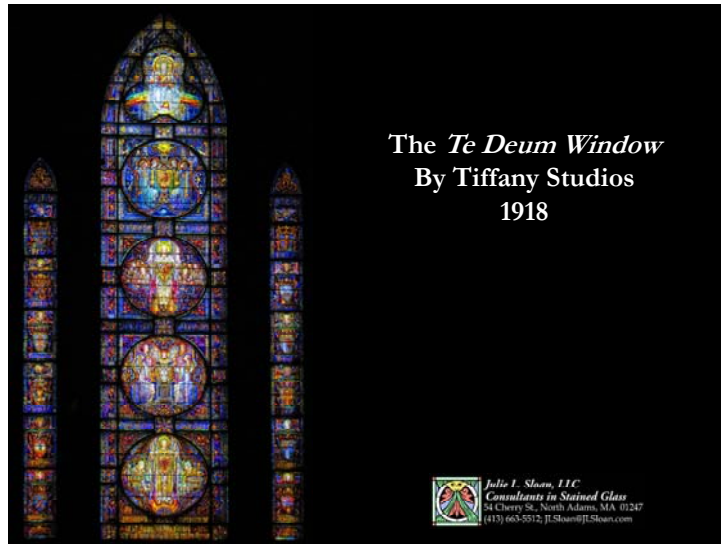
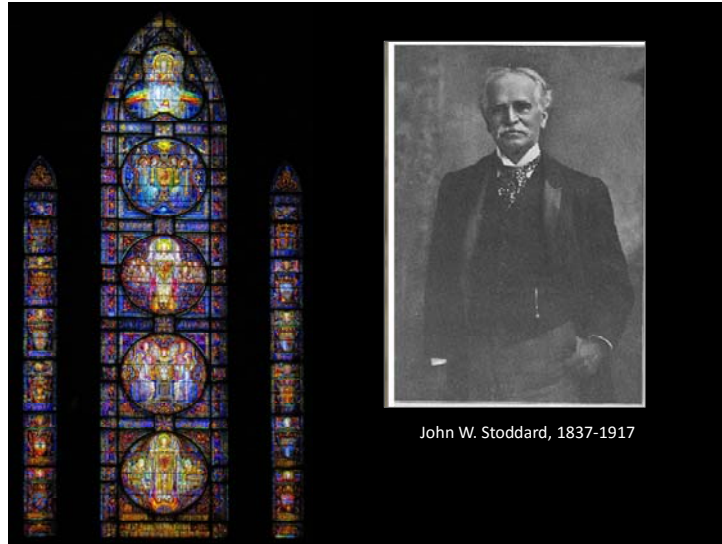


Slide 1



Slide 2




In 1918, Susan Kiefer Stoddard of Dayton, Ohio, contacted the Tiffany Studios in New York for a grand memorial window in memory of her husband, John William Stoddard, who had died the year before. Stoddard, a member of the First Presbyterian Church, was a local business magnate, who made a fortune making farm equipment before starting ...

Slide 3

The Latest Creation—
STODDARD-DAYTON

Fast
Silent
Powerful




Four-Cylinder
Vertical Sliding Gear
2 Ahead
1 Reverse
Shaft Drive
28 h. p.
1800 pounds
and
\$2000.00

DAYTON MOTOR CAR CO., Dayton, Ohio, U. S. A.

McDuffee Auto Co., Distributors for
George and Vicinity, 1449 Michigan Ave.

1907 Model-F Car



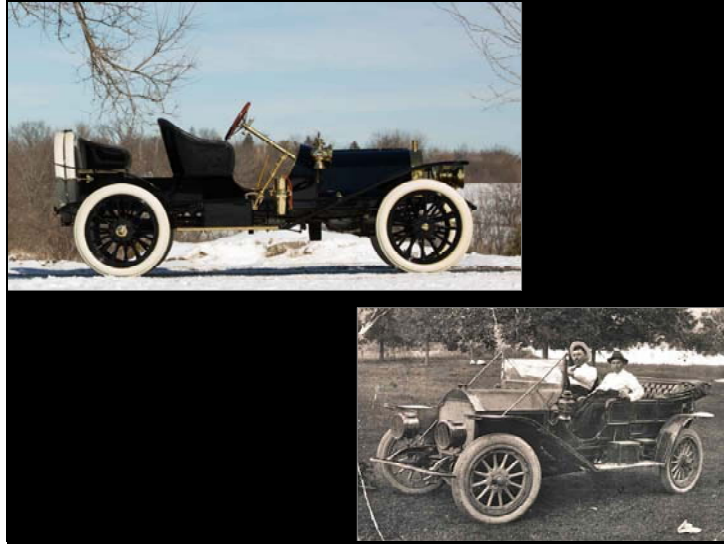
STODDARD-DAYTON

Leave your orders now to get color and equipment desired. Can be seen at our new show rooms, Bay and 14th Bldg., 319 E. Market or 300-201 E. Market St.

THE R. HAAS ELECTRIC CO., AGENTS
and MFG.

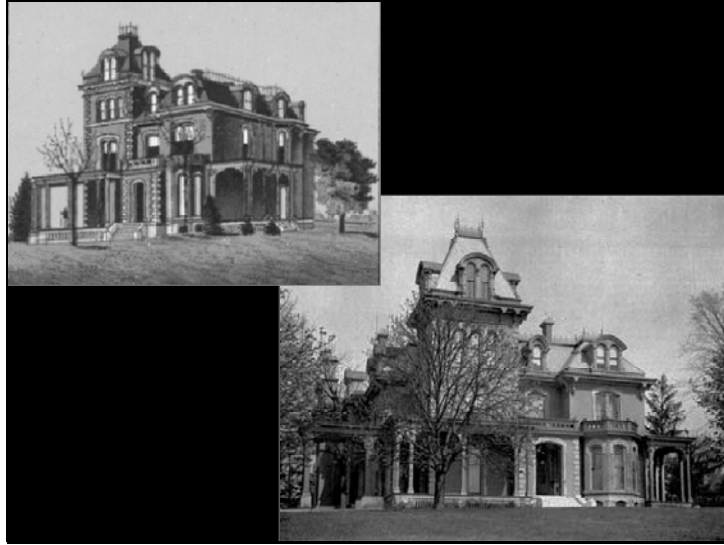
The Dayton Motor Car Company in 1903, the same year Ford began to make the Model A. The Stoddard-Dayton car was “fast, silent, and powerful,” according to one ad, and sold for the princely sum of \$2,000. By contrast, a fully equipped Model A would set a driver back only \$850. In today’s dollars, the Stoddard-Dayton’s price was comparable to a Lamborghini.

Slide 4



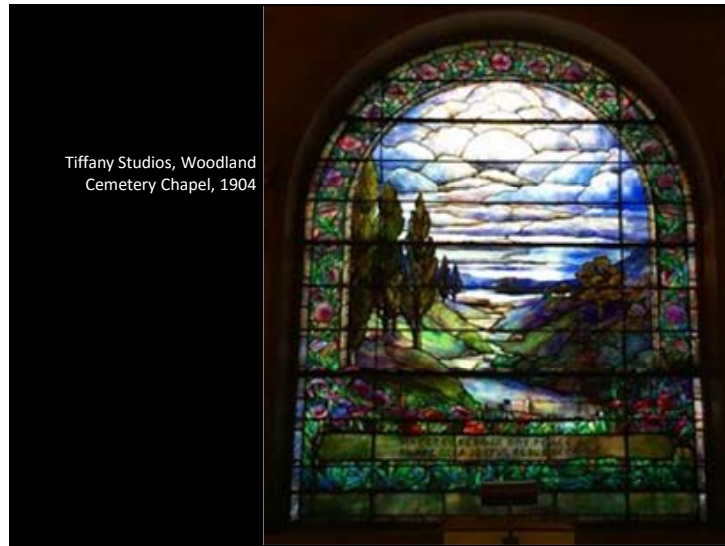
Its speed was legendary: the car won the first race at the Indianapolis Speedway in 1909, and was the pace car for the first Indianapolis 500 two years later. Stoddard sold the firm to the United States Motor Company of Detroit in 1912. US Motors was eventually subsumed into Chrysler in 1925. The Dayton Motor Car properties became a National Historic District in Dayton, centered around Bacon and McDonough Streets, in 1984.

