

# The J & R Lamb Windows

## First Presbyterian Church • Davenport, Iowa







East Wall of Sanctuary

The beautiful, jewel-like windows of First Presbyterian Church were commissioned and created as a tribute to God more than a hundred years ago. Their artist, Frederic Lamb of the J & R Lamb Studios, fashioned these lasting memorials with glass and light in a way no painter could ever do with brush and pigment. The windows take full advantage of the varying angles of the sun as it moves through its yearly and daily courses to present ever changing patterns of iridescence.

The cornerstone for the current church at Iowa Street and Kirkwood Boulevard was laid on July 20, 1898. The next two years would see the construction of the Marquette brown-

stone structure in the Richardson Romanesque style. The new building included an “auditorium” or sanctuary, a parlor area known as Endeavor Hall at the rear of the sanctuary, the pastor’s office and the Sunday school chapel to the north in a semi-circular apse with alcoves for 25 classrooms.

While the building was under construction, several members of the congregation stepped forward to commission art glass windows for the new church home. The Rev. John Donaldson, minister at the time, reported in *The Presbyterian* in October 1898 that “Mrs. Renwick is considering some plans for three beautiful windows to occupy the Iowa Street openings





West Wall of Sanctuary

of the new auditorium. 'The Angel of the Resurrection' is one subject and it certainly is an exquisite sketch which J. and R. Lamb of New York have submitted. Messrs. Cable and Wylie are thinking of taking the west windows in a similar fashion. Perhaps 'The Militant Church' may be the theme. These will represent several thousand dollars of expense, but will secure the art of the best workmanship in the country if not in the world."

Distinctive characteristics of Romanesque style are columns and rounded arches over windows and doors and many of the church's stained glass windows incorporate these elements.

*Light, God's eldest daughter,  
is a principal beauty  
in a building.*

THOMAS FULLER, English cleric and writer



# History of the Lamb Studios

J & R Lamb Studios has been serving the religious community for 150 years, spanning three centuries and making it the oldest continuously operating stained glass studio in the United States.

The story of J & R Lamb begins with the widower Joseph Lamb taking his two young sons to America in about 1840. Joseph was a respected English landscape architect who had designed two large gardens in New York City. Joseph died onboard the ship and his two sons, Joseph, 6, and Richard, 4, were raised by a Scottish couple they had met on the boat.

Joseph, the son, (1833–1898) returned to England as a young man to study art and design. On his return to New York in 1857, he and his brother Richard (1835–1909) founded the J & R Lamb Studios in lower Manhattan.

The Lambs concentrated on ecclesiastical arts and crafts, including individual pieces in mosaic, marble, carved wood, metal, and stained glass as well as entire interiors. Their firm was the first in the United States to formulate the concept of religious artwork as a specialty, bringing a higher standard of artistic craftsmanship to churches in the period before the Civil War. The brothers' credo was "the beautifying of churches," and they expanded rapidly to become a large and well-known business.

The Lambs were fond of invoking a spirit of service to God in their work, as well as a medieval guild creative approach, so that nearly all Lamb works before World War II were not signed. The company also employed—at least for a time—an unusual price code for its accounts based on the correspondence of letters in the phrase "we thank God" to numerals.

1 2 3 4 5 6 7 8 9 0  
W E T H A N K G O D

In other words, the code "GKH" would translate to 874, presumably dollars, and WAD would be 150. Unfortunately, we do not have any invoices to show if the First Presbyterian windows were billed in code.

With the arrival of the 1880s, the second generation of Lambs gradually assumed the leadership of the studios and expanded the scope of operations. Charles Rollinson Lamb (1860–1942), son of Joseph, began work in Lamb Studios at age 16 and continued there over 60 years. Trained as an artist and architect, he became head of the firm.

His chief partner during much of this period was his younger brother, Frederick Stymetz Lamb (1863–1928), who joined the firm in 1885 after art study in Paris and New York. He soon began to specialize in stained glass window design. As a young man, he knew John LaFarge, the "Father of American Art Glass," and was, no doubt, inspired by him. Lamb went on to study glass chemistry and advanced glass coloring, glazing, and leading.

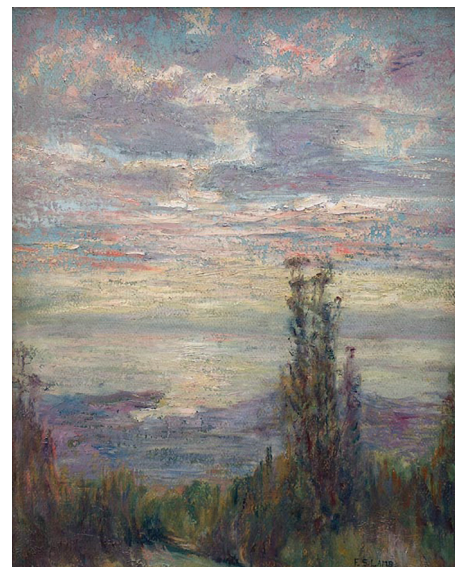
Frederick is acknowledged as having more completely filled churches than any other stained glass artist of the period and is credited with approximately 2,000 commissions before poor health forced his retirement around 1922. Included in his portfolio are over 60 figure windows

for the Stanford University Memorial Church. These windows are similar to those in our sanctuary. He received numerous prizes at expositions of the time including the Paris International Exposition of 1900, where he received two gold medals for design and execution of a stained glass work titled "Religion Enthroned" in competition with Louis Tiffany and John LaFarge.

Our Rev. Donaldson had given his own endorsement of Lamb Studios a year earlier in an update on the church construction progress. After noting that a Lamb representative had visited to take measurements, he wrote in the February 1899 issue of *The Presbyterian*, "His firm recently placed a fine window in a church on the Hudson for the Astors. It is alongside one by La Farge, the father of American windows, and one by Tiffany, who bears the same name as the well known jewelry house. Mr. Lamb's window is counted by many good judges the best of them all. It represents Faith, Hope and Charity or Religion as the three graces. The pastor saw it last summer and he counts it simply beautiful."



Frederick Lamb retired in 1922 and moved to the San Francisco Bay area, where he maintained a studio overlooking the bay. The painting at right, "The Bay from the Berkeley Hills," was done during this period.





The Lamb Studios survived the Depression under the presidency of Charles's son, Karl Barre Lamb (1890–1969). He moved the studios from New York to Tenafly, New Jersey. Charles's daughter, Katherine Lamb Tait (1895–1981), became the firm's head designer after World War II. In 1957, the Voice of America featured J & R Lamb, then celebrating its 100th anniversary, as an example of a small business in the United States in a broadcast in eleven languages to Europe and beyond the Iron Curtain.

