From the 2016 Committee:  
Trinity’s Stained Glass Windows (1/11)

Stained glass windows are a form of speaking pictures; they teach and delight. While some aspects of pictorial windows are self evident … others are symbolic and part of our visual textbook of faith. Colors, numbers, flowers, birds and placement of the windows have been used by artists through the years to reinforce visual learning.

The Trinity stained glass windows were purchased from the H. M. Hooker Company in Chicago. The Hooker Company produced windows for churches and other buildings in several states between 1855 and 1917. The company continued in existence until 1967, but only as a paint supplier. Our windows were some of the last produced by the company. Beginning in 1889, the Hooker art glass department was entrusted to George H. Bradshaw. The Hooker Company hired ‘in house’ artists who painted medallions, designers who developed drawings for the windows, and craftsmen who cut and assembled glass.

Our windows were made specifically for Trinity. Most likely, the windows arrived by train in Boone and were installed by the Hooker Company. The Hooker Company started signing windows around the 1900’s; however, none of the Trinity windows are signed. Often, only one window in a church would be signed. This was a German tradition held over in the states, and was an easy way for a company to count the number of churches that had their windows.

Trinity’s windows are a combination of sheet glass and drapery glass. Sheet glass is glass rolled to the same thickness, while drapery glass varies in thickness. Drapery glass is a uniquely American development. The making of drapery glass requires skill and experience. A small diameter hand-held roller is manipulated forcefully over a sheet of molten glass to produce heavy ripples, as much as an inch thick, while folding and creasing the entire sheet. The ripples become rigid and permanent as the glass cools. Each piece produced from this process is unique. Drapery glass is used to suggest richness and give the appearance of flowing fabric in the garments within the pictorial windows. LaFarge and Tiffany Glass Studios in the USA were credited with the experiments that brought about drapery glass around the 1880’s. The H. M. Hooker Company purchased drapery glass from the Kokomo Glass Company in Kokomo, Indiana. The glass company is still in existence today.

Trinity’s twenty-two windows include six large pictorial arched windows in the nave and three smaller rectangular pictorial windows in the choir loft. The pictorial windows are of leaded glass and share visual stories of favorite Bible passages.

There are ten narrow glass windows, each with a single painted symbol of faith in an oval medallion. Six in the cry room, nave and stairwells are arched, while four in the nave are rectangular. The windows with medallions are composed of predominantly green opalescent leaded glass. The medallions are painted glass fired onto backgrounds of light blue glass blending to a brown at the base of the medallion.

The three windows in the narthex are non pictorial but share information with believers through colors and numbers.
The 2016 Committee

Trinity’s windows (2/11)

As you study each window, be aware of the symbolism associated with color. RED is the color of divine love, of the Holy Spirit, of courage, self-sacrifice, martyrdom, and warm heartedness. BLUE symbolize God's wisdom, meditation, enduring loyalty, and eternity. GOLD/YELLOW refers to the goodness of God, of treasure in heaven, of spiritual achievement, ripe harvests and a good life. As it merges into golden browns and orange tans, it recalls the good treasures of the earth. GREEN unites the "wisdom" of blue with the "wealth" of gold and symbolizes hope and victory over ignorance. GREEN symbolizes happiness and is associated with springtime and youth. WHITE is the color of serenity, peace, purity and joy. It is the symbol of faith and innocence. VIOLET/PURPLE unites the "wisdom" and "love" symbolized by blue and red. It is the symbol of justice and of royalty. PURPLE also stands for suffering and mystery. It was used by glass artists to express mourning, and death. When used with white, purple stands for humility and purity.

Window borders
Each of the pictorial windows in the nave has a top border of anthemion (from the Greek, meaning a flower) and ‘S’ curves.

The two largest windows to the north and the south have fluted Greek columns formed from blue and grey glass on the side.

All of the windows in the nave have festive lower borders of ribbon-tied garlands composed of bay leaves, grapes and pomegranates and red or blue flowers. Garlands speak to abundance, prosperity and victory.

The windows with medallions have four stylized fleurs-de-lis around the edge of each medallion. The fleur-de-lis is often referred to as a stylized lily; however it is closer in design to an iris. This symbol has been used from early Christian times and is often a reference to the Holy Trinity. On the wider medallion windows, the fleurs-de-lis on both sides of the medallions hold stylized torches.

The anthemion, ‘S’ curve, garlands, pillars, fleurs-de-lis and torches tie into the Classical Revival design of our church.
The 2016 Committee

Trinity’s windows (3/11)

The narthex has three windows; two rectangular windows of the same design on either side of the door plus a transom above the door.

The upper portion of the two side windows is yellow/white marbled glass, a favorite of the architect. The transom is done in green/white marbled glass. The green and yellow sets the color scheme for the interior of the church.