Slide 5



In 1875, John Stoddard bought land and developed the Bellmonte Park neighborhood in Dayton, now the Grafton Hill Historic District, on bluffs overlooking the river. His palatial Italianate house stood until 1924, when it was demolished to make way for the Masonic Temple, near the Dayton Art Institute.

Slide 6



It isn't exactly known how Susan Stoddard connected with the Tiffany Studios, although she would have known of their products and work simply as a member of wealthy society. This lovely landscape window in the former chapel of Woodland Cemetery, where John Stoddard is buried, had been installed in 1904. Before that, the Van Ausdal family had installed in a Tiffany window in the First United Presbyterian Church, in about 1895, depicting an angel, but that window has been lost. All told, however, the *Te Deum* is one of only three Tiffany windows made for Dayton, and one of two to still remain.

Slide 7



One of the odd blips in our knowledge of the history of this window is that we don't know whether it was installed in the First Presbyterian Church, for which it was designed. The year that the window was finished, 1919, saw the unification of the two congregations that became Westminster, the First Presbyterian and the Third Street Presbyterian. First Presbyterian was demolished and replaced with the present Westminster Presbyterian in 1926, only a few years after the window was completed.

Slide 8

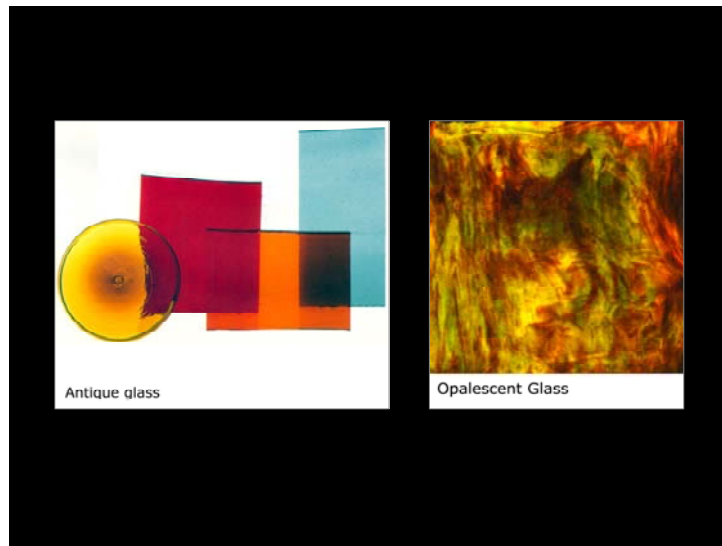


The Boston architect Ralph Adams Cram was hired to design the new Westminster. Cram was almost single-handedly responsible for the change in the style of stained glass in the early twentieth century, from the Tiffany-type opalescent window to the Neo-gothic window that looked more like medieval precedents.

Slide 9

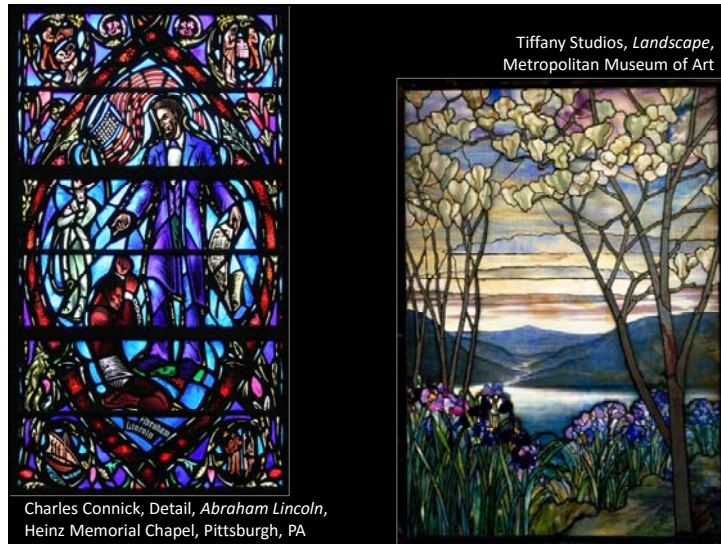


Cram was a Boston architect who is famous now for designing such important structures as the West Point Military Academy Chapel and the Princeton University Chapel, both shown here; parts of the Cathedral of St. John the Divine in New York; St. Thomas Church in New York; and All Saints Ashmont in the Dorchester neighborhood of Boston. In addition, he was a prolific writer, publishing in architectural and religious magazines throughout his career. While most of his articles were on church building, he authored a great many articles on the proper design of stained glass and was harshly critical of what he called “picture windows,” referring to the scenic landscapes and ethereal saints and angels produced by Tiffany.



Cram advocated the type of glass used in the middle Ages, which is called antique, instead of the opalescent glass created and used by Tiffany. Antique glass is called that because it is made in the medieval, or antique, manner, not because it is old. Antique glass is made today. It is colored, but transparent, and typically has no more than 2 colors per sheet. Opalescent glass, which was developed in the late 19th century and popularized by Tiffany and his competitors, is milky and translucent. It is not transparent. Sheets often have more than two colors, arranged in unique swirls that can be cut to imitate clouds, drapery, and foliage.

Slide 11



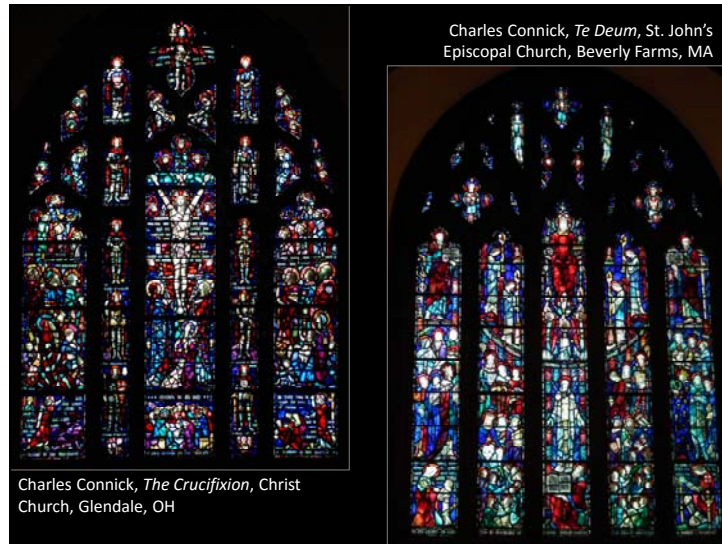
In addition, Cram wanted windows to be 2-dimensional, without a sense of depth. He criticized the Tiffany-style landscape for its imitation of the view from the window. He felt that windows should be an extension of the wall, not a hole in the wall. In the Abraham Lincoln window, you have no sense of depth in the scene. All of the figures occupy the same plane in space. Finally, most of the glass in Neo-Gothic windows is painted

Slide 12



Finally, most of the glass in Neo-Gothic windows is painted. The folds in Lincoln’s coat, the stars in the flag, the features of his hands and face, the flowers surrounding him, and the texture of the red ribbon framing him, are all created with black paint on colored glass that is fired into the glass to make it permanent. Tiffany windows, by contrast, used paint only in faces. No paint was required to create the shapes of flowers or the effects of hills and streams in the distance. Tiffany claimed that he “was averse to using any paints or stains whatever, even for the flesh tints.” (In another minute, though, I’ll show you that Tiffany exaggerated in this claim.) Cram, however, wanted the stark contrast created by the black areas of paint against the brilliant color of antique glass.

