

Stained Glass Documentation of the St Patricks Catholic Church

Wakonda, South Dakota

Stories in Glass
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First Edition Published Februrary 2011

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Clay County Historical Preservation Commission

Forward

The Clay County Historical Preservation Commission is organized under the Clay County Commission and is funded primarily through the South Dakota Historical Society and the U.S. department of the Interior, National Park Service. The preparation of this Clay County Historical Preservation Commission project was funded with the assistance of a federal grant from the U.S. Department of Interior, National Park Service. The South Dakota State Historical Preservation Office administers these funds as part of South Dakota's Certified Local Government Program.

The South Dakota Historical Society was first organized in 1862 as the Old Settlers' Association of Dakota Territory. It established its official relationship with the SD state government in 1901 through the former Department of History. The Society was originally housed in state capitol building, but in 1932 moved to the newly completed Soldiers' and Sailors' Memorial Building. When South Dakota celebrated its centennial in 1989, the Cultural Heritage Center was built and served as the headquarters for the Society. Currently, the Department of Tourism and Economic Development manages five programs: archeology, archives, historical preservation, research and publishing and museum. All programs are located at the Cultural Heritage Center in Pierre, with the exception of the State Archaeological Research Center, which is located in Rapid City and the Archival Microfilm Unit at the Mike Durfee State Prison in Springfield.*

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* The South Dakota State Historical Society. http://history.sd.gov/aboutus.aspx, accessed September 5, 2010

Preface

This book documents the magnificent stained glass windows that are an integral part of the St. Patrick's Catholic Church in Wakonda, South Dakota. The first part of this book describes the story behind the building of the church including the members of the Parish who were responsible for its erection. More detail about these "movers and shakers" in Wakonda at the turn of the 20th century appears in the Centennial Book referenced in the bibliography. The next parts of the book present short biographies of Anton Dohmen, the architect who designed the building and Carl (or Karl) Riemann, the artist who designed the stained art glass windows. What follows is a description of the types of glass found in the windows and specific features that make these windows unique. In almost all windows this includes a plaque denoting who donated the window and/or in whose name the windows were donated. Photos follow depicting views of the church interior first of the sanctuary and then the entrance to the church including the choir loft and Estey pipe organ. Finally, each window is presented along with a brief description of its theme and contents. In many cases parts of the window are highlighted separately to illustrate the exquisite detailed work within the figures and the background paintings. In preparation of this book I would especially like to thank Cathy, Joseph, and Dorothy Logue for their support during the production of the book and education concerning the structure and operation of the church. I would also like to thank Aaron Packard for the photographs of the windows and the church interior. Moreover, the encouragement of my husband George Schlenker, the members of the Clay County Historical Preservation Board, and Paulette Mehrer-Wipf with Pressing Matters were essential in completing this project. I cannot forget to appreciate the love, care, and devotion that the St. Patrick parishioners showed in maintaining and improving this 107 year old church. It truly is a gem on the prairie!

History and Description of the St Patricks Catholic Church in Wakonda

The first St. Patrick's Catholic Church was dedicated in 1877 by Right Reverend Marty, Bishop of the Dakota Territory, and built on land donated by Phillip McCarty three miles south and two and one-half miles east of Wakonda. Today this land is the site of St. Patrick's South Cemetery. It was not until 1897 that what is now the St. Patrick's Church (an amalgamation of the St. Patrick's and St. Columbkille's parishes) was moved into Wakonda while Father John O'Hara was pastor. In 1904 Father E.J Egan, Pastor from 1899-1926, oversaw the construction of the St. Patrick's Catholic Church. The building was 112 feet long, 47 feet wide and 22 feet high with a prominent steeple in the Gothic style. The architect, Anton Dohmen from Milwaukee, went on to design four other churches in South Dakota. The largest church in Hoven, South Dakota, was St. Anthony of Padua Catholic Church. Other churches included St. Theresa Catholic Church in Beresford, St. Agnes Church in Vermillion and St. Thomas Catholic Church in Madison.

Construction of St. Patrick's Church, by Engelbreth, a contractor from Beresford, consisted of Quincy brick with Sioux Falls granite trimming and a granite foundation. The floor of the church was constructed of Georgia Pine and other interior structures of hard maple. There is no finished basement where the furnace and electrical services are located.