The marbled glass in all three windows is cut in a repeated eight-point star motif. The eight-point star is also known as the Star of Redemption or Regeneration and represents baptism, based on the Jewish custom of naming and circumcision on the eighth day. The number eight signifies completeness, a new beginning, a new order of things, a new creation, and a new birth. Those in Christ are becoming a new creation, with godly character being created by the power of God’s Spirit. When the stars across the top (four in the transom and two in each of the windows) are added together in the narthex, the sum is again, eight.

Two and four are also significant numbers in the narthex. Two star motifs are shown in each of the side windows. The number reminds us of the separation of waters above (sky) and the waters below on the second day of creation. Four stars are shown in the transom. The number four represents the four directions of the compass, the four winds, and is also associated with four corners of man-made items, so serves to remind us of heavenly and earthly creations.

Cry Room

There are two rectangular windows with medallions in the cry room. Neither medallion is visible from the inside due to the lowered ceiling. If you remember what these medallions are, let us know!
The 2016 Committee

Trinity’s windows (4/11)

Choir loft
The choir loft has three small rectangular pictorial windows, partially hidden from view by the pew, modesty rail and raised step.

Cross with white lilies
The Easter lily used with the cross symbolizes the resurrection of Jesus. Three large open lilies are displayed horizontally with one lily on the top, symbolizing the Trinity, three in one. Lilies remind us to reflect on traits the Bible uses in reference to Jesus:
- a sweet, fragrant flower with a strong scent- “…as Christ also has loved us and given Himself for us, an offering and a sacrifice to God for a sweet-smelling aroma.” (Ephesians 5:2)
- pure white - "in Him is no sin" (1 John 3:5)
- lilies are very fruitful, their bulbs multiply quickly- “He brings forth much fruit” (John 12:24).
- a tall flower and yet hangs its head in humility- "He humbled himself, and became obedient unto death, even the death of the cross" (Philippians 2:8).
- a flower with healing qualities- “Bless the Lord oh my soul, who forgives my iniquities, heals all my illness, and saves my soul from the pit.” Psalm 103.

Luther designed the seal to summarize his faith: “The black cross reminds us that Jesus died to take the punishment for our sins. The red heart reminds us of the love of God in sending Jesus to be our Savior. The red is also the blood of Christ, shed for us and our salvation. The white rose helps us remember the Holy Spirit, who makes us pure and holy in God’s sight. The blue background pictures our joy in the new life of God. The gold ring outlining the seal reminds us of our eternal inheritance.” (Luther’s Small Catechism)

Cross with vines and blue flowers
Christ portrayed as a heavenly blue flower, possibly a Rose of Sharon, and vine. John 15:5, “I am the vine...”
The 2016 Committee
Trinity’s windows (5/11)
The south side of the nave has three pictorial windows and two emblem windows.

The Light of the World
This pictorial stained glass window is based on the painting by English artist, William Holman Hunt, *The Light of the World* (1854). The window is based on Revelations 3:20. Jesus, dressed in white robe, with a blue/purple cloak, wearing a crown of thorns encircled by a nimbus, knocks at the door. Nimbus means cloud; in the Bible a cloud often surrounded God as He appeared to humans. A nimbus differs from a halo. A nimbus is a circular shape and a halo is a ring shape.

Hunt wrote, “The door in the painting has no handle, and can therefore be opened only from the inside, representing the obstinately shut mind.” The original painting is at Keble College, Oxford. Hunt later painted a life-size version, which was hung in St. Paul’s Cathedral, London, after a world tour.

Jesus holds a lantern reminding us that He is the Light of the World. In making it a night scene, lit mainly by the lantern, the artist also referenced the Psalms, "Thy word is a lamp unto my feet, and a light unto my path." The Light is tied to His left wrist with cords. “I lead them with cords of kindness, with the bands of love…” Hos. 11:4. Tall, dainty orchids on the left, represent the soul awaiting the feast amidst uncared for overgrowth. The bat, a sign of ignorance, is shown in the upper left corner.

Revelation 3:20 is a verse from the letters to the seven churches in Asia Minor, specifically addressed to the church at Laodicea. Laodicea was a church of wealth, but lukewarm to the faith. Jesus rebukes the Laodicea church, the one he’d purchased with his own blood, for growing self satisfied and indifferent. Despite this, Christ in His mercy came offering the church a chance for repentance and a fresh start. “Behold, I stand at the door and knock. If anyone hears my voice and opens the door, I will come in and eat with that person, and they with me.” This window is a wake-up call to both the Church and individuals to be on guard against spiritual malaise.
It took Hunt nine years to paint the original picture on which our window is based. Hunt was obsessed with details. He had a lantern made so as to get the correct light reflections. The original painting shows cut outs in the tops of the lantern of six pointed stars and crescent moons. These were the symbols for Judaism and Islam. Hunt used this reference in the lantern as Jesus wanting all people to be saved.

