinnati Art Museum (forthcoming), the Chrysler Museum of Art, the Blair House, the University of Washington and The Freer/Sackler Galleries at the Smithsonian Institution. She recently completed a three-year term as a Senior Fellow in the American Decorative Arts Department at the Yale University Art Gallery where she pursued research on Yale's collection of early American Glass and began building a collection of studio glass for the Museum. She has worked as an Educator at the Corning Museum of Glass where she taught about glass making history and techniques to students of all ages.

Ms. Wright has extensively researched the leaded-glass windows and mosaics of Tiffany Studios at churches across the country. Her graduate thesis presented the first in-depth study of Frederick Wilson, Louis C. Tiffany's most prolific window designer and head of the ecclesiastic department at Tiffany Studios. In 2009 she published an article on the life and work of Frederick Wilson, in the *Journal of Glass Studies* (Corning Museum of Glass). She is currently a co-curator for the forthcoming exhibition, "Louis C. Tiffany and the Art of Devotion" and is contributing an essay for the accompanying catalogue (published by the Museum of Biblical Art in conjunction with D. Giles, 2012).

Ms. Wright recently joined the Pilchuck Glass School, where she is in charge of marketing and communications. Before that she taught courses and seminars on the history of glass at the Rhode Island School of Design, Parsons the New School for Design, and George Mason University. She has published on contemporary glass in *Modern Magazine* and the *Yale University Art Gallery Bulletin*. She is the recipient of the 2011 Rakow Grant for Glass Research from the Corning Museum of Glass.

<http://www.aisg.on.ca/articles/f4caf9bd4bcaf443621b0826165f5cd372a43c05.html>

A few years ago, the [Scottish Rite Research Society](#) was to be following up on a proposal titled "Windows to Our Heritage". The aim of the project was to restore, preserve, and catalogue the stained-glass windows of approximately 200 Masonic Temples across the United States. According to [this article](#), many of these windows are historically and artistically significant works, and include the work of some of America's greatest stained-glass design studios, such as Louis Comfort Tiffany. Do any of you have any idea of what became of this effort? Perhaps some of you were involved?

<http://204.3.136.66/web/journal-files/Issues/feb03/carrier.htm>

Windows To Our Heritage

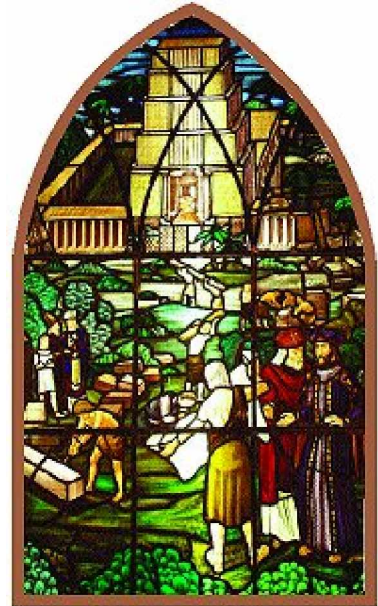
Allen Carrier, Michael Darling & Associates Communications
1400 20th St., NW, Suite 504, Washington, DC 20036

Photo: "Building King Solomon's Temple" (right) and "Hewing the Cedars of Lebanon," (below) Scottish Rite Temple, Little Rock, Arkansas, 1952-53

A new project proposes to restore, preserve, and catalogue the stained-glass windows of some 200 Masonic Temples across the nation.

It its October 11, 2002, meeting, the Board of Directors of the Scottish Rite Research Society requested its President follow up on a proposal titled "Windows to Our Heritage." This project would restore, preserve, and catalogue the stained-glass windows of some 200 Masonic Temples across the nation. Many of these historically and artistically significant works represent the finest craftsmanship of America's greatest stained-glass design studios, including Louis Comfort Tiffany.

The firm of Michael Darling & Associates *Communications* (MDAC) developed the "Windows to Our Heritage" program, which will require extensive fund-raising, and media and promotional efforts, including (1) a photo and stained-glass exhibit, with catalogue, documenting the restoration project; (2) an art book to chronicle the builders and histories of Temples included in the restoration project; (3) a video production on the project to be underwritten and/or produced by a cable network, such as the History Channel, Discovery, or A&E Network; (4) an endowment campaign to underwrite the costs of future restoration, preservation, and maintenance efforts; (5) and a public relations campaign to draw attention to the history of Masonic Temples and their contribution to this nation's civic and architectural heritage.



The first task will require examining and evaluating the state of stained glass in the initial roster of Temples surveyed to determine the order in which projects will be prioritized according to need for repair. The preservation work will utilize stained-glass artisans, whenever possible, from each Temple's community. A national team of recognized stained-glass experts would direct the restoration. When feasible, craftsmen will work out of mobile, trailer-type workshops, specially outfitted to allow much of the stained-glass repair work to be done on site. These studios on wheels could also be used as part of a community outreach effort and as a focal point for providing stained-glass making and preservation demonstration workshops.

For more information about this program as it may relate to the stained glass in your Scottish Rite Temple, write to the address at the head of this article; call 202-232-4039; fax 202-232- 4089; or e-mail mdarlingbox@aol.com.

Online is the Catalogue of the First Exhibition of the Louisville Chapter of the American Institute of Architects. It includes one drawing by D'Ascenzo Studios of the Masonic Home chapel window. [not shown in catalog - glh].

Cornelius and the Angel

Cornelius was a Roman centurion who is considered by Christians to be the first Gentile to convert to the faith.



<http://www.acswebnetworks.com/trinityaugustine/article326612.htm>

< Trinity Episcopal Church - St. Augustine

A signed Tiffany window, made in the early 1900s showing Cornelius and an angel. This large window illustrates Tiffany's skill in using color and glass to produce a work of art.

Cornelius was a Roman Centurion of Caesarea who was instructed in a vision to have Peter brought to the city. When Peter arrived he found a gathering of Gentiles, who were later converted and baptized, the first Gentiles converted through Peter's efforts. (Acts X:IV).

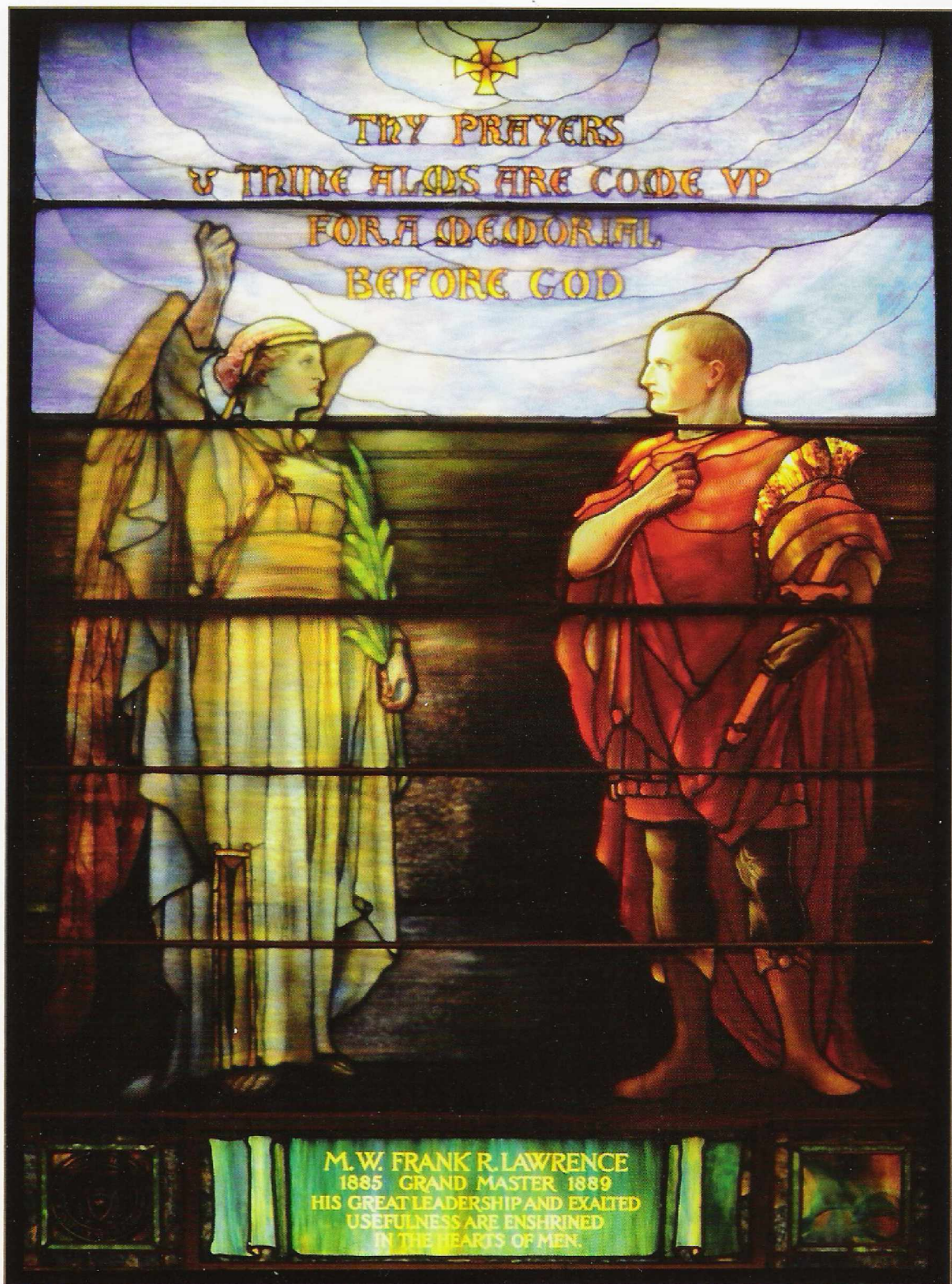
This window was given as a general thank offering by J. H. Hewson in 1905.

<http://buffaloah.com/a/virtual/us/syr/fstpres/tiff/tiff.html>

First Presbyterian Church United, 620 West Genesee Street > Syracuse, NY 13204; Installed in 1905.



"Cornelius and the Angel" – Tompkins Chapel, Utica, New York



<http://www.cotcbos.org/tiffany-windows-tour.html>

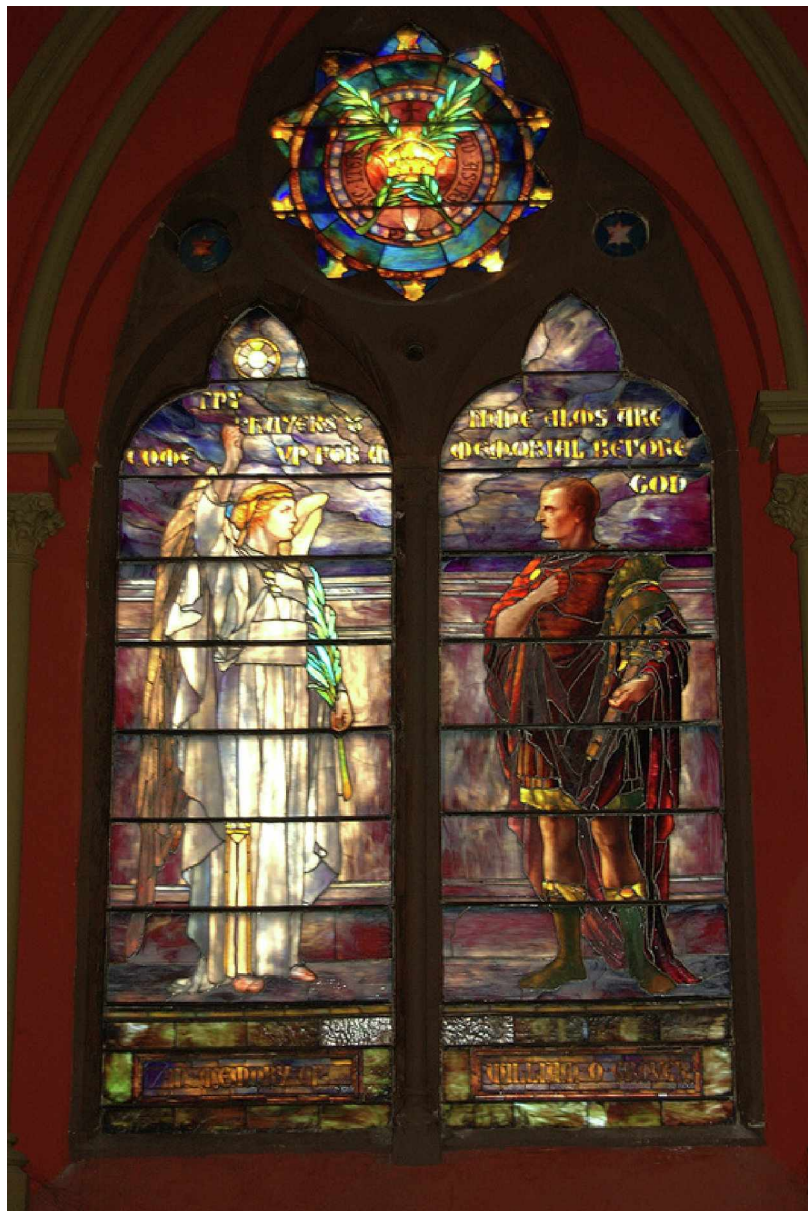
Church of the Covenant, 67 Newbury Street, Boston, MA.

In this church there are 42 Tiffany windows -- 22 ornamental windows in the clerestory and 20 figure windows throughout the sanctuary. They all include "opalescent" glass with its subtle tones and variations that eliminate the need for much painting and allow painterly effects. Tiffany's technical contributions to the art of stained glass--his opalescent, drapery, twig, fabric, horizon, jewel and sunset glass -- are all included in the windows of Church of the Covenant. As a landscape artist, Tiffany relied on talented designers for the figural memorials that churches demanded. The windows here were created by Tiffany's finest designers: three by Edward P. Sperry, three by J. A. Holzer, **and the rest by his most creative designer, Frederick Wilson.**

See this website for further Tiffany windows.

CORNELIUS AND THE ANGEL (Acts: 10:3)

Two classical figures stand in a background of masonry and sky, one a feminine angel with a palm of the saints held high, the other a Roman soldier in uniform, holding his helmet. Cornelius, a wealthy Roman centurion known for his generosity to the poor, had a dream in which an angel announced in words inscribed above their heads: "Thy prayers and thine alms are come up for a memorial before God." After experiencing this angelic vision, he sent for the apostle Peter and became the first "unclean" Gentile to be baptized a Christian.



http://commons.wikimedia.org/wiki/File:'Saint_Cornelius_and_Angel',_stained_glass_lancet_windows_by_Tiffany_Studios,_c._1910.JPG

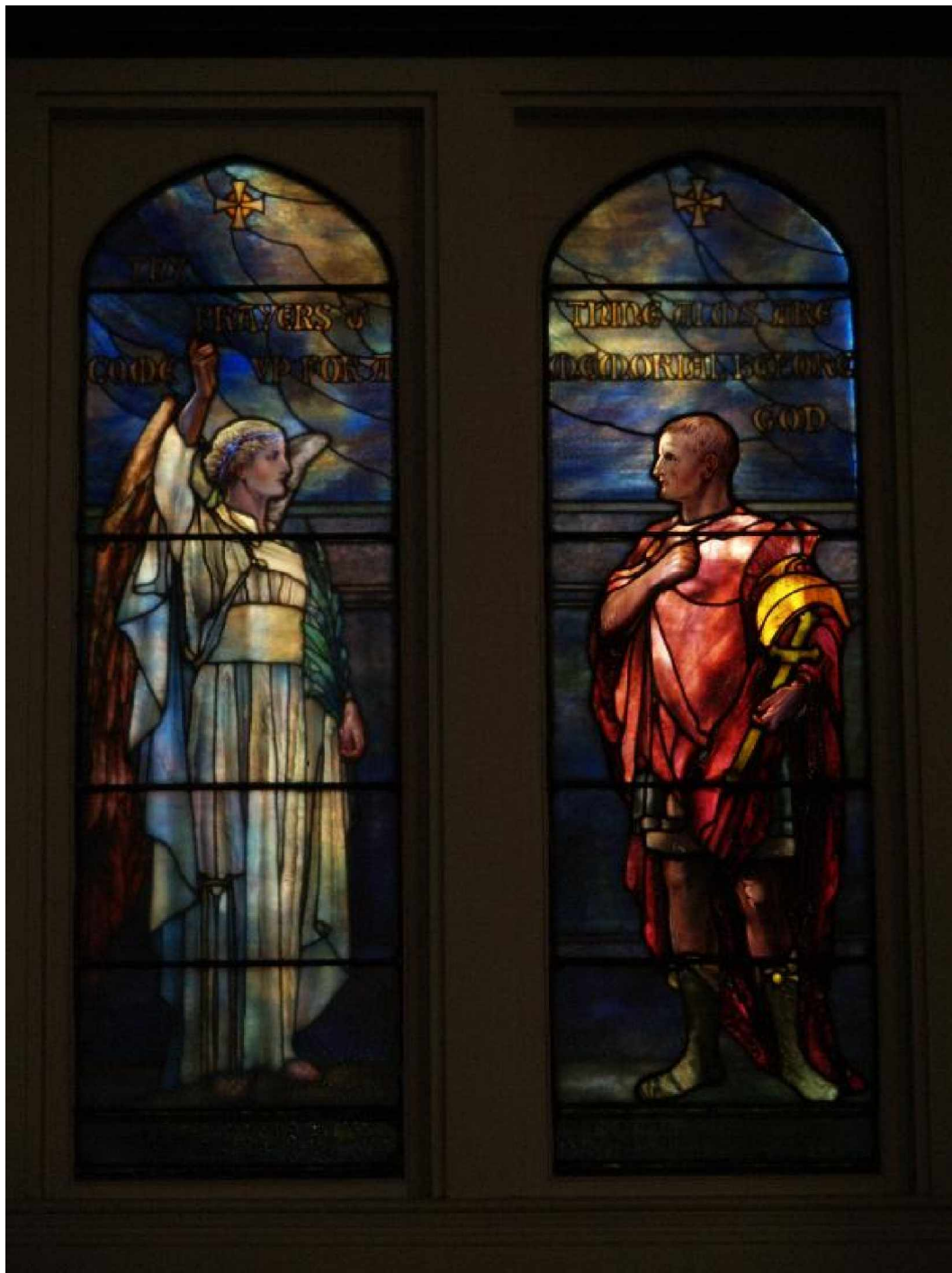
Saint Cornelius and Angel, stained glass lancet windows by Tiffany Studios, c. 1910, installed in the Pennsylvania Academy of the Fine Arts



Christ Episcopal Church, Corning, New York

The Angel and Cornelius (Hoare Memorial), installed 1897, Tiffany Studios; Frederick Wilson.

<http://www.cambridge2000.com/gallery2/html/2009/P80736080e.html>

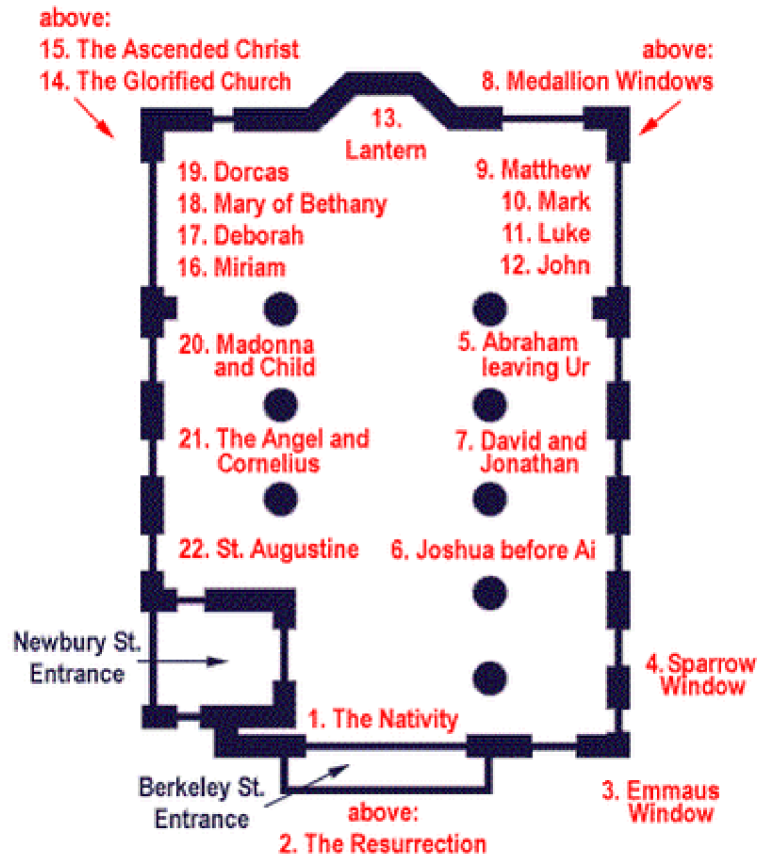
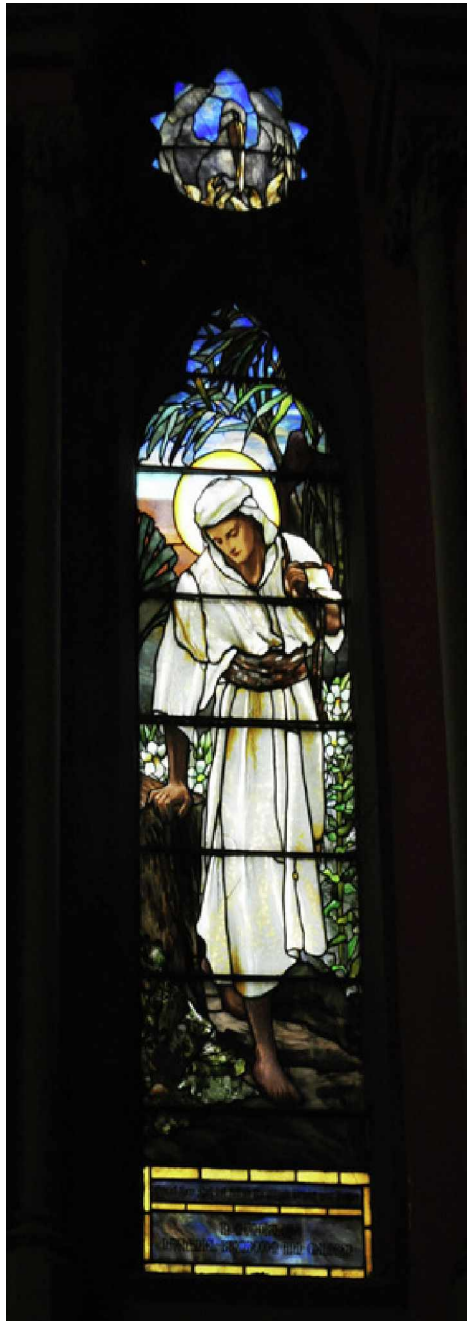


<http://www.cambridge2000.com/gallery2/html/2010/P72042177e.html>

St. Paul's Episcopal Cathedral, Richmond, VA

Cornelius and the Angel, (installed between 1925 and 1928, Tiffany Studios)





Frederick Wilson

< THE SPARROW WINDOW (Matthew 10:29)

Based on one of Jesus' parables, the Sparrow window is a tour de force of Tiffany craft and art using drapery or ribbed glass for clothing, and mottled glass or confetti glass for the background. Frederick Wilson designed this engaging image of Christ as a young working carpenter (with a yoke on his back) pausing to sympathize with the plight of a small bird that only he can see clearly. This view of Jesus was prevalent in the social gospel movement at the turn of the century, when Protestant reformers focused on Jesus as The Carpenter active in the world and in sympathy with the poor. The pelican in the rosette above is an emblem of charity and of the Crucifixion that further identifies this window with Christ.

THE FOUR EVANGELISTS OR GOSPEL WRITERS

MATTHEW (on the far left) (Matthew 13:43)

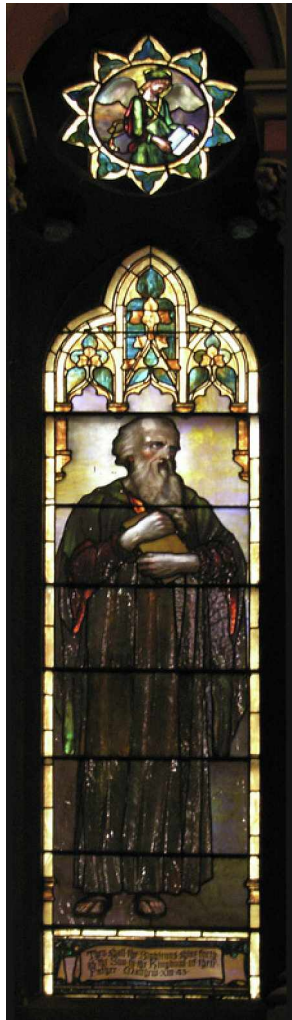
MARK (Mark 13:31)

LUKE (Luke 4:4)

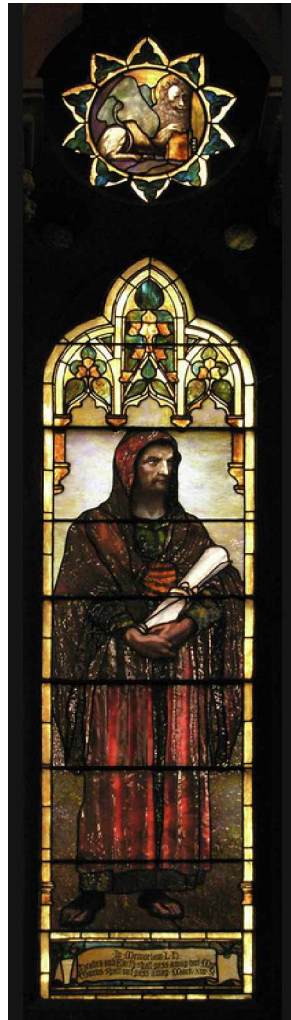
JOHN (on the far right) (John 1:1)

Designed by Frederick Wilson, four Evangelists stand like statuary in medieval niches, each holding his Gospel book or scroll recounting the story of Jesus' life and message. Above each window is an emblem associated with each Evangelist's writings: Matthew with a winged man, Mark with a winged lion, Luke with a winged ox, and John with an eagle. Their placement next to the pulpit reflects a Protestant emphasis on the writing and preaching of the Word.

