

secution in England) for America on August 1, 1620. The middle medallion depicts the signing of the Mayflower Compact on November 11, 1620 on board the Mayflower in Provincetown Harbor on the tip of Cape Cod. Some have described this as the first democratic covenant in America. The bottom medallion pictures Thomas Hooker delivering a sermon on May 1, 1639 at the opening of the Independent General Court (a legislative body) as they withdrew from control of the Massachusetts Bay Colony. Under Hooker's urging the Court adopted the Fundamental Orders which some have described as North America's first written constitution. Hooker's words are reproduced: The foundation of authority is laid in the free consent of the governed.

18. The Walker Memorial Window (on the left, dedicated October 6, 1957) portrays additional events in American Congregational history. The top medallion is dominated by an image of John Harvard with outstretched arm surrounded by other images related to the founding (1636) of Harvard College "...to advance learning and perpetuate it to posterity, dreading to leave an illiterate ministry to the churches when our present ministers shall lie in the dust...". The middle medallion depicts the Haystack Prayer Meeting (considered by many to be the beginning of the American missionary movement) in Williamstown, Massachusetts in 1806. Five Williams College students met in a field to discuss missionary service. An unexpected thunderstorm forced them to take shelter under a haystack. Other images in the medallion depict missionary work around the world. The bottom medallion pictures Lyman Abbott (1835-1922) delivering an antislavery sermon at the First Congregational Church of Terre Haute, Indiana on December 9, 1860. A runaway slave and train are inserted above Abbott's right arm as symbols of the underground railroad which had support in Terre Haute. A prolific writer, Abbott, who succeeded Henry Ward Beecher (1813-1887) in the pulpit of Plymouth Congregational Church of Brooklyn, New York, would become one of the most influential clergymen of his generation. A line from Lyman Abbott's sermon is reproduced in the window: God is showing the inherent weakness of all forms of government not founded on the law of love.
19. A reception room with fireplace was located at the front of the Parish House. For many years this has been used as the minister's study. The original minister's study (now the church library) was located on the second floor west of the stairs. Pilgrim did not have a church secretary or professional staff other than the minister when this building was built.
20. The present church office was originally the Philathea classroom. The Philathea class was part of an international organization "...of young women, at work for young women...".

21. This large room was originally called the Sunday school room but soon became known as the chapel, later Salter chapel and now Salter hall. When originally built, the Sunday school room was two stories high with a ceiling skylight (a stained glass window originally in the Lake Avenue Church, given by Olive and Roger Munger in memory of their son). The second floor opening was surrounded on three sides by a balcony and balustrade. Fourteen small classrooms with folding doors opened onto the east side of the Sunday school room (seven classrooms on each level) in the style of a modified Akron plan Sunday school. A small Sunday school superintendent's office was located at the south end of the Sunday school room. The room now used as the church parlor was originally the kindergarten room. In the Fall of 1958, a ceiling was built above the first floor of the Sunday school room, creating space for a second floor chapel. The fourteen small classrooms on the east side of the original Sunday school room were reconfigured into several larger rooms.
22. Large portrait of Charles Cotton Salter (1831-1897) painted by David Ericson. Salter served as the first minister of Pilgrim Congregational Church (1871-1876 and 1881). His subsequent work on Duluth's waterfront and bowery (through the Bethel organization) made him a folk hero. City and county offices, saloons, and many businesses were closed during his funeral as an estimated 10,000 people turned out to honor him. Contributions funded a striking bust which sits atop a pedestal above his grave in Section D (on the highest hill) of Forest Hill Cemetery (across the road from the Hartley enclosure).

