



*The Rededication of
The Stained Glass Windows
of The Second Reformed Church
of Hackensack, New Jersey*

Sunday, September 26, 2010

*Windows by
Louis Comfort Tiffany and others*

as Researched by Elizabeth Pfeiffer

The Second Reformed Church of Hackensack is rich in its heritage of exquisite stained glass windows, in the beauty of those designed by Louis Comfort Tiffany and others.

It falls, therefore, upon us to protect and conserve these windows, given to the Glory of God, and in memory of members past. To this end, your Property Committee researched and ultimately found a company to restore and protect them, and it is on this date that we can celebrate their rededication.



“The Second Reformed Church Hackensack, New Jersey (sic) was organized on October 31, 1855 with 14 members. The corner stone for its first building was set in place in 1856. The building was located on the east side of State Street.” As membership increased, the building was expanded.

“Tiffany & Co. was asked to submit plans for the redecoration of the church, early in 1905” and “a contract was awarded... May 12, 1905... (a) later photograph shows redecorated interior and the new organ.”

“In the early hours of April 15, 1907, high winds spread the fire that started in the neighboring barn... The Second Reformed Church and its five barns were destroyed...”

“Immediately the congregation resolved to rebuild... The building committee recommending ‘that the windows be devoted to depicting events in the life of Christ’... contracted the Tiffany Studios... for 5 windows. A contract was also made with the Duffner & Kimberly Co. for... 1” and “a contract made with... Tiffany for an additional... instal-

lation The installation of these 7 windows was completed before the Dedication Ceremony, on September 19, 1909.” Our windows were installed between 1908 -1936.



“In a news clipping from September 23, 1909 entitled ‘Dedication of the Second Church’ this window was described as one of the features ‘which

combine to form an unusually attractive interior’

When our current building was built, Tiffany was commissioned to create this beautiful window which is very interactive during morning worship. Sometimes the deep olive green predominates. Some days a beautiful blur is seen at the outer edge.

Other days when the sun strikes it directly, it is golden and so radiant that the star in the center is not able to be seen.

“Mr. Alvah Brown installed two windows in memory of his wife... also of Tiffany design... They represent Christ and womanhood, and illustrate the scripture, ‘Thy word is Truth’ ‘In memory of Martha Anderson Brown’”

These two windows, installed by July 24, 1898 were “Lost in the fire... insurance payments provided the funds to commission” the “window referred to as *Praise the Lord* in the consistory minutes and as *The Angels of Praise* in the **Services in Dedication of the Second Reformed Church** booklet of September 19, 1909... is truly magnificent! It is our largest window. It was installed as the church was being built and was so listed in the booklet... Tiffany has created a feeling of upward flight. The colors graduate from deep blues at the bottom through lighter shades of color at the top.

“The story of the window’s connection to the Columbian Exposition in 1893. L.C. Tiffany did show his work at the Columbian Exposition in 1893. His work did earn awards... but books and accounts ... **do not include** our window at the Columbian Exposition in 1893.”

In the primary school classroom on State Street, “Two stained glass windows gave a softened light from the east end. A beautiful memorial window was placed on the north side. The center panel of the triple window from the J. & R. Lamb Studios contained the inscription: This room was erected in loving

memory of Walter Whitfield Johnson, Who died March 16, 1891, Aged sixteen years. ‘It is not the will of your Father which is in heaven that the little ones should perish’

Approved by consistory on February 14, 1896, “Peter Bogart placed in the south side a double window as a memorial to his daughter Rachel... These... represented Plockhurst’s Resurrection, and were most beautiful in color and conception... among the choicest works of the Tiffany Studios. ‘In loving memory of Rachel E. Bogart Day. Born Nov. 6, 1855, Died June 19, 1895’”

“A window in memory of The Rev. Dr. George H. Fisher, D.D., was given... by his children. It was placed in the north wall and showed Christ among the Doctors in the Temple.” Also from J. & R. Lamb Studios, it read: “In memory of George H. Fisher, D. D., Pastor of this Church from 1863 to 1871 - An ambassador of Christ.”