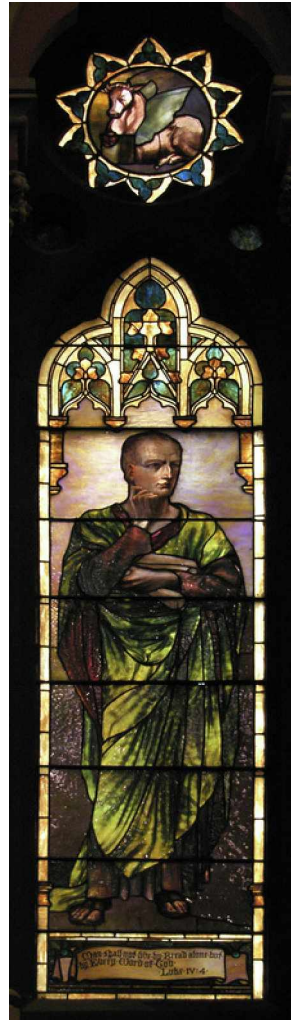
See windows below . . .



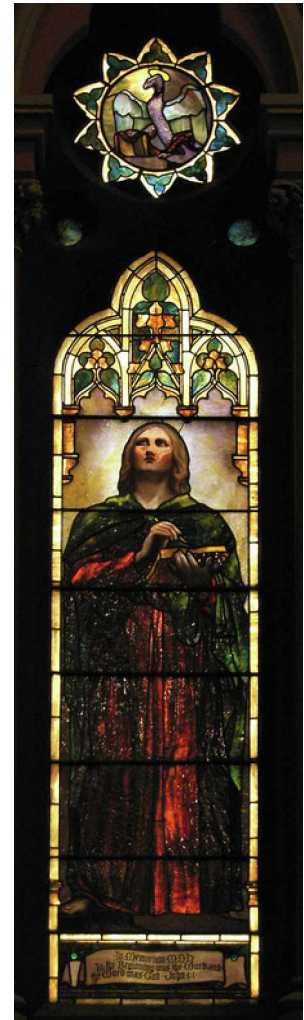
Matthew



Mark



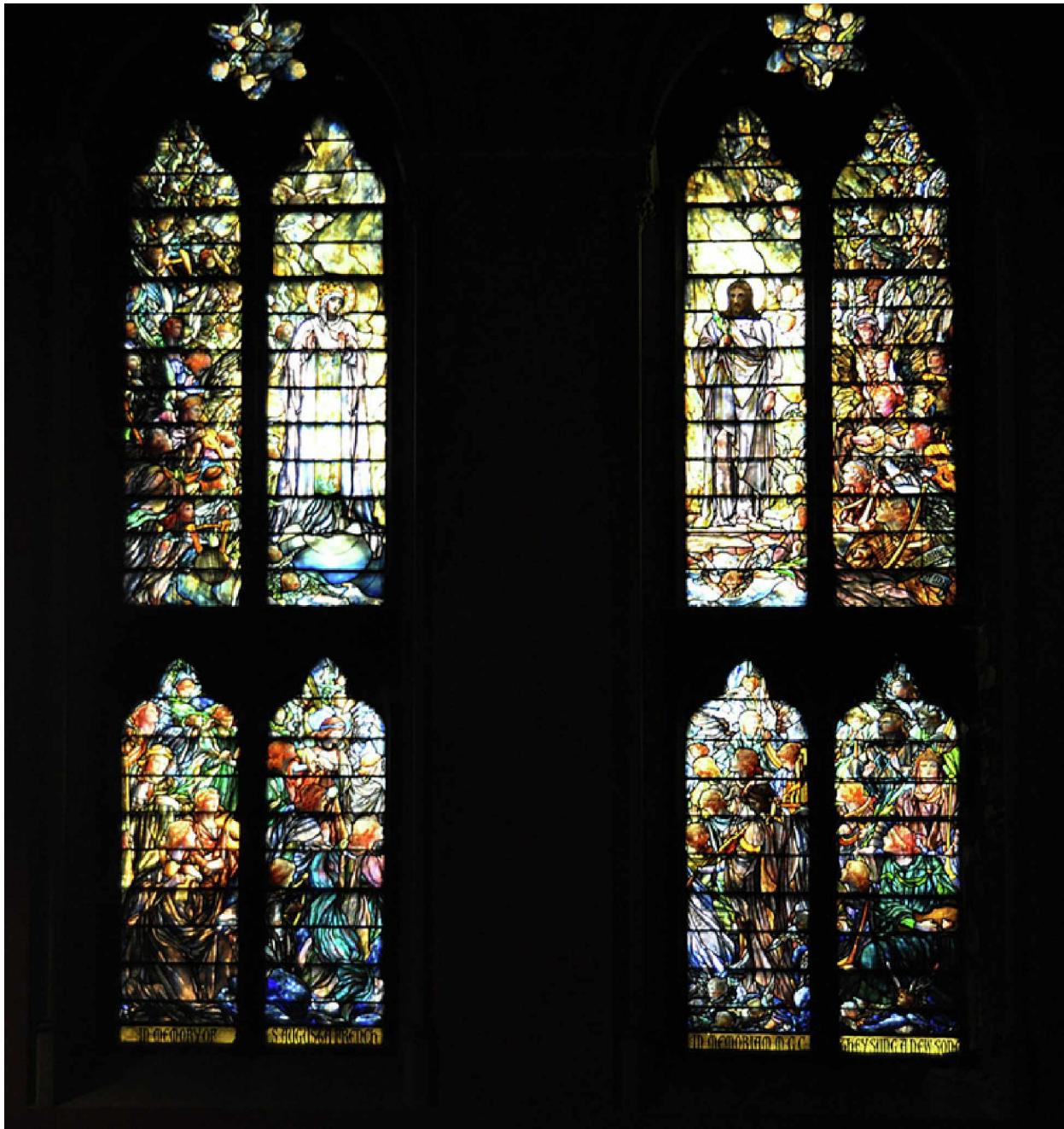
Luke



John

THE GLORIFIED CHURCH (on the left) (Rev. 12:1-2; Rev. 19:7-9)
THE ASCENDED CHRIST (on the right) (Rev. 14; Rev. 19:6-8)

A reassuring interpretation of John's vision of the Apocalypse continues in **Frederick Wilson's** turn of the century depiction of Heaven. Over eighty swirling figures of saints and angels press forward toward two central figures, the Glorified Church on the left and the Ascended Christ on the right. This portrayal of the Church combines two distinct images from Revelation: she is both a woman who has known suffering, with the moon under her feet and a golden crown of twelve stars on her head (Rev. 12) and the triumphant Bride of Christ in a fine gown decorated with pomegranates--the Christian symbol of the Resurrection and of the Church. Christ Ascended stands before the throng, holding in his hand the palm of the saints and of victory.



Directly below John's vision of Heaven are Four Women of the Bible.

THE FOUR WOMEN OF THE BIBLE

MIRIAM: Joy (on the far left) (Exodus 15:20)

DEBORAH: Courage (Judges 4, 5)

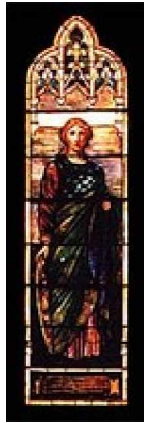
MARY OF BETHANY: Devotion (Luke 10:42)

DORCAS: Charity (on the far right) (Acts 9:36-40)

Portrayed in similar poses, style and colors as the Four Evangelists (9-12), four Women of the Bible represent the spirit of Christianity--its joy, courage, devotion and charity. On the left, MIRIAM, the sister of Moses, raises her timbrel (a kind of tambourine) and dances for joy. DEBORAH, seriously staring ahead, is the judge and warrior in armor leaning on her shield. MARY OF BETHANY, the sister of Lazarus and Martha who listened raptly at Jesus' feet, looks faithfully up to God in prayer. Closest to the altar, DORCAS looks humbly down, holding in her hands clothing she has made for the poor and widowed; she was raised from the dead by Peter for her charity toward the most vulnerable of society.



Miriam



Deborah



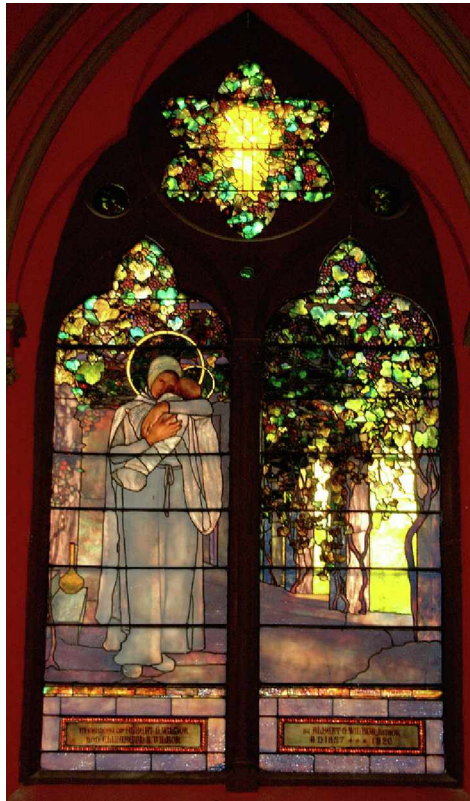
Mary of Bethany



Dorcas

To view the last three windows, turn to the left of the Four Women of the Bible and begin walking toward the back of the Church.

Although many of the windows at Church of the Covenant are masterworks, these last three windows by **Frederick Wilson** include some of the most sophisticated work produced by Tiffany. They illustrate Tiffany's use of plating (layering of glass, with as many as five layers) for perspective and for subtle variations in color and hue. Like the Four Women of the Bible, they also exemplify the spirit of Christianity--in lives of sacrifice, generosity and unending love.



MADONNA AND CHILD (John 15:1-17)

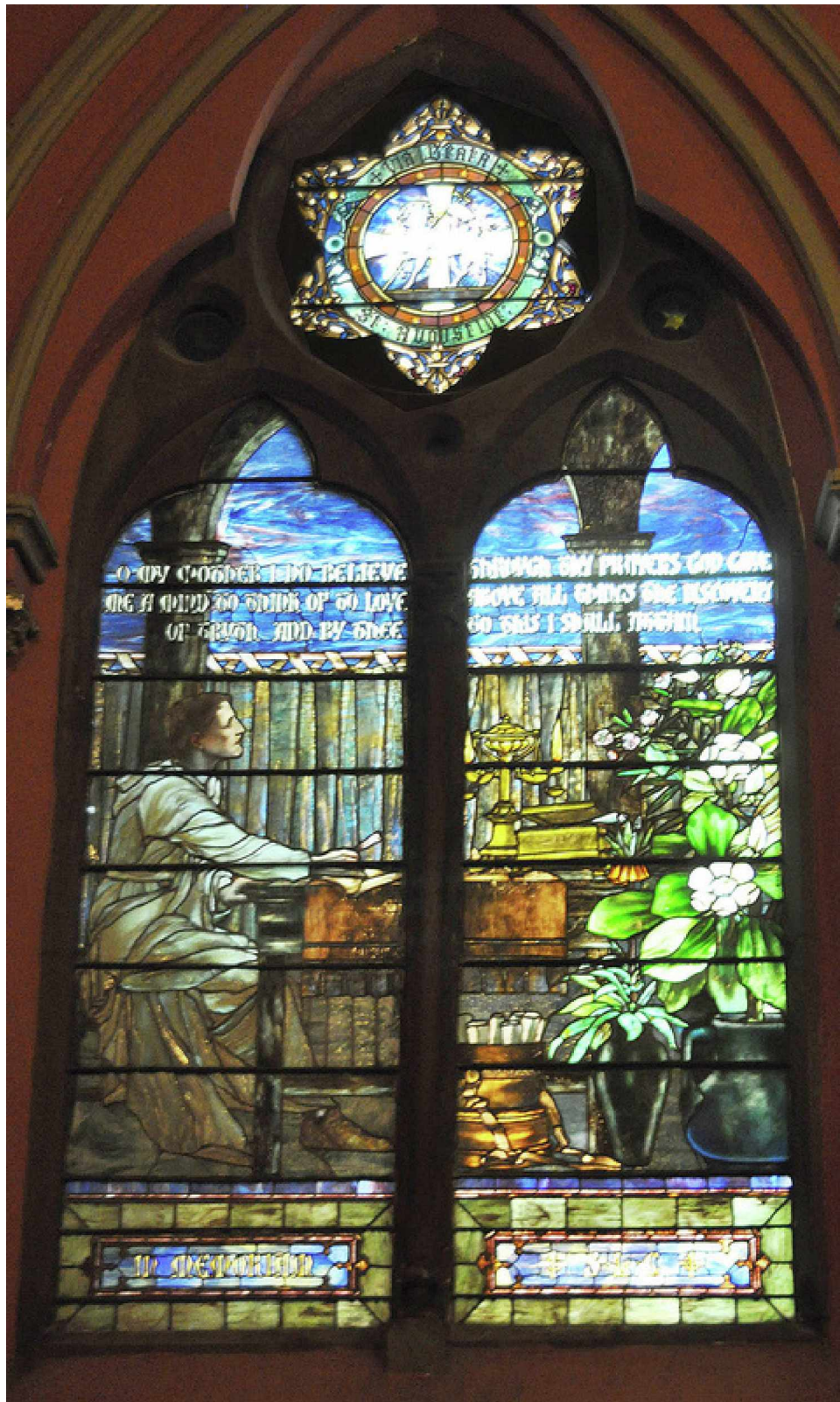
This Peasant Madonna is an adaptation of an image by Pascal Dagnan-Bouveret, a contemporary French artist known for religious and genre paintings of Breton peasants. In translating the painting into stained glass, **Wilson** placed the Madonna to the side and added a luxurious grape arbor on the right. The quality of light and lush vegetation on the right are in counterpoint to the sad, knowing Madonna on the left; they also form a glowing symbolic group--of the Eucharistic grape and of Christ as the vine--with the emblem of the Crucifixion above.

CORNELIUS AND THE ANGEL (Acts: 10:3) [shown above]

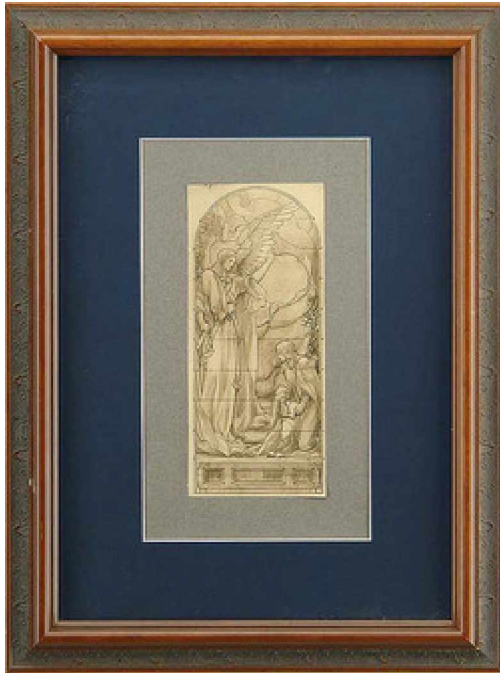
ST. AUGUSTINE

The window depicts a youthful St. Augustine in his study, writing at a desk and looking up at the sky out a window; on the right is a grouping of leafy, flowering plants. The quote written in leaded glass letters at the top of the window is from the Vita Beata (Blessed Life), one of Augustine's lesser-known works. He looks up toward Heaven and addresses his deceased mother, Monica, who influenced him spiritually by her loving example: "O my mother, I do believe that through thy prayers, God gave me a mind to think of, to love above all things, the discovery of truth, and by thee to this I do attain."

Filled with glowing glass and shimmering mosaics, the sanctuary at Church of the Covenant contains art, beauty and profound religious meaning that are relevant a hundred years after the Tiffany decoration. The effect of over a hundred years of grime accretion and internal fracturing (in five layers of glass) is becoming more evident in the muted colors and hairline cracks of the windows. Yet on the brightest days the Tiffany windows give us a glimpse into the past with a glorious show of color and light, in the largest church interior completely decorated by Tiffany in the world today.

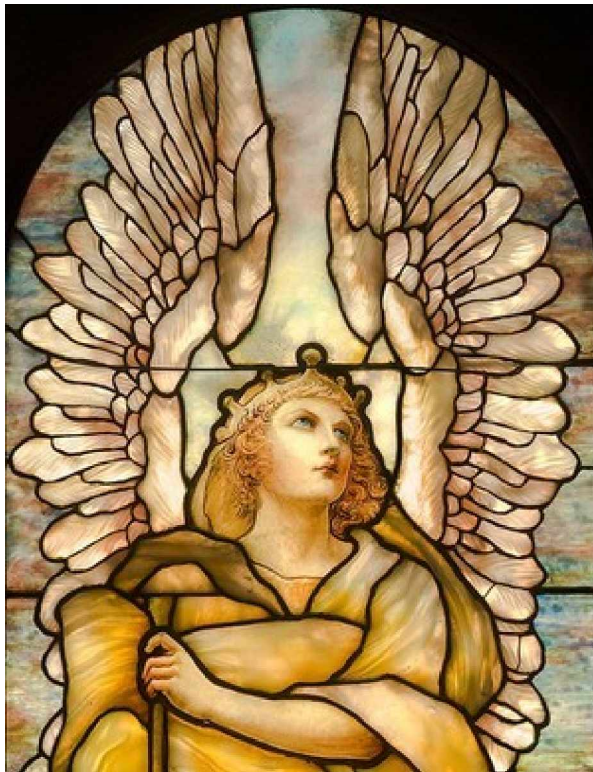


St. Augustine



Nine inch Frederick Wilson cartoon

<http://antiquesimagearchive.com/items/D9935285.html>



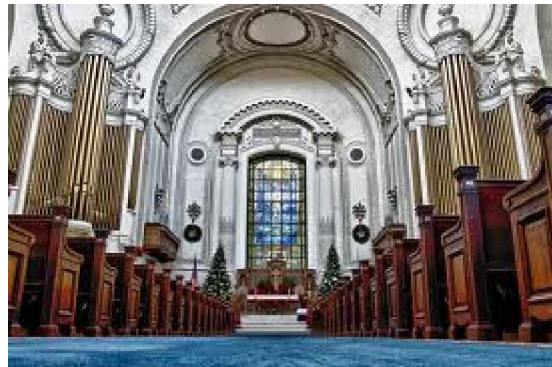
Louis C. Tiffany, design by Frederick Wilson, detail of Angel of the Resurrection (c. 1904-1905)

<http://www.examiner.com/article/tiffany-stained-glass-show-opens-at-montreal-museum-of-fine-arts>

Naval Academy Chapel

some suggestions of Admiral Watson, who, because of his intimate knowledge of Admiral Farragut's character and career, was able to bring out certain points which could be well employed in artistic memorial work.

After consultation with our artistic adviser, the committee invited Mr. Frederick Wilson to design and the Gorham Company, of New York, to produce a window based on the suggestions of the committee derived from Admiral Watson's proposals. Mr. Wilson is the designer of all of the windows now in the chapel.

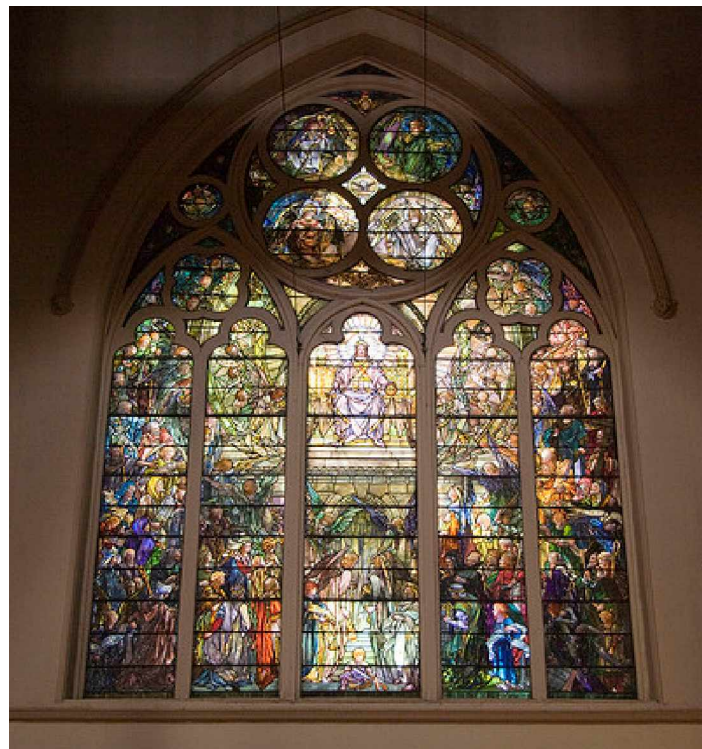


<http://christ-church-rochester.episcopalrochester.org/about/tour-of-christ-church.html>

Christ Church, 141 East Avenue, Rochester, New York

Tiffany Studios artist Frederick Wilson designed the windows, mosaic floor and altar reredos, and carved stone.

The Tiffany *Te Deum* window (1896) (*Aldice and Margaret Warren*) was designed by Frederick Wilson and is considered his best work. It shows Christ reigning over the world, illustrating a Latin canticle. Above Christ are angels and around him are prophets, apostles, martyrs, and saints. Three early bishops of the Episcopal Church are in the lower left panel: William White (resembles Benjamin Franklin), Samuel Seabury, and Thomas Claggett.



Frederick Wilson design, among evidently many other places, are installed at St. Paul's Episcopal Church in Richmond, VA, to include:

Christ's Ascension (1899), originally in Monumental Church, installed in St Paul's 1998, Tiffany Studios, designer Frederick Wilson)



<http://www.cambridge2000.com/gallery2/html/2010/P72042177e.html>

Cornelius and the Angel, (installed between 1925 and 1928, Tiffany Studios)



Hello,

I think you will be hearing from CMOG soon about this in any case (if not already!) but Gail Bardhan posted me a copy of a 6 June 1911 article in the New York Herald, which lists five Tiffany windows. I have now found this online (column one, the second article):

<http://fultonhistory.com/Newspaper%2014/New%20York%20NY%20Herald/New%20York%20NY%20Herald%201911/New%20York%20NY%20Herald%201911%20-%206171.pdf>

It says (the above is a bit difficult to read in places):

MASONS PRESENT ARTISTIC WINDOWS

Memorials of Favrite Glass for Masonic Home in Utica Exhibited in Tiffany Studios

Five stained glass windows designed for the chapel of the Masonic Home in Utica, N.Y., which is to be dedicated on June 28, are on exhibition in the Tiffany Studios, at Madison avenue and Forty-fifth street. They are in favrite glass, and the color effects are unusually rich.

The designs most symbolical of the Masonic spirit are "**King Solomon**" and "**Hiram King of Tyre**." The panels are five and one-half feet in width and eight feet in height, with the exception of one representing John the Baptist, which is a foot higher than the others. The window dedicated to the wisest of kings was given by Kane Lodge, No. 454, F. and A.M., in memory of Joseph Edward Simmons, Grand Master of the State of New York 1883. "Hiram King of Tyre," is a tribute to Justice Townsend Scudder, Past Grand Master, State of New York, and trustee of the home. It was presented by his official staff. "**St. John the Baptist**" was given by Kane Lodge in memory of Charles Roome, Grand Master of the State of New York in 1879. "**The Return of the Soul**" was presented by Acanthus Lodge, No. 719, of Brooklyn, in memory of its deceased brethren. On the window called "**Cornelius and the Angel**" appears the inscription "M.W. Frank R. Lawrence, 1885, Grand Master 1889. His great leadership and exalted usefulness are enshrined in the hearts of men." It is from Excelsior Lodge, No. 185.

The windows are to be on exhibition today and tomorrow, as it was the desire of the donors that as many Masons and others as wished to do so might see these works of art.

I have also found that d'Ascenzo Studios did the "**Peaceable Kingdom**" window. And it seems they did another window, but we are not positive which one that is yet (possibly the portrait of the Chancellor in the upper tier). Most of the other windows are likely by Gorham, but that is far from definite.

Regards, Wayne

http://www.philadelphiabuildings.org/pab/app/ho_display.cfm/94265



Tompkins Memorial Chapel - panel over door
D'Ascenzo Studio Archives, Athenaeum of Philadelphia.



D'Ascenzo had an extremely prolific career. He was an artist, educator, community leader, and businessman, as well as stained-glass master. Between 1904 and 1954, the studio designed over 7,800 windows and completed over 3,900 commissions.

See also: A study of residential stained glass: the work of Nicola D'Ascenzo studios from 1896 to 1954 (1990) at <http://archive.org/details/studyofresidenti00weil>

<http://kaytephoto.photoshelter.com/image/I0000HbIRXITX8ik>

Left - King Solomon (1895) by tiffany Studios at the Smith Museum of Stained Glass Windows on Navy Pier, Chicago, IL.