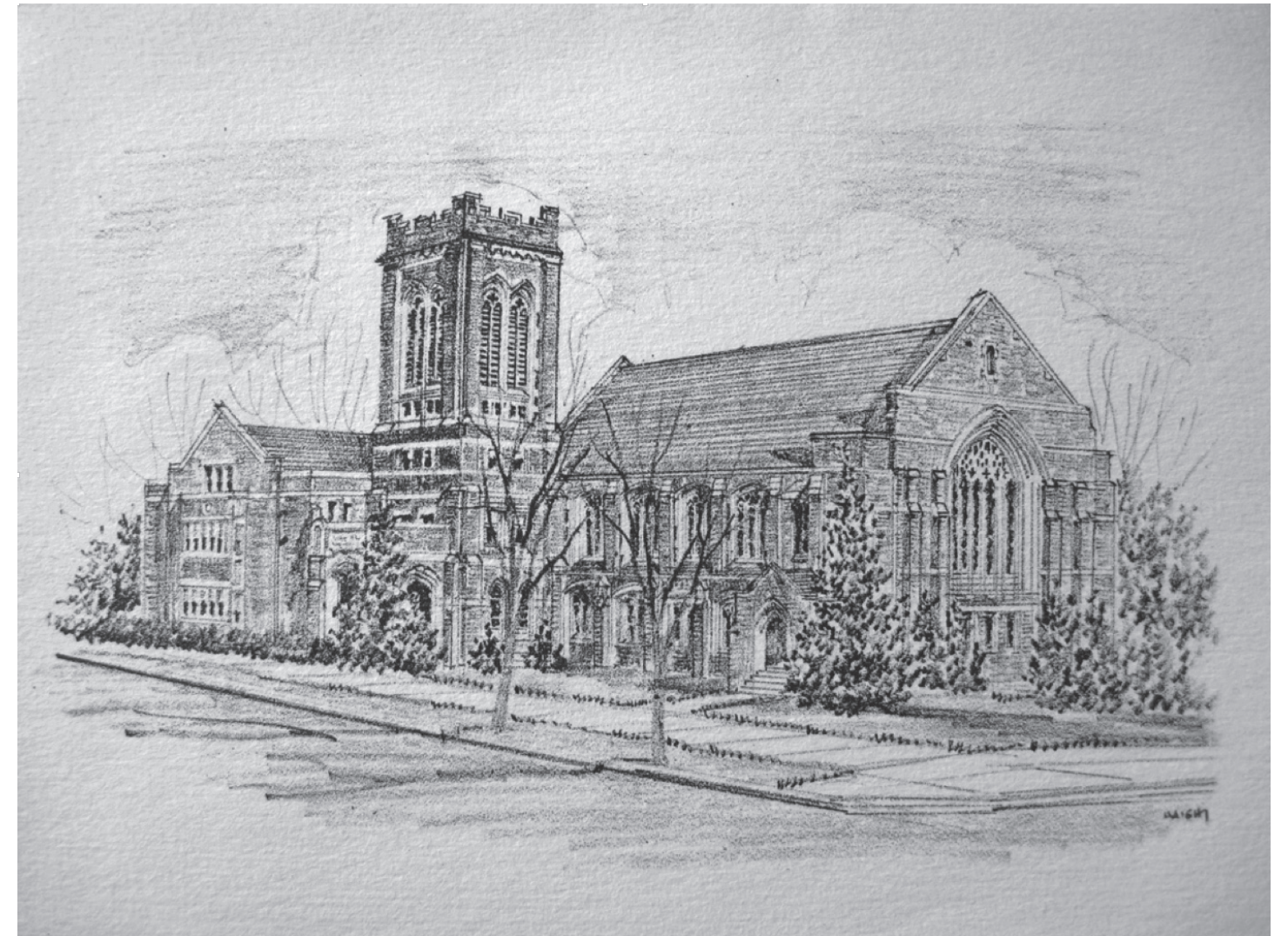
On November 28, 1870, Congregational friends, meeting at 110 West Superior Street in rooms used by supporters of the Y.M.C.A. (which would not begin its corporate existence in Duluth until 1882), unanimously voted to organize a Congregational church and to write to Mr. Charles Cotton Salter "...that it was the voice of this preliminary meeting to extend to him a call...". In January 1871, the new church was formally established, sixteen men and women (including Charles and Mary Salter) became members, and a constitution was adopted which established the name of the new church as "Pilgrim Church".