He traveled from his home in England to the Holy Land to get the fading light correct.

Hunt painted Jesus expression as one of great patience, not anger or fatigue, but quietly waiting for the door to open. His feet are turned sideways from the door. The meaning Hunt wished to convey is that He has been knocking for a very long time and is now preparing to leave.

Hunt referenced the development and study leading into the completion of the painting as being partially responsible for his true conversion to the Christian faith.
The 2016 Committee

Trinity's windows (6/11)
The largest arched window on the south side of the nave is flanked by two rectangular windows. This grouping of three is referred to as a Palladian style window. Palladian windows indicate an Italian influence in Classical Revival buildings. They are named for the Italian architect of the 1500’s, Palladio. It is helpful to study these windows separately and as a grouping. Together, the three are a sign of welcome into the church.

Rectangular window with medallion of baptismal font. He that believeth and is baptized shall be saved. Mark 16:16 Note the eight sides on the baptismal font, referencing regeneration and the triangular design on the front top and bottom…indicating the Trinity and also referencing mortality as an hour glass.

Suffer the little children come unto me, and forbid them not. Matt 19:14 Jesus is dressed in blue, with a red wrap. A nimbus outlines His head. He is shown blessing five children brought to him by a mother. Church members have shared that this window was given by the John H. Goeppinger family in memory of two of their children who died of typhoid fever.

It seems most appropriate that our church, combined with a school, should have this window as one of its two largest.

Rectangular window with medallion of keys to the church. Matthew 16:19, “And I will give unto thee the keys of the kingdom of heaven: and whatsoever thou shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth shall be loosed in heaven.” Note the cross and the number of notches on the keys. The two keys though similar, as necessary for locking and unlocking.
The baptismal font and the keys on the south wall are positioned directly across from the cup and the wheat sheaf medallions on the north wall. Viewed together, they represent the sacraments of baptism, absolution and communion.

Suffer the Little Children, like our other large pictorial windows, is based on a famous painting. The original artist is Heinrich Hofmann. Heinrich Hofmann (1824-1911) was a German painter of subjects from literature and mythology, but is best known for his pictures of the life of Christ. Intensely devout, he diligently studied the Bible before painting any scene from Christ’s life. He strongly believed that unless someone was moved to their innermost soul while painting religious subjects, they were incapable of the task.
The 2016 Committee

Trinity windows, (7/11)


Mary is dressed in white, Joseph in red and baby Jesus in gold, wrapped in white and lying in a manger. A strong light comes from the circular star, showing the way to the faithful. The white star, white hair covering worn by Joseph, the white gown of Mary and the linen of Baby Jesus form a strong visual triangle, helping to focus our attention.

Note also the repeating triangles in the roof construction, possibly the artist wanted to remind us of the Trinity with these strong triangles.

This window, like Trinity’s other pictorial windows, is based on a famous painting of the time and is shown in other churches with slight variations. We have yet to determine the original artist.

The Nativity and Resurrection are on opposite sides of the nave and at the front of the church to show that both are different sides of the same truth and that this understanding is central to the life of a Christian. Neither has meaning without the other, all things that are born die. But death itself dies in Christ and is reborn into eternal life.
The 2016 Committee

Trinity’s windows (8/11)
The north wall has two narrow arched medallion windows, and two large pictorial windows. It also has a Palladian grouping of one large arched window and two rectangular windows.

Arched window with medallion of grapes. Grapes are used in numerous verses throughout the Bible. The grapes reinforce concepts of obedience, plenty, the Promised Land and charity. Grapes are also used to represent the blood of Christ and wine of communion.

The hourglass has two compartments that may also represent heaven and earth. The movement of the sand indicates a pole of attraction, that of the earth. Heavenly attraction would be represented by an ascending movement of the sand toward the upper compartment, but that is impossible, unless one turns the hourglass upside down. Of course, hour glasses are designed to be turned. Spiritually, a movement toward the heaven is a sort of turning upside down, with the soul turning away from the world. The connecting path between the two compartments is very narrow, reminding us to take the narrow path.

The Positioning of the Grapes and the Hour Glass It is interesting to ponder why these two symbols on the windows were positioned close together. Possibly it is about enjoying life and being generous with God’s gifts while staying obedient until death.

Jesus appears to Mary Magdalene at the empty tomb. (John 20:16)
Mary Magdalene weeps at the empty tomb; Jesus approaches in white behind her. She lifts a cloth to her eyes, and a jar of expensive ointment rests beside her. While it is unlikely that we would know her hair color, she is almost always portrayed artistically with flowing, red hair. A tree grows from the outside of rocks that form the tomb, a reminder of the cross. In Matthew, Mark and John, Mary Magdalene is written as the first to witness the empty tomb and our risen Savior. What a great honor God gave her in being the first witness of the Resurrection.