A clearer view of this same window may be seen at <http://lefteyed.aminus3.com/image/2011-06-03.html>

and at <http://www.pbase.com/tianphoto/image/66237336&exif=Y> [shown below on next page]



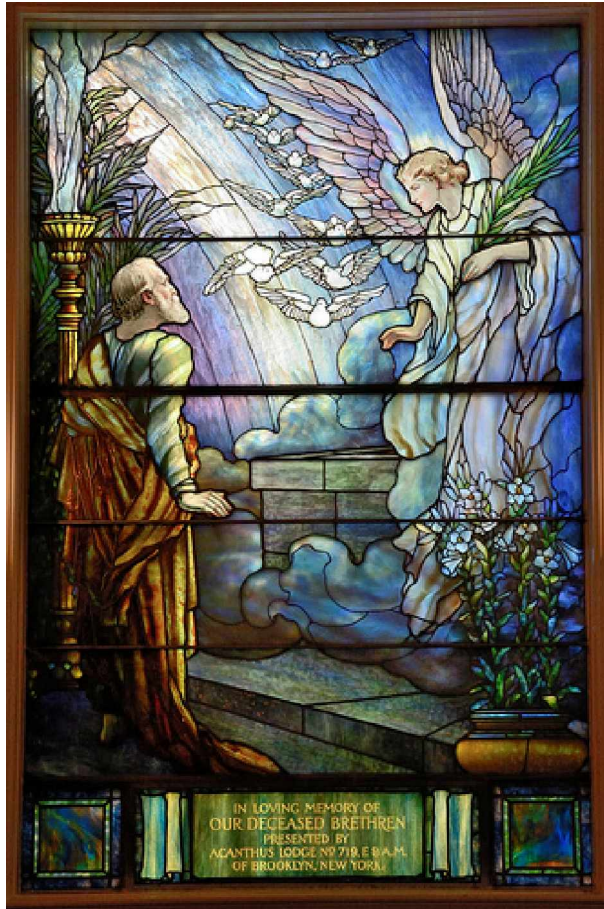
"King Solomon," in memory of M.'W.'. Joseph Edward Simmons. Inscription:

"To the honored memory of Joseph Edward Simmons, Grand Master, State of New York, 1883. Placed by Kane Lodge No. 454, F&AM. New York, 1911" in Tompkins Chapel, Masonic Home, Utica, New York.





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"The Return of the Soul," bears the inscription:

"In loving memory of our deceased brethren, Presented by Acanthus Lodge No. 719, F&AM, Brooklyn, New York."

New-York Observer, Volume 89, page 438.

http://books.google.com/books?id=nLZLAAAAYAAJ&pg=PA438&lpg=PA438&dq=%22The+Return+of+the+Soul%22+%22tiffany+studios%22&source=bl&ots=ILkSv5_Oim&sig=zasuShDAgrihgmD-JSutdSqJ8ec&hl=en&sa=X&ei=tWS5ULDDI9CP0QHJ9oH4Aw&ved=0CDIQ6AEwAg#v=onepage&q=%22The%20Return%20of%20the%20Soul%22%20%22tiffany%20studios%22&f=false

also ref. WM of Amity Lodge No. 5, Zanesville at:
<http://home.roadrunner.com/~mccover/amity/officers.htm> or wm@amity5.com

The Return of the Soul

A Memorial Window in the Putnam Presbyterian Church in Zanesville
467 Woodlawn Avenue, Zanesville, OH 43701; phone: 740.452.2445

A notable addition to the decoration of Putnam Presbyterian Church has been made in the form of beautiful memorial window, which was designed and executed in Favrite glass by the Tiffany studios of New York.

The memorial, which is placed in the nave of the church, has for its subject "The Return of the Soul," and represents the human soul, immediately after death, ascending, under the guidance of its guardian angel, to the Judgment Seat of God.

The soul is in complete realization of the importance and awfulness of the moment, and through its Christian humility feels that it has nothing to rely upon but the atoning blood of the Redeemer; that its own works, which are symbolized by the ascending flame of the candle at its left and by the lilies of purity at its feet and the wreath of victory on the steps,



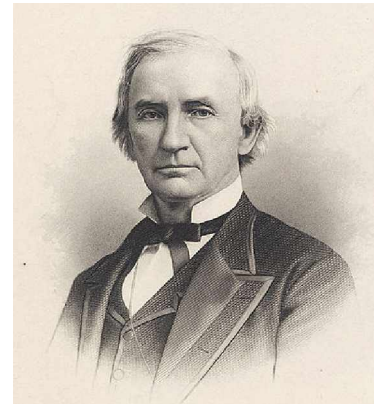
that have crowned its successful struggles against temptation, count as nothing.

The coloring of the window is in soft, delicate tones of reds and greens. The drapery of the soul is in bright red tints in strong contrast with the pale white drapery of the Angel. The artist's conception of the subject is a thorough understanding of its full significance.

At the base of the window is the dedicatory inscription:

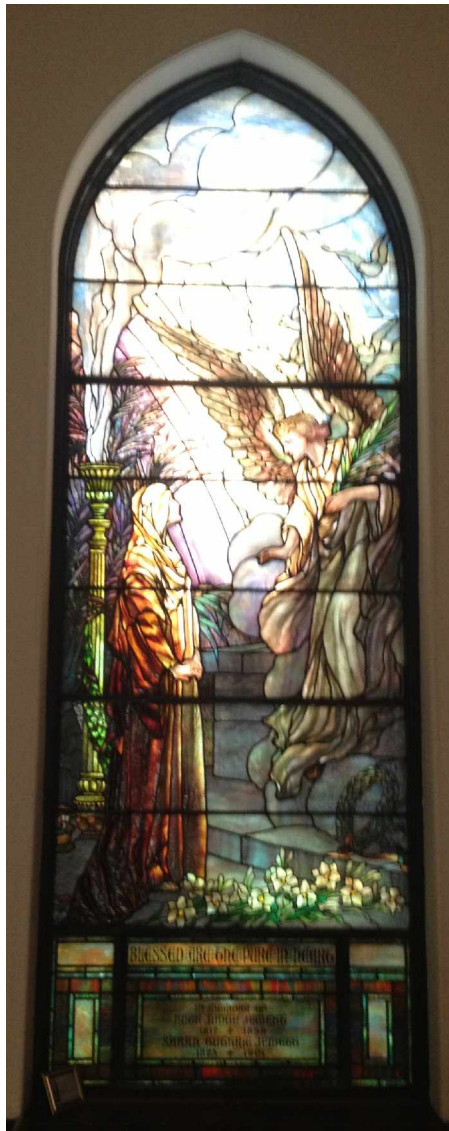
"Blessed Are the Pure in Heart"
In Memory of
HUGH JUDGE JEWETT
1817—1898
SARAH GUTHRIE JEWETT
1823—1901

Hugh J. Jewett (brother of Joshua Husband Jewett) Railroad president and lawyer. b. in Deer Creek, MD. Admitted to the bar in 1840, and first practiced at St. Clairsville, Ohio, and later (1848) in Zanesville. Twice state senator, and U.S. district attorney, he served in the U.S. congress one term (1872). He was president of the Little Miami, Columbus, and Xenia Railroad in 1869, and shortly after, the Cincinnati and Muskingum Valley Railroad. On moving to Columbus, he became vice president of the Pittsburgh, Cincinnati, and St. Louis Railroad. He resigned from congress in 1873, to accept the receivership of the New York and Erie Railroad. He ran this railroad for ten years before retiring to Zanesville, Ohio. He was mentioned as a Democratic presidential nominee in 1880. He was a member of Zanesville Chapter No. 9 and Cyprus Commandery No. 10, Zanesville, OH. Member of **Belmont Lodge No. 16, Clairsville, OH**, receiving degrees in 1841 and dimitting in 1846.



Hugh Judge Jewett, b. 1 Jul 1817; d. 6 Mar 1898, while on a visit in Augusta, GA, [bur. Woodlawn Cemetery, Zanesville, OH], was a railroader and politician. He served as U. S. Representative from Ohio's 12th congressional district in the 43rd U. S. Congress. He resigned his seat on June 23, 1874 in order to become president of the Erie Railroad (Jul 1874 to Oct 1884). At the beginning of his tenure the railroad was reorganized as the New York, Lake Erie and Western Railroad. On June 22, 1880 he led the railroad in converting from a 6 ft broad gauge to standard gauge, 4 ft 8 ½ in.

Jewett was born at Harford County, MD, and died in Maryland, but spent most of his life in Ohio at Zanesville and Columbus. He came to Ohio as a young man, and was admitted to the bar at St. Clairsville in 1840. In 1848 he moved to Zanesville, where he was president of the Muskingum branch of the State Bank of Ohio. In 1852 he was Presidential elector, and supported Franklin Pierce for president. He was a member of the Ohio House of Representative and the Ohio State Senate. He ran for Congress in 1860 and for Ohio Governor in 1861, and was candidate for U. S. Senate in 1863, losing each time as a Democrat. He lived in Ohio until 1887, when he returned to Maryland.



Hugh J. Jewett, the well-known railroad financier, died yesterday at the Hotel Bon Air, Augusta, Ga.

From a financial point of view, a volume would hardly do justice to Mr. Jewett's career. His appointment to the receivership of the Erie Railroad after it had been run in the mire and bankrupted through the machinations of schemers, and his management of that property as receiver and President, whereby he put it again on its feet and restored it to the favorable notice of railway investors, constitute his most distinguished achievement. Every one interested in such matters recalls the scandalous use for which the property was employed through a series of years. There will always be differences of opinion about Mr. Jewett's policy while the property was in his control. But that he took hold of it after having acquitted himself creditably in lesser fields, and satisfied the expectations of many whose money was long locked up in it, will not be gainsaid.

He had to deal with a shrewd and grasping opposition. The truth in regard to Erie was not often forthcoming for years before Mr. Jewett was called to its rescue. This opened the way for misrepresentation, and a long and sensational lawsuit after his administration began. He held on tenaciously, however, pressing steadily on in his purpose through repeated discouragement, and even his enemies would allow that the ability and energy which he brought to his manifold duties earned him his extraordinary salary of \$50,000 a year. When at last he retired his administration had made an impression generally so favorable that some of his admirers urged him as a candidate for President of the United States, and quite a movement developed in his favor.

Born in Maryland.

Mr. Jewett's youth and age were passed in Maryland. In that State he was born in 1817, and there he grew to manhood and fitted himself for his chosen calling—the law. His father was a farmer, and his mother a Quaker, so zealous in her faith and of such simple and winning speech and manner that she won many converts to that faith in Maryland and Pennsylvania, where she made frequent proselyting visits. It was said that the elder Jewett was related to Daniel Webster. The lad was the eighth of nine children, and as the family revenue was currently expended for the bare necessities of life he learned early what it was to earn what he got. All he learned from books was acquired after his daylight tasks were finished.

Reaching the age of a voter, with rugged and self-reliant ideas, he plunged Westward, and, one day, without any flourish of trumpets, and quite to the surprise of the people of the then frontier town of St. Clairsville, Ohio, he hung out his shingle as a lawyer, and, while awaiting clients, made captive the heart of the sister of the leading practitioner of that region. When marriage followed, Judge Fennon, his brother-in-law, took him into partnership. He soon made such a success that the country village was not big enough for him, and he moved to Zanesville. His career had not far progressed when he evinced a decided aptitude for financial management, and partly through his brother, who was a railroad manager, but mainly by the force of his own energy, he became a power in banks and railroads in that section. He became President of the Muskingum Branch of the Ohio State Bank and of the Central Ohio Railroad Company. His interests in such matters grew rapidly, and he became one of the best-known lawyers in Ohio in matters relating to commercial, railroad, and bank affairs.

Found Time for Politics.

Although a busy and rising man at thirty, he still had time for politics. Love of political strife had been born in him, and, like his father, he was a staunch Democrat from the time he knew how to distinguish parties. He served as a Presidential Elector in Ohio in 1852. In 1853 he went to the State Senate. The next year he became United States District Attorney for the Southern District of Ohio. He diversified his many business interests by running for Governor and for Congress, as well as for the State Legislature again, between 1860 and 1870, but was able only to strike the lower mark. Indeed, he ran for the higher offices only to make a show for his party. He had too much on hand to desire office, for his railroad interests widened until he had something to do with about all the great lines passing through his State.

In 1871 he withdrew from the active management of these various interests to accept the position of General Counsel for the Pennsylvania Road. He was already making for himself a name in Congress as an authority on matters in the line of his study when this offer came. He broke off his Congressional term to accept it. When the English holders of Erie applied to President Thomas A. Scott to find them a man to whom they might safely confide their crippled interests he cordially recommended Mr. Jewett. Long before he retired from the management of that road he said he was tired of strife and prayed for the time when he might lay down his business responsibilities and go to his country home at Zanesville for the peace and quiet he needed. Since then his Summers have been spent there, and his Winters equally quietly with his son at Baltimore. He was a man of striking appearance, with clear-cut features, always close shaven, fine dark eyes, and a crown of thick hair which became him as well after it grew white as when it was brown.

<http://www.marblechurch.org/AboutUs/History/StainedGlassWindows/MosesandtheBurningBush/tabid/269/Default.aspx>

Marble Collegiate College- 5th Avenue at 29th Street, New York City

Moses and the Burning Bush

Upper Scene (Exodus 3:2)—A stunned and frightened Moses hears God speak to him from a burning bush. His comfortable world is about to be challenged by a new calling, a greater purpose. Like Moses, we experience turning points in life when God calls us to something other than what we expected.

Lower Scene (Exodus 17:6)—Moses strikes a rock for water to quench the thirst of his people whose faith in God's providence has faltered—a message that even in helpless, wilderness times God brings new life out of a seemingly dry and unyielding existence.

Donor: Jennie Dayton

Dedication: October 13, 1901

Artist: Frederick Wilson for Louis Comfort Tiffany



Joshua Leads the Israelites

Upper Scene (Joshua 10:12-14)—God miraculously stops the sun for twenty-four hours as Joshua battles the enemy; an allegory for God entering the human experience with mystery and strength. This scene serves as a reminder that in the midst of life's conflicts we are empowered by the radiant light of God's spirit.

Lower Scene (Joshua 1:9)—The window reveals an earlier period of Joshua's life when a blessing is bestowed on him as he assumes leadership of Israel: "Be strong and courageous; do not be frightened or dismayed, for the Lord your God is with you wherever you go."

Donor: Sarah A. Sandham

Dedication: December 9, 1900

Artist: Frederick Wilson for Louis Comfort Tiffany



The Windows of Tompkins Chapel

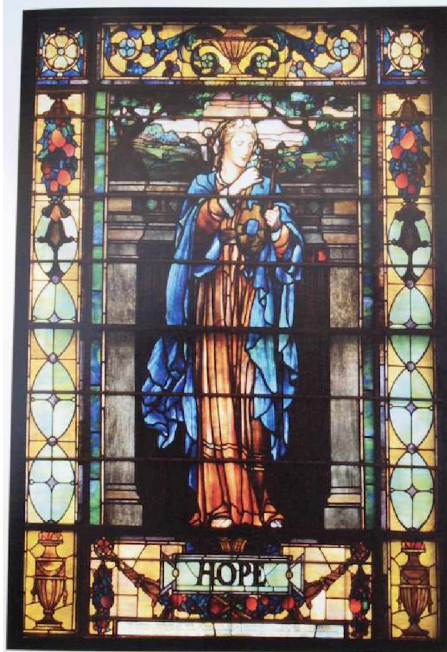
From the 100th Anniversary Commemorative Daniel D Tompkins Chapel Book
2011

<http://www.cambridge2000.com/utica/>

Hope, Charity and Faith

Hope

Designer, Frederick Wilson and Edward B. Herrick;
maker, Gorham



Charity

Designer, Frederick Wilson and Edward B. Herrick;
maker, Gorham



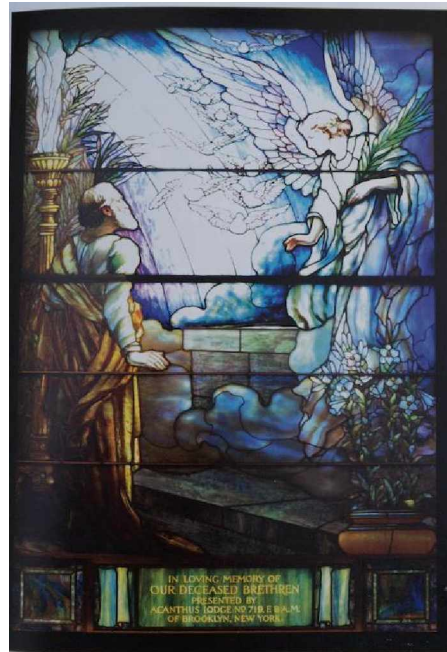
Faith

Designer, Frederick Wilson and Edward B. Herrick;
maker, Gorham

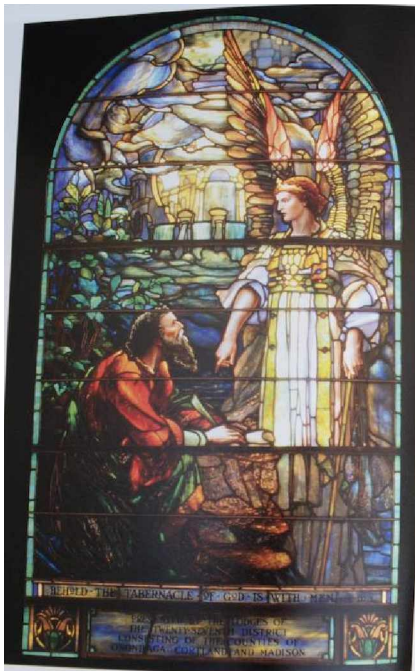


Return of the Soul

Designer, Frederick Wilson (?);
maker, Tiffany



St John of Patmos and the Angel



King Solomon

Designer, Frederick Wilson (?); maker, Tiffany



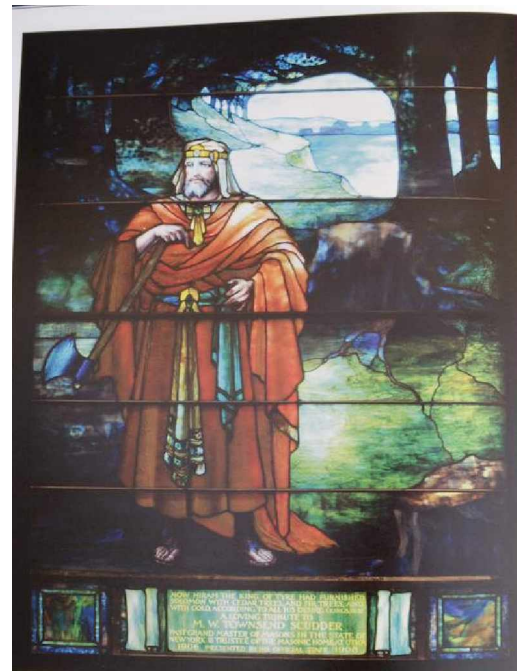
The Raising of Jairus' Daughter

Designer, Frederick Wilson; maker, Gorham



Hiram King of Tyre

Designer, Frederick Wilson (?); maker, Tiffany



David and Jonathan before King Saul

Designer, Frederick Wilson; maker, Gorham

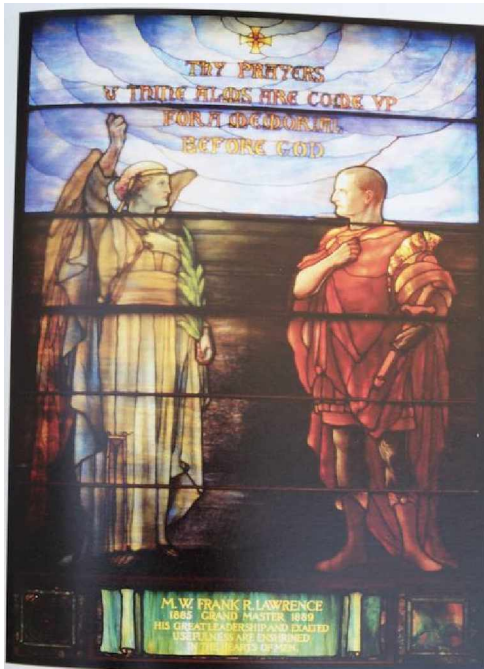


Blacksmith – The Iron Worker



Cornelius and the Angel

Designer, Frederick Wilson (?); maker, Tiffany



Guardian Angel

Designer, Frederick Wilson; maker, Gorham

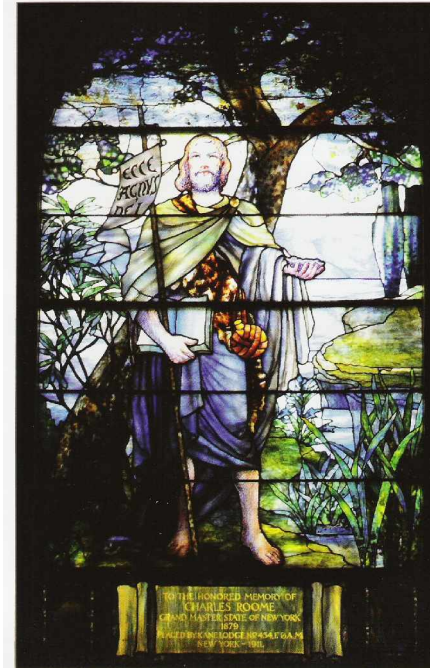


Hiram Abiff – Hiram the Architect



St. John the Baptist

Designer, Frederick Wilson (?); maker, Tiffany



"To the honored memory of Charles Roome, Grand Master, State of New York, 1879. Placed by Kane Lodge No. 454, F. & A. M. New York. 1911."

Peaceable Kingdom

Maker, d'Ascenzo Studios

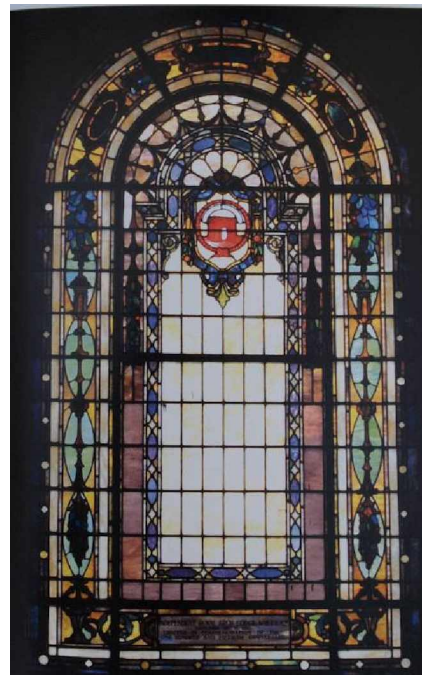


Ornamental windows

Zodiac
Chapel Ceiling



Independent Royal Arch No. 2

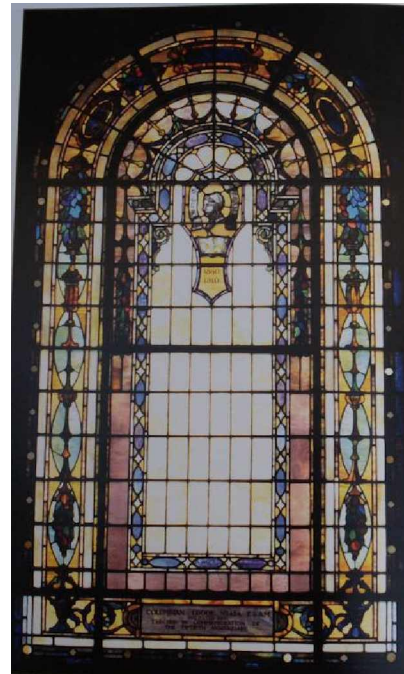


M.W.M. John H. Anthon



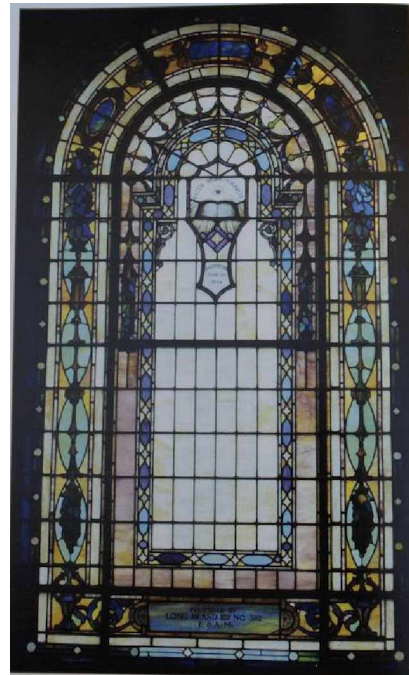
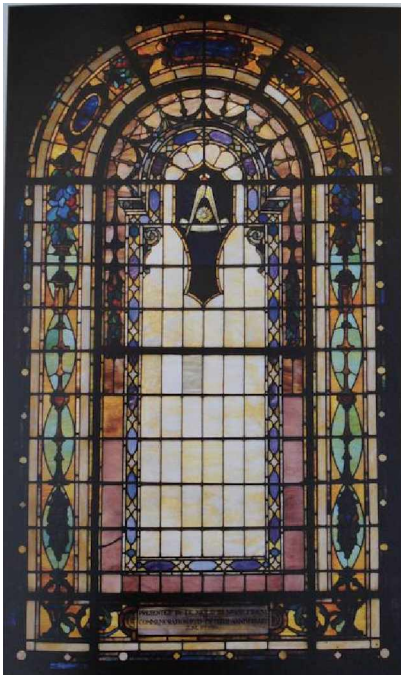
"In memory of M.W.M. John H. Anthon. Born 1832. Died 1874.
Presented by Anthon Lodge No. 769, F. & A. M."