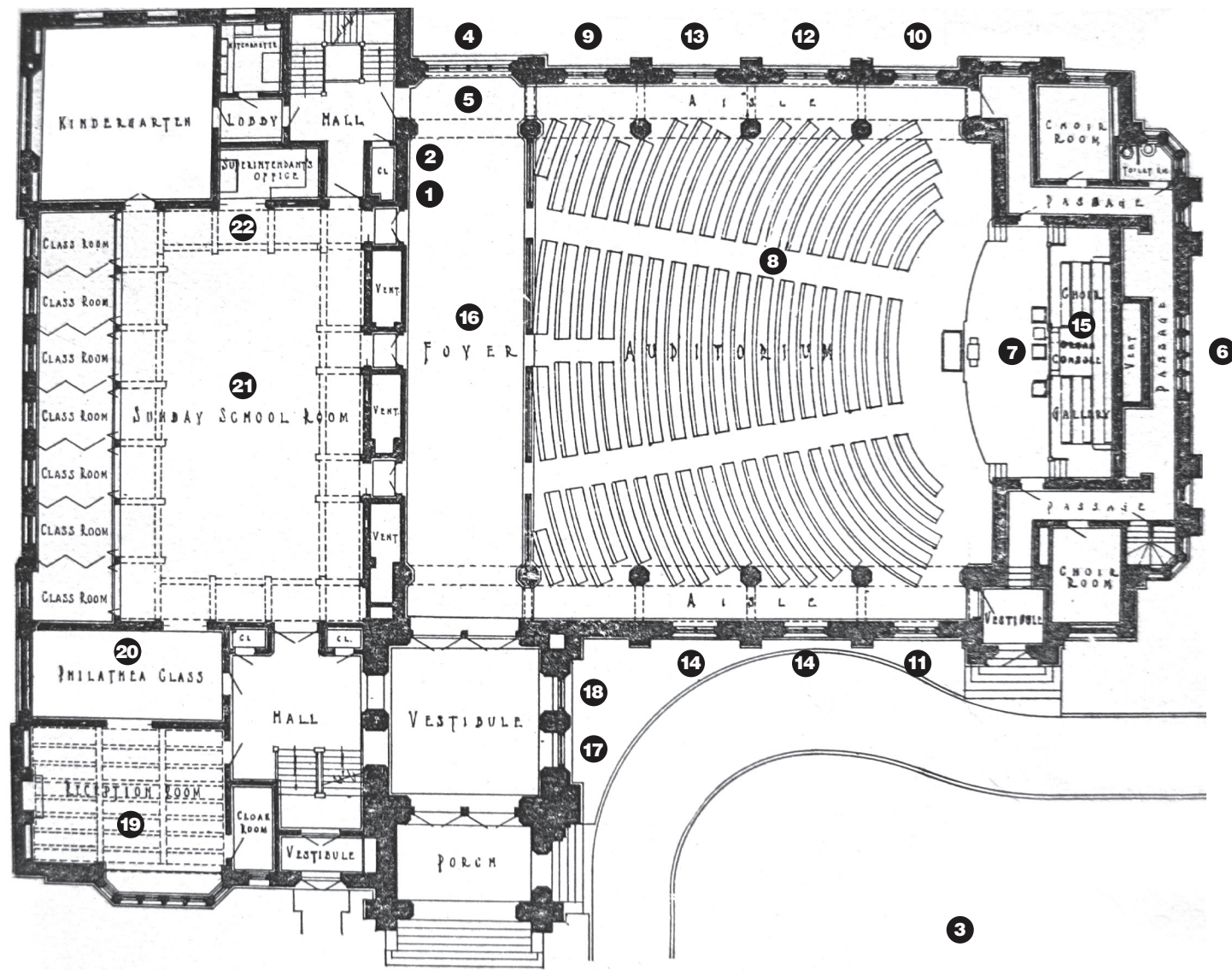


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An annotated plan of the first floor





1. Etching of Pilgrim's first church building (1871-1889) as drawn in 1921 by David Ericson. This building stood on the northeast corner of Second Street and First Avenue East.
2. Photograph of Pilgrim's second church building (1889-1915) which stood on the southeast corner of Lake Avenue and Second Street. This building was designed by well-known American architects William H. Willcox and Clarence H. Johnston, Sr. (who would later design Glensheen for Chester Congdon).
3. You are standing in Pilgrim's third building, built (1916-1917) on the southeast corner of Fourth Street and 23rd Avenue East. This building, composed of a parish house and modified auditorium style sanctuary, was designed by Frederick German (1863-1937).
4. Woodbridge Memorial Windows picturing (from right to left): St. John the Evangelist (with eagle looking over left shoulder, holding book and writing instrument); St. Paul

holding a sword and a scroll; St. Peter holding keys; and St. Matthew writing in a book. These windows were made in Paris by J. B. Anglade in 1888. The American landscape painter Gilbert Munger, who was living in Paris at the time, arranged for their purchase. The windows were initially installed in the new Lake Avenue Church and were moved to the Fourth Street Church in 1917.

5. German Dowry chest believed to be 300 years old when purchased (1930) in Mannheim, Germany by Augusta Noyce. Her husband, Clyde Noyce, had died unexpectedly while serving (1926-1928) as Director of Religious Education at Pilgrim Church. A half century later, Augusta gave this chest to Pilgrim, "...a church that meant more to both of us than anyone will ever know...".
6. Roberts Memorial Window (dedicated October 14, 1979) was designed by Odel Prather of Philadelphia. The window was fabricated by Conway Studios of Winona, Minnesota. The symbol of the United Church of Christ (crown, cross and orb) occupies the center of the win-

dow. Pilgrim Congregational Church joined the U.C.C. in 1964. Prather created a background of subtle religious symbolism (flames of the Holy Spirit, streams of living water, star of the Incarnation, Holy City of New Jerusalem), and a central area which celebrates Congregational contributions to higher education using symbols of education (Tree of Life, Tree of Knowledge, oil lamp and open book) with schematic representations (from bottom, counterclockwise) of Osborn Hall (Yale University), Memorial Hall (Harvard University), Peters Hall (behind Memorial Hall; Oberlin College), Jubilee Hall (Fisk University), Mount Holyoke College, and Wheeler Hall (Northland College).