Donald Samick, a student of architecture in the early 1960s, joined the Studios as a draftsman for its church interior division in 1964. He never finished his education in architecture for he discovered his passion in the Lamb Studios, where he focused on all the processes and aspects of ecclesiastical decorating, including making, cleaning, and installing stained glass.

When the Studios' owner, World War II regimental commander Colonel Karl Barre Lamb, died in 1969, Samick bought the business and for the first time the Lamb Studios were not owned and run by a Lamb. Samick said, "I did what I wanted to do. I loved working for Lamb Studios. I loved making stained glass and designing church interiors. I found my niche in life and I was going to do it. . . . Every day is exciting. . . . I work because I love it. I'm fortunate because I followed my heart." Samick continues to be custodian of the J & R Lamb Studios, faithful to spiritual expression through the arts and crafts.

In 2007, the Library of Congress in Washington, DC formally recognized J & R Lamb Studios' long story of commitment to excellence through the acquisition of its archives.

To date, the company has created over 15,000 new stained glass windows and completed 8,000 restorations.



The designer of the First Presbyterian windows, Frederick Lamb, won two gold medals for design and execution of this stained glass work, entitled "Religion Enthroned" at the Paris International Exposition of 1900. The work is now housed at the Brooklyn Museum.



# A Brief History of Stained Glass and American Art Glass

To fully appreciate the unique beauty of our Lamb windows, it is helpful to know how the properties of glass and the techniques for creating glass windows have changed over the centuries.

The basic technique for making colored glass has been known since ancient Egypt. Sand, soda or potash, and lime are the three primary ingredients of glass. When mixed, these raw materials form what artisans refer to as “batch.” Colored glass is created by adding iron to make green, cobalt to make blue, manganese to make amethyst/purple, tin for white, iron/sulfur for ambers and browns, lead antimony for yellow and gold or other metals for red.

In the eleventh century the craft of making windows using pieces of colored glass began in Europe. The methods were developed over the years until the 12th and 13th centuries were referred to as the golden age of stained glass in France. Because of the limited knowledge and technology available, however, glass window makers were limited in their ability to make glass, color it, cut it, and hold it together. The result was windows of clear and colored glass—in reds, blue, dark green, brown and yellow—that were mainly in geometric shapes and designs. Windows of this type include the “Tree of Jesse” at the Chartres Cathedral and the large “rose” windows of Notre Dame.

European glass was essentially uniform in thickness and uniform in color, most often in bright, primary hues. Later German artisans, in an effort to add detail and shading to vary the colors, began to paint the glass. This painted colored glass became known as “stained glass.” The heavy use of paint resulted in dull glass with a faded look, and the consequence was a loss in its popular appeal.

In the late 1880s American artists began to take an interest in using glass as an

art medium. Americans wanted the glass itself—rather than paint applied to it—to project the details and provide the desired effect. John LaFarge, an American artist, is credited as being the “Father of American Art Glass.” He experimented with new techniques for making glass with an opalescent and iridescent look. Lamb and Tiffany continued to develop this kind of glass and each patented the processes.

Frederick Lamb, our window designer, explained the new glass in the article “Making a Stained Glass Window”:

*The first stained glass used in America was imported. When the industry was started in this country the glass was made in the continental fashion with foreign workmen. Yet now American glass is influencing that of Europe.*

*The construction and effect of modern glass is quite different from that of the old. Instead of the jeweled effect of pri-*

*mary colors or the inadequate painted figure, we have a gorgeous bloom of color in large “washes,” so to speak, in which figures and landscape bathe in an atmosphere that the painted canvas can never realize ... the low amber glow behind purple mountains, represented with pigment, cannot possibly have the luminosity of real light shining through a color. Someone has called the stained glass artist a painter without a brush, and it may be as truly said that he uses light itself for his combining medium.*

*There are several ways of producing color-shading. ... Molten glass ... is especially happy used for the expression of angels' wings in white, faintly streaked with violet.*

*The overlay of edges is another means of producing the effect of shadow colors. ... For instance, blue superimposed upon red would produce violet for a cool shadow in a crimson robe, and conversely, red over blue will produce a warm shadow in a blue fabric.*

*This process can create most gorgeous effects of color such as one sees in the water, skies and flowers in nature.*

The new American glass had streaks of color and an opaque, milky, iridescent appearance. This handmade glass with its bubbles, imperfections, and varying grain and thickness was made by throwing the hot glass out of the ladle onto a table. As many as seven different ladles or spoons of molten glass could be combined to achieve the desired streaked and variegated color of the opalescent glass.

The varied thicknesses and textures of the American Art Glass also differed from European glass. These were achieved by manipulating red hot glass by pressing it upward to form ridges and troughs and by texturizing it with rollers to create dif-



American art glass can be made with streaked and variegated color as well as different textures.



fering imprints on the glass. All of these manipulations allowed the glassmakers to use the glass itself to create the folds and shadings that had previously been done with paint. They even had a process to produce the look of feathers for an angel's wings.



Textured glass with the appearance of feathers for angel wings.

Another technique used by American glass artists is call plating. Plating is the layering of two or more pieces of glass to achieve an affect of color or design. American artists learned that by letting the light filter through several layers of glass they could achieve profound results. The windows of First Presbyterian are heavily plated with up to five layers of glass in areas of the large windows.

The process of making a window in the Lamb Studios is one that combines artistic vision with meticulous craftsmanship. After careful measurement of the space



Yellow glass behind the white in halos is an example of plating



Once the glass pieces have been cut according to the design, they are fitted into the channels of lead came and laid out on the master pattern.

the window will occupy, a light sketch is made in color and then enlarged to full size. A tracing is made of the main outline and the lines are checked for the suitability of the leading that holds all the pieces of glass together. All the lines of lead must also harmonize with the artistic effect of the completed window. An exact drawing is then made and mounted on a clear piece of glass. The lines of the drawing are cut away leaving pieces of paper, outlined by clear spaces of light.