Columbian Lodge No. 484



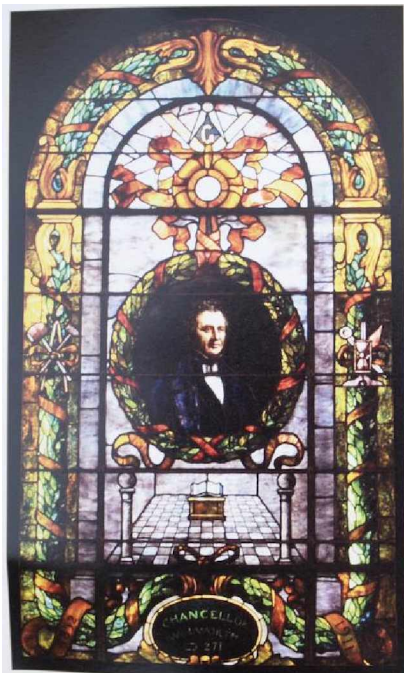
Instituted 1800. Erected in commemoration of the 50th
Anniversary."

Long Island Lodge No. 382



Chancellor Walworth

Chancellor Walworth Lodge No. 271, 1852. 1911.



R.'.W.'. Richard H. Thomas



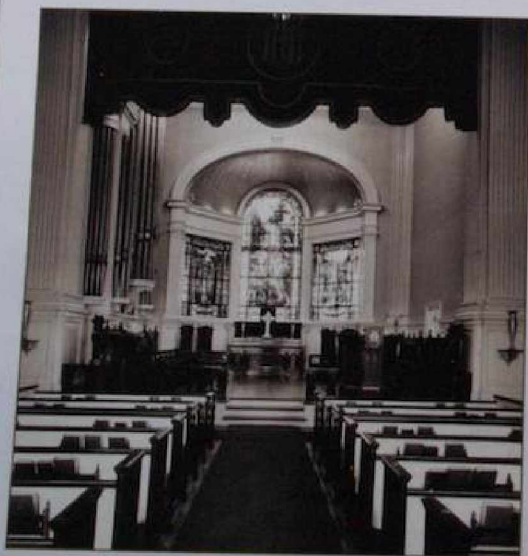
"To the glory of God and in memory of R.'. W.'. Richard H. Thomas, P. D. D. G. M. Fourth District; Trustee, Masonic Hall and Asylum Fund, this memorial window has been placed by the Lodges of the Fourth District."

Interior

THE DANIEL D. TOMPKINS MEMORIAL CHAPEL HAS UNDERGONE SOME CHANGES OVER ITS 100 YEARS.



The original chapel, as seen in this picture (above) from the mid 1920's did not have the railing or the large podium as is seen today. The Eagle Lectern, which was an original part of the Chapel is visible to the right.



A photograph from the mid 1930's (above) shows the addition of the railing and the pulpit which was purchased by then Superintendent of the Masonic Home, William "Pop" Wiley. The pulpit was dedicated to his late wife Veturia Isabel Wiley who died on December 16, 1933.



The pulpit as it appears today. Three brass plates mark its dedication and read: "In reverent gratitude to Almighty God for the blessing of her affectionate companionship, this pulpit is given to the Chapel by William J. Wiley," (left inscription); "As a memorial to his wife Veturia Isabel Wiley who entered into eternal life on December 16, 1933," (center inscription); "27 years of her earthly sojourn were spent in untiring service for and with untiring kindness to the old and young of the Masonic Home family. This also that her hath done shall be spoken of for a memorial of her," (right inscription)

R.:W.: Charles E. Toombs
Grand Lecturer

DANIEL D. TOMPKINS MEMORIAL CHAPEL



NATIONAL HISTORIC LANDMARK NOMINATION
CENTRAL CONGREGATIONAL CHURCH
67 Newbury Street, Boston, MA

<http://www.nps.gov/nhl/Fall11Noms/CentralCongregational.pdf>

page 21

The Tiffany figure windows at Central Congregational Church are by nature complex in design, featuring multiple levels of glass and a variety of glass types. Several of the windows feature designs employed for the first time by the Tiffany Company, including *Christ and the Sparrow*, *The Nativity* and *Cornelius the Angel*. (See pages 22-23 for discussion of these windows.) Complexity can be measured by the number of glass layers, the types of glass used, and the demonstrated degree of craftsmanship and technical expertise. Geometric patterned windows, for example, are simpler to produce and contain far fewer glass layers than figure and landscape windows. This differential was reflected in the prices charged for them by the Tiffany Glass & Decorating Company. Tiffany expert Alastair Duncan, in his book *Tiffany Windows*, stated that "At Tiffany Studios one got what one could afford, and low budgets brought lightly decorated geometric panels. Several, however, were charmingly conceived, as in the series installed in the Temple Beth Zion in Buffalo (later gutted by fire) and the heavily jeweled rose window in the New Presbyterian Church in Bath, New York."

Artistic quality, while subjective, is reflected in the opinions of recognized experts in stained glass decoration. For example, experts consider Frederick Wilson to be the finest artist and most accomplished stained glass designer employed by the Tiffany Company. Originality can be determined by the subject and character of a window and whether there is precedent for the design, or if the design established a precedent. The Tiffany Company offered both "stock" windows (like the *Good Shepherd* and *Christ Blessing the Children*) and "special order/custom" window designs. Stained glass authority Alice Cooney Frelinghuysen, in an exhibition catalog for the Montreal Museum of Fine Arts, describes the Tiffany window pricing scheme, stating that "Common sense dictates that the more elaborate the window and the more customized the order, the more costly it would be." She includes the following price estimates excerpted from a letter between the Tiffany Company and a prospective client:

Large figural window within a landscape setting:	\$4,000 - \$5,000,
Large figural window without the landscape but with an ornamental background:	\$3,000 - \$4,000,
Figure within a landscape background in a pair of smaller windows:	\$1,200 - \$1,500,
Figure with an ornamental background in a pair of smaller windows:	\$1,000 and
Stock figural window designs:	\$1,000.87

At least nine of the complicated figure windows depicting religious scenes at Central Church are what Tiffany designated as a "large figure in landscape" type, the most expensive window that the Tiffany Company produced. The "large figure in landscape" windows include prominent natural elements - landscapes, skies, sunsets, vegetation and flowers.

The \$5,000 price, ca 1913, would be about \$115,000 in 2011 dollars, not including the now "Tiffany" or "Gorham" priced items being realized.

<http://www.sacredplaces.org/PSP-InfoClearingHouse/articles/Tiffany%20Stained%20Glass%20Windows.htm>

Tiffany Stained Glass Windows

Through artistic innovation and marketing savvy, Louis Comfort Tiffany revolutionized and dominated the American stained glass business throughout the late-19th and early-20th centuries.

Thousands of houses of worship across the country are enhanced by the beauty of Tiffany stained glass windows. So many in fact, that the name Tiffany has become synonymous with the art of stained glass. But who was Tiffany and why did he become the most prolific and well known American artisan of stained glass windows? Louis Comfort Tiffany (1848 to 1933) revolutionized and revitalized the American stained glass industry through marketing savvy and artistic innovations. His showmanship and the design and production capabilities of his New York City based companies enabled him to dominate a market, especially for religious institutions, which he himself inspired. A man of wealth and strong artistic convictions, he was a leader in reinventing stained glass technology in America with his windows becoming the rage in thousands of American houses of worship, public and commercial buildings, and private residences. Today, Tiffany windows are often the most valuable artistic objects in a religious building and reflect the social history of the congregation.

Louis Comfort Tiffany was the eldest son of Charles Comfort Tiffany, a jewelry and silver merchant who headed Tiffany & Co., the New York City shop which continues today as a world famous purveyor of luxury objects. The younger Tiffany studied in Europe and began his career as a painter, but soon turned to the applied arts, especially textiles and wallpaper. His first business, Associated Artists, was the premiere "artistic" interior decoration business in New York in the 1880s.


At the same time, Tiffany became increasingly involved in glassmaking, forming Louis C. Tiffany & Co. in 1883. Tiffany considered the prevalent mode of painting on glass and applying tints as "dull and artificial" compared to the medieval method of coloring molten glass with metals and other chemicals. Tiffany and other artists, principally the painter and glass innovator John LaFarge, developed a whole new industry of glassmaking in America based on creating a spectacular array of effects with glass alone, rarely using paint. Both experimented and developed a new method of manufacturing semi-translucent "opalescent" glass that simulated painted effects.

Tiffany's wealth enabled him to assemble manpower, materials, and facilities for production on a vast scale, outpacing competitors like LaFarge. His army of glassmakers, including workers recruited from Europe, manipulated glass and pushed its chemistry to

create new processes and effects that were subsequently patented. The firm eventually offered more than 5,000 colors and varieties of glass. Tiffany's other innovations included: layering (or plating) multiple pieces of glass to add depth to images of streams or to create misty, ethereal quality of skies wrapping glass in copper foil to depict the organic lines of flowers and foliage, and using lead came to highlight architectural lines creating "drapery glass" by pouring, gathering, twisting, pulling, and folding glass to simulate garment folds, feathers, and the like melding tiny colored glass chips with solid sheets to produce a shimmering "confetti" effect, often used on clear or colored backgrounds to render foliage studding glass with jewel like fragments.

Under various names, the business spanned 50 years and produced thousands of windows around the country, with the majority ecclesiastical, for nearly all denominations. Tiffany's work coincided with the construction of a vast number of new houses of worship in America as the population grew and settlement expanded. At many churches, members memorialized loved ones by commissioning stained glass windows. In older buildings, clear glass or existing stained glass was replaced by the new style of windows.

How to Identify Tiffany Windows



Tiffany's vast output and the popularity of his work often result in mistaken attributions of windows to Tiffany. Some of Tiffany's top designers and artists worked independently or for other studios, using similar glass and plating it in layers, just like Tiffany. Building archives such as guides, congregational histories, and records of memorials are the primary place to search when seeking to identify the maker of a window.

- Look for a signature on the glass, as some windows were signed. However, whether the window is signed or not has little bearing on the importance of the window. Many of Tiffany's best are not signed, while other pedestrian Tiffany windows are signed.
- Look for the use of copper foil.
- Look for the floating of lead with solder, usually on the interior surface.
- Examine how cloth and clothing are depicted. Tiffany almost always used drapery glass. While others used drapery glass, many artists would delineate drapery in the second layer of plating by using lead lines and varying the color.
- Faces are often a tip-off, as the studios differed markedly in the style and quality of painted features. Faces on different Tiffany windows frequently resemble each other. In addition, many Tiffany faces have a lost the surface paint that makes the glass appear to be faded.
- Consult the partial lists of works in major books such as *Louis C. Tiffany: Rebel in Glass* and *Masterworks of Louis Comfort Tiffany* (see **Resources**).
- A consultant with detailed knowledge of late-19th-century American stained glass makers can often make an attribution based on stylistic and technical features.

Acknowledgements: Arthur Femesella, Femesella & Associates, Astandale, NJ and Donald Samick, Lamb Studios, Philmont, NY.

The firm made four types of windows. The costly landscape window was rare among religious commissions but is considered his supreme achievement in stained glass. In figurative windows for the ecclesiastical market, Tiffany uncharacteristically followed theological standards of imagery and used paint to depict faces, hands, and feet. Other types of windows, floral and ornamental (often mosaic), were less expensive, and common in domestic interiors.

Tiffany's cabinet shop produced wooden frames, including ornately carved Gothic structures. There was even an Ecclesiastical Department that manufactured a complete line of liturgical furnishings, including altars, retables, cyboriums, and more. Some religious institutions commissioned Tiffany to produce not only stained glass windows, but also the painted decoration and finishes of the interior, as in the Willard Chapel in Auburn, NY.

During their heyday, Tiffany windows were prestigious symbols. An average three-by-five-foot piece cost \$700 when Tiffany's own artisans were paid \$3 a day. The large "St. Paul Preaching to the Athenians" memorial window in the Lafayette Avenue Presbyterian Church in Brooklyn, NY cost a colossal \$5,000 in 1893.

Between 1900 and 1910 window production peaked, followed by the public's gradual loss of interest as the novelty diminished. At the same time, Tiffany's control of his companies diminished, effecting quality. Furthermore, the Tiffany style fell into disfavor in the 1910s when tastes grew more academic. The increasing number of Beaux Arts trained architects applied strict historical principles, subordinating stained glass to the design of the building. Ralph Adams Cram, the primary exponent of the Neo Gothic mode, insisted upon medieval style windows. Tiffany refused to change his art. Between 1920 and 1930, his work was rejected, eventually leading Tiffany Studios to fall into bankruptcy in 1931 along with the other studios which specialized in similar window styles.

The great trove of ecclesiastical stained glass produced during the American Renaissance (1876―1917) has suffered from fire, theft, vandalism, and deterioration. Fortunately, the revival of interest in Tiffany windows, beginning in the 1950s and 60s, has brought back its status and encouraged restoration.

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<http://episcopaldigitalnetwork.com/ens/2012/05/04/new-life-light-for-tiffany-windows/>

'Poor Man's Bible'

While colored glass dates to ancient times, stained glass as a form of art and storytelling became prominent in the Middle Ages. A largely illiterate population could learn about the stories of the Bible from the illustrations in the stained glass windows. Some have called these windows the "Poor Man's Bible," because they, along with carvings, paintings and mosaics, could translate the narratives of the Bible to a population that couldn't read.

A 12th-century German monk named Theophilus wrote about stained glass in medieval times in his text, "On Diverse Arts." The basic ingredients for making glass, he explained, are sand and wood ash (potash). After the mixture is melted into a liquid, it cools into glass. While it's still molten, color can be added or the glass can be blown or molded into different shapes.

In the late 1870s, Louis Comfort Tiffany studied new techniques for making stained glass windows. Early in his career, he used cheap jelly jars and bottles because he liked how the mineral impurities changed the shape, texture and color of the glass. When he couldn't find the types of glass he wanted, Tiffany started his own glass factory. He used glass that was opalescent, meaning it changed colors as it transmitted light. Instead of painting on the glass, Tiffany simulated the folds of a robe or the texture of grass by molding and cutting glass in new ways.

Making

Stained glass windows start as a drawing or cartoon. After the design is approved, it is drawn to scale on paper and the design is traced onto a glass easel. Another copy of the drawing is cut into pieces and used as patterns to cut the glass. The pieces of glass are dabbed with hot wax and then posted onto the glass easel. This way the designer can see how the light looks through the glass. After all glass pieces are cut, the artist joins them using copper foil and channeled lead caning. Finally, the windows are framed and hung.

Conserving

Cleaning the glass requires care and time. Conservators use cotton swabs with an ethanol and deionized water compound to clean off the soot and grime. (Many of these windows were placed in churches and facilities that used coal and/or wood fires for heat). It can take two or more weeks to clean the top layer of one side of the window. Then the conservator flips it over and begins again.

After the exterior layers are clean, the conservator disassembles the window, carefully scraping out the old grout and opening up the metal coming to remove pieces of glass one by one. Broken glass is repaired, when possible, with a special epoxy injected through a syringe. As each layer of glass is removed, the cleaning continues.

After all the pieces are cleaned and repaired, rebuilding begins. All of the glass is placed back within its coming, and new soldering is done when necessary. In this case, carpenters constructed new wooden frames for the window as well.

1929 was the year of the stock market crash and the beginning of the Great Depression. Tiffany windows were very expensive, and there was no money available for new windows for a number of years.

By the time money was again available, Louis Tiffany had died and the tons of unique Tiffany glass in warehouses in New York City had been destroyed. After 1937 it was impossible to create a genuine Tiffany window.

November 26, 2012

I thought that tabulating the Utica windows might help. In the process, I noticed similar non-scenic composition and fabrication similarities. The non-scenic part is at the bottom of the windows: the geometric format of the memorial pane, and the design of the corner squares. The fabrication similarities are in the number of joints in each window and the number of reinforcing bars.

The windows are grouped by similar attributes. I believe that the memorial pane is the "marker" for the studio/designer.

Sh = Shape of window.

P = the number of structural panels of glass – above the memorial section.

S = the number of sections (or divisions) between the reinforcing bars – above the memorial section.

L = designates windows with legend-line separate from the memorial pane

Gray = the attributes of a proposed window that was altered for fabrication.

Blue = are attributions made because of the existence of near-duplicate windows.

Red = are attributes made by me for a variety of reasons.

TITLE	Sh	P	S	L	Memorial Pane	Lower Corner Decoration	Designer	Studio
Hope	sqr				swag	urn	Wilson & Merrick	Gorham
Charity	arch				swag	urn	Wilson & Merrick	Gorham
Faith	sqr				swag	urn	Wilson & Merrick	Gorham
David & Jon as proposed *	arch	x	x	√	plain & star	Gr. Cross	Wilson	Gorham
David & Jonathan *	sqr	3	7		plain	star	Wilson	Gorham
Jarius' Daughter	sqr	3	7	√	inset sqr	Gr. cross **	Wilson	Gorham
Guardian Angel	sqr	3	6	√	inset sqr	Gr. cross	Wilson	Gorham
Iron Worker	sqr	1?	6		foliate	acanthus sqr	Snell ??	
Hiram Abiff	sqr	1?	6		foliate	acanthus sqr	Snell	
King Solomon	sqr	2	6		scroll	opal. sqr	Wilson	Tiffany †‡
King Hiram	sqr	2	6		scroll	opal. sqr		Tiffany †
John the Baptist	sqr	3	6		scroll	unclear	Wilson	Tiffany †
Cornelius & Angel	sqr	2	6		scroll	opal. sqr	Wilson	Tiffany ‡
Return of the Soul	sqr	2	5		scroll	opal. sqr	Wilson	Tiffany ‡
Portrait window	arch						?	
Typicals, 7 memorials	arch						?	
John of Patmos	arch	3	8	√	inset sqr	palmette	Wilson	Gorham
Peaceable Kingdom	rect							
Lobby, 4 windows								
2nd floor, 5 windows								

*In the 1911 Gorham brochure, the drawing of David & Jonathan is arched, which would imply it was originally for the upper tier. Apparently, it was fabricated as a square for installation in the lower tier. (One can verify the modification by comparing where the curve was to start. Also, notice other changes from the drawing: 1) the legend-line was squeezed into the dedication pane; 2) the Star was removed from the dedication pane and placed in the corner panes in place of the Greek cross design proposed and used in the Guardian Angel window.

** The proposed Gorham corner design (a palmette) was not used, but was replaced by the Greek cross design proposed and used in the Guardian Angel window.

† These three were given by Kane Lodge New York City. Solomon was attributed in a Tiffany brochure. Why would Kane Lodge *not* use the same local studio for the others. Two were attributed as Tiffany by Duncan.

‡ In an earlier letter, I mentioned these three have near-duplicates elsewhere. I still think this is telling. Though Wilson and LCT seem to have had an open relationship, I would be very surprised if it were so open that designs already fabricated by Tiffany could be turned over to another studio. Especially when the titles are the same as in the case of Cornelius (Ch of the Covenant, Boston, has a near duplicate from more than 15 years earlier). I've noticed title, Return of the Soul, is listed in Duncan in at least one more location than Utica and Zanesville.

I attribute the "scroll" memorial panes to be Tiffany's marker. Also, Tiffany often used streaked glass to fill incidental panels, as found in the bottom corners. Notice that there are 5 windows with a scroll — you mentioned a claim for 5 signed windows. All five with a scroll are from lodges located in NYC. Solomon, King Hiram, & John the Baptist are from Kane Lodge, Manhattan. Cornelius is from Acanthus Lodge, Brooklyn. Return of the Soul is from Excelsior Lodge somewhere in NYC.

The window of Hiram Abiff is attributed to a designer named Snell. You may have noticed that the figure is vivid while the rest seems shrouded by frosted glass. I paired this with the Iron Worker because of the memorial pane. I see frosted glass on the second window, mostly on the left side. Also, the Iron Worker and Hiram Abiff are the only windows that relate only to Masonic stories, not Christian.

I take the 1912 document as a complete listing of what was installed to that date. This does not include John of Patmos and the Peaceable Kingdom (a name I adopted from the common paintings on the same subject)

Let's speculate about the 13 Gorham windows. The 1911 Gorham brochure identifies 6 windows and mentions a total of 13. This leaves 7 unidentified. I think the main possibility is the 7 "Typical" windows mentioned in the 1912 brochure. As shown in the Chapel brochure, the Typical's have a border of the same pattern as the Chancel triptych.

Following the hypothesis, I attribute John of Patmos to Gorham.

Regards,

Terry

The Churchman, Volume 100, 7 Aug 1909, page 216.

<http://books.google.com/books?id=h20xAQAAMAAJ&pg=PA214&dq=%22Return+of+the+soul%22+%22tiffany%22&hl=en&sa=X&ei=NGS7ULq2CMuJ0QH56YHwAw&ved=0CD0Q6AEwAA#v=onepage&q=%22Return%20of%20the%20soul%22%20%22tiffany%22&f=false>

"A new [very handsome] window had been presented to St. Peter's parish church, in West Twentieth street, New York. The subject in "The Return of the Soul," and the maker Tiffany [Studios]. It is in memory of Gustavus W. and Angelica B[aracloough]. C[ushman]. Faber [by their children], both for many years members of the parish."

This window is also mentioned in:

Journal of the Proceedings of the Annual Convention of the ..., Issue 126, by Episcopal Church. Diocese of New York. Convention, page 269 [Parochial Reports].

<http://books.google.com/books?id=V-0QAAAAIAAJ&pg=PA269&dq=%22Return+of+the+soul%22+%22tiffany%22&hl=en&sa=X&ei=NGS7ULq2CMuJ0QH56YHwAw&ved=0CD0Q6AEwAQ#v=onepage&q=%22Return%20of%20the%20soul%22%20%22tiffany%22&f=false>

Note: Alastair Duncan mentions "Return of the Soul" in conjunction with the Knight Mausoleum in a cemetery.

First Parish in Brookline
382 Walnut Street, Brookline, MA

http://firstparishinbrookline.org/stained_glass_detail.htm

SWEETSER MEMORIAL WINDOW. The Nativity of Jesus. Made by Louis C. Tiffany (New York), 1906.

The Tiffany Studios had meanwhile been asked to prepare preliminary designs for a window "to be placed in the nave, north side, nearest the wing, by Mrs. Frank E. [Susan Jameson] Sweetser" as a memorial to her husband. (PCR) This is not the current location of the window, though when proposed the plan was logical, since the Train window would have been opposite, resulting in balance. On April 24, 1905, the Parish Committee voted that "when the design...is submitted to the Parish Committee, the Chairman and Mrs. Higginson consult with the architects, Messrs. Shepley, Rutan & Coolidge with power to accept the design." The Sweetser window was installed by April of 1906, probably where it now is, in the center on the south side of the nave, since on March 10, 1912, the minister, William Lyon, mentioned that only one window without stained glass was "still left on the sunny side of this meeting-house." (William Lyon, John and Hannah Goddard, Brookline, 1912.)

In a letter to First Parish, Tiffany Studios identified this window's designer as Frederick Wilson. Charles Connick later described Wilson with respect and affection:

Frederick Wilson had a great reputation among glassmen, for he was warm-hearted and friendly, and his talent as a cartoonist for picture windows far outshone that of any other opalescent windowman, with the single exception of John La Farge....came to this country from England--a comparatively young man. His English training had given him an amazing facility for drawing the human figure in life-like fashion, and this ability was promptly gobbled up by the art-glass industry of America.