Slide 13



Had Cram had his way at Westminster, the chancel window would probably have looked like these, with strong primary colors, especially red and blue. All of the windows I am showing you are by Charles Connick, a Boston designer especially liked by Cram, but the architect used many other firms as well.

Slide 14

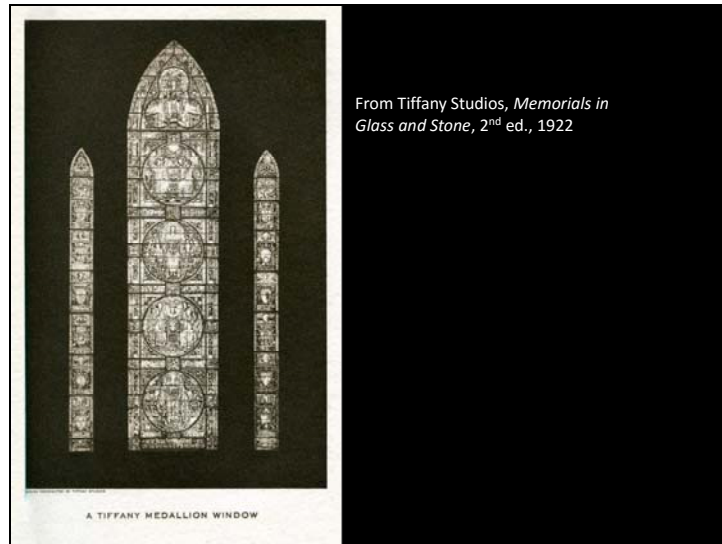


But the Building Committee at Westminster insisted that the Stoddard *Te Deum* window be reused in the chancel of the new church. Cram, who thought the window was “not especially good,” finally capitulated, and I imagine he was gritting his teeth throughout the construction of the church.

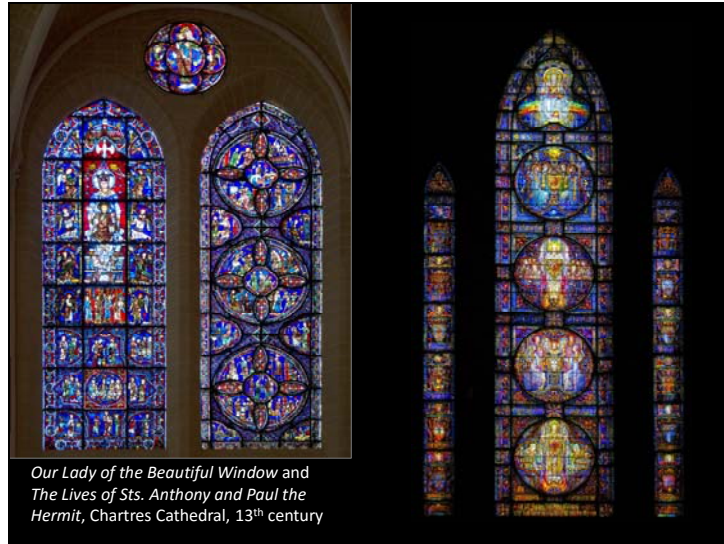


Tiffany Studios, Russell Sage
Memorial Window, Sage Memorial
Church, Far Rockaway, NY, 1908-10

Cram had a very strong personality, but he had lost one other battle over a Tiffany window a few years earlier. The Russell Sage Memorial Church was commissioned from Cram by Olivia Slocum Sage in memory of her husband, a New York politician and financier. Mrs. Sage went to Tiffany for the window against Cram's wishes, and they fought over its installation in the church. Cram obviously lost the battle over one of Tiffany's most magnificent landscape windows. But it led him to describe Tiffany windows as "bad, thoroughly and hopelessly bad."

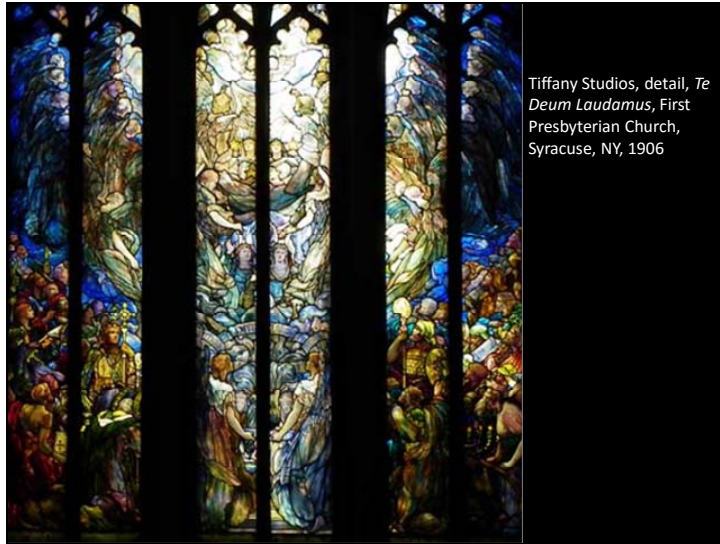


Tiffany was hardly intimidated by Cram. In early 1919, when the Stoddard *Te Deum* was completed, it was displayed in the studios' showrooms, the *New York Sun* called it "one of the most ambitious stained glass windows yet made by Tiffany Studios." It was illustrated in the second edition of the studio's promotional booklet, *Memorials in Glass and Stone*, in which Tiffany took Cram head on (although not by name). The booklet stated that "many designers of ecclesiastical architecture in America, who have made a careful comparative study of the properties of colored glass with especial reference to Tiffany Favrite glass, have pronounced as faddists those architects who resort to imported painted glass for church memorial or decorative windows." Although Cram didn't typically use imported windows, he did use painted glass.

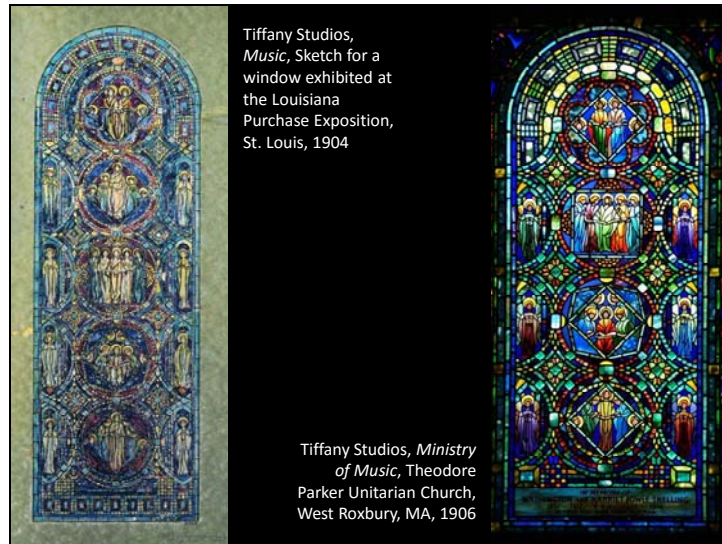


The New York *Sun* article claimed that this window was “a frank departure” from typical Tiffany windows in its use of a medallion structure. The article said that “Mr. Wilson” – Tiffany’s principal figural artist, Frederick Wilson – “has harked back for inspiration to the most famous stained glass windows in the history of the art, those of the thirteenth century workmanship that are still to be found in the old churches of France.” The windows referred to were like those on the left, from Chartres Cathedral, some of the most famous and revered stained glass in the world.