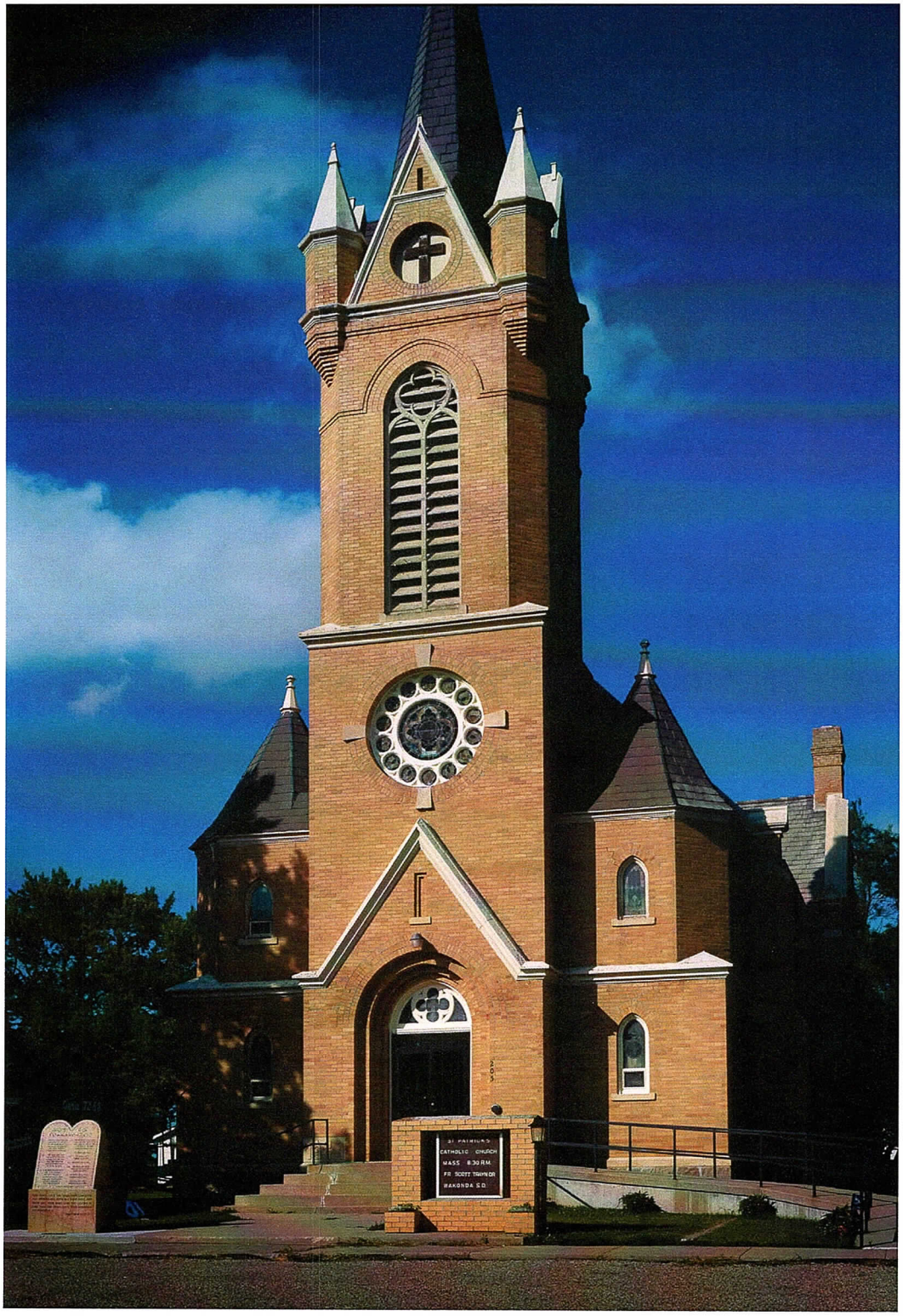
Along the walls and over the entrance are nineteen Art Stained Glass windows. Some windows depict stories from the bible or "story" windows, some are portraits or "devotional" windows, and others are simply decorative. These windows are excellent examples of the quality of American stained glass produced at the turn of the twentieth century.

A prominent portrait window on the right side of the sanctuary (looking Southeast) illustrates St. Patrick sending the snakes from Ireland and contains the inscription "Rev. E. J. Egan Pastor". Most of the windows are made of opaque glass, although single colored glass with beautiful paintings in the glass are also apparent. Many windows contain inscriptions that indicate who donated the window or in whose memory the window was donated. It is likely that Karl

Riemann, who worked closely with Dohmen on many projects, designed these windows. There are clear similarities in stained glass composition and the figures painted on the windows in this church with those in the other 3 South Dakota churches also designed by Anton Dohmen.

In addition to the magnificent stained glass windows, the church contains carved statues at the altars and smaller sculptures around the church parameter depicting the fourteen Stations of the Cross. The cost of constructing the church in 1904 was about $20,000. In 1917 a new pipe organ manufactured by the Estey Organ Company of Brattleboro, Vermont, was purchased and donated to the Church by the McMunigal family, a prominent pioneer family in Clay County. Music was and continues to be an important component of worship at this church.