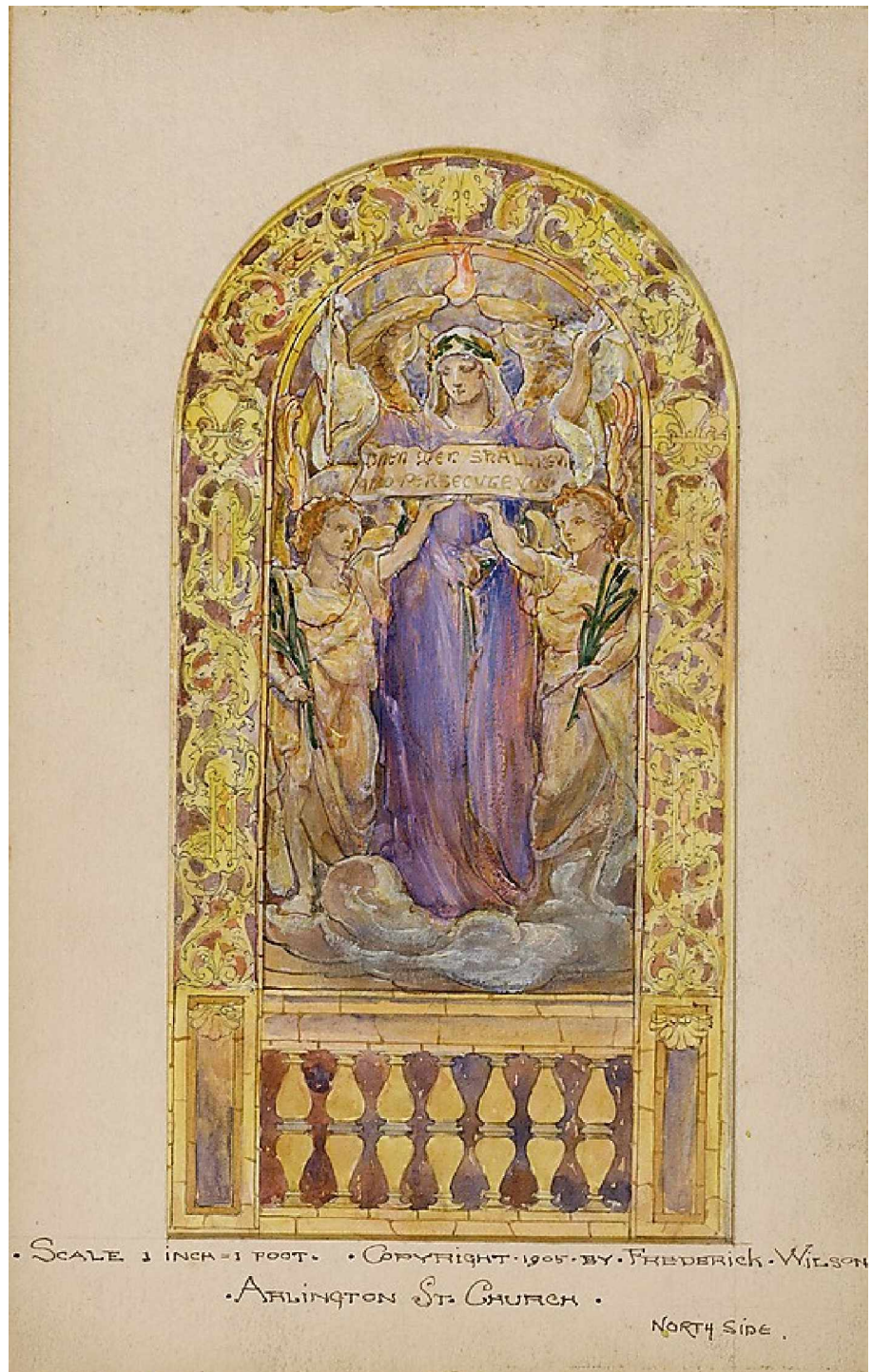
A most interesting story could be told about the life of this gifted, sweet-spirited man. He was a maker of pictures in glass that were directly comparable to the best picture windows of La Farge insofar as composition, deft drawing and subtle coloring were concerned. Much of his time was spent with the Tiffany Studios, New York, and his skillful suave style of life-like drawing and painting may be found in Tiffany windows throughout the country. He went to California some years ago and was associated with the developing craft there. He left a host of friends in California and throughout the country when he died on March 24, 1932. (Connick Adventures in Light and Color 400)

The Metropolitan Museum of Art

<http://metmuseum.org/collections/search-the-collections?&ao=on&ft=Tiffany&who=Frederick+Wilson%2C+1858-1932&pg=1>

http://www.metmuseum.org/Collections/search-the-collections/10017659?rpp=60&pg=1&rndkey=20121202&ft=*&who=Tiffany+Studios%7cFrederick+Wilson%2c+1858-1932&pos=1

Inscription: [interior, left side]: Blessed are ye when men shall / Revile you, and Persecute you / And shall say all manner of evil / Against You Falsely, for my Sake / Matt. V. 11.; [interior, bottom]: Tiffany Studios / 347 Madison Avenue / New York City. [on page]: SCALE 1 INCH = 1 FOOT. COPYRIGHT 1905 BY **FREDERICK WILSON** / ARLINGTON STREET CHURCH / NORTH SIDE; [back cover, lower right, stamped]: 1728



Design for triple light window

Probably Frederick Wilson, 1858-1932

Maker: Tiffany Studios (1902–32)

Date: late 19th–early 20th century

Geography: Mid-Atlantic, New York, United States

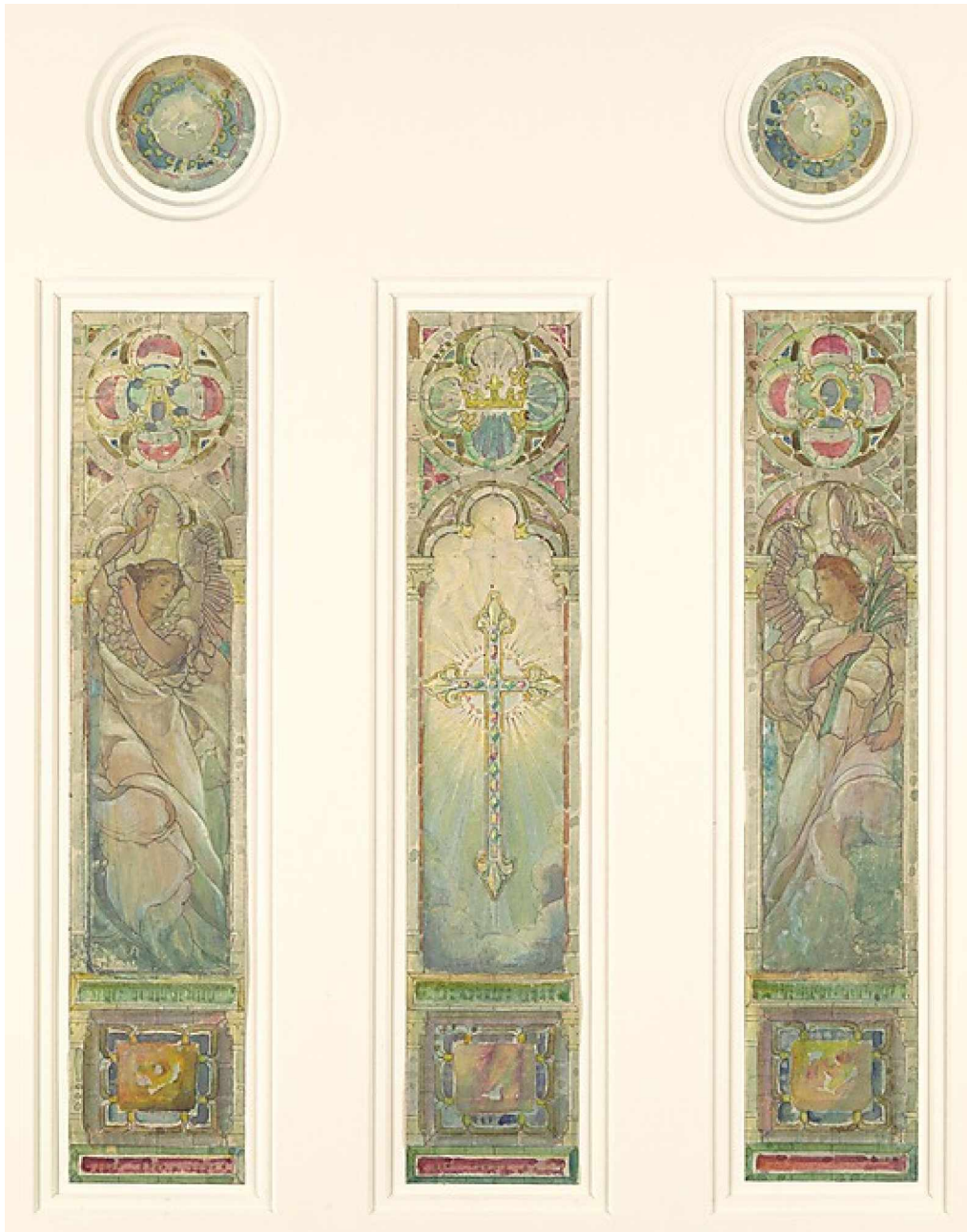
Culture: American

Medium: Watercolor, gouache, colored pencil, silver gelatin photograph on paper, and graphite, adhered to off-white wove paper cut into three rectangular windows and two medallions mounted on warm grey secondary support.

Dimensions: Overall: 21 x 13 3/16 in. (53.3 x 33.5 cm) Design, rectangular window: 9 5/16 x 1 7/8 in. (23.7 x 4.7 cm) Design, medallion: 1 1/2 in. (3.8 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Cartoon for window, Saint Anselm, St. John's Chapel Episcopal Divinity School, Cambridge, MA

Frederick Wilson, 1858-1932

Maker: Tiffany Studios (1902-32)

Date: 1912

Geography: Mid-Atlantic, New York, United States

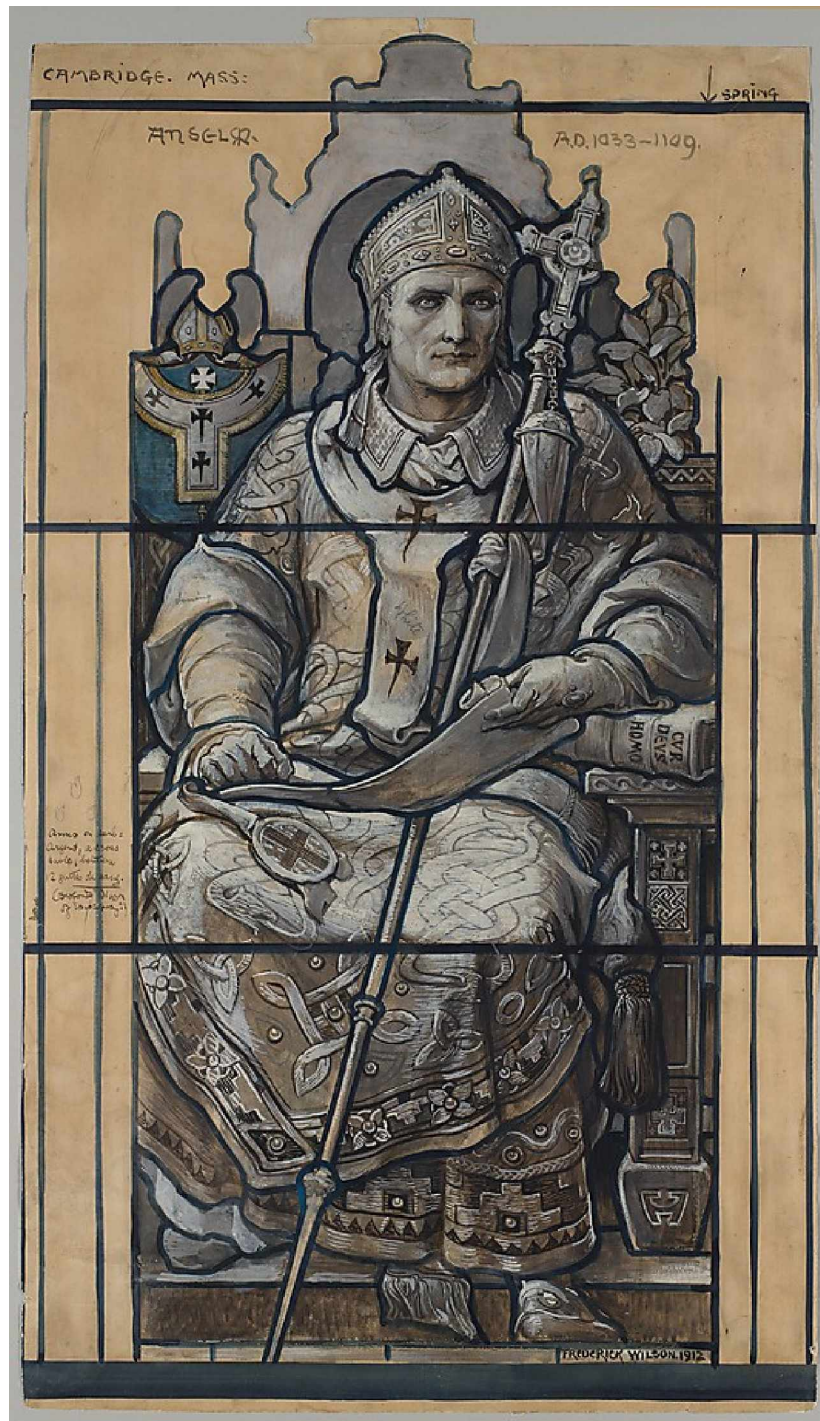
Culture: American

Medium: Black ink and wash heightened with white and watercolor mounted on linen

Dimensions: Overall: 34 3/4 x 20 1/4 in. (88.3 x 51.4 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Cartoon for window, Wycliffe, St. John's Chapel Episcopal Divinity School, Cambridge, MA

Frederick Wilson, 1858-1932

Maker: Tiffany Studios (1902-32)

Date: 1912

Geography: Mid-Atlantic, New York, United States

Culture: American

Medium: Watercolor, gouache, graphite, and powdered charcoal for pouncing

Dimensions: 34 9/16 x 20 1/4 in. (87.8 x 51.5 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967





Design for memorial window

Frederick Wilson, 1858-1932

Maker: Tiffany Studios (1902-32)

Date: 1917

Geography: Mid-Atlantic, New York, United States

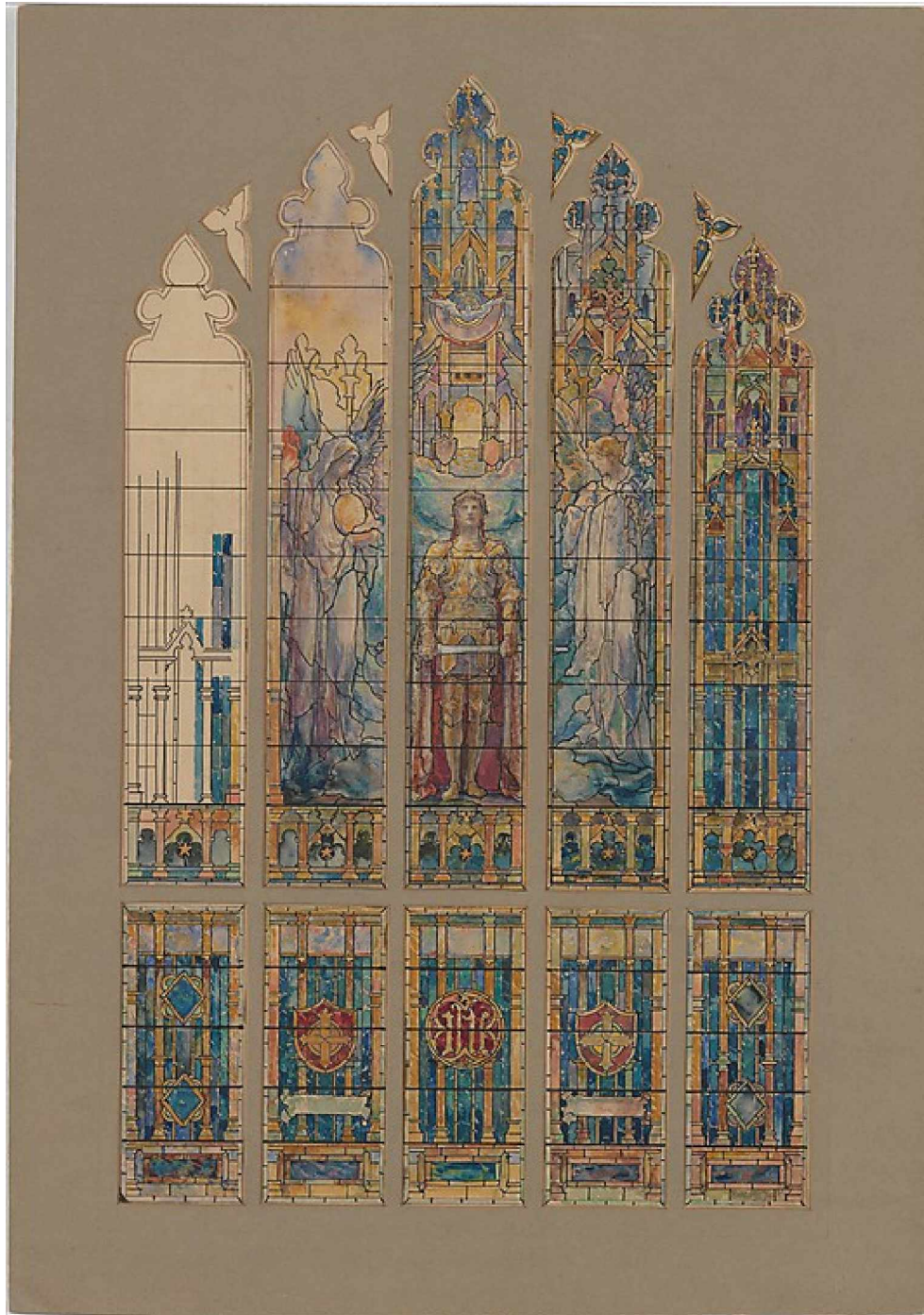
Culture: American

Medium: Watercolor, gouache, pen, and black and light purplish-grey inks, graphite

Dimensions: 21 5/8 x 15 3/16 in. (55 x 38.6 cm)

Classification: Drawings

Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1953



Design for two windows, "Te Deum Laudamus"

Frederick Wilson, 1858-1932

Maker: Tiffany Glass and Decorating Company (1892-1902)

Date: 1900

Geography: Mid-Atlantic, New York, United States

Culture: American

Medium: Watercolor and gouache in grisaille, pen and white ink, and graphite

Dimensions: Overall: 11 1/4 x 12 1/8 in. (28.6 x 30.8 cm) Design: 6 1/4 x 3 9/16 in. (15.9 x 9 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Prayer of the Good Shepherd

Frederick Wilson, 1858-1932

Maker: Possibly Tiffany Glass and Decorating Company (1892-1902)

Maker: Possibly Tiffany Studios (1902-32)

Date: late 19th-early 20th century

Geography: Mid-Atlantic, New York, United States

Culture: American

Medium: Carbon print on lightweight paper, gouache and watercolor in grisaille, and graphite on off-white wove paper

Dimensions: Overall: 11 3/4 x 8 7/8 in. (29.8 x 22.6 cm) Design: 7 1/16 x 3 1/8 in. (18 x 8 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Design for window of Angel Gabriel, "Annunciation Angel [?]"

Frederick Wilson, 1858-1932

Maker: Possibly Tiffany Glass and Decorating Company (1892-1902)

Maker: Possibly Tiffany Studios (1902-32)

Date: late 19th-early 20th century

Geography: Mid-Atlantic, New York, United States

Culture: American

Medium: Watercolor, gouache, graphite, and ruled white ink on off-white wove paper - shaped and mounted on warm grey wove paper secondary support in original warm grey window matt with shaped tracery.

Dimensions: Overall: 18 7/16 x 4 1/16 in. (46.8 x 10.4 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Design for single mosaic panel for "Te Deum Laudamus" triptych

Frederick Wilson, 1858-1932

Maker: Tiffany Studios (1902-32)

Date: ca. 1922-23

Geography: Mid-Atlantic, New York, United States

Culture: American

Medium: Gouache and watercolor in grisaille palette on sketching board with original warm grey window matt

Dimensions: Overall: 22 15/16 x 13 in. (58.3 x 33 cm) Other: 16 9/16 x 7 3/4 in. (42 x 19.7 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Design for "Angel of Faith" window

Frederick Wilson, 1858-1932

Maker: Tiffany Glass and Decorating Company (1892–1902)

Date: 1896

Geography: Mid-Atlantic, New York, United States

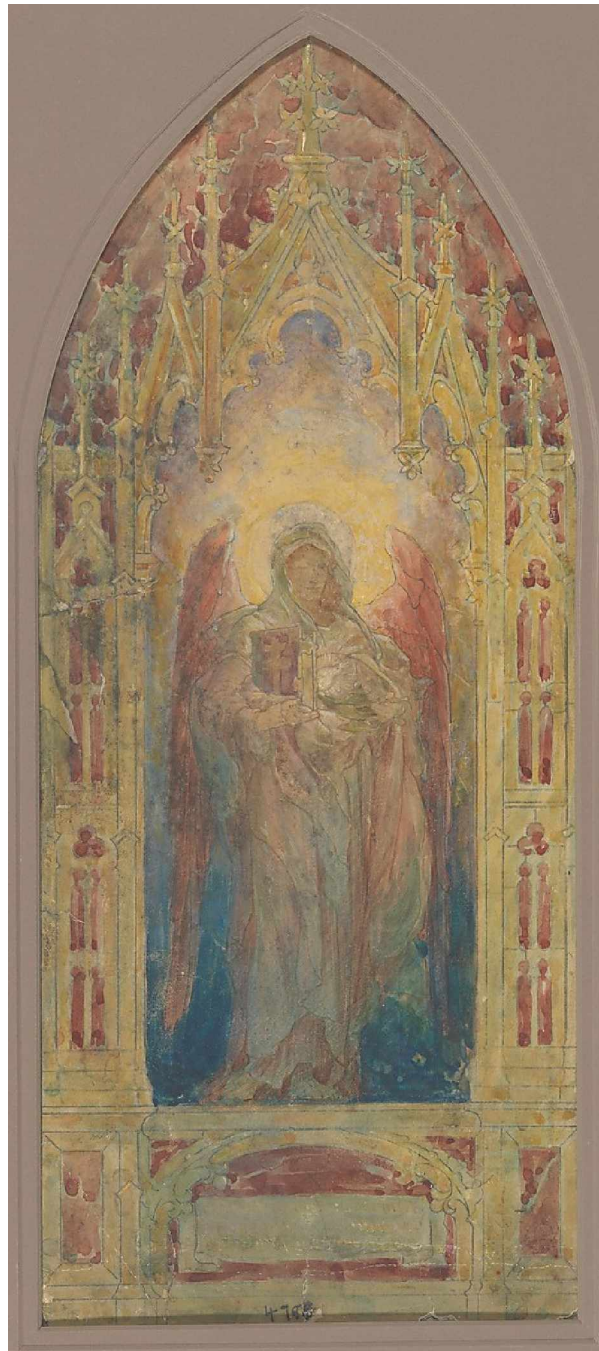
Culture: American

Medium: Watercolor, gouache, and graphite on paper [photostat?] mounted on board

Dimensions: Overall: 13 1/2 x 6 3/4 in. (34.3 x 17.1 cm) Design: 13 5/16 x 5 9/16 in. (33.8 x 14.1 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Design for three windows

Frederick Wilson, 1858-1932

Maker: Possibly Tiffany Glass and Decorating Company (1892-1902)

Maker: Possibly Tiffany Studios (1902-32)

Date: ca. 1894-1922

Geography: Mid-Atlantic, New York, United States

Culture: American

Medium: Watercolor, gouache, brown ink, and graphite

Dimensions: Overall: 14 1/16 x 21 15/16 in. (35.7 x 55.8 cm) Other (Design): 6 3/8 x 4 1/8 in. (16.2 x 10.5 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Design for double window

Frederick Wilson, 1858-1932

Maker: Tiffany Studios (1902-32)

Date: ca. 1908

Geography: Mid-Atlantic, New York, United States

Culture: American

Medium: Watercolor and gouache on paper mounted on original matt board

Dimensions: Overall: 10 1/4 x 12 1/4 in. (26 x 31.1 cm) Design, each lancet: 7 5/8 x 3 3/4 in. (19.4 x 9.5 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



Design for triple lancet window

Probably Frederick Wilson, 1858-1932

Maker: Possibly Tiffany Glass and Decorating Company (1892-1902)

Maker: Possibly Tiffany Studios (1902-32)

Date: late 19th-early 20th century

Geography: Mid-Atlantic, New York, United States

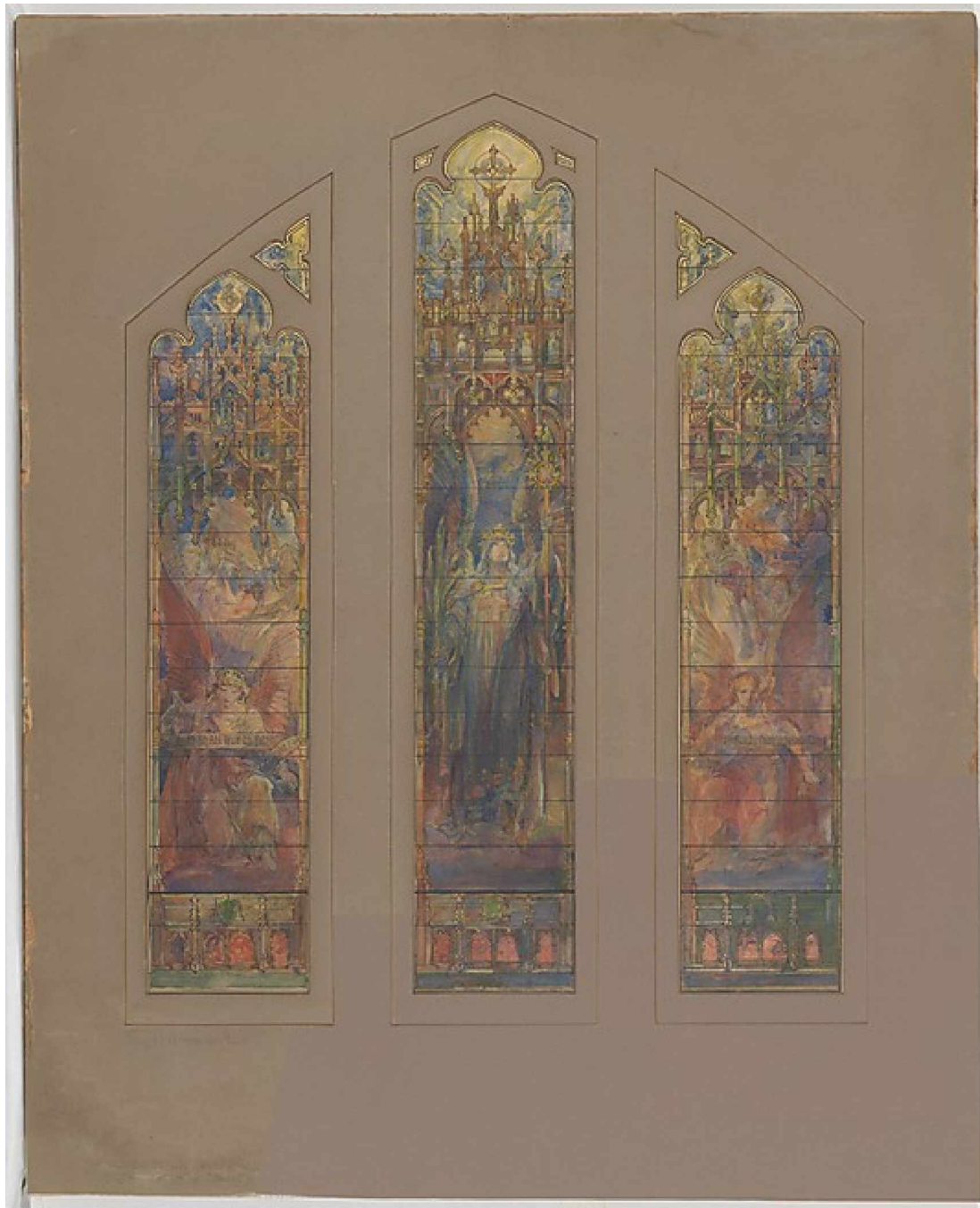
Culture: American

Medium: Watercolor, black ink, and graphite on paper mounted on board within original double matt

Dimensions: Overall: 25 5/8 x 20 7/8 in. (65.1 x 53 cm) Other (Design): 19 1/8 x 15 3/16 in. (48.6 x 38.6 cm)

Classification: Drawings

Credit Line: Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967



TIFFANY WINDOWS

<http://www.saintmichaelschurch.org/about-us/art-and-architecture/tiffany-windows/>

The interior decorations by Tiffany Glass and Decorating Company and others were added in stages after the completion of the current Church building in 1891.