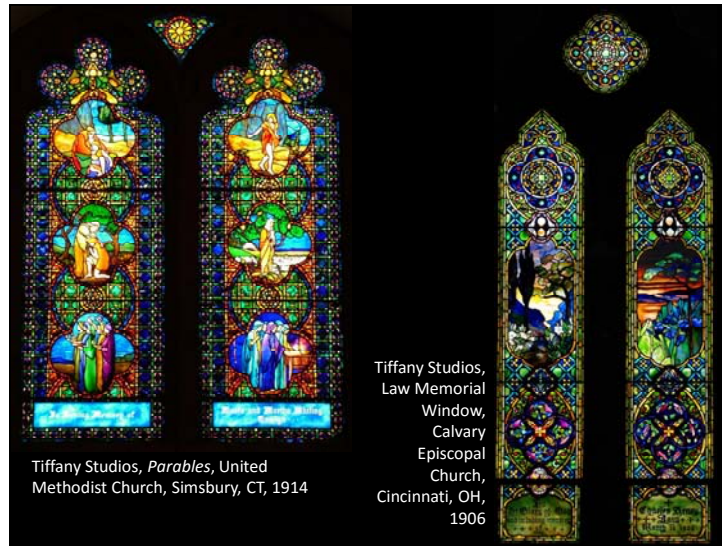
Slide 18



To a certain degree, this is true. This is a *Te Deum* window that is more what one might expect from Tiffany Studios and the designer Frederick Wilson in the early twentieth century -- a swirling kaleidoscopic vortex filled with angels and saints.



But it was also an exaggeration, a common trait of Tiffany Studios publicity. It was not their first medallion window. Fifteen years earlier they had entered a small medallion window in the 1904 World's Fair in St. Louis, a sketch of which is on the left. Two years later, they produced a window based on part of that sketch for the Theodore Parker Unitarian Church outside Boston.



Throughout the first two decades of the 20th century, the studio made a number of medallion windows. These are from 1914 on the left, and 1906, on the right.

Slide 21



Tiffany Studios, *Life of Christ*, First Church Congregational, Fairfield, CT, 1908

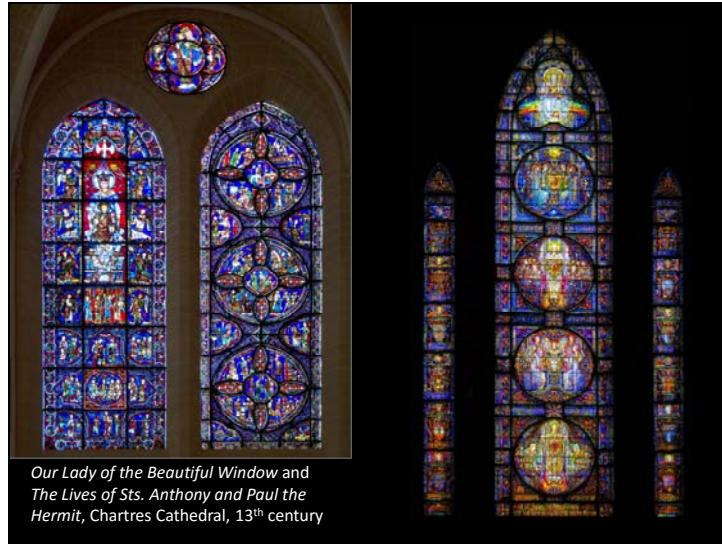
Between 1908 and 1912, they created medallion windows for the First Church of Fairfield, Connecticut. This one, formerly in the front of the church and now moved to the rear, employs the strong ruby and cobalt coloring of the Chartres windows ...

Slide 22



Tiffany Studios, Transept Window, First Church Congregational, Fairfield, CT, ca. 1908-12

But they softened the palette in the rest of the windows, still utilizing a medallion composition, but executing it in non-medieval pastels.



The main difference between the Te Deum and these other medallion windows is the framing. The Te Deum is much larger than any of the examples I just showed you, and it therefore required more support. Tiffany designed the supporting frame to be an important component of the design. The frame forms the heavy black circles, horizontals, and verticals surrounding the medallions in both the Chartres windows and the Te Deum.

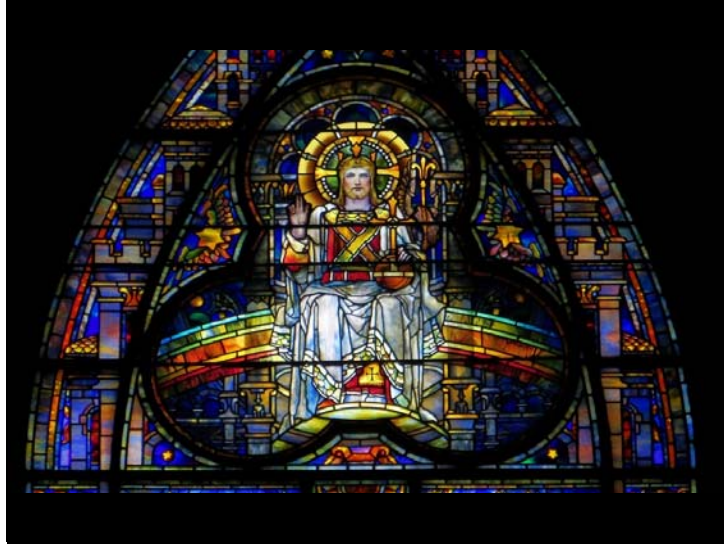
Slide 24



Tiffany Studios, *Life of Christ*, First Church Congregational, Fairfield, CT, 1908

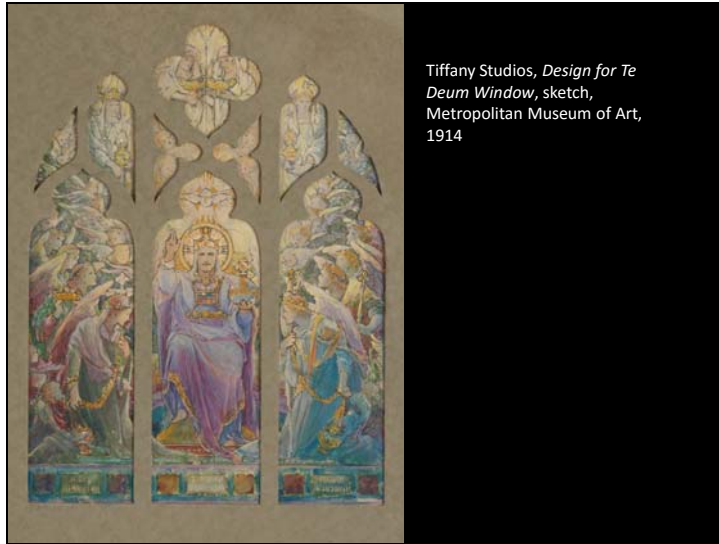
By contrast, in this medallion window, the medallions are not framed in heavy black circles.