7. Chancel wainscoting (installed 1922, 4 1/2 years after completion of the Fourth Street Church), carving is attributed to Alois Lang (1872-1954), who (from 1903) worked for the American Seating Company (then in Manitowoc, Wisconsin). Lang, born and apprenticed in Oberammergau, had a long and distinguished career as a woodcarver in the United States, completing many high-profile commissions around the country. The communion table and pulpit furniture (installed 1917) were also created by craftsmen at the American Seating Company. A new Steinway Model B Grand Piano, was given (1919) to Pilgrim in memory of Elmer and Lizzie Matter.
8. The American Seating Company also made pews for this Church. The original chandeliers and sconces in the sanctuary were redesigned and rebuilt in 1958 by Branham, Mareck and Duepner, St. Louis Park, Minnesota.
9. The Hoopes Memorial Windows (dedicated January 16, 1921) were created by Tiffany Studios, New York City. This is one of the most complex of Pilgrim's Tiffany windows demonstrating the extensive use of fractured glass (made by pouring molten glass over colored glass fragments) and plating (made by attaching two or more layers of glass together). The unique opalescent glass (non-uniform in color, imperfections and thickness) used for all of Pilgrim's Tiffany windows was made by Tiffany Furnaces in Corona (Queens), NYC.
10. The Duncan-Hegardt Memorial Windows (Tiffany Studios, New York City, dedicated June 3, 1928) were the fourth Tiffany window installed in Pilgrim Church. Charles Duncan and Willaim Hegardt were at the center of efforts to build the Fourth Street Church. They were friends who died two years apart. Their widows gave a set of windows dedicated to the memory of these two men to Pilgrim Church.
11. The Matter Memorial Windows (Tiffany Studios, New York City, dedicated March 20, 1932) were the last Tiffany windows installed in Pilgrim Church. They are beautiful, but, typical of late Tiffany windows, they lack the complexity and color of the earlier windows.

12. The Barnes Memorial Windows (Tiffany Studios, New York City, dedicated February 24, 1918; two months after the dedication of the church building) were the first Tiffany windows installed in Pilgrim Church. This set of windows is titled "Early Morning". These windows were given in memory of Major Lucien Barnes by his son, Julius. Julius Barnes would have had convenient access to Tiffany Studios. He lived much of the year in Manhattan and maintained a residence there (at that time located on 58th Street near 7th Avenue).
13. The Field Memorial Windows (Tiffany Studios, New York City, dedicated April 13, 1919) were given by Edwin Dewey and Henrietta Field. Henrietta Field was the sister of Julius Barnes.
14. The Hornby and McGonagle Memorial Windows (installed in the Fall of 1954) were made by Westminster Studios of New York City. Westminster Studios advertised itself as a successor to Tiffany Studios. They employed some artisans who had worked at Tiffany Studios. The construction of the Westminster windows is similar to Pilgrim's Tiffany windows, being made with plated glass. However, Westminster Studios did not have access to Tiffany's unique opalescent glass, substituting painted glass for a considerably different effect.
15. The Ames Memorial Organ, the original sanctuary organ, was located in the chancel with pipes positioned in tall, partially enclosed chambers on each side of the chancel. The organ was built by J. W. Steere & Son of Springfield, Massachusetts. The organ was described in 1980 as a "romantic" four manual organ with 54 stops and 3,400 pipes. It was removed in the late 1980's. A number of famous organists, including Charles Courboin, Marcel Dupré and Virgil Fox gave concerts at Pilgrim on the Ames Organ.
16. The present organ was built by Dan Jaekel (Jaekel, Inc.) and installed in 1988. Virtually every part of the organ (except the metal pipes) was made in Duluth. The organ has an entirely mechanical (tracker) mechanism. The organ's design was inspired by an 1884 Aristide Cavallé-Coll organ in the Abbaye Aux Hommes, Caen, France. The organ has 3,210 pipes, 49 stops and 67 ranks. Three stops (sets of organ pipes) from the Ames Memorial organ were used in the Jaekel organ. The organ case is built of fumed and oiled oak. The organ console is mahogany. Many of the world's best known organists have performed (and some have recorded) on this instrument.
17. The Weaver Memorial Window (on the right, dedicated October 6, 1957) depicts early events in the Congregational tradition in North America. The top medallion shows Pastor John Robinson on the dock at Delfshaven giving his farewell sermon to the group of Pilgrims leaving Holland (where they had been living after escaping per-