Tiffany decorated the apse beginning in 1895 with the installation of seven stained glass windows in the apse depicting, St. Michael's Victory in Heaven. The windows were designed by Louis Comfort Tiffany in collaboration with Rev. John Punnett Peters and produced in Tiffany's studio with the assistance of artists Clara Driscoll, Edward P. Sperry, Louis J. Lederle and Joseph Lauber. Each measures five feet wide and twenty-two feet tall. Tiffany used as many as four layers of brilliant jewel tones glass to achieve the effects of sky, clouds and drapery. The hands and faces of the celestial figures as well as further details were also painted onto the surface of the glass.

Tiffany Glass and Decorating Company decorated the dome of the apse and installed the Vermont white marble high altar, reredos, credence niche, altar rail, pulpit and other apse decorations. By 1920, the Tiffany Studios decorations in the Chapel of the Angels were completed, including two more stained glass windows and the large mosaic, Gloria in Excelsis, behind the altar.

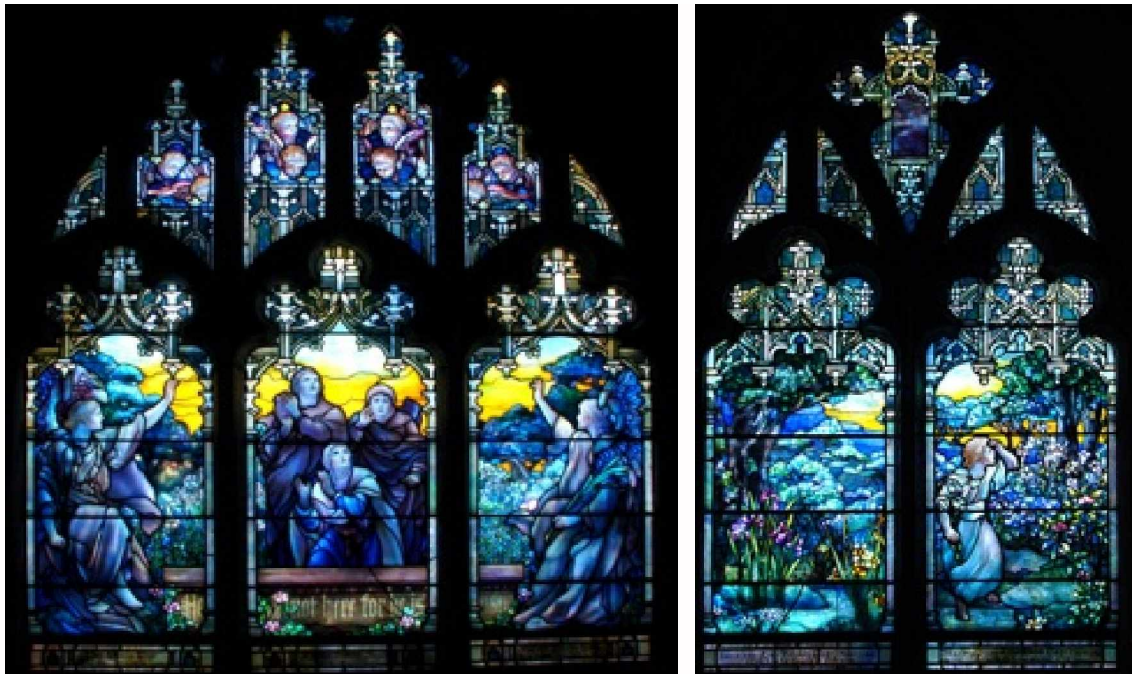
The dramatic four-armed mica panel cross lighting fixture hanging high above the apse as well as most of the fixtures in the Chapel of the Angels were also produced by Tiffany Glass and Decorating Company.

All of these works represent one of the largest installations of Tiffany glass and decorations to remain in its original setting.

St. Michael's Church. 225 West 99th Street, New York, NY 10025. 212.222.2700

http://www.riversidecemeteryofoswego.com/Riverside/Page_Memorial_Chapel.html

Page Memorial Chapel



Delicate Beauty in Stone and Glass

The Windows

The stained glass windows in the Page Memorial Chapel are a cultural and artistic treasure of national significance. The signed windows were designed by Frederick Wilson and executed by Louis Comfort Tiffany's Tiffany Studios in New York City. The entire suite of windows was commissioned for the chapel by the Page Family at the time of its construction.

The windows in the nave are of multiple cream-colored panes framed by columns and an ivy motif. The translucent and whorled nature of the glass give a strong impression of mother of pearl.

The relatively restrained palette of colors in the nave is in stark contrast to the riot of colors in the apse. This area is dominated by a large triptych of stained glass windows set in stone tracery. Entitled "The Easter Morn", the central panel depicts a scene from the

Gospel of St. Matthew. In an early dawn scene, three women are informed by two flanking angels that the tomb of Christ is empty. "He is not here: for He is risen." (Matthew 28:6) is subtly tucked into the design in an ornate gothic script.

In each of the panels to the side of the central scene, a young child watches expectantly from a lush garden. The left panel carries the inscription "redeemed from among men" (Revelation 14:4). The right panel is subtitled "without fault before the throne of God" (Revelation 14:5). The entire passage describes the "saved" as the first fruits of a garden gathered by God. Since the windows are dedicated to the memory of four Page children who did not survive into adulthood, the theme is evocative and appropriate.

The windows are striking when viewed from a distance. When seen up close, the skill of the artisans becomes even more evident. Unlike traditional stained glass, the Tiffany windows in the chapel have a 3-dimensional quality; sheets of thick, undulating purple glass contribute depth to the robes of the figures in the scenes.



detail of a nave window.



the rose window.

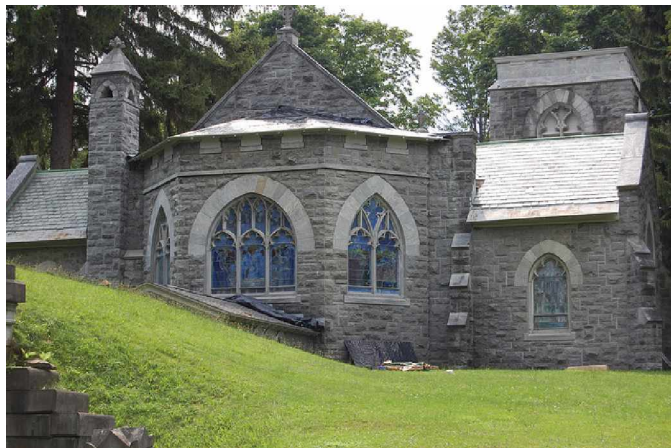
The Building

The Chapel was donated by the Page family of Oswego in memory of Alanson Sumner Page (1825-1905) and his wife, Elsie Benson Page. Mr. Page was a prominent businessman, civic leader, and 4-term mayor of Oswego. Since its completion in 1907, it has been the centerpiece of our cemetery and an important part of our community.

The building is a fine example of stone Gothic architecture. The squat belltower and rough-hewn heavy buttressed walls are offset by intricate tracery in the panel and rose windows, creating an imposing and graceful effect at the same time.

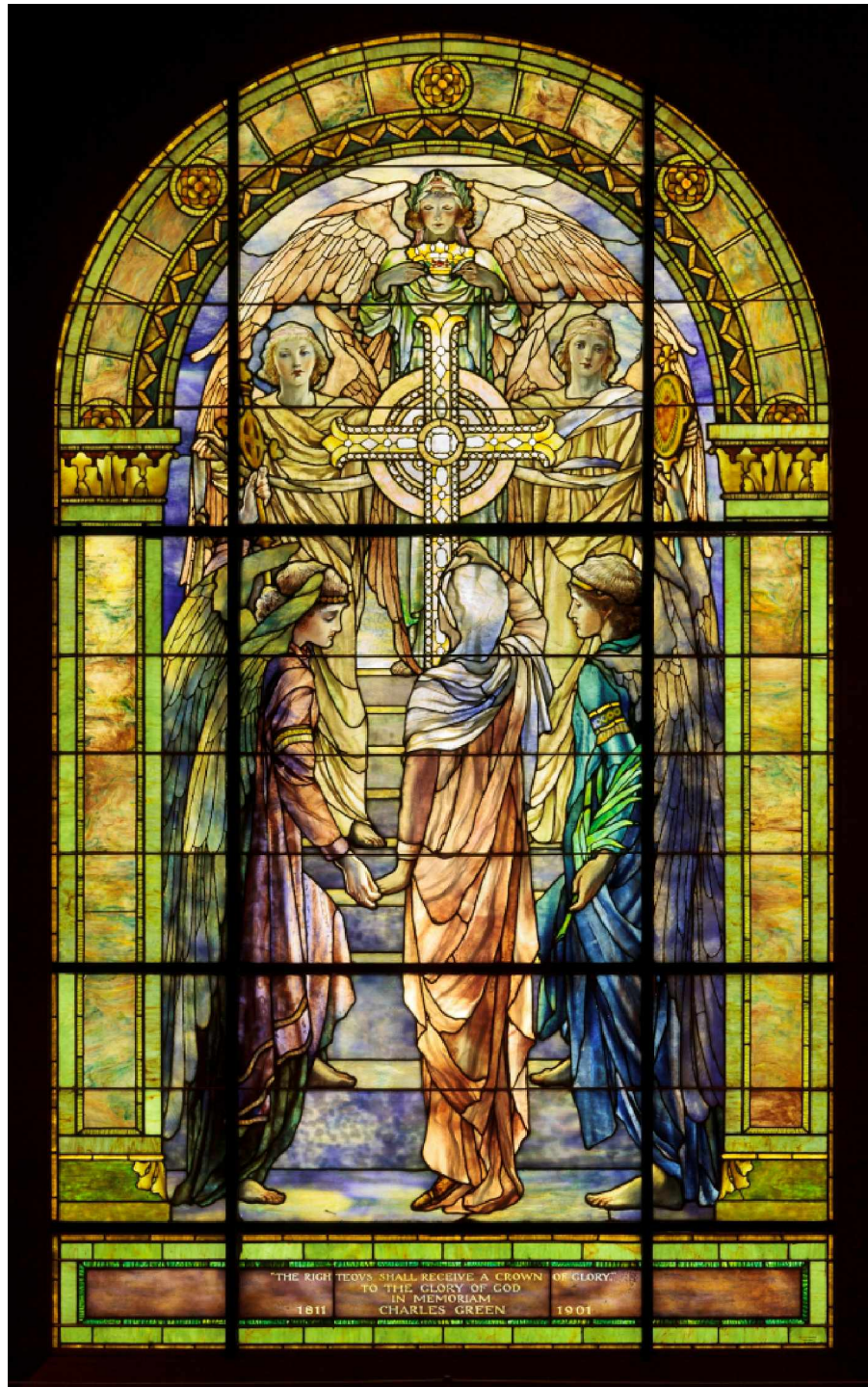
The Chapel is used regularly for funeral services and memorials, as well as weddings.

Copyright 2009 Riverside Cemetery of Oswego NY Inc, All Rights Reserved



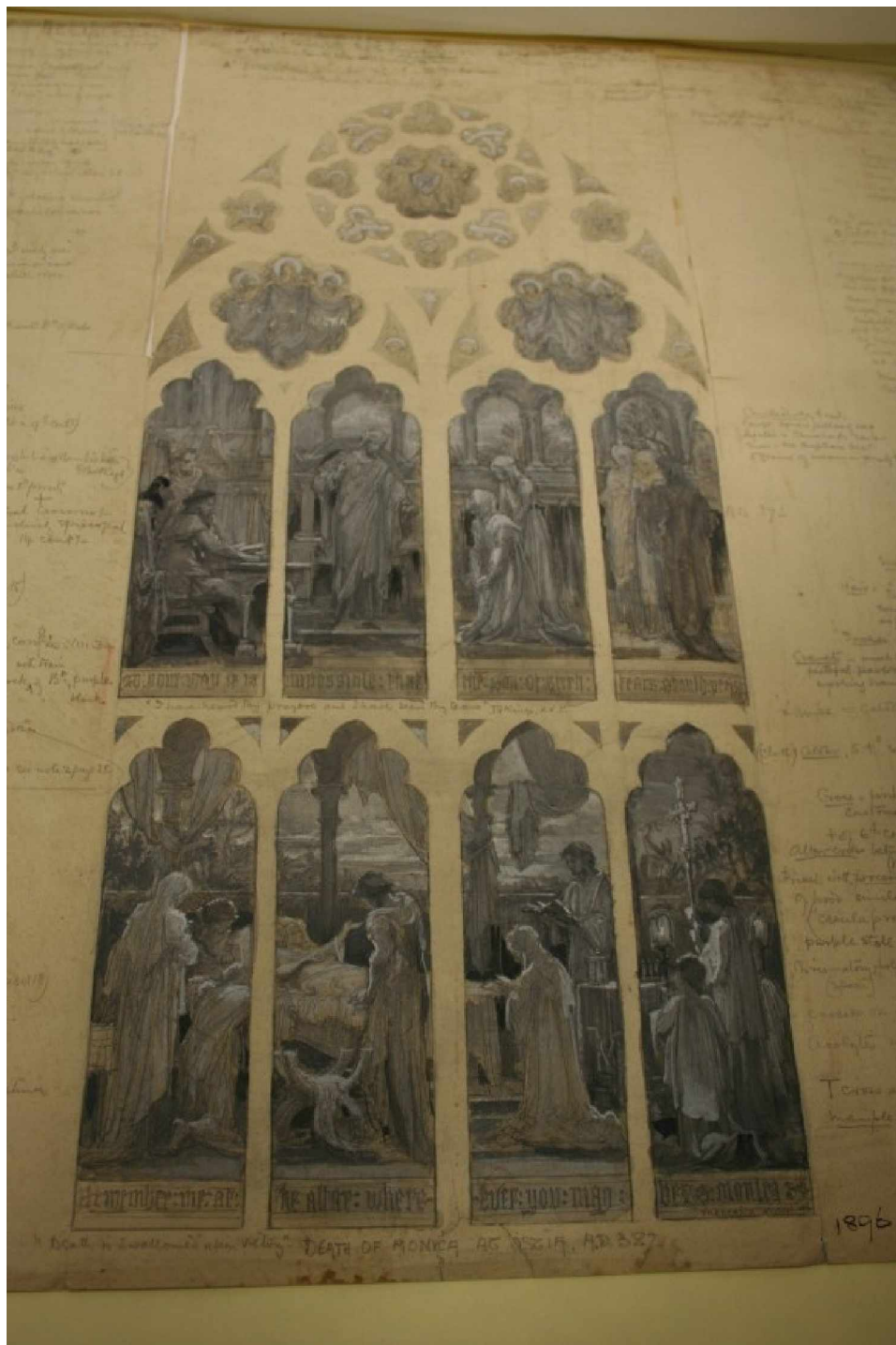
Page Memorial Chapel - Riverside Cemetery - Oswego

A side view of the Page Memorial Chapel showing the marvelous stained -glass windows which were designed by Frederick Wilson and executed by Louis Comfort Tiffany's Tiffany Studios in NYC. The Chapel was donated by the Page family of Oswego and the stone Gothic structure was built in 1906. It is the centerpiece of this historic rural cemetery. Located at the Historic Riverside Cemetery on County Route 57, just south of Oswego, NY. (They are presently doing renovations on the chapel).



Tiffany Studios, New York
Frederick Wilson, designer
The Righteous Shall Receive a Crown of Glory, Brainard Memorial Window for Methodist Church, Waterville, New York, ca. 1901
Leaded glass
Marked "Tiffany Studios/New York"

Corning Museum of Glass, Corning, New York
Photo Courtesy of Richard Goodbody, Inc.



Tiffany Studios, New York
Frederick Wilson, designer
Design drawing for Death of Monica at Ostia: A.D. 387, Signed and dated "United States, New York, Tiffany Studios, 1896"
Watercolor, ink, and pencil on paper

Jeffrey Rush Higgins collection, the Rakow Research Library of the Corning Museum of Glass, Corning, New York (126597)

Church of the Ascension, Fifth Avenue at Tenth Street, New York City, New York

Office: 12 W. 11th St, NYC NY 10011

Phone: 212-254-8620; Email: info@ascensionnyc.org

The Rhinelander Memorial, Frederick Wilson (1858–1938), artist. Subject: "The Women at the Sepulchre." Design executed by Tiffany.

<http://www.churchoftheincarnation.org/about-incarnation/landmark-building/the-window-tour/victory-over-death-13/>

Victory over Death (13)

Tiffany Glass Company



The window depicts Martha, Mary, and Jesus at the tomb of Lazarus. Above them are angels heralding victory over death and a flock of doves in flight, symbolizing departed souls seeking God. The window was designed by **Frederick Wilson**, the leading designer (after Tiffany himself) at the Tiffany Glass Company.

Note that in the American-manufactured windows in this church, the faces and portraits are painted in oils onto the transparent glass. The English-manufactured windows in this church use an entirely different technique, where all aspects of the illustration are etched directly onto the colored glass and stained prior to assembly. The painted portraits have weathered over time, and are now protected from weather elements with a outer layer of plexiglass.

23rd Psalm (14)

Tiffany Glass Company

(image unavailable)

The Twenty-third Psalm window illustrates the text of this beautiful song. In the upper portion, angels bear torches and lilies. This window was also **executed by Frederick Wilson** of the Tiffany Glass Company. The long, flowing lines in the design of these two windows reflect the influence of the Art Nouveau style, of which Tiffany was very much a proponent.

Dignity of Labor (16)

Tiffany Glass Company

(image unavailable)

First Presbyterian Church, 21 Church Street, Lockport, NY [video at youtube]

<http://www.youtube.com/watch?v=jvPQ1Nhy1wQ>

<http://www.youtube.com/watch?v=vTyMvpaaEil>

<http://www.youtube.com/watch?v=agbkxAfrzb0>

<http://www.youtube.com/watch?v=la7BWERK3F0>

<http://www.youtube.com/watch?v=5vbECY6Muol>

<http://rakow.cmog.org/cgi-bin/Pwebrecon.cgi?BBID=111054>

Main Author: [Judson Studios \(Los Angeles, Calif.\)](#)

Title: [Design for stained glass window of kneeling Sir Galahad] [art original].

Publisher: 1909?

Description: 1 art original : ink on paper ; 36 x 28 cm.

Notes: Drawing is of Sir Galahad, the son of Sir Lancelot, kneeling with rays of sun shining upon him as he holds his sword in one hand and rests the other hand across his heart. This design likely captures the moment when Galahad achieved the Holy Grail.

"1909" -- hidden inside design along bottom left; perhaps the date when the design was created.

Various celtic knots and coats of arms border the design.

"Sir Galahad" -- written in black ink on verso.

"The Judson Studios" -- written in pencil along top left corner on verso; a Judson Studios label is affixed to bottom right corner of verso.

According to The Camelot Project at the University of Rochester, "stained glass windows depicting Galahad were often created (from roughly 1900 to 1930) to memorialize the deaths of young men, especially young men killed during the war".

According to Diane Wright, Master of Fine Arts, this design was **drawn by Frederick Wilson (d. 1932). It was made into a finished window and installed in Garrett Memorial Chapel, Penn Yan, NY.**

Displayed in the exhibition titled "Drawings for American stained glass" held at the Rakow Research Library from May 17-December 31, 2010.

An embossed, rectangular border surrounds the design.

<http://www.stayfingerlakes.com/attractions/parks/garrett-chapel/mount.php>

Garrett Memorial Chapel - 5251 Skyline Drive, Bluff Point, New York

The Little Chapel on the Mount

Consecrated July 12th, 1931

[Garrett Memorial Chapel](#) on Bluff Point on [Keuka Lake](#)

A Word of Explanation to Visitors (written July 10th, 1931)

On the two or three week-ends that the public has visited the as yet incomplete Memorial Chapel erected by Mr. and Mrs. Paul Garrett, to their son, Charles Williams Garrett; Mr. Garrett has found such a gratifyingly sincere and reverent interest evinced by hundreds of young and old from every walk in life; such a friendly desire to hear from him how such an idea was born, that he will undertake as briefly as possible to relate the circumstances since it is impossible to have a personal interview with each visitor.

The branch of the Garrett family to which we belong very probably are descended from one of the Jamestown colony settlers, listed on the roster as "John James Garrett, honest carpenter." On relating this "find" to a "Virginia gentleman" a few years ago, who was boasting of a more recent lineage, and whose aristocratic training made him "too proud to work," work being ANY form of manual labor; his retort was "there is nothing to be proud of in that, for it is well known that all of those chaps were either convicts or remittance men." The latter term covering that large body of English second sons, who, denied by the English law of primogeniture, of any share in the family estates, had fared forth in the wide world to make their fortunes, and had often been sustained by regular "remittances" of funds from home.

The Garrett family were farmers, agriculturists, professional men, etc., and in an unusual degree clannish, living in a family solidarity or communism that was intolerant towards interference with their private affairs, whether this interference came from individuals, or organizations. The generation preceding the present one consisted of six brothers, all successful in different lines, leaders in the financial, social and political development in their respective communities. Mention is made of this merely to interpret one of the deeper mental reactions prompting the erection of this Memorial to the sole surviving son, with whose passing ends the family line and name of this branch.

Evelyn and Paul Garrett have been blessed with seven children, three boys dying in infancy, and Charles in the bloom of young manhood.

Some years before the death of Charles, he often reminded me of the desirability of selecting some spot for a family burial place, and we had about decided to take a plot in a beautiful cemetery close to New York city. Stricken with that dread disease, tuberculosis, two years ago, all thought was given to accomplish his recovery, if modern medical skill could achieve it, but the progress of the disease was rapid, and in January, 1930, at the Desert Sanitarium, in Tucson, Arizona, this young man of 26, the recipient of many testimonials of esteem by all with whom he came in contact, was called into the nearer presence of his Lord. It being mid-winter, his body was taken to Los Angeles, and temporary sepulture made in the receiving vaults of the "Wee Kirk of the Heather" in the Forest Lawn Memorial Park, this "kirk" being a beautiful replica of the "kirk" in Maxwellton, shown to visitors and tourists as the "Annie Laurie" Church, made immortal by the poet Burns.

At the last interview with his Mother, Just before his death when they had talked of going "back home," Charles' eyes filled with tears as she was leaving, and he remarked, "Don't leave me out here. Take me home to Bluff Point, take me home." And the "Wee Kirk" gave birth to the idea. And this idea is not that merely of a place of sepulture, but rather of a shrine from which may radiate the fine ideals of young manhood, so that while deprived of doing the work that an ambitious young man dreams of, those virtues which he manifested in all his human relations with young and old, may radiate, and with the coming years and centuries grow with increasing lustre as time adds legend and poetry and idealisms to the memory of this family, united in death as in life.

While the chapel as designed by Mr. Mortimer Freehof of New York city is of Norman style of architecture rather than, Gothic, it has something of a reminder of the "Wee Kirk" in Glendale, Calif. Built of rugged Pennsylvania seam-faced granite, on the solid rock foundations of Bluff Point, it should stand to see another 2 000 years, or even until the era of Christianity has reached its five thousandth year. If, during these ages marked by centuries, rather than decades, there shall once in many years even, be some stricken soul benefited by a visit to this spot of unparalleled natural beauty, and leave strengthened and encouraged, we shall feel that Charles lives still, not alone in some far off heaven, BUT IN THAT HEAVEN ON EARTH where good deeds are practiced, and Christ reigns in the souls of men. Thus Death will have no sting, and the Grave be robbed of Victory.

Until today, I have not felt that this little Shrine would come into proper appreciation until a few centuries had added the softness and legends of age. I have rather feared that the idea would be regarded as quixotic, an attempt to glorify tile body, while all thought has been to idealize :Is much as human execution in stone and glass and color could, the spiritual fineness of a soul. But since it has been borne in oil me that the general run of visitors, who I feared would, or MIGHT, come merely from curiosity, have shown a reverence and a comprehension beyond my fondest hope, I will undertake to relate some of the hidden lessons (hat I hoped time would reveal, in the decorative designs such as windows, and statuary that is to come in due time.