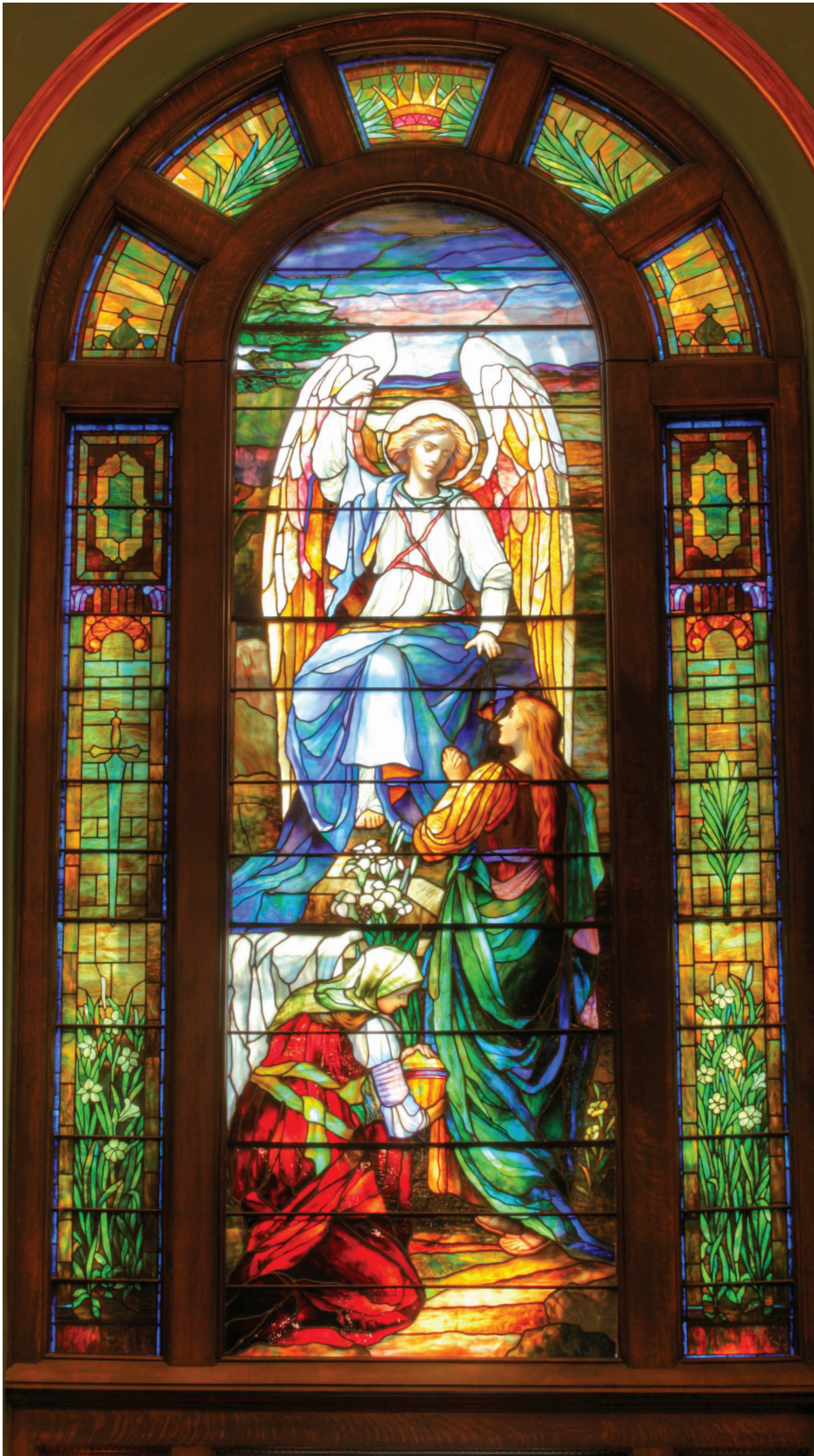
From an assortment of colored glass pieces, the artisan makes selections to match the shades in the colored drawing. When the right match has been found, the glass will be cut to the exact size and shape of its corresponding paper pattern piece. All the individual glass pieces will then be bound together by thin strips of lead called comes. These are strips of flexible lead shaped like construction "I beams." The glass pieces are placed on either side of the "I." After placement of the glass within the lead comes, artisans solder and miter these joints. The assembled pieces are then supported by iron frames that are made to fit the window opening.



Soldering the lead came joints is one of the last steps in creating a stained glass window.



# Sanctuary East Windows



## *Angel of the Resurrection*

The center window depicts the radiant angel at the tomb on Easter morning. The sun's first rays of morning highlight the beautiful wings. The window employs opalescent and drapery glass.

Evidence of plating can be seen by examining the angel wings for the under color that shows through from behind the opalescent surface glass.



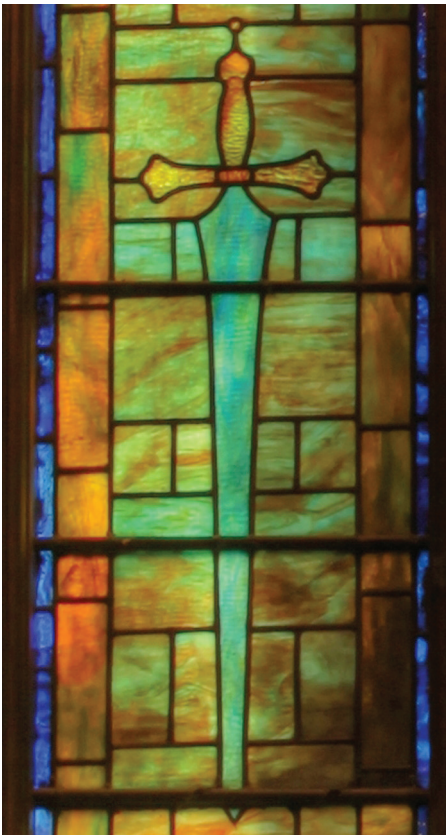
Note the particularly beautiful glass used to define the alabaster box. The richness of the red drapery glass in the other Mary's robe is especially beautiful and unique.



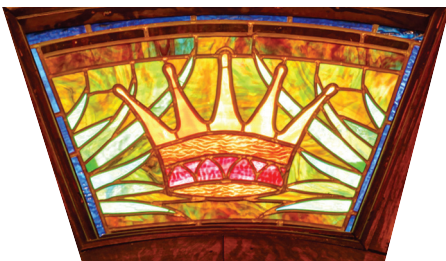
"DO NOT BE AFRAID; I KNOW THAT YOU ARE LOOKING FOR JESUS WHO WAS CRUCIFIED. HE IS NOT HERE; FOR HE HAS BEEN RAISED, AS HE SAID."

—MATTHEW 28:1-7





Pointed cross



Golden crown



Burning bush

See photo on page 2 for a complete overview of the east wall windows.

Flanking the center panel are, on the left, a cross to denote the suffering of Christ and, on the right, a palm branch to symbolize His triumphant victory over death. The golden crown at the top is used to denote Christ as the head of the church. This crown has a red band, which makes it a martyr's crown, and was a memorial to James Renwick (1662–1688) a family ancestor, who was the last Scotsman to die a public death for being a Covenanter Presbyterian.

The burning bush and the book of remembrance flank the memorial tablet for William Renwick in the center of the window. Exodus 3:2, "Behold the bush burned with fire, and the bush was not consumed," symbolized the martyr church of the Reformation, which passed through the fires of persecution and was not consumed. The burning bush became the chief symbol of the Church of Scotland.