Slide 25



Another myth about Tiffany Studios is that they produced unique windows for each client. As a whole, Westminster's Te Deum is unique – Tiffany Studios made no other window like it. But the top medallion, showing Christ the King, seated on a rainbow, is not original.

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The figure was first sketched by the studio in 1914. Although the surrounding details were altered for Westminster, the figure is basically the same.

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Another variation was used in this window in St. Louis from 1922.

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The four medallions depicting the symbols of the evangelists are, however, unique, to my knowledge.

Slide 29



The window reportedly cost \$10,000, a phenomenal amount in 1919, the equivalent of over two million dollars today, or the cost of five Stoddard-Dayton automobiles. And it was worth it. Despite my debunking of Tiffany and Cram, this window is one of the most spectacular of Tiffany's creations. The quality of the glass, the selection of the colors, and the imagery puts it in the highest class of Tiffany's work.

Slide 30



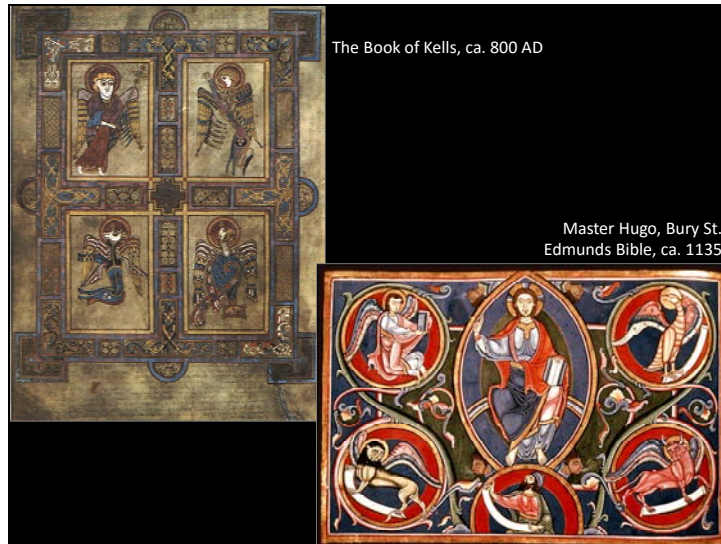
The imagery selected for the symbols of the evangelists in the four circular medallions is unusual and highly creative. At the center of each medallion is a shield that bears the actual symbol of the saint.

Slide 31



The evangelists start at the top, starting with Matthew, the winged man, just below Christ, and ending with John, the eagle, at the bottom. These are the traditional symbols, placed by the designer Frederick Wilson within a shield with wings in the background. The only truly unusual aspect of these is the depiction of the angel as a bearded man; it is more typical to see this figure as a clean-shaven figure.

Slide 32



The use of these figures dates back to earliest Christian art, such as the Book of Kells in the ninth century.



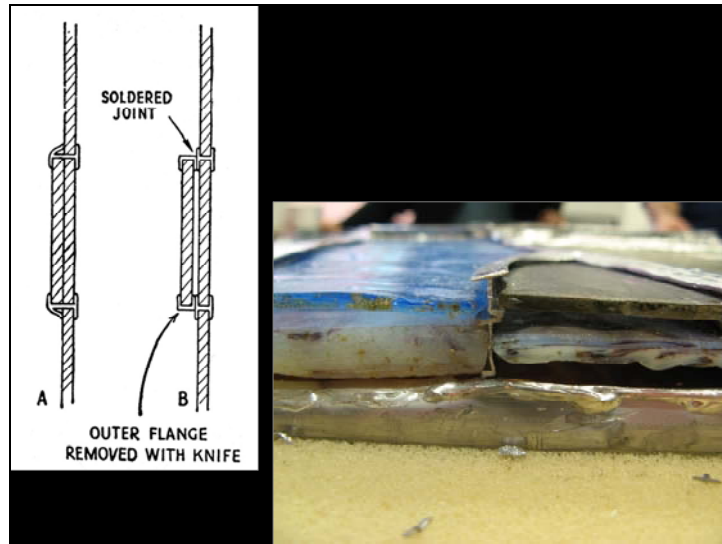
The figures surrounding each shield are harder to identify, although Craig Showalter has done a masterful job in his booklet about the window, to which I refer you. Each medallion bears close study, though. In this one, for example, are various celestial bodies – shooting stars in the top corners, stationary stars in the bottom corners, and the sun, moon, and planets at the cardinal points of the medallion.



In the side lancets are the names of the twelve apostles, with their traditional symbols, which are typically the instruments of their martyrdom, with some notable exceptions like St. Peter, whose symbol is a pair of keys.



The designer of the window was Frederick Wilson, who had joined Tiffany Studios in the early 1890s. Wilson was born and trained in England and one of the people responsible for the “look” of Tiffany windows. He became the head designer of figural windows – that is, windows with people in them – soon after joining the studio. His style is distinctive, with sweet-faced angels, idealized saints, and heavy drapery. Wilson would not have participated with the manufacture of the window beyond possibly selecting some of the glass. But Tiffany Studios put all their talent behind the making of this window.



Tiffany windows are constructed in layers. Pieces of glass are superimposed over one another, like you see here. This helped create atmospheric effects of distance in landscapes, and it infinitely expanded the number of colors available in the glass.

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This is one of the inscription panels in the Te Deum. The words of the hymn – the Te Deum Laudamus – are leaded into the window. At the top is the interior of the panel, what you can see from inside the church. There are many pieces of glass in this layer making up the parts of the letters, the background and spaces between the letters, and the border. At the bottom, you can see the outside surface of the same panel. There is one piece of glass, a plate or layer, covering all of the pieces on the inside layer. This outside piece added color, shading the tints that come through the window in the light.

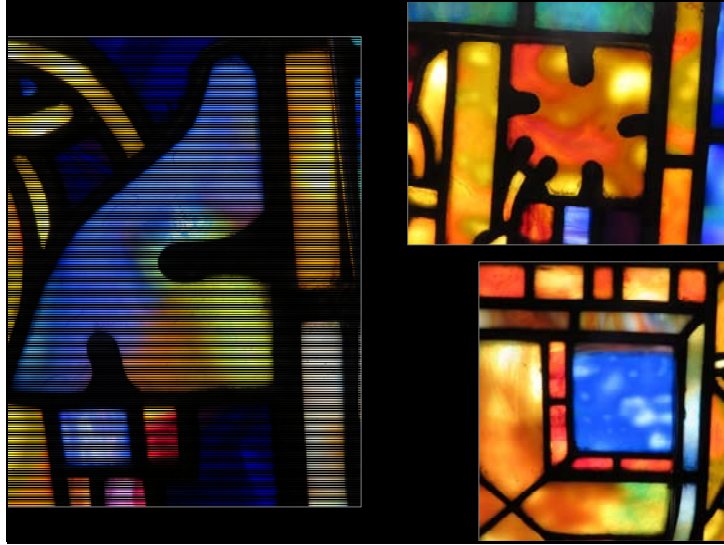


There is plating all over the window, and the fact that it is not rotely repeated from one panel to the next is a mark of the attention to detail paid by the artisans who made it. Here are two of the floral squares from the borders. You can see that they are the same design, and more or less the same colors. But at the top you can see how the plating changes from one to the next, slighting varying the way the light passes through the panels.