In all of the building undertaken by me in 54 years of activity, I never had such satisfactory co-operation with contractors and workman. In his creations, Mr. Freehof has shown rare artistic skill, not only in the design of file building itself, but, in such decorative details as light fixtures, painting, ornamentation, etc. His taste has been most excellent. This Chapel "fits" the location as though it grew from the stone in the noble hill of Bluff Point.

The landscaping has been in charge of Prof. Jesse De France of Cornell University, Ithaca, N.Y.

The carved stone statue above the Chapel entrance symbolizes Youth, looking quizzically on the world, which he holds in his hands as though to see HOW he could shape it better, mould it to higher standards of ethical conduct and right living

The Stone Cherub at the corner of the Tower symbolizes eternal life * * * rebirth in the spirit of immortal childhood.

The decorations of the Vine, the Grape, the Oak Leaf, the Acorn, the Primrose, and other symbols of Life and Growth are shown in stone and plaster.

The Ship Weather Vane is the symbol of Enterprise and Discovery, seeking new worlds to conquer.

The Love Birds, guarding the nest of the young, are symbolic of family devotion and life.

The Bronze door to the Crypt lobby, shows pictorially the phases of human activities, Art and Agriculture, Music and Painting, Science and Astronomy.

All are crowned by Motherhood, that finest expression of Love.

The contractors, the J. D. Taylor Construction Corporation, of Syracuse, spared no attention to details in carrying in- out the wish to build strongly and well. No detail was overlooked, whether relating to permanence or beauty, and the workmen vied with each other in trying to put a "sermon in stones."

I have relied on the windows as the primer of instruction, and recalling how meaningless to ME were the stereotyped stained glass of the Cathedrals as well as the "kirks" it has been my good fortune to see, I shocked the usual designers with my ideas, and they "would have none of me." Mr. Freehof had conferences with three of the men of outstanding reputation, whose work stands out as the best of the age, and when my ideas were laid before them, they refused to consider the work unless complete latitude were given to work Out each HIS own idea, with no suggestion or interference from me.

Mr. Frederick Wilson

At this juncture I feel that I was exceedingly fortunate in making the acquaintance of **Mr. Frederick Wilson** of Los Angeles a man making of mature years, an artist of wide repute, but best of all a man of sympathetic soul, and fine imagination. After several visits with him, brought about through our mutual friend, Mr. J. C. Spaulding, he was commissioned to sketch the windows for the Crypt, and later for the entire Chapel. Whether his work will meet the commendation of the patrons of modernism or the approval of future "masters" is relatively unimportant to me. With a rare genius he has the ideas as inspired by Mrs. Garrett, and poorly expressed by me. We believe that with a slight explanation of the subjects treated in each window you will catch this meaning and profit by the lesson sought to be "carried on."

In a day when large parts of the population seem, to have run amuck, and are striking at the fundamentals of Christian civilization - the family, and the church of Christ - it seems appropriate to dwell on the importance of a continuing Christian development, with the FAMILY as the CORNERSTONE. In seeking for a text that would be readily understandable in pictures (the earliest language of mankind), we have selected a few thoughts from the modern poets, the difficulty being to select from so much good material at hand.

It Seemed appropriate that the first window should illustrate a fine picture of immortality in nature, so Tennyson's ringing story of the perpetually beautiful and useful BROOK was chosen. The closing lines after a course of laughter and song, as it went down to the sea, being as you recall:

"And men may come and men may go,
But I go on forever."

Good impulses, prompting good deeds, constantly spring from pure hearts as the springs feed the brooks, and live or "go on" forever.

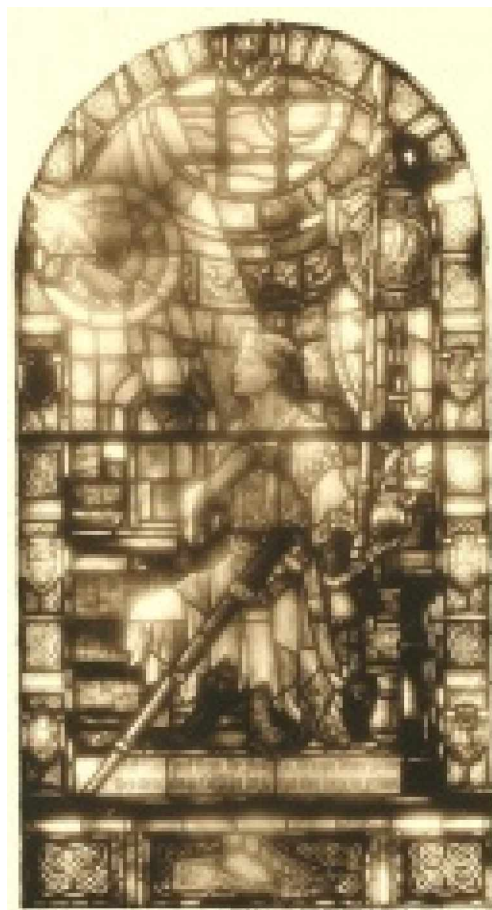
Next, we again drew inspiration from Tennyson's Idylls of the King, and in **Sir Galahad**, the Knight of Truth, who knew no fear, is pictured the ideal youth, seeking the Holy Grail. And, finding it in a prison, where with body chained by disease, the quest comes to a beautiful end with an angel hand presenting the coveted prize.

In the borders of this window **Mr. Wilson** has woven skillfully a few of the outstanding events denoting the progress of Christian civilization, such as the Star of Bethlehem, the Norman Conquest, the Bill of Rights, where the vassals and nobles wrested from King John the Magna Carta, --- the first recognition of the inherent rights to property (and life even) ever granted the common man -- - the Printing Press, the Liberty Bell, and a cut of the Curtiss flying machine, which was built at Hammondsport, within sight of this Chapel.

The third window is from Eugene Field's adorable children's poem of Wynken and Blyken and Nod, ,where three little "tots" in their beds, decide to take a voyage into the land of their dreams, the great beyond in the Sky, so they rig tip a sail on an old wooden shoe, and go "fishing for stars." What a beautiful picture this brings to us of our three "wee" boys, sailing happily in the sky, FISHING FOR STARS. God bless the poets who interpret for us the deepest things of the soul.

And then comes Abou Ben Ahdem, best told in the short poem. How few of us, (Can ANY of us?) comprehend GOD, that Master influence which puts into harmonious workings a universe which we are only beginning to explore with more and more powerful telescopes? But any of us CAN "love our fellow men" who are all around us, and yet, how few understand or know the inner workings and motives of his heart and soul. But how easy to reach with sympathy and helpful encouragement if we really try. "Write me down then, as one who loves the best his fellow men" is a noble ideal to try to live up to. "And Lo Ben Ahdem's name led all the rest."

Mother love needs no explanation, sad is the fate of man or boy who has not lived under the influence of a noble self sacrificing Mother. Again we have in the margin some happy illustrations; for instance, the bird who feeds its young with drops of blood squeezed from its own breast. ***** The Pelican --- ever a symbol of the self-sacrificing love of Christ.



In Longfellow's Children's Hour, **Mr. Wilson** has outdone even his own fine genius. Ordinarily this beautiful poem brings to us the hour AFTER twilight, when just before being tucked away for the night, the children troop down for a last minute frolic with fond parents who are saving that it is "lime to be in bed," and each moment snatched from the sandman is just so much gain in each child's treasury of memories. Stolen sweets!

But **Mr. Wilson** creates his own pictures and ideals, and we have here the hour just BEFORE twilight. Father has come from his work, not the drudgery and hopeless fight for a mere existence the French painter, Corot, immortalized in his "Man with the Hoe," but the vigorous fine young American, to whom work is a privilege, a badge of the aristocracy of accomplishment, nothing degrading whether with the hands or a white collar job, but inspiring WORK that will not be kept from its reward. He has doffed his smock, and put on his "dinner jacket," a veritable Joseph's coat, while Mother, just from preparing the evening meal, which her intelligent face and fine bearing shows must be a feast, has also come to the children's hour for a moment of family fun while the setting sun gives brilliance and joy to every face. And with their building blocks, the children have been putting their ambitions into words "Carry On," "Peace with Honor," and best of all showing a household on firm foundations.

"God Is Love, Love Is God." Each of us can understand with childish faith the God of Love. Who can love a God of Vengeance, of punishments, of vindictiveness?

And in the borders the artist has glorified such children's rhymes from Mother Goose as "The Cow Jumped Over the Moon," "Little Bo Peep" and others easy to discern. Religion is happiness. Where health presides, and work is pleasure, heaven is not far off.

And last in the group is Tennyson's immortal "Crossing the Bar." This is the nearest allusion to death permitted, but how different from the dread river Styx, with its silent boatman. Here the soul sets out in majesty of full sail and a fresh wind, with Angels wafting it on to the greater worlds beyond.

"sunset and Evening Star, and one clear call for me * * * * * And may there be no mourning at the bar, when I put out to sea."

One more Poet's window remains to be made, Eugene Field's "Little Boy Blue." This window has a peculiar significance, which will be told when the window is in place. While it will be smaller, **Mr. Wilson** is taking his time, determined to make it a masterpiece, as if the ones described were not "sermons in glass." At any rate, they are not meaningless kaleidoscopes of color, --- they are beautiful, and at the same time are crowded with lessons that the average man and woman, boy or girl, can understand.

To the Judson Art Studios of Los Angeles I love to pay the fine tribute that in the execution of this work, every man in every capacity seems to have vied with his co-workers in trying to put into beautiful form the fine spirit of the several poems as illustrated by **Mr. Wilson**, and worked out under the personal supervision of Mr. Judson, himself with the soul of the fine artist.

The windows for the chapel proper, now in work, are each of some scene in Christ's life, the point in each of which will be plainly brought out so that "he who runs may read" all with the idea of showing Christ the MAN in some title of good citizenship, an exemplar without peer, an expounder of the finest philosophy ever enunciated for man's guidance and onward march through evolution to a perfected, eternity.

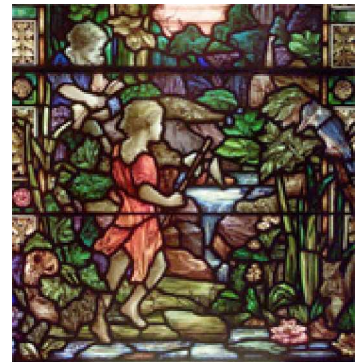
If as now seems possible, our fears of a criticism of quixotic aberration are not to be realized, and if without waiting for the influence of a few centuries, in which legends can be built up, we shall find an appreciative public; we shall know that Providence, our unseen Guide, has been willing that our boy shall live in inspiration to good deeds and higher ideals, and that though not in the flesh, yet his fine spirit is being made manifest, and that GOD REIGNS.

God moves in a mysterious way,
His wonders to perform.

PAUL GARRETT
July 10th, 1931

(This copy from the University of Rochester, Rush Rhees Library)

Detail from stained-glass window at the Garrett Memorial Chapel on Bluff Point in Penn Yan >





Window in chapel at Garrett Memorial Chapel, Keuka Lake



From Arlington St. Church, designed by Wilson - "Madonna of the Flowers"



Wilson designed the Troy Library windows, "The House of Aldus, Venice, A. D. 1502."
 Copyright by Tiffany Glass & Decorating Company, New York.
<http://www.loc.gov/pictures/item/90712939/>



THREE HANDSOME GLASS WINDOWS

The House of Aldus, Venice, A. D. 1502, Designed by Frederick Wilson—A Decorative Landscape.

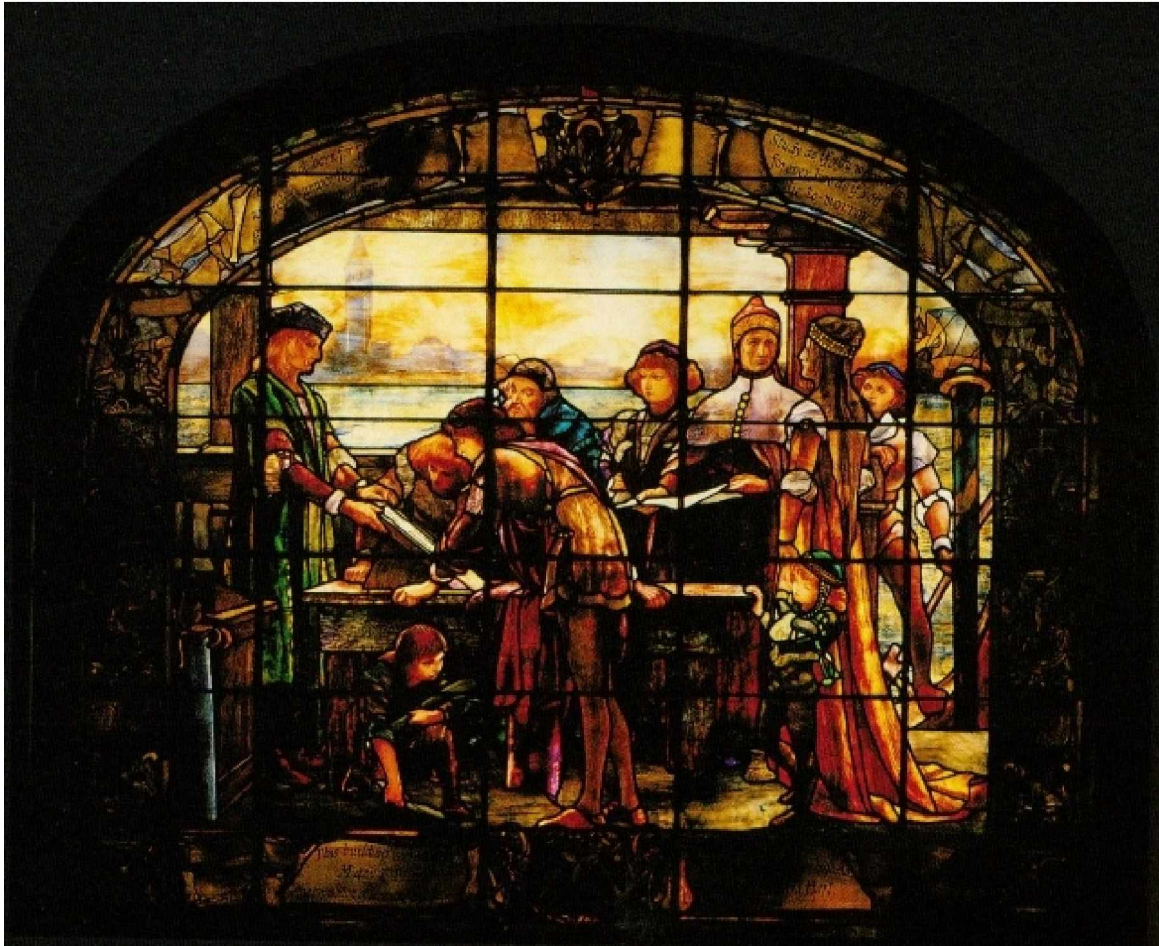
An unusually attractive and brilliant stained glass window is now on view at the studios of the Tiffany Company, 833 Fourth Avenue. The design is by Frederick Wilson, and the work goes to the Young Men's Library at Troy, N. Y., the gift of Mrs. Mary Hart of that city in memory of her husband.

The composition, which is entitled "The House of Aldus, Venice, A. D. 1502," represents a historic scene in the printing house of Aldus Manutius, on or about the 22d of

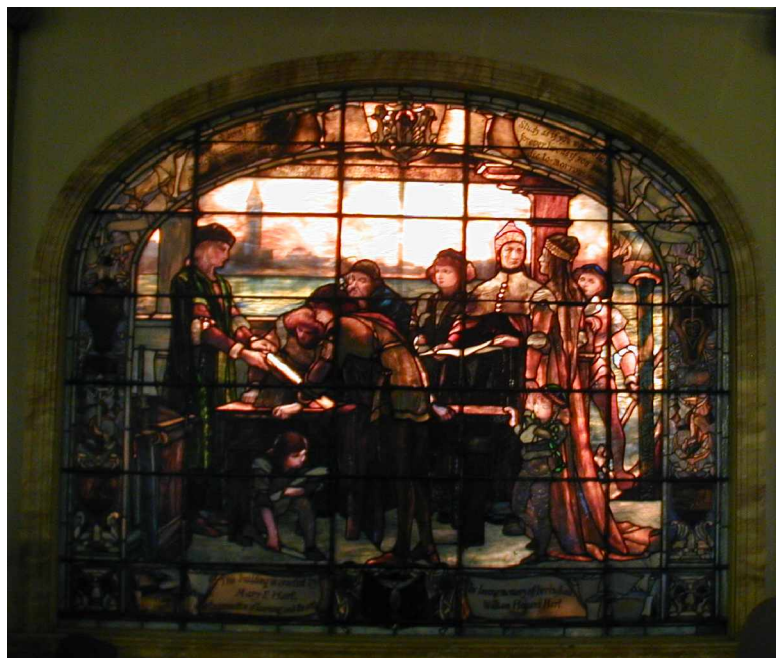
August, 1502, when the printer exhibited to the Doge Leonardo Loredan the proof pages of the first popular edition of Dante. Mr. Wilson has assumed that there was present on this occasion, besides Aldus and the Doge, the editor of the work, Peter Benbo; the designer and engraver of the type; Francisco Francia, and Alberto Pio, whose money enabled the printer to publish this handy volume edition of Italy's great poet. Even the printer's devil is not forgotten in the composition; he is there picking up stray proof sheets from off the floor, at the same time gazing with envious eyes upon a patrician boy who stands at the side of the Doge's wife. In addition to these there are two other figures, a page and a gondolier.

The graceful Venetian costumes and the color possibilities have been made the most of by the artist. Yellows, reds, and greens predominate, while by use of the new Favre glass exquisite tones and effects of astonishing luminosity have been obtained. In addition to this memorial is a window destined for the Unitarian Church of the Saviour in Brooklyn, a novelty in its way, for instead of representing figures or ornaments, the scheme is a landscape pure and simple, an illustration of the first verse of the Forty-second Psalm of David: "As the hart panteth after the water brooks, so panteth my soul after Thee, O God." It is erected by the Frothingham family. The departure has been eminently successful, and is the work of Louis C. Tiffany.

Still another window represents "The Resurrection of Christ," a conventionalized portrayal of the subject. The risen Christ is represented in the central lancet rising in the air from the tomb. In the side lancets are Roman soldiers and the angels in adoration. Mr. Wilson, the artist, has certainly succeeded in giving a thoroughly devotional feeling to all his figures. The work goes to the Christ Episcopal Church in Fitchburg, Mass.



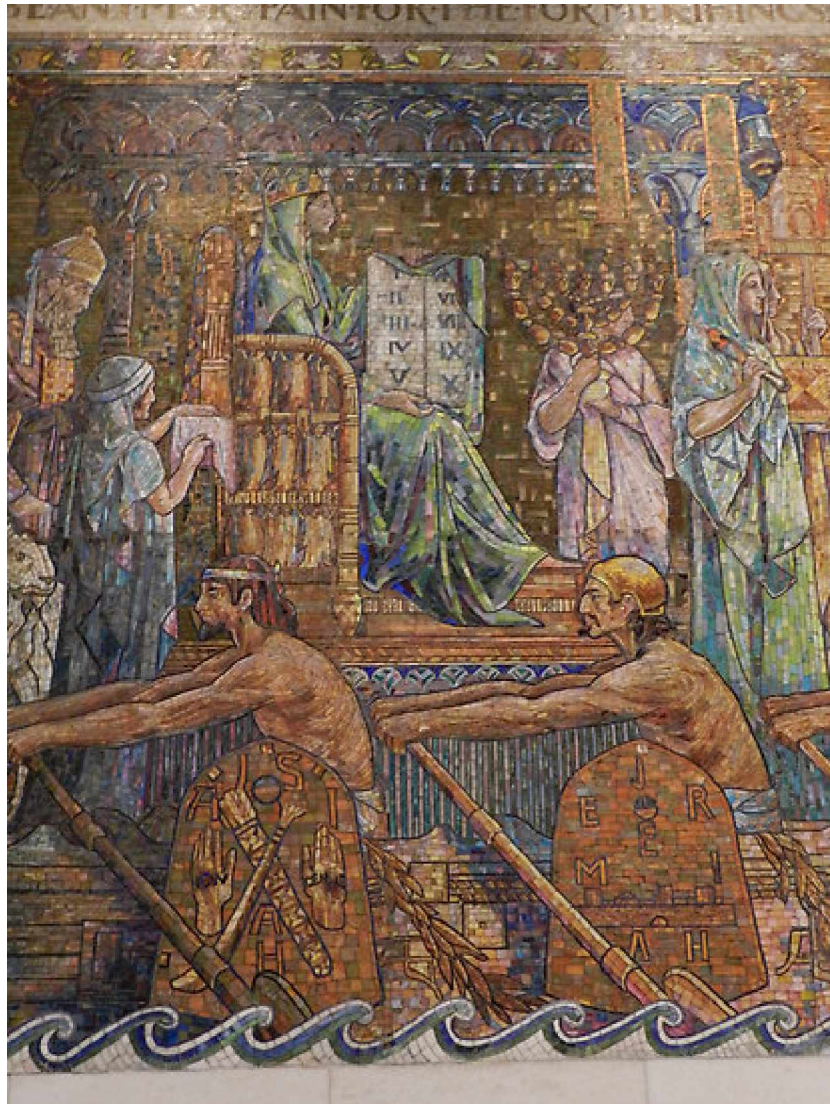
"The House of Aldus, Venice, A. D. 1502."
<http://www.fourseal.jp/SHOP/TF-22.html>

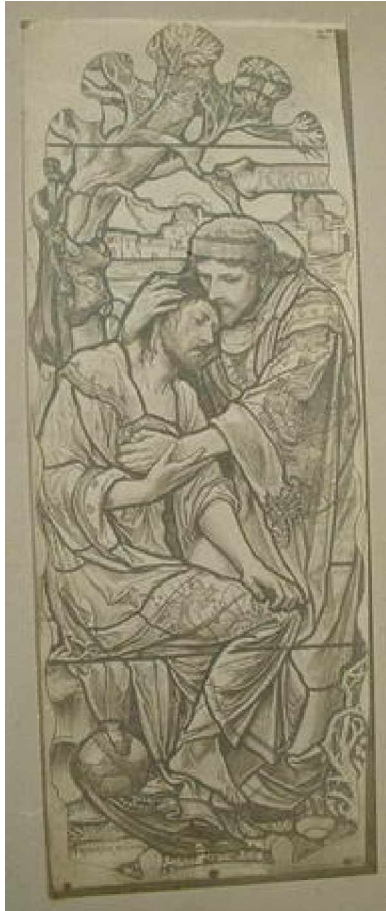


<http://blog.timesunion.com/rittner/files/2011/11/P1010032.jpg>

Wade Chapel mosaic - Wilson & Tiffany

<http://www.redbubble.com/people/wonderlandglass/works/7352070-wade-chapel-mosaic-wilson-and-tiffany>





"The Good Samaritan," by Frederick Wilson

<http://www.worthpoint.com/worthopedia/antique-religious-stained-glass-photo-tiffany-1>

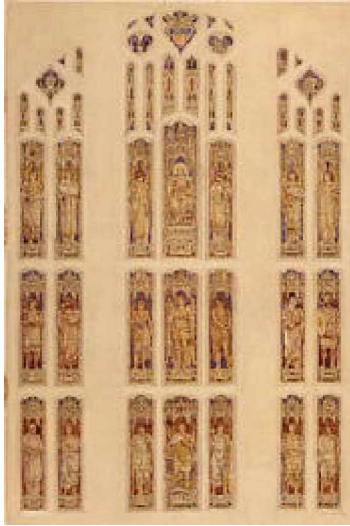
This photo has a design number of "148" and says on the back "Property of Mackay Co. 302 Mason Blvd, Los Angeles, California" and is entitled "The Good Samaritan". Wilson and Mackay created many, many stained glass windows for churches and buildings through out the states in the early 1900's. The Mackay studio was in the Mason Building in LA, California. The photograph is mounted on a medium weight board, that measures approx. 7" X 9".