The lower register pictures an open Bible between the Alpha and Omega. Alpha and Omega are the first and last letters of the Greek alphabet and signify the first and last, the beginning and the end. Together they symbolize the completeness of the Bible and God as the beginning and the end of all things.

#### Dedication Plaque:

William Renwick, June 24, 1829–January 12, 1889

*He sees the King in his beauty.*

As a tribute of love, this window is placed by his bereaved wife and son.



Alpha and Omega





## *Hope Leaning on Her Anchor*

Hope is depicted as an angel leaning on an anchor, which is a symbol for steadfastness and endurance. It was a secret symbol for the cross from the days of St. Peter. Below this is the inscription from Psalm 23, "Surely goodness and mercy will follow me all the days of my life."

The lower register depicts the Renwick coat of arms and is inscribed with the Renwick motto, "For True Liberty." This medallion is a good example of blue on yellow flashed glass where the top color is acid etched or wheel-cut to allow the under color to show through.



Renwick coat of arms, inscribed with Renwick motto, "For True Liberty"

### **Dedication Plaque:**

In loving memory of James Renwick  
Born April 6, 1805 – Died January 15, 1894

This window is placed by his daughters.

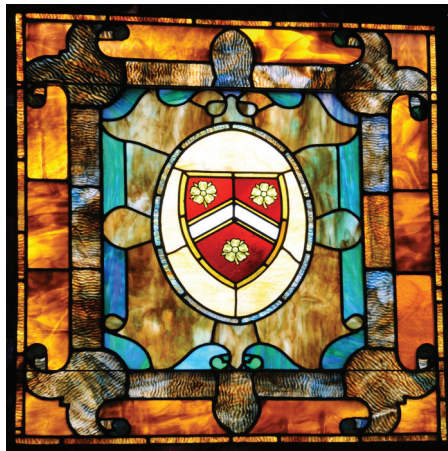
*Surely goodness and mercy shall follow me all the days of my life.*



## Faith on the Cross

This window depicts Faith as an angel resting on a pearly cross about which a passionflower is entwined. Art glass artists frequently took the art of other artists and interpreted it with glass. This practice was a compliment to the artist. This figure was based on a marble figure carved by the noted English sculptor Matthew Noble for a mausoleum in Sinonburn Northumberland County, England. The inscription on the window reads, "I know my Redeemer Liveth."

The lower register contains a shield bearing three roses, which is the coat of arms of the Lockerbie family, a family that played a role in Scottish history and was the ancestral lineage of Elizabeth Renwick.



Coat of arms of the Lockerbie family

While looking at the windows on the east wall please notice that the right and left windows have columns and arches within the windows themselves. This carries out the theme from the exterior of the building, which has a profusion of columns and arches over doors and windows. The two outside windows on the east have ornately decorated arches. The windows in the back of the sanctuary have columns topped with a lintel instead of an arch (due to space restrictions). In some cases the columns and arches are easy to discern. In other cases they can only be seen with close inspection. In the large center window on the east wall the smaller windows form the columns and the arch. Most of the geometric windows display columns and arches. Some of these only suggest the idea with thin strips of colored glass.

### Dedication Plaque:

In loving memory of Elizabeth Newall Renwick  
Born January 28, 1802 – Died December 4, 1878  
This window is placed by her daughters.  
*I know that my Redeemer liveth.*





# Sanctuary West Windows



## *Abide with Me*

This window is based on a picture by the artist Hoffmann. The subject is taken from Luke 24:13–35, which is the story of Christ's postresurrection appearance on the road to Emmaus to two disciples who do not recognize their fellow traveler. The picture depicts the moment when the travelers face parting with the stranger and beseech him to abide with them for the night. It is later at supper that the disciples' eyes are opened and they recognize him as Christ.

The fading sun inflames these western windows. Christ's white tunic displays an excellent example of drapery glass. The beautiful sky behind the figures is an example of layers of plating.

AS THEY CAME NEAR THE VILLAGE TO WHICH THEY WERE GOING, HE WALKED AHEAD AS IF HE WERE GOING ON. BUT THEY URGED HIM STRONGLY, SAYING "STAY WITH US, BECAUSE IT IS ALMOST EVENING AND THE DAY IS NOW NEARLY OVER." SO HE WENT IN TO STAY WITH THEM.  
LUKE 24: 28–29

### **Dedication Plaque:**

In memory of  
HIRAM CABLE

BORN 1806 — DIED 1886

AND OF RACHEL HENRY CABLE HIS WIFE  
BORN 1809 — DIED 1887



*See photo on page 3 for a complete overview of the west wall windows.*



Anchor

At the top of this window is an anchor, which is a symbol of endurance, steadfastness and hope as found in Hebrews 6:19: “We have this hope, a sure and steadfast anchor of the soul . . .”. The anchor is the source of stability for a boat in troubled waters. Since the days of the early church, the anchor has served as a secret sign for the cross.

At the left is the harp, an Old Testament symbol that represented the music of David and the Psalms. The harp also became the coat of arms of the reformed church of Holland from which the Cables came to England and eventually to America.



Harp

At the right is the menorah or seven-branched candlestick. This represented Old Testament worship but also came to symbolize the seven gifts of the Holy Spirit to the Christian Church. It also represented the Presbyterian family among the reformed churches.

The lower register depicts the Dutch coat of arms that represented one branch of the Cable family. The inscription is in French, “Je Maintiendrai,” which can be translated as, “I will be steadfast” or “I will maintain.”



Menorah



Dutch coat of arms





## *The Church Triumphant*

The left window of the western wall has an angel figure holding the palms of victory and the golden crown of Christ's Lordship. The crown glows brightly in the rays of the afternoon sun. Her robe is another good example of drapery glass. No paint was used to show the folds in her robe; it is all done in glass.



Paint, in conjunction with plating, is only used to create the faces, hands, and feet of the figures. The delicacy of these features is a hallmark of the Lamb Studios. In fact, the firm's current president, Donald Samick, says, "I can recognize a Lamb window by the style of painting on it. It's different from anyone else's. It's much more refined in terms of brush strokes."

THANKS BE TO GOD, WHO IN CHRIST ALWAYS LEADS  
US IN TRIUMPH, AND THROUGH US SPREADS THE  
FRAGRANCE OF THE KNOWLEDGE OF HIM  
EVERYWHERE.