Like Trinity’s other pictorial windows, this window is also based on a famous painting.
The artist, Heinrich Hofmann, is the same artist that did the original Suffer the Little Children and Jesus in Bethany at the Home of Martha and Mary.

The Nativity and Resurrection windows are on opposite sides of the nave near the front of the church. Viewed together, they remind us that both are different sides of the same truth and that this understanding is central to the life of a Christian. Neither has meaning without the other, all things that are born die. But death itself dies in Christ and is reborn into eternal life.
The 2016 committee

Trinity’s windows (9/11)

Rectangular window with medallion of the chalice. The chalice is a symbol of Holy Communion and the forgiveness of sin won by Christ's blood, shed on the cross. IHS, is inscribed on the cup and is the first three letters of Jesus in Greek. Matt. 26:27-28, “Then he took the cup, gave thanks and offered it to them, saying, Drink from it, all of you. This is my blood of the new covenant, which is poured out for many for the forgiveness of sins.”

Jesus at the home of Mary and Martha in Bethany. (Luke 10: 39-40)

Martha in a blue tunic with gold wrap stands in front of the serving table, pointing towards Mary. In her left hand is a bowl of fruit, possibly apples or peaches, indicating the work she has been doing. Jesus stands relaxed, in the middle, shown with a nimbus, a white garment and a red wrap. His right hand is shown palm out with his first finger pointing, a sign of blessing and sign of power, in response to Martha’s concern. A shepherd’s rod is angled across his body. While the rod can be used for retribution, in this case the relaxed position of the rod shows an affectionate reproof. While Martha worked, Mary sat at Jesus’ feet listening to his Word. Mary was commended by Jesus for choosing the “good portion, which will not be taken away from her.” Mary is shown with folded hands, listening in a green and orange dress, with a purple wrap. In the lower right corner are two doves. Doves are rich with symbolism and many interpretations. The doves remind us of the love between the two sisters. The doves also serve as a reference to the peace within this home in Bethany that Jesus found among those whom he loved. Two doves also serve as a reminder of sacrificial offerings.

The Jesus, Mary and Martha window reminds us of the peace we find in faith, service and fellowship within Trinity.
Trinity’s window is based on a famous painting by the German artist, Heinrich Hofmann. Trinity has three stained glass windows that are based on Hofmann’s work. The other two windows are Suffer the Little Children and Jesus and Mary Magdalene at the Empty Tomb.

Note, the original painting, shows three doves, symbolic of the three key figures.

Rectangle window with medallion of a sheaf. This window completes the Palladian threesome. Given the chalice on the medallion on the left side window, the wheat sheaf reminds us of Christ, the bread of life. Singular and multiple sheaves of grain are referenced frequently throughout the Bible. A singular sheaf represents the gifts of and from God, the fullness, and the bounty of the Lord. It may also symbolize the first fruit of the harvest being offered to the Lord, as referenced in the OT as a ‘wave offering’ during Passover. Multiple sheaths or sheaves represent the harvest.

This medallion was a popular choice for churches and one reference found indicates that the H.M. Hooker Company may have promoted it under the title of “The Harvest of Believers.”

It is helpful to view the windows singularly and as to how they are positioned. The two medallions of the chalice and wheat are viewed on the north wall across from the baptismal font and the keys on the south wall. Together, the four windows speak to the sacraments of baptism, absolution and communion.
The Good Shepherd  This window is based on the famous painting by German artist Bernhard Plockhorst (1825 – 1907). It references, “I am the Good Shepherd.” (John 10:11) This window is the first that most people see upon entering the church from the narthex and is often summed up in one word, comfort.

Jesus dressed in red with a white wrap, holding a lamb, with sheep on both side. Similar imagery is also used in Psalm 23. The Good Shepherd is revisited throughout the four Gospels in references to Jesus. The image of the Good Shepherd reminds us of the faithfulness and love of God. He will never leave us and he will never cease trying to find us and bring us home no matter how far we stray from the fold.

This window is also a reminder to the church that we exist not for ourselves but for those who have yet to learn of the Word. This window and the window across from it, 'The Light of the World', can both be interpreted as messages to the church.
Stairwells
There are two windows on the stairwell on the north side.

**Arched window with medallion of the crown of life.** Appropriately, this beautiful window is first viewed by walking up the stairs to the choir loft. Revelation 2:10, "Be thou faithful unto death and I will give you a crown of life."

![Arched window with medallion of the crown of life.](image)

The arched window with a medallion of the **Ten Commandments** is in the stairwell walking down to the dining area. Symbolic of Moses bringing the tablets down the mountain. The top of this lovely window is hidden from view by the lowered ceiling.

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