<http://www.loc.gov/pictures/item/2011649756/>

Title: Salve regina
 Creator(s): [Tiffany Glass & Decorating Company](#), copyright claimant
 Related Names: [Wilson, Frederick, 1858-1932](#), artist
 Date Created/Published: c1898 March 21.
 Medium: 1 photographic print : platinum ; 8 1/2 x 4 1/4 in. (photo), 17 15/16 x 13 7/8 in. (mount)
 Summary: Photograph shows the Madonna and child seated on a throne in a stained glass design by Frederick Wilson.
 Reproduction Number: LC-DIG-ppmsca-31833 (digital file from original photograph)
 Rights Advisory: No known restrictions on publication.
 Call Number: LOT 2629 [item] [P&P]
 Repository: Library of Congress Prints and Photographs Division Washington, D.C. 20540

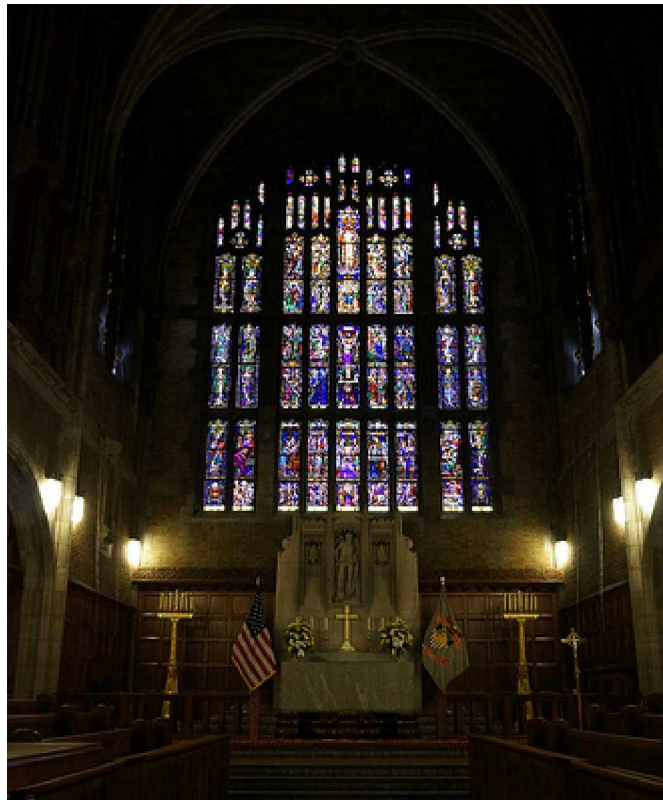


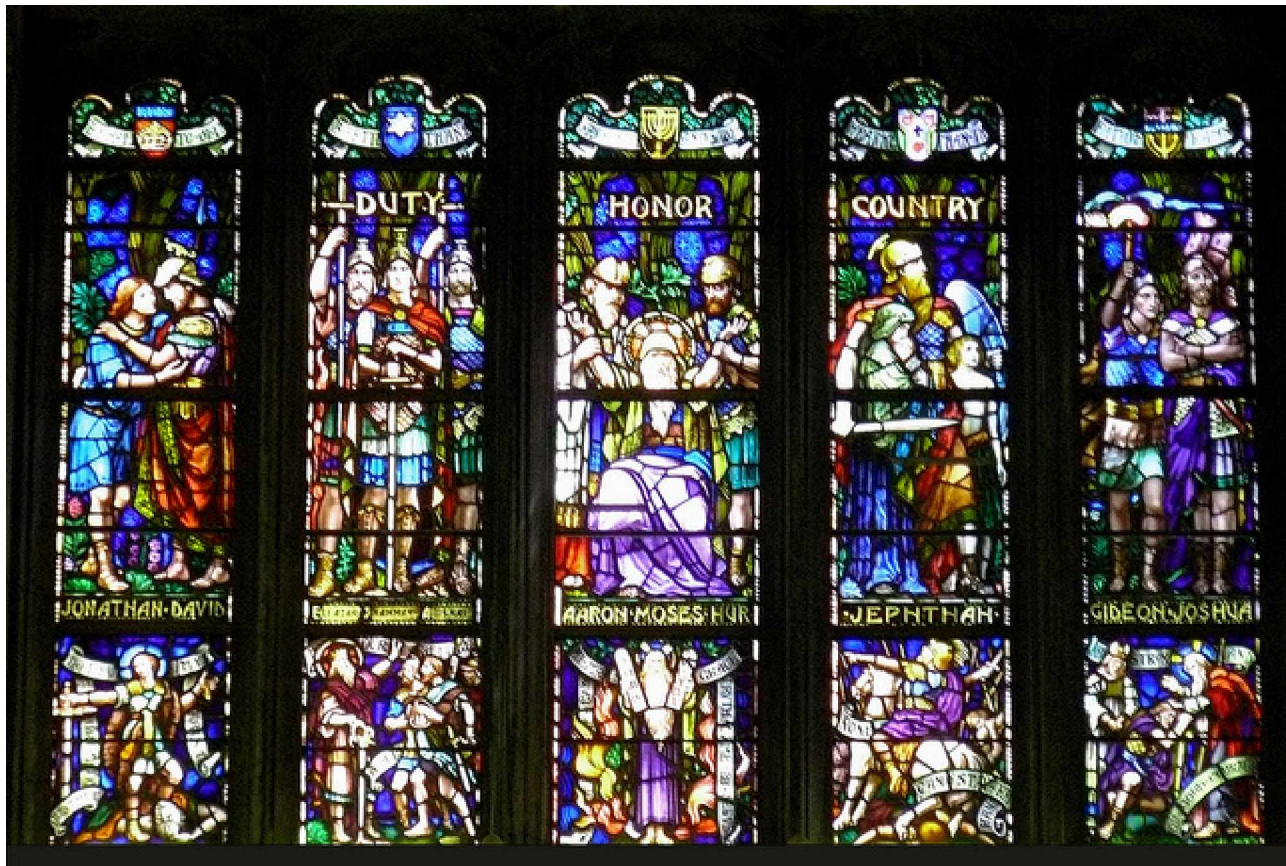
http://www.pcnr.com/news/2004-08-25/Front_Page/068.html



Done in 1909, the work is an exquisite multifaceted window design in watercolor (40 ½ by 27 inches) for the memorial window above the altar in the Cadet Chapel at West Point.

The work is by **Frederick Wilson** (British-American, 1858–1932), who worked at Tiffany Studios for over thirty years and was promoted to the position of chief stained glass window designer in 1897. At that time, he was already responsible for thousands of stained glass window designs. Some experts consider this watercolor to have been the finest example of Wilson's work in private hands, until this gift was made. The overall design with different subjects was used in the final construction of the memorial window by the Willet Stained Glass Studio, which also won the 1911 competition for the design and installation of the Chapel's sanctuary window.





Duty, Honor and Country

Stained glass windows above the altar of the Cadet Chapel U.S. Military Academy West Point, N.Y.

Country Life, Volume 11, by Liberty Hyde Bailey, page 124

<http://books.google.com/books?id=JcNDAQAAIAAJ&pg=PA124&lpg=PA124&dq=%22stained+glass%22+%22charles+snell+allen%22&source=bl&ots=FM8u6uyQKp&sig=9uPZ-R9Geu28GwNRF5mn6CzyFdY&hl=en&sa=X&ei=zRe-UMzXEs3v0QGdl4GQDA&ved=0CC4Q6AEwAA#v=onepage&q=%22stained%20glass%22%20%22charles%20snell%20allen%22&f=false>

CHARLES SNELL ALLEN

HARMONY OF COLOR AND A "NOTE OF DISTINCTION" ARE EVIDENCED IN MR. ALLEN'S WORK IN DECORATING AND FURNISHING AND IN THE USUAL MOSAICS AND STAINED GLASS EXECUTED UNDER HIS DIRECTION. WORK CARRIED OUT AT ANY DISTANCE FROM NEW YORK ON CONTRACT OR PERCENTAGE BASIS.

STUDIO

FOUR - EIGHTY - NINE FIFTH AVENUE

Brick Presbyterian Church, Rochester, New York

http://www.libraryweb.org/~digitized/books/Living_church.pdf

In this North tower is also the bell, cast for us at the Meneely Foundry in Troy. It weighs thirty-five hundred pounds. The pitch is the Key of D and the tone is deep, sweet and mellow. It contains the following inscription:

BRICK PRESBYTERIAN CHURCH
ROCHESTER, N. Y. FOUNDED 1825.
"Blessed is the People that Know the Joyful Sound."
WILLIAM RIVERS TAYLOR, D. D., PASTOR.
GERARD B. F. HALLOCK, D. D., ASSISTANT PASTOR.
A. D. 1904

Near the base of this same tower is a tablet of statuary bronze, affixed to the wall and bearing the following inscription:

BRICK PRESBYTERIAN CHURCH
FOUNDED A. D. 1825
FIRST EDIFICE BUILT ON THIS SITE 1828
SECOND EDIFICE BUILT 1860-1
ENLARGED AND RE-BUILT 1892-3
DESTROYED BY FIRE JUNE 11, 1903
RESTORED 1903-4
LORD THOU HAST BEEN OUR DWELLING PLACE IN ALL GENERATIONS
THY KINGDOM COME THY WILL BE DONE IN EARTH AS IT IS IN HEAVEN

The tablet was designed and furnished by Mr. Allen, our decorator.

THE DECORATIONS

The important work of decoration was entrusted to Mr. Charles Snell Allen of New York, who collaborated with the architect in working out his scheme.

THE GLASS

The windows are filled with opalescent glass of unusual beauty made especially for us. A radical departure was made in the treatment of this part of the work. Instead of crowding the spaces with meaningless ornament, Mr. Allen chose to make the leading as simple as possible. The design is bold and vigorous, with broad leads, and the richness is obtained by the movement and fire in the large pieces of glass used, the effect changing with every change in the light without. The coloring is in rich shades of ivory and green.

The furniture is all of dark Flemish oak. The pews were made in Buffalo after designs by Mr. Warner and Mr. Allen; the choir stalls by the Hayden Company of Rochester, the design by Mr. Allen. The pulpit, communion table, ministers' seats and small book stands were designed and furnished by Mr. Allen.

SPECIAL GIFTS AND MEMORIALS IN THE PRESENT BRICK CHURCH

The pulpit of dark Flemish oak was designed by Mr. Allen after the pulpit in the old parish church in Barking, England.

The Daily News and Batavian, 10 Mar 1906

To Bid on M.E. Church Decorations.

Charles Snell Allen of New York was in town this morning and called upon the Rev. Dr. Charles E. Millspaugh to consult with him about the windows and interior decorations of the remodeled church building which the Methodists are to build this summer. Mr. Allen is a contractor for inside decorations and will furnish figures for that part of the work.

Proceedings of the ... Council of Deliberation of the State of New York, 1911, page 115.

<http://books.google.com/books?id=hXQtAQAAMAAJ&q=%22charles+snell+allen%22&dq=%22charles+snell+allen%22&hl=en&sa=X&ei=fSG-UNfHAouq0AGl0oC4Cg&ved=0CD8Q6AEwBQ>

The Memorial Windows

"**The first two memorial windows were designed by Charles Snell Allen**, of New York. The Memorial to M.W. John Stewart, Past Grand Master represents Hiram Abiff. The pose is dignified, serious, and one of thoughtful contemplation of the plan partly shown on the trestleboard before him, . . . "

City College of New York

The Chairman *pro tern*, announced for consideration the proposals or bids for leaded glass for the Great Hall in the Main building, namely:

Montague Castle-London Co	\$5,900.00 (Irregular)
Maitland Armstrong & Co	9,500.00
Heinigke & Bowen	7,975.00
Thomas Dwyer	5,200.00
Colgate Art Glass Co	5,900.00
James Dougherty	4,175.00
The D'Ascenzo Studios	3,676.00
Chas. Snell Allen.	3,990.00
Church Glass & Decorating Co..	4,297.00

A letter from the Architect, dated March 19, 1906, was received and read, relative to the contract for leaded glass.

On motion the whole matter of the awarding of the contract for leaded glass for the Great Hall of the Main building was laid on the table.

Hello,

Thanks for those links. The Masonic website does mention a "Charles Snell" (without the Allen) as having designed the Hiram Abiff window, but it doesn't mention the blacksmith window:

http://www.nymasons.org/index.php?option=com_content&view=article&id=7&Itemid=279

That link is what first got me worried / thinking about the Utica chapel. Anyway, I can only see a snippet for that Proceedings page (possibly you can see more, Google Books is more restrictive in the UK). I hacked a bit at Google (sometimes this works!) to get to:

The first two memorial windows were designed by Charles Snell Allen, of New York. The memorial to M.W. John Stewart, Past Grand Master represents Hiram Abiff. The pose is dignified, serious, and one of thoughtful contemplation of the plan partly shown on the trestleboard before him, the significance of which is enhanced by the broad architectural marble work of the immediate background, and the projecting portico of the Temple in the near distance.

Directly opposite is the memorial to M.W. Jesse B. Anthony, Past Grand Master and first Superintendent of the Home. Here Tubal Cain, the iron worker, is shown in the open of a primeval wood, clothed with a primitive leather apron and standing before the stump of a large tree, on which rests an anvil. Nearby are the glowing embers of an open air forge, from which he has just removed a sword, glowing from the heat, and held in position on the anvil to receive the blow from uplifted hammer.

Lawrence, Sherer, and Scudder.

The subject of the last window on the West side is "Cornelius and the Angel." The angel stands holding in her left hand a palm branch of victory, her right hand raised, pointing to the inscription in the clouds, as she speaks to Cornelius. The angel stands holding in her left hand a palm branch of victory, her right hand raised, pointing to the inscription in the clouds, as she speaks to Cornelius. The Centurion, "a devout man, and one that feared God with all his house, which... [gave much alms to the people, and prayed to God alway.]

It would be worth having all the text.

I think this nails down all the themed windows in the chapel, modulo whether Frederick Wilson was the designer for all the Tiffany windows (which seems likely).

The Anniversary Book has really good photos but it doesn't have any of this information in it (!) so next Anniversary they will have to add this all in.

Regards, Wayne

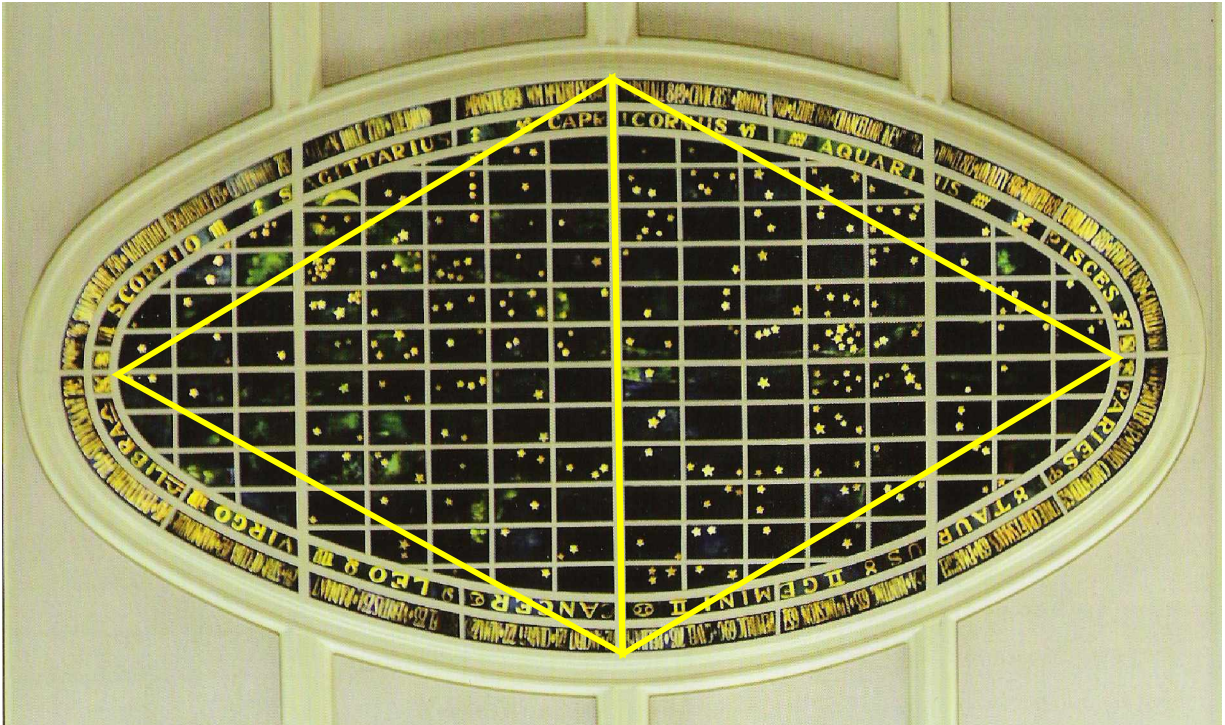




<http://www.liveauctioneers.com/item/1006736>

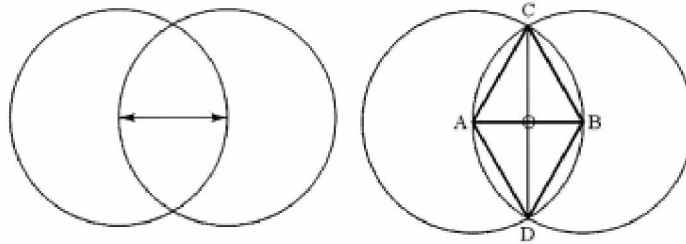
"The Lesson", a rare early 20th century American stained glass window by Tiffany Studios, New York, depicting a teacher with her student, constructed with Louis Comfort Tiffany's unparalleled talent for creating three dimensional depth through the use of triple layers of art glass. This window is also an excellent example of work by Tiffany's master craftsman **Frederick Wilson**, as shown in the painted faces of both figures. 48"h x 24"w in original bronze frame.

Overhead Zodiac Light in Chapel

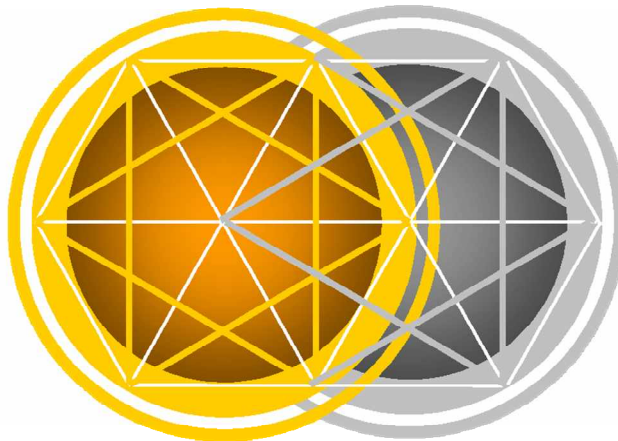


This Zodiac is designed in the near shape of Vesica Pisces, which formed from the conjoined of two circles with a radius of "1" unit.

This figure is the basis of Gothic Arch, the First Proposition of Euclid and all of the five Platonic Solids.



From this figure may also be derived an allegorical "Sun, Moon and Stars" and some of our important Masonic symbolism.



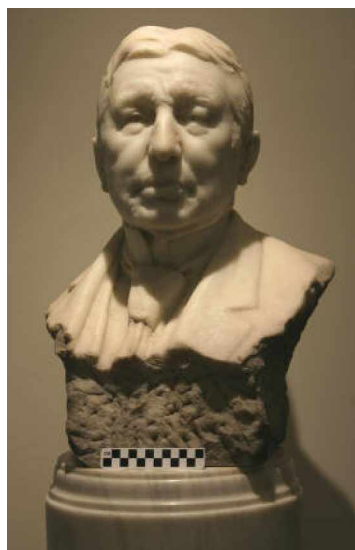
The signs of the Zodiac are in the inner oval, with the names of the 39 Lodges that sponsored this light in the Chapel ceiling being in the outer oval. The below listing begins at the cusp between Libra and Scorpio on the oval:

- | | | | |
|--------------------|-------------------------|--------------------------|----------------------|
| 1. 745 Stuyvesant | 11. 848 Marshall | 21. 889 Garfield | 30. 712 Pelham |
| 2. 746 Roome | 12. 853 Civic | | 31. 724 Ancient |
| 3. 750 Shakespeare | 13. 860 Bronx | 22. 642 Knickerbocker | 32. 727 Charity |
| 4. 752 Napthali | 14. 868 Azure | 23. 643 Daniel Carpenter | 33. 728 Alma |
| 5. 753 Justice | 15. 870 Chancellor Kent | 24. 651 True Craftsman's | 34. 733 Bethel |
| 6. 763 Centennial | 16. 873 Trowel | 25. 654 Emanuel | 35. 734 Veritas |
| 7. 770 Golden Rule | 17. 876 Loyalty | 26. 655 Bunting | 36. 739 Radiant |
| 8. 813 Hebron | 18. 881 Truth | 27. 657 Livingston | 37. 742 Star of Cuba |
| 9. 819 Composite | 19. 885 Courland | 28. 690 Republic | 38. 743 Maimonides |
| 10. 840 McKinley | 20. 888 Federal | 29. 703 Gavel | 39. 744 Pentalpha |

Bust of M.'W.'. Edward M. L. Ehlers

L: 38.5 W: 26 H: 53, cm; [ca 15" x 10" x 23"]

<http://cdm16287.contentdm.oclc.org/cdm/singleitem/collection/Special/id/13/rec/11>



Edward M. L. Ehlers, b. 31 Jan 1840 in Denmark; d. 28 May 1917. He moved to New York with his family in 1844. He served during the Civil War for three months in 1861 in the 12th NY Militia. He reenlisted the same day as his discharge into the 52nd NY Volunteers, and was promoted to 1Lt on 10 Jan 1862, and to Captain on 16 Jan 1863. He was wounded and was transferred to the Veteran Reserve Corps on 10 Dec 1863. On 13 Mar 1865, he was brevetted a Colonel of Volunteers, 'For gallant and meritorious services at the battles of Fair Oaks, Gaines' Mills, Peach Orchard, Savage Station, White Oak Bridge, Malvern Hill, Second Bull Run, South Mountain, Antietam and Fredericksburg.'; On 1 Jan 1865, he was honorably discharged.

Shortly thereafter he began his lengthy and illustrious Masonic career. In Triune Chapter of the Royal Arch Masons, he served as King for two years and as High Priest for two years. In Cryptic Masonry he served as Deputy Master; 1881; and was Thrice Illustrious Master; 1883; in Adelpic Council No. 7, Royal and Select Masters. In Chivalric Masonry he served as Captain General; 1874; 1875; 1876; as Generalissimo; 1877; 1878; as Eminent Commander; 1879; 1880; and as Grand Inspector of the Grand Commandery of New York; 1881; 1882.

In the AASR, NMJ, he served as Deputy Master of the Lodge of Perfection; Orator of the Council of Princes and as Master of the Rose Croix Chapter for seven years. He served as First Lieutenant Commander for six years, and on 20 Sep 1881, he was crowned a Sovereign Grand Inspector General of the 33rd degree.

He was one of the original members of Mecca Temple, Ancient Arabic Order of the Nobles of the Mystic Shrine. In the Knights Templar, he was an Honorary Member of the Drill Corps of Monroe Commandery, in Rochester, NY, and of Damascus Commandery No. 5, in Newark, NJ. He was an Honorary Member of the Masonic Veteran's Association of Brooklyn; the Masonic Veteran's Association of Newburgh, NY, and is a member of the Masonic Veterans'; Association of New York City.

He was a Companion of the Military Order of the Loyal Legion of the United States, Commandery of New York, as well as a Past Commander of George G. Mead Post, No. 38, G. A. R. and was a member of La Fayette Post, No. 140, G.A. R., N.Y.C. He was also a member of the Old Guard Association of the 12th Regiment, N.Y.S.M.

When the body of President Lincoln was carried through New York City to be forwarded to Springfield, IL, Brother Ehlers was in command of a battalion of the Veteran Reserve Corps, and took part in the obsequies. Because of his great skill in organizing and maneuvering large bodies of men, he was instrumental as Adjutant General during the centennial anniversary parade on 25 Nov 1883, of the British evacuation of New York City, as well as for the celebration of the centennial of the inauguration of George Washington as President in 1888.

He also served as an Aide on the staff of General Hancock at the obsequies of General Ulysses S Grant in 1865.

He was present as Master of Continental Lodge No. 287 during the cornerstone laying of the Masonic Hall in N.Y.C. in 1870, and served as Marshal of the day during the laying of the cornerstone of the Egyptian Obelisk in Central Park in 1881; at the laying of the cornerstone of the Masonic Home in Utica, NY, in 1891 and at the ceremony of the Home's dedication in 1892. As Grand Secretary, he assisted at the laying of the many cornerstones of public and Masonic buildings, and was deputized by the Grand Master to act in his stead at the cornerstone laying ceremonies of the High School in Lockport, NY, 1890; of the Masonic Temple at Poughkeepsie, 1894; of the Public School in Mount Kisco, 1894 and of the Masonic Temple of Island City Lodge No. 586, 1906. He dedicated the monument erected by New York State to commemorate General Nicholas Herkimer at Daube, NY, 1896, and dedicated the Pantheon erected on Staten Island in memory of Garibaldi, 1907.

He served as Trustee of Schools in the 9th Ward, N.Y.C. and was an Honorary Member of the Masonic Historical Society of New York, as well as being a member of the Society of the Army of the Potomac.

His reputation as a skilled and inspiring orator was well-known throughout the state, to Masons and non-masons alike.

Letter from Gutzon Borglum to Edward Ehlers:

My dear Colonel:

It has long been in my mind that a real, vital portrait bust of you ought to be in existence, and I have turned it over in my mind a great many times, as to how this could be brought about. I have been 10th (sic) to suggest it to anyone able to bring it about or able to pay for it, but I feel more and more strongly that it ought to be done, and I have so said to three or four of my friends.

It occurred to me today, and as is my habit I am acting upon it, that the only way to do it is to begin it. I shall be very closely confined to work in my studio for the next month, making a large Lincoln, - which it would interest you to see, - and as I work rapidly it has occurred to me that perhaps you would be willing to come to the studio a couple of times a week for an hour, between four and five, after your day's work is done, and sit for me, and let me make a bust of you. I should immensely enjoy doing it, and then it would be done and in existence. About May first, possibly a week earlier, I shall go to a country home that I am building, and my time in New York will be broken and less regular for many months to come. The bust should be finished before I go.

When it is done I should like to present it to my Lodge, with instructions to them to present it to the Grand Lodge at the close of my administration. What do you think of this? Are you willing to be victimized to this extent? Are you willing to let me have the pleasure of making what would be a very much prized by your great body of friends? If you are willing to take the obligation say I, pronounce your name in full, lock it up in your bosom and say nothing to anyone, not even a worthy brother of your degree, no matter how well he is tried, - and let me know on Wednesday.

This will cost me very little trouble, and the bust will be greatly prized by all of us.

I am going to my country place tomorrow and so will have my secretary type this in the morning and sign it for me.

Sincerely yours ,
Gutzon Borglum, per Charles Barnett, Secty.

MW E. M. L. Ehlers, Grand Secretary, Masonic Hall, New York City