Slide 39

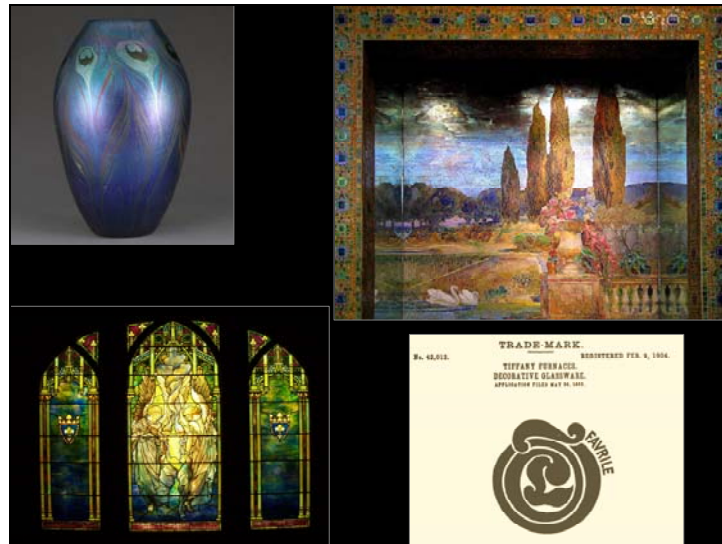


In the medallions, plates are added here and there, mostly over the faces. They are most easily seen in raking reflected light. It's very hard to see them in the window as it is installed now.



The studio used fantastic pieces of glass in the window, yet maintained an overall tone of deep cobalt blue and red that together transmit a regal purple tone. These examples show the multiple colors within individual pieces. In less skilled hands, these pieces together could easily look like mud.

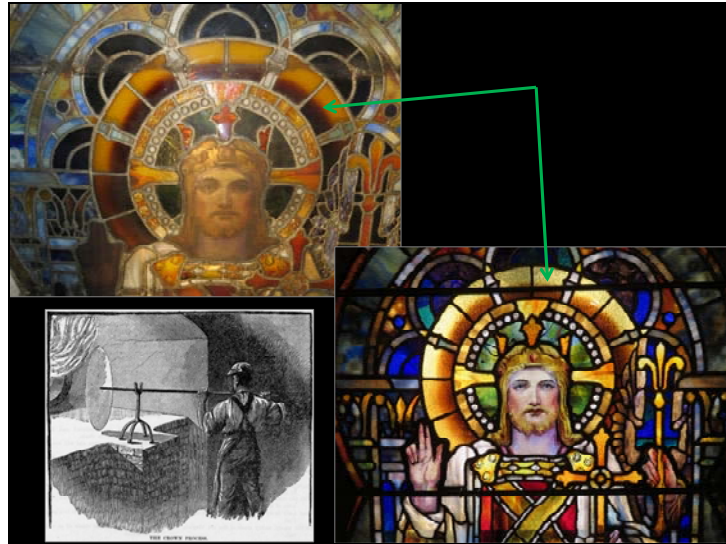
Slide 41



In 1894, Tiffany trademarked the word “Favrile” to distinguish his glass from that of his competitors. But he left its definition vague and today people are confused about what exactly Favrile glass is. Is it the blown glass vessels the studio made, or is it the windows? Is it only iridescent glass, or is it any glass he used? All of these images came up in a Google search on the word “Favrile.” A close reading of the trademark language shows that it meant any glass made by Tiffany Studios, whether that was a vessel or a sheet of flat glass for a window. But there many other glass factories making flat glass and Tiffany Studios bought glass from all of them. And they left no list or description of the flat glass they made themselves.



So it is impossible to know how much glass or what pieces were made by Tiffany Studios in any given window. But there are many pieces in the Te Deum that are clearly special, one-of-kind glass. We would like to say these are Tiffany glasses, but in truth, we just don't know. But regardless of who made them, Tiffany Studios chose them, cut them, and incorporated them into the window, and this can be said, perhaps, to make them Tiffany glass. These pieces, for instance, are tour-de-force examples of the glass maker's art.



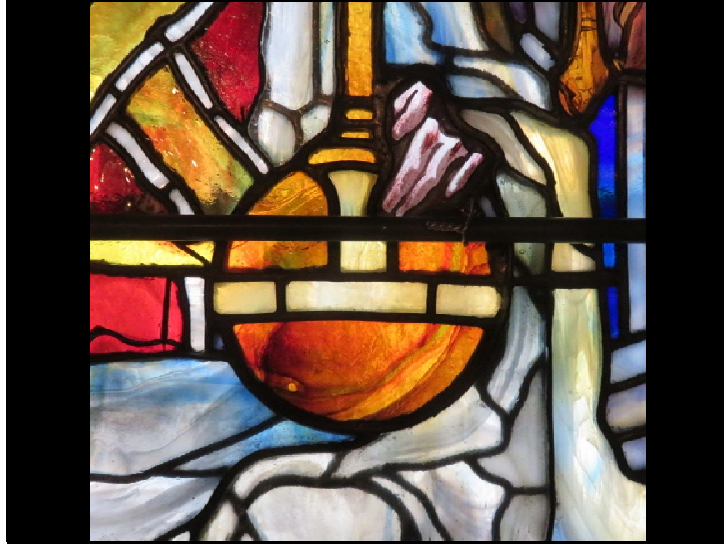
Here, the halo of Christ is made of a crown of glass, a sheet that is blown in a circle. Crown glass was once used for regular windows, but wasn't made in the US after about 1830. During the opalescent era, artists rediscovered the technique of making crown glass, and began to make in it colors. This piece is two colors, a deep root-beer brown at the inside with a golden amber around the edge.

Slide 44



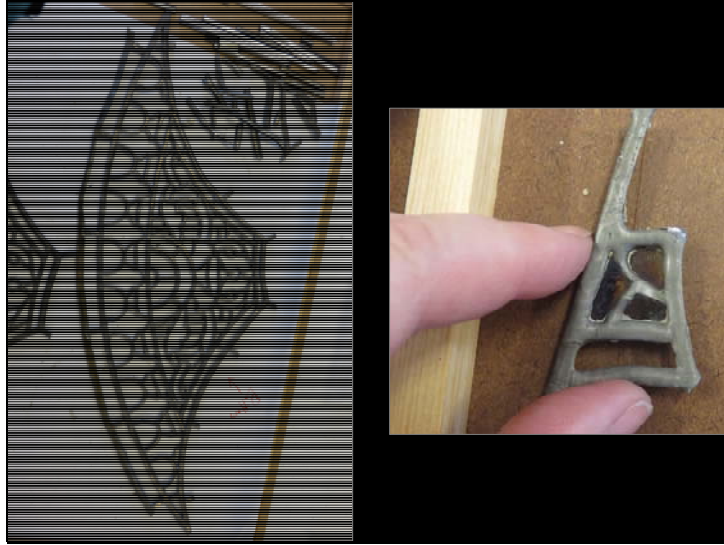
And the use of spectacular glasses wasn't limited to large important pieces like Christ's crown. Even tiny pieces were cut from amazing sheets of glass.

Slide 45



Equally important to having wonderful glass was having glass selectors and cutters who could see that a certain swirl in a particular sheet would be perfect for a given detail. The orb here was cut from one of a hundreds of sheets of glass available to the selector. The sheet was probably about 2 x 3 feet, and the selector not only had to find the right sheet, but to see that this special swirl would work here, to the exclusion of all other swirls in all other sheets.