2 CORINTHIANS 2:14



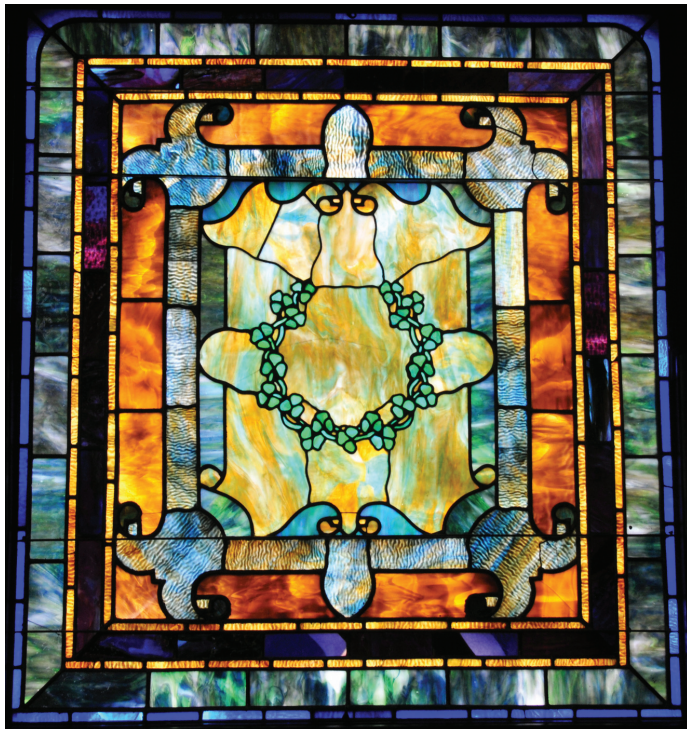
## *The Church Militant*

The window on the right is most unusual because the angel is wearing armor and leaning on a large sword. It is based on a letter by Paul to the Ephesians, in which he tells the church that it must dress itself for a battle against evil.

THEREFORE TAKE UP THE WHOLE ARMOR OF GOD ... FASTEN THE BELT OF TRUTH AROUND YOUR WAIST, AND PUT ON THE BREASTPLATE OF RIGHTEOUSNESS ... TAKE THE SHIELD OF FAITH ... THE HELMET OF SALVATION, AND THE SWORD OF THE SPIRIT, WHICH IS THE WORD OF GOD.

EPHESIANS 6:13-17

The lower register of both side lancets pictures a wreath of shamrocks, three leaves clustered together, the Irish symbol of the Trinity.





# Narthex Windows

The back of the sanctuary, the narthex, was originally known as the parlor or more formally as Endeavor Hall. This area could be closed off from the sanctuary by wooden doors that rolled up and down.

The six windows along the south wall of the narthex are framed by columns as seen in other windows throughout the church but are topped by lintels rather than arches.

The windows were all given as memorials. In a progress report in October 1898, the Rev. Donaldson reported in *The Presbyterian*, "R. Mead of Wichita, Kansas, desires to have one of the parlor windows bear the name of his father, the Rev. Enoch Mead who helped to found the church. He has placed \$100 dollars at the disposal of the pastor for this purpose. Several others are considering similar memorials. . . . Two are desired in the parlor in memory of Mr. Burrows, who was a pillar of the church in early days and who was a prominent business man. It is fitting that he should be so remembered with others who were loved and lost awhile from us."

The original cost of the six windows was \$800, according to the December 20, 1899 issue of the *Davenport Weekly Times*.

## St. John the Evangelist

⇒

This window was given in memory of John McDowell Burrows by his son Parke. John and his wife came to the area about the time the church was organized, and they became pillars of the church in its three different sanctuaries. The *Davenport Daily Leader*, July 24, 1899, said of Burrows, "In 1840 he began to ship wheat; later his firm went into the pork packing business, opened a flouring mill, and gained a fortune. In the panic of 1857–59 this was lost and he began again. But two successive fires without insurance swept his wealth again away . . . Mr. Burrows was heartily devoted to the upbuilding of the church. He opened his pork house on the levee for meetings on great occasions. He drove his wagon about to gather up the audience. With Mr. Hoge, he scoured the country in the dark days of 1840–41 and rallied the whole available Presbyterian host to save the church from extinction.



In memory of  
1818 - Sarah Mecker Burrows - 1876

## The Ministering Angel

⇐

Also recorded as The Angel of Counsel, this window was given in memory of Sarah Mecker Burrows by her son, Parke Burrows, and his wife. A close examination of this window reveals an excellent example of the beautiful rippled glass used to create angel wings in the various windows.



In memory of  
1814 - John McDowell Burrows - 1889



## St. Luke



This window was given by John and Mark Middleton in memory of their parents, John and Mary Middleton. This window provides a good example of the use of drapery glass in the robe of the figure. The background is done in modulated shades of opalescent glass to suggest a landscape. The grass and sky also have plating to increase the variety of colors.



In memory of  
1818 - John M. Middleton - 1898  
1818 - Mary G. Middleton - 1887



In memory of  
1847 - Mary Middleton Vale - 1883  
1856 - Alexander P. Middleton - 1886

## Recording Angel

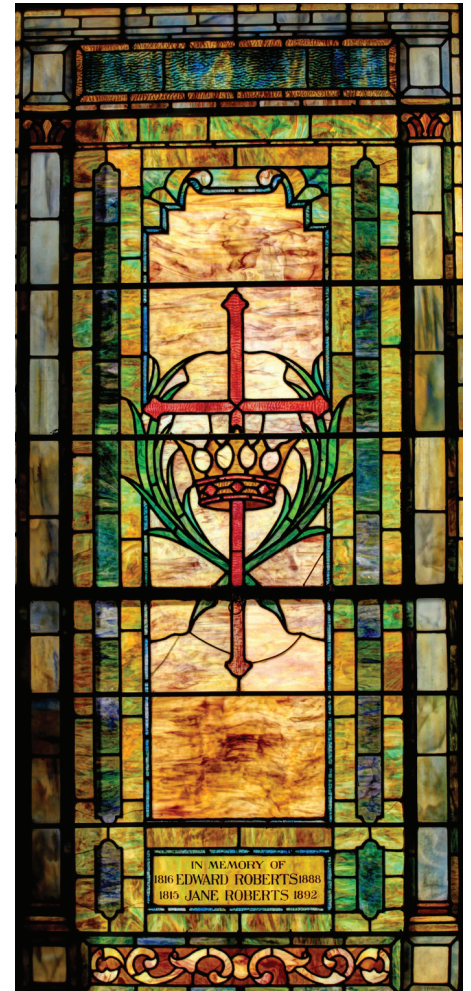


This window was given in memory of Mary Middleton Vale and Alexander Middleton by their brother, Dr. John Middleton. Mrs. Vale was described as a successful teacher of the Sunday School primary grade for many years. The halo here, as in the other windows, uses plating in yellow to give the golden color through the opalescent glass.