“Lost in the fire...” insurance payments, in addition to “funds given by Miss Amelia V. W. Fisher”, provided the funds to create” the window, *Christ’s Farewell Interview with His Disciples* by J. Gordon Guthrie. “According to Linda Papnicolaou”, doing research on Guthrie, he and Tiffany had an argument, and he went to work for the Duffner & Kimberly Studios. Its gold borders differ from Tiffany’s windows, but Guthrie’s use of drapery glass, limited enamel and plated glass show



similarities perhaps due to his previous employment. "This window is referred to as *An Ambassador of Christ* in Consistory minutes (Sept. 17, 1908)

“A window in memory of Joseph G. Banta was presented by his parents Mr. & Mrs. Henry

Banta... also the work of J. & R. Lamb Studios... 'In memory of Joseph G. Banta. Died March 5, 1888, aged 20 years, 4 months, 2 days. His last words 'Christ is coming.' 'Lost in the fire...' The Insurance payment... provided for this Tiffany window, *The Annunciation*. "Notice how all of the lines radiate from the Angel. This Angel has appeared to tell Mary that she is with Child. Look at the beautiful classical drapery of the Angel's robes. The glass is full of color in the folds. There are lilies surrounding Mary. Note how the Angel's glowing form sheds light over Mary and illuminates her upper body." "In Memory of Joseph G. Banta. Born Nov. 3, 1867 Died March 5, 1888"

“Later additional (Memorial) windows were commissioned from Tiffany.

William Johnson... the '*Goodness & Mercy Angels*, April 21, 1929, Inscription: "Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord forever. Psalm 23:6. In loving memory of William Mindeed Johnson. Born Dec 2, 1848 - Died Sept. 11, 1928 A consistoryman of this church for over fifty

years."

"Note the delicate faceted work in the wings and the circular composition; no matter where one looks first, the design moves the viewer's eye around and through both panels of the long vertical space."

E. Terhune Linn... 'Christ the Teacher on the

Shores of Galilee', June 16, 1929,

S taib - Trowbridge... 'The Singing Angels', 1930,

Rev. Arthur Johnson... '*Jesus Blessing the Little Children*', 1030

"Inscription: 'A grateful tribute to the memory of Rev. Arthur Johnson, D.D. 1848 - 1930 and his wife Florence Adele Johnson 1860 - 1926'

'Installed in recognition of the long and faithful services rendered by them to this church and community.'

This window is glorious toward the end of the day. When the sun is lower in the western sky and its warm colored light energizes the scene. All the pieces of Favrite glass that contains shades of peach,



rose, lavender, purple and red and (sic) enriched by the light and those colors become more brilliant than they are in the morning light. The brilliant sky is symbolic of heavenly grandeur.”

Allen... ‘*Christ Knocking at the Door*’, October 18, 1936 “Inscription: “In loving memory of Nelly Byers Allen - Wife of Lauros H. Allen” “Our hearts need to be opened to let Jesus enter. The lantern Jesus carries is symbolic of His being the Light of the World. This lantern radiates its light on the darkest day.”

“This was a very popular theme of the period and the Tiffany Studios installed many windows similar to this one... customized... for other churches.”



“Still later, additional windows were commissioned from other studios:

Conklin - Foster... ‘*Gethsemane*’ Made in the style of Tiffany, Signed John Berrian 1953... Incriptions (one per panel): ‘In loving memory of Edna B. Conklin and Charles S. Conklin’ ‘In loving memory

of Rebecca Claredon Foster and W. Edward Foster’ “News clippings from the dedication in 1953 stated: ‘the window was ‘an interpretation of (the painting) ‘*Christ Praying in the Garden*’” “Notice the moon and the stars in the Gethsemane’ (sic) window. They have no lead surrounding them! Lead lines in this lo-

cation would not have given as pleasing an effect as this” “The technique used to create the moon and the stars is called acid etching of flashed glass. When flashed glass is fabricated a thin layer of color is fused to the surface of another piece of colored or clear glass (in thus [sic] case blue and white). The piece flashed (sic) glass is masked to protect the areas not to be etched (the blue sky). Hydrofluoric acid is applied to remove one of the layers... and reveal the remaining color (the white of the moon).”

Other windows: Sunrise, Sunset, Chapel, World War II

“Our early leaders had the opportunity to compare the work of two studios” and “chose to commission Tiffany to create the majority of the sanctuary’s windows.”

“Their images have taught us, comforted us and inspired us. God’s Light shines though them. His Light wakens the colors in the Favrite Glass as it shines through the windows. The Light interacts with the artists’ designs and energizes them and flows through them to enrich our hearts and minds.”