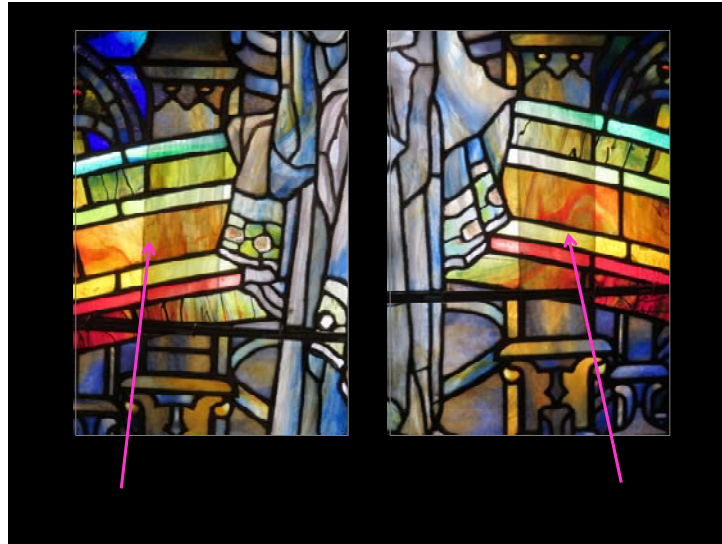
Slide 46



Another mind-boggling aspect of the Te Deum is the minuteness of some of the pieces. The window is over 25 feet tall and is made up of over 12,000 pieces of glass, many of which are smaller than a fingernail.

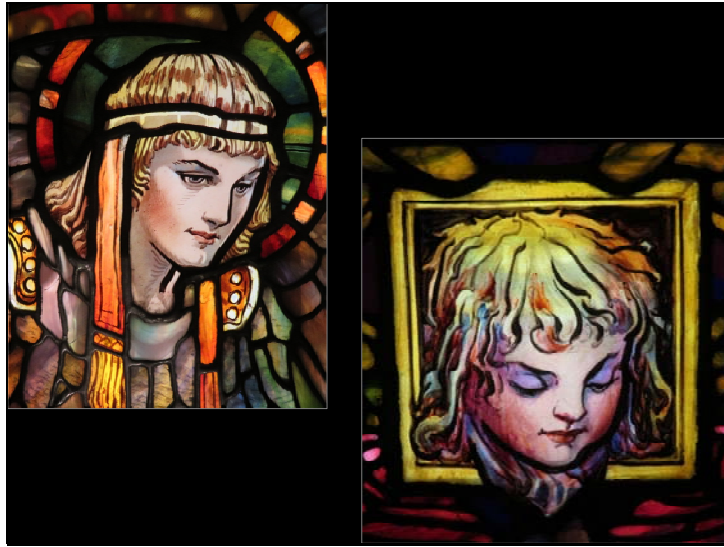


The subtlety of detail is also amazing. Way at the top of the window, 25 feet above the heads of the choir, Christ sits on a throne. Between him and the chair passes a rainbow. The sides of the throne – the arms, if you will – are columns, outlined by the pink boxes here. You can see the tops and bottoms clearly delineated at the tops and bottoms of the boxes. But the rainbow obscured the middle part of the columns' shafts.

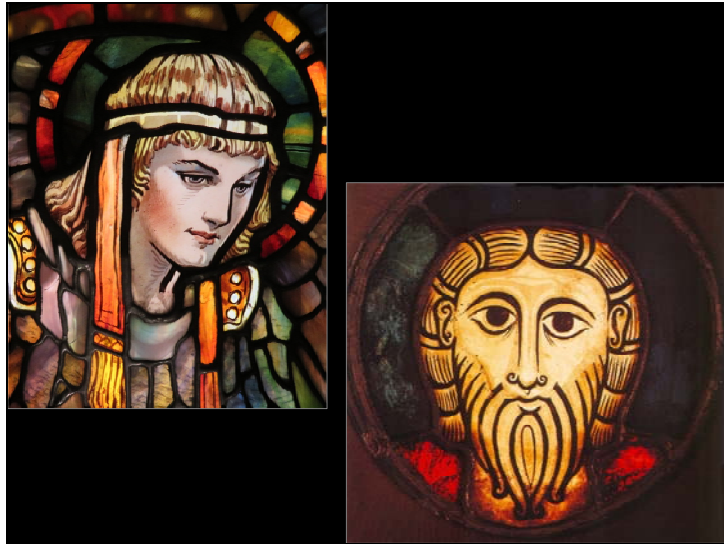


But up close – where no one will ever be until the window is restored again – the shafts of the columns are faintly visible behind and through the rainbow. What makes them so ethereal-looking is the fact that they are not outlined in lead. There is no dark line on the vertical sides of the glass. This is a very unusual technique rarely found in Tiffany windows, demonstrating that the craftsmen were willing to experiment and do new things in the construction of this window.

Slide 49



Now, a while back when I was talking about Cram and Tiffany, I said that Tiffany claimed that his windows did not require the use of paint. The idea of paint on stained glass can be confusing. Stained glass windows have always been painted.



They are made of colored glass. This 11th century face is made of yellow, red and deep green glass. But it is very difficult to create the features of a face in glass alone. In the earliest known windows, the features of faces and other details were painted on the glass with a mixture of metal oxides – rust – and ground glass, and fired in a kiln to melt the paint and make it fuse to the glass.

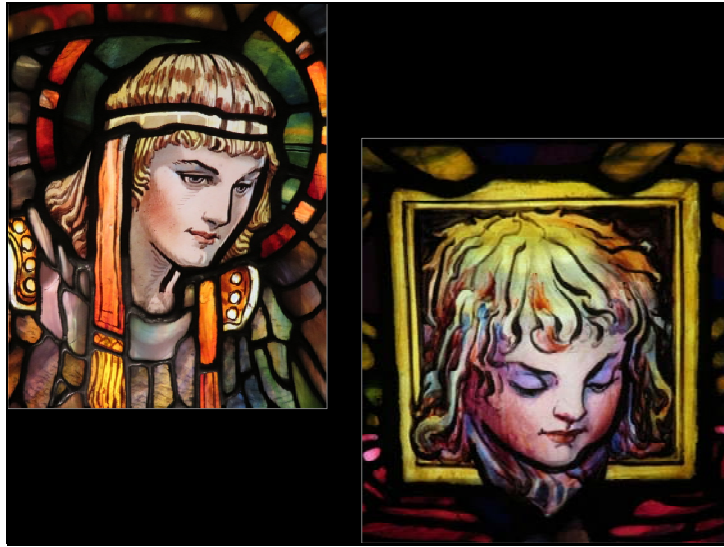


By the mid-19th century, European artists were making windows of colored glass and painting every piece to create details. Not only the faces, but the patterns of the cloth, the veins of the leaves behind the children, and the petals of the flowers. Tiffany despised this technique, claiming that it cut out too much light and made the windows dull. It was as much a marketing ploy as it was an artistic manifesto. It set his glass apart from that of European competitors.