## The Cross and Crown



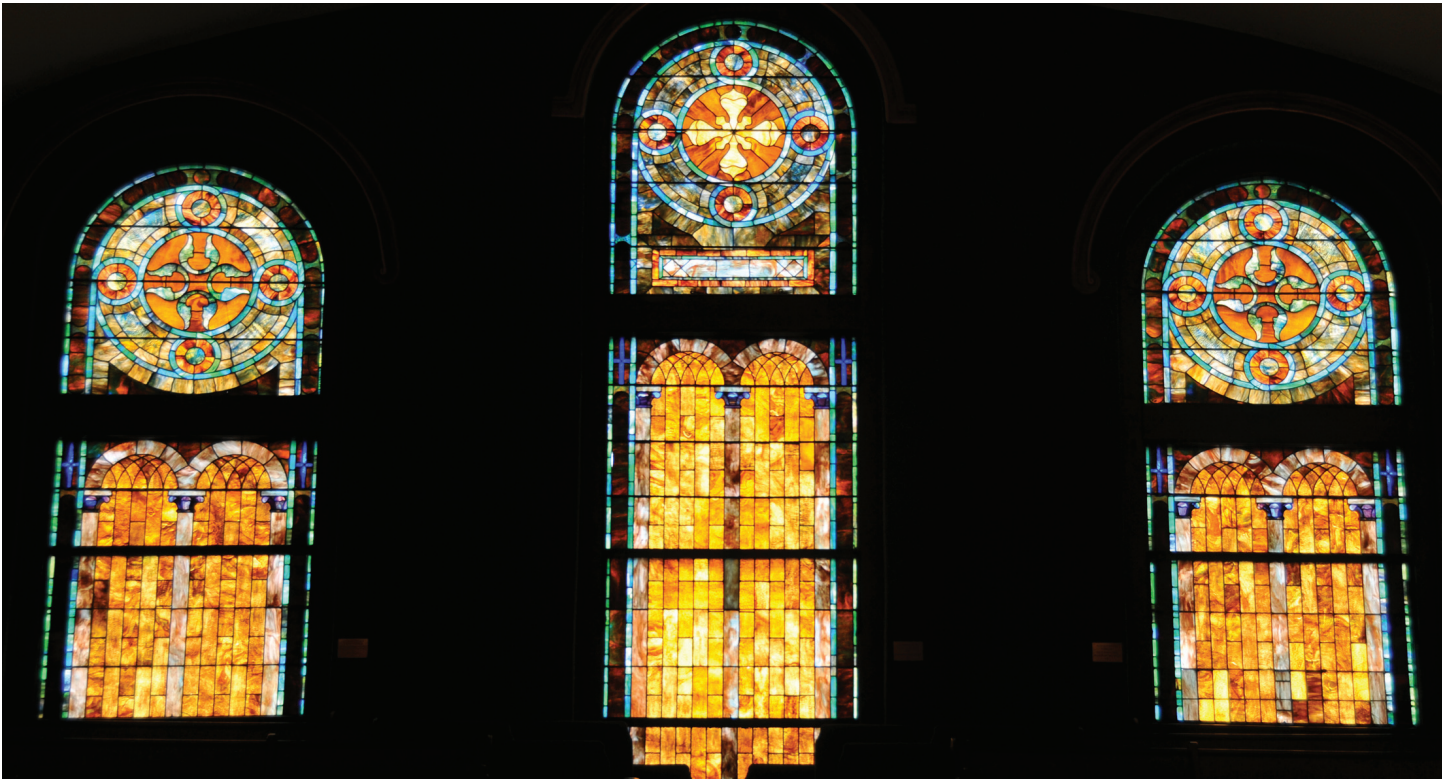
A cross and crown motif symbolizing the death and victory of Christ is used in identical windows flanking the figures. The west window is dedicated to Edward and Jane Roberts, longtime members of the church. Roberts was praised by another congregant as "the most saintly man I ever knew." The east window was given in memory of Rev. Enoch Mead, who helped organize the original congregation. It was unveiled on the seventh anniversary of his death.



In memory of  
1809 - Rev. Enoch Mead - 1892  
1816 - Edward Roberts - 1888  
1815 - Jane Roberts - 1892



# Balcony Windows



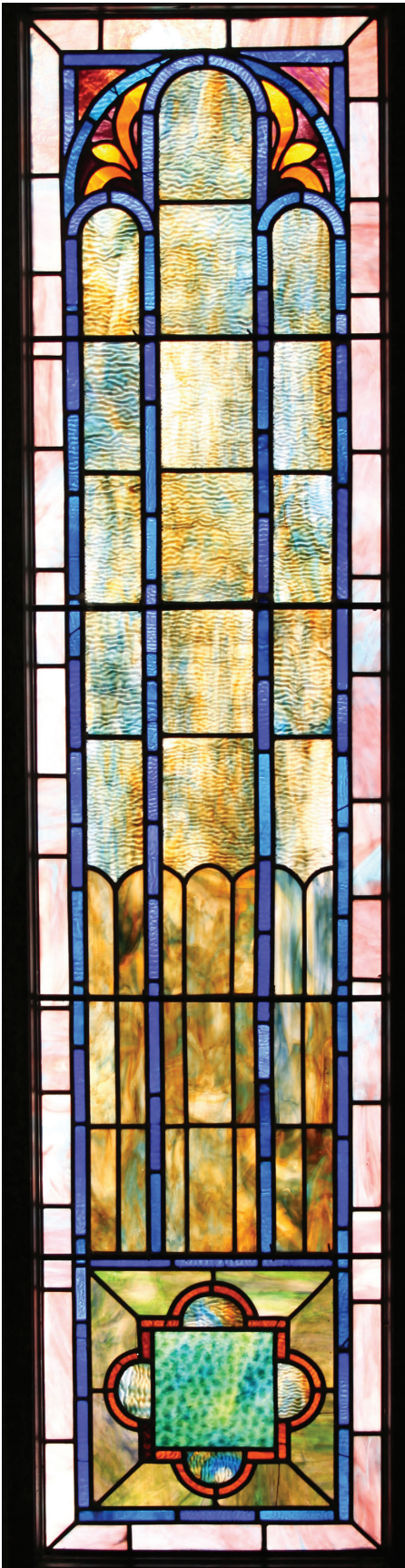
These windows are an excellent example of the use of columns and arches. They are topped by a geometric rose design. These are done in a bright amber with blue and rose. Our choir, the ministers and those who sit in the balcony are privileged to see these windows every Sunday with the sun shining through from the south.