“Traditionally church windows illustrate stories in pictures - church windows depict scenes to the common man who often could not read the Bible, Benefactors chose significant passages to be illuminated or a favorite saint to be depicted.”



Louis Comfort Tiffany

“The son of a New York jeweler and silversmith, whose shop is still a byword for elegance. Louis Comfort Tiffany was a many talented man whose wide ranging artistic achievements were matched by equally brilliant entrepreneurial skills. He was first a painter and then an interior designer before turning his full attention to the art of stained glass which was to bring him his greatest fame. The seed was sown when, as a young man, he visited Europe, North Africa and the Middle East and fell under the twin spells of medieval stained glass windows in Europe’s cathedrals and churches and the long buried ancient iridescent glass which archaeologists were unearthing.”

Tiffany by Norman Potter & Douglas Jackson, page 7 co. 1988 Pyramid

“In 1878 Tiffany established a glass workshop, since other manufacturers were not producing the type of glass he desired.”

Stained Glass by Lawrence Lee, George Sedon & Francis Stephens Crown Publishers, Inc. NY page 156

Tiffany sought to replicate the iridescent Roman glass. He experimented with weathering and firing conditions, as well as glazing and aging glass in an acid-charged atmosphere.”

Inksmith part of DANIEL SMITH: A CATALOG OF ARTIST’S MATERIALS Spring 1992

“Tiffany wanted to create paintings of stained glass and minimize the use of enamel paint which reduced the amount of light which could enter through the glass. Tiffany Studios employed many men and women as designers, glaziers and craftsmen who worked as a team on the development of each proj-

ect. Tiffany Studios created a vast variety of colors and textures in the glass.”

“Tiffany obtained patents for opalescent techniques in 1880. Tiffany called the opalescent glass which he created Favrite Glass. The Museum of Modern Art in New York City wrote, ‘Favrite: a name he (Tiffany) derived from Old English fabrile meaning belonging to a craftsman or his craft. By selecting the name Favrite, he honored the skilled craftsmen who strive to perfect their craft.’”

“The New York Times wrote ‘Some of Tiffany’s favorite windows are in Hackensack in the Second Reformed Church, at Anderson, Ward and Union Streets. Tiffany frequently visited there with clients in tow, using the visit to help them select appropriate design for their purposes.’”

from an article: Touring the Town for Tiffany Windows by Rita Reif May 4, 1979 “Tiffany windows are paintings made of glass. The effects of rippling water, tree leaves, and sunset skies are created by the glass itself. Texture, gradation of color in a single piece of glass, and illumination and shadows are all part of the masterful work of the Tiffany Studios, The crafts people created the endless variety of glass colors, patterns and textures to the specific need of the design staff. The glaziers carefully selected each individual piece of glass to fit the **cartoon** (the full scale working drawing) of each window.



“Tiffany strove to minimize the use of **enamel paints**. The windows of the Second Reformed Church have only a small amount of enamel paint (the faces and hair, hands and feet of the figures; and in the palm fronds). He felt the enamel paints blocked the passage of light through the window.

“Look closely at any piece of **Favrile Glass** (Tiffany’s registered trade name). You will see more than one color in each piece. There are rainbows of color in other pieces.

“The crafts people developed **drapery glass** for use in garments... manipulated the sheets of glass as they were cooling. They lifted the glass with tongs, creating ridges and folds in the cooling glass. Small pieces of drapery glass were also used in flower petals.

Another feature to look for is **plating**, a technique of building layers of stained glass to modulate the light coming through (to achieve a special effect or color).

Observe the many different **textures in the glass**. Ripples in water, leaves on the plants, and bark on tree trunks.

Notice how the design... is complemented by utilizing a curved structural support bar at the head of the angel in *The Three Marys at the Tomb*.

Each window’s location was also considered at the design stage. The colors of the glass are effected (sic) by the lighting at different times of the day. The westerly facing windows are energized by the warm, reddish quality of the

late afternoon light. The designers used this light quality to their advantage by placing sunrise/sunset scenes in this location. Weather conditions also color the light that passes through the glass. As the sun moves in relationship to the windows (higher/lower in the sky or at different times of the day or year), its light strikes the windows at different angles and changes the appearance of the glass.



All quoted information in this brochure, unless otherwise noted, was the work of Elizabeth Pfeiffer, to whom we should be ever grateful. Her detailed and comprehensive information is priceless.