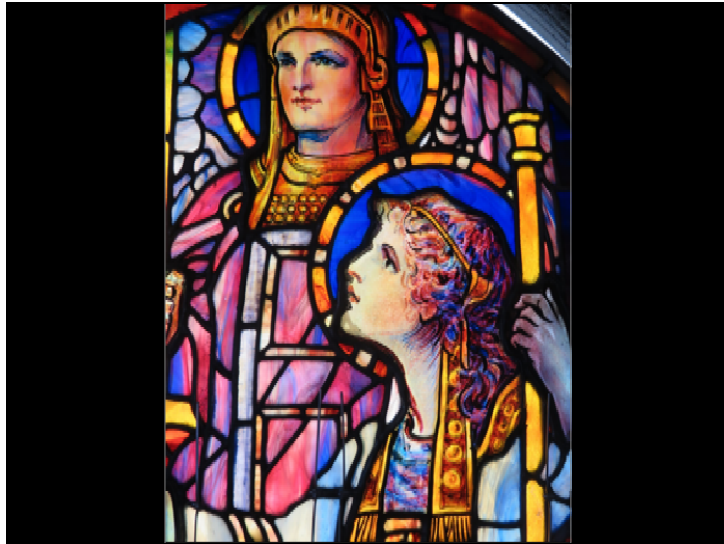
But he found early on that it was very hard to make a beautiful face without paint. This is a Tiffany window from the early 1880s. In this face there is no paint at all. The lines are made of lead. While it has a certain pleasing quality, it doesn't compare in beauty to the painted faces in the later Te Deum window.

Slide 53



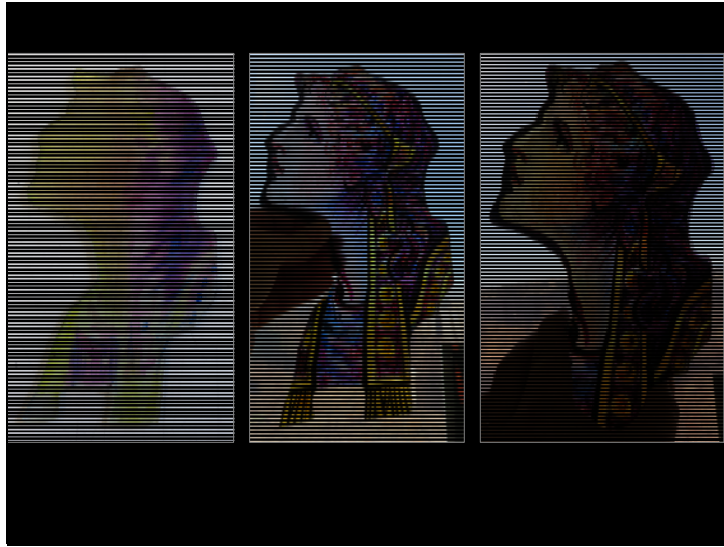
These faces are painted with colored enamel paints in brown, yellow, pink, blue, and green. They are exquisitely done and do not block the light that comes through the window.

Slide 54



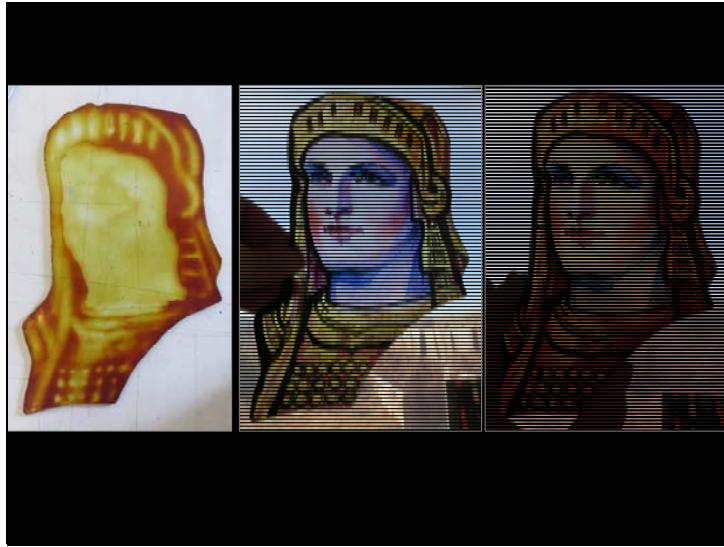
They are far from simple. Like the rest of the window, the faces are plated. They are made of two layers of glass.

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On the right is the final piece, with the two layers combined. On the left is the back plate, the one on the exterior of the window, and in the middle, the interior plate. The interior plate might look like it would be fine on its own, but the yellow, blue, and pink shading on the back plate gives the face warmth and depth.

Slide 56

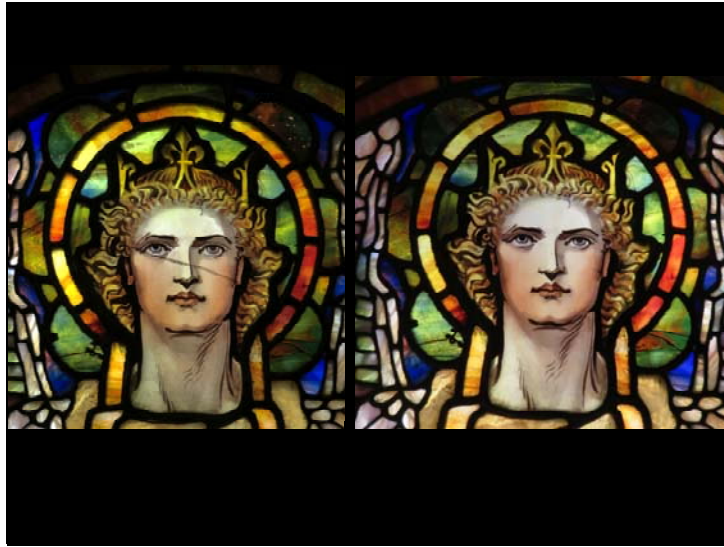


This is another example. [pause]

Slide 57

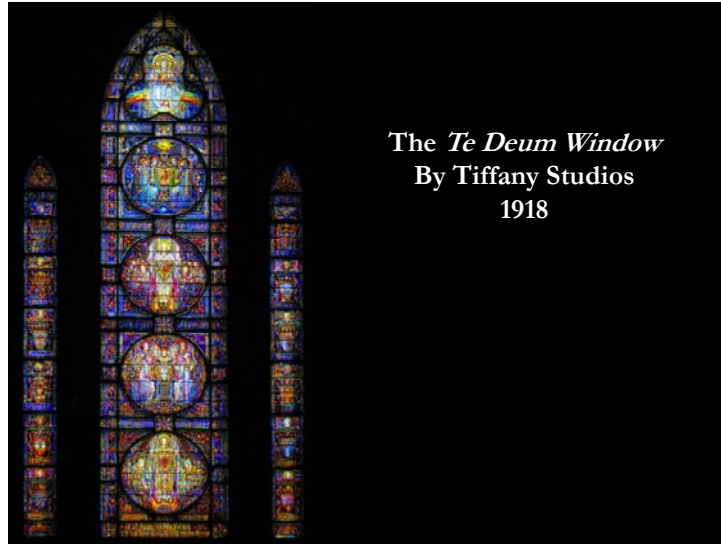


This is the head of Christ in the top medallion.



This is all I will say about the restoration, since Cynthia Welton described her work to you just a few weeks ago. Although there was a fair amount of broken glass in the window when we took it out, very little of it was in an obvious location, with the exception of this piece. Tiffany painting is very, very difficult to reproduce. There is almost no one who can handle paint like Tiffany's artists did, and so for that reason, we make every effort possible to retain broken glass and glue it back together. No painted glass was replaced in your window. In the picture on the right, piece has been glued together.

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I see a lot of windows in my line of work. Many are beautiful, some are terrible, but there are few that cause me to catch my breath in wonder and awe. The *Te Deum* is one of those windows. You as a congregation are very fortunate to be able to look at this magnificent work of art every week, and I really commend you for restoring it. And I thank you for honoring me by allowing me to work with you on it. Thank you.