*“...stained glass windows aptly symbolize the jeweled walls of heaven described in scripture.”*

*How to Read Churches*



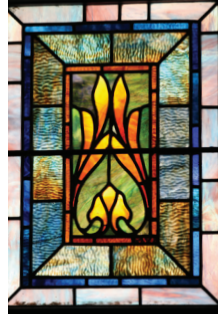




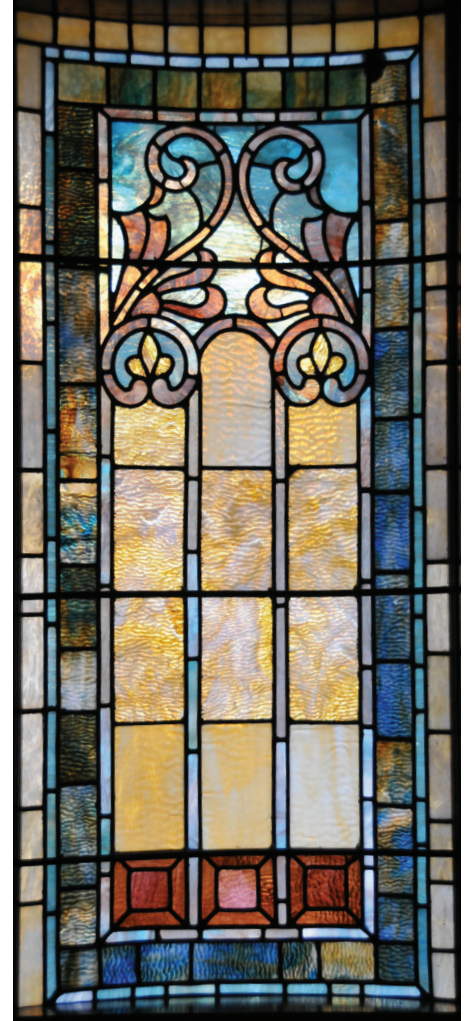
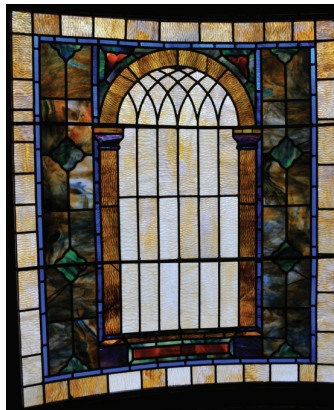
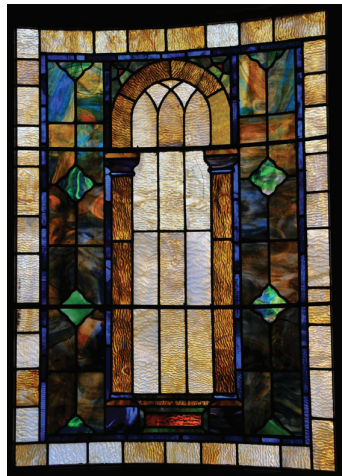
## *Balcony Stairs and Hallway Windows*

The balcony stairs and hallways are adorned with many windows of geometric designs featuring rolled opalescent glass held in lead matrixes.

In the east hall outside the balcony are long slender windows (left) topped with small separate windows with a gold design.



The east stairs to the balcony feature windows with pronounced columns and arches in amber and blue.



On the west stairs and hallway to the balcony are windows that are more predominately blue with gold, brown, and rose. They have elaborate scroll work and again the hint of columns and arches.



## Other Windows

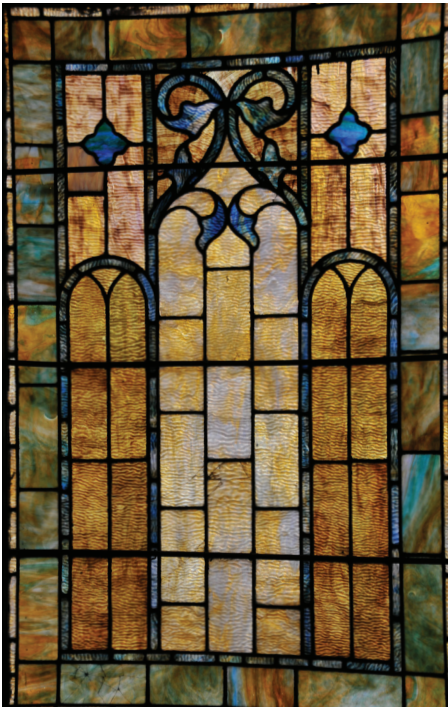
### *East Entrance from Kirkwood Boulevard*

⇒

In this entryway there are two Alpha and Omega windows. The Alpha is the first letter of the Greek alphabet and the Omega is the last letter. Used together they symbolize the completeness of the bible and that God is the beginning and the end of all things. Some say it symbolizes the everlasting nature of Christ's divinity. They may be used separately or in a monogram but never apart from each other. These have palms around them symbolizing the victory of Christ.

### *Entrance from Iowa Street Door*

⇓



Up the stairs from the southeast Iowa Street door there are three lovely windows with columns, arches, and scroll work all in amber and blues.

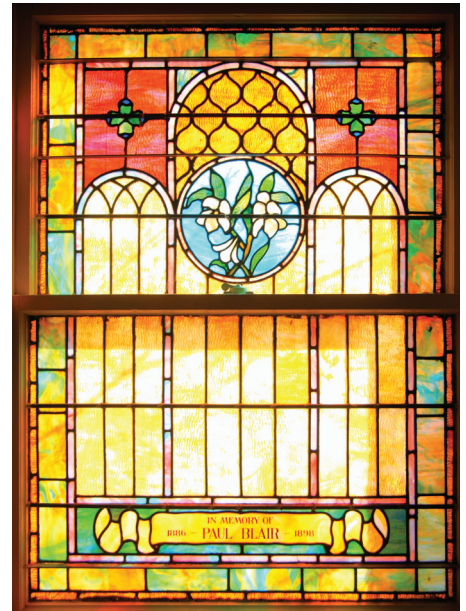
The window at right is above the Iowa Street entry door.





## Hallway between Sanctuary and Christian Education Building

The Paul Blair Memorial Window, shown at right, is in memory of Paul Blair (1886–1898). The twelve-year-old boy was honored by the boys in his Sunday School class following his tragic death as the result of an accident involving a horse drawn streetcar. Church records indicate that the boys raised the money for the window. ⇒



⇐

The Mary Modemann Memorial Window, at left, was originally installed in a nook in the Chapel in May 1900. It was illuminated by a light behind it and was very hard to see. This was the original location of the children's classrooms before the Christian Education Building was erected. The window was moved to the hall in 1997 when the windows were restored so that it would get better light. Mary Webb Modemann requested that "no monument should be placed over her dust in our cemetery, but wished her memorials to do good to the living." The window depicts a young angel playing her harp in the midst of a bed of lilies. Its inscription reads, *"Be filled with the Spirit, speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord."* (Eph 5:19) After the window was placed where it could be seen and appreciated by more people, many viewers couldn't resist the temptation to run their hands over the strings of the harp. A clear pane was installed over the window so it would not be destroyed by so much love.



# Restoration and Conservation of the Windows



Reporting on the First Presbyterian windows, Arthur Femenella, noted stained glass restoration authority, wrote, “The quality of the windows is exceptional, representing the best work of this gilded age . . . The windows are composed of drapery, mottled, opalescent, flashed and pot metal antique glass held in a lead came and/or copper-foil matrices . . . The original support system for all the windows was round bars and copper tie wires. The exquisite multi-colored glass and the plating technique are extensively used.”

Despite the outstanding craftsmanship of the original window work, problems had arisen over time. Due to the age of the windows, some of the original lead came had failed because of metal fatigue. Many of the windows had broken solder joints, deflection (buckling and bowing) and lost or broken glass. They had been adversely affected by time and gravity over the last 100+ years.

The restoration project aimed to make the windows structurally strong and clean while retaining as much as possible of the original artists’ work. For example, in places where the antique glass was cracked, the restorers made every effort to repair and stabilize it rather than replace it with new glass. No attempt was made to hide the repaired cracks. There is no way to get new glass that matches the quality or opalescence of the original Lamb glass.

You may notice fine lines of blue glass around the windows. This is called breakout glass and its original use was to allow the windows to be removed without breaking any glass in the windows themselves. During restoration, every attempt was made not to break this blue glass either.

Bovard Studio in Fairfield, Iowa was contracted to perform the restoration of our Lamb art glass windows. The work began in February 1996 and was completed in September 1997. Many of the windows were removed and taken to the Fairfield studio for releading and cleaning. Others were cleaned and restored in a large truck in our parking lot and in the yard of our church. For their work on our windows, the Bovard Studio received an Award of Excellence from the Stained Glass Association of America.

Members of our congregation sponsored the restoration of the Lamb windows as memorials to loved ones, as gifts to the church, and in honor of the good works of various members. Inscribed brass plates were attached to the wood below the windows denoting the sponsors who helped defer the cost of the restoration of each of the windows.



The congregation of First Presbyterian Church is appreciative of the gift given by the early patrons who commissioned the windows of the Lamb Studios. We hope the windows will continue to inspire the generation of worshipers to follow. They are truly a tribute to our Creator God.



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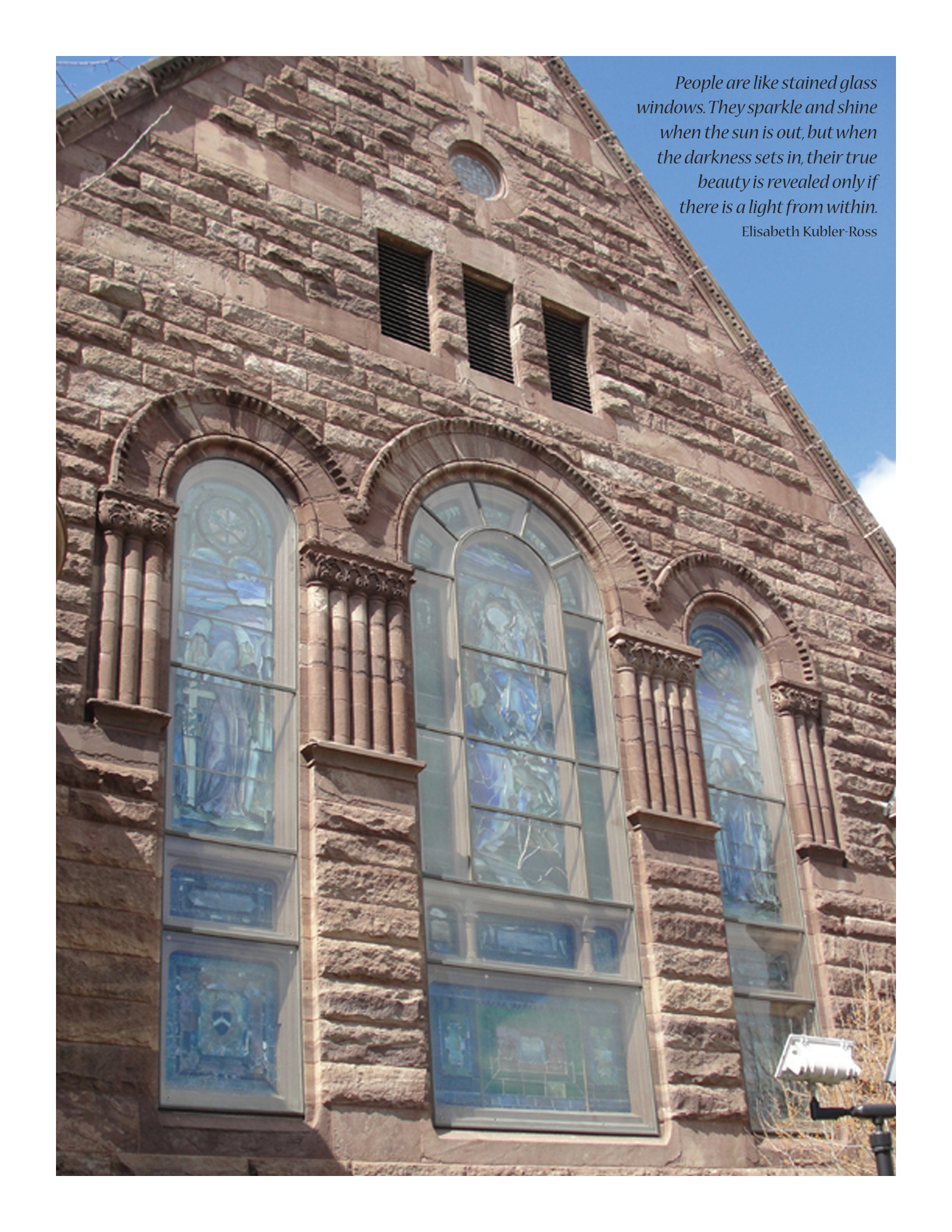
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A photograph of a stone building with large stained glass windows. The building is constructed from rough-hewn, reddish-brown stone blocks. Three large, arched stained glass windows are visible, each featuring intricate designs in shades of blue, green, and white. The windows are set within stone frames that include decorative elements like small columns and capitals. Above the main windows, there are three smaller, rectangular windows with black shutters. The sky is a clear, bright blue.

*People are like stained glass windows. They sparkle and shine when the sun is out, but when the darkness sets in, their true beauty is revealed only if there is a light from within.*

Elisabeth Kubler-Ross