Over the years the building underwent major renovations. In 1947, when Father O'Malley was priest, new heating and electrical systems were installed. Under architect C. M. Olson, the inside of the church was replastered, masonry work done on the outside of the building and the organ cleaned and toned. Father Brian O'Malley updated and rededicated the church in 1947. The Church was again refurbished in 1965 under Father Marvin McMahon. From 1989 and 1990, Father Paul Tharaniyil was instrumental in directing further renovations including painting the interior of the church, installing new carpet, removing the altar rail, trimming the exterior of the church and refinishing the pews. Additional work was done to restore the stained glass windows and to refurbish the historic Estey organ in 2009. This beautiful church, now over one hundred years old, is a product of many hours of volunteer work, monetary contributions, and loving care. The Church recently celebrated its one hundredth birthday and a booklet describing the parish history was published in commemoration of the event. Today the Church serves the Wakonda St. Patrick's parish as a beautiful place of worship.


CATHOLIC CHURCH
MASS 8:30 A.M.
FR SCOTT TRAPNOR
WAKONDA S.D.

Anton Dohmen

Anton Joseph Dohmen was born in Germany in 1861, trained as an architect, and worked with Peter Schroers in Crefeld for 12 years. He immigrated to Milwaukee in April of 1892. Dohmen became an American citizen in 1896. In Milwaukee, Dohmen worked with Jacob Jacobi for over 30 years and then with Frederick Velguth. Dohmen specialized in church architecture and designed over 15 churches in Wisconsin, Kansas, North and South Dakota, several commercial buildings and residential dwellings in Milwaukee. Since many of the clients he built churches for were Europeans, the style of Dohmen's churches had Romanesque, Gothic and Baroque features. For several years he had a close relationship with Reverend Vincent Wehrle who became the Abbot of St. Mary's Church and Abbey and the first Bishop of the Diocese of Bismarck. That relationship culminated in the construction of a number of churches in North Dakota including St. Mary's Church and Abbey, Sts. Peter and Paul Church in Strasburg, St. Joseph's Church in Devil Lake and St. Joseph's Church in Mandan. Churches in South Dakota that Dohmen designed included St. Patrick Catholic Church in Wakonda, St. Thomas Catholic Church in Madison, St. Theresa Catholic Church in Beresford, St. Agnes Catholic Church in Vermillion and St. Anthony's Church in Hoven. Many of the Churches that Dohmen designed contained windows that Carl Reimann also designed and were most likely constructed in Milwaukee. Dohmen retired in 1940 and died in Milwaukee on February 22, 1951.

Carl A Reimann

Carl (or Charles A. F. Reimann or Karl Reimann) was born in Milwaukee, Wisconsin on March 13, 1873. Reimann was a student of Richard Lorenz (February 9, 1858- August 2, 1915) a successful painter of Western scenes who taught a number of students including Frank Tenney Johnson, Herman Pfeifer, Arthur Becher, and Edward Steichen. Reimann later studied with Max Thedy (1854-1924) at the Weimar Art School in Germany. In Milwaukee Reimann had a stained glass design business, the Carl A. Reimann Company, until the Depression and is listed in "Biographical Index of Historic American Stained Glass Makers" which was complied by Robert O. Jones in conjunction with the Stained Glass Association of America (SGAA) Stained Glass School. The Biographical Index lists over 16 designers and companies that manufactured stained glass windows in Milwaukee, including the Milwaukee Mirror and Art Glass Works that may have made the stained glass windows in the St. Patrick's Catholic Church. Companies such as the Enterprise Art Glass Company and Conrad Schmitt Studios are still in the business of making and restoring church stained glass windows. Reimann was considered a master designer of stained glass windows and is credited with designing several windows for churches in Milwaukee, West Virginia, and the Dakotas. Reimann died in Milwaukee on December 17, 1937.

Overview of Stained Glass Windows

There are several types of glass used in the production of the stained glass windows including glass of a single color, sometimes called cathedral glass or metal glass. Opalescent glass is semi-opaque and may be of one color or a mixture of two or more colors including streaks and swirls. At the time the windows were constructed this was a relatively new type of glass. Iridescent glass was used primarily in one window "the Ascension of Christ. In contrast, there is extensive used of painted glass that allowed great detail to be imparted to a figure, background and symbols depicted in the St. Patrick's Church. One symbol that is repeatedly shown is that of a blue shamrock. The windows are unique in that one side of the Church may have a window showing The Nativity Scene and the window directly across shows the Ascension of Jesus. Another example is a pair of windows in the Sanctuary showing Jesus wearing a crown of thorns and another Mary weeping. Finally, the stained windows of St. Patrick's church present examples of all types of windows from those that are decorative, those that have only symbols (such as the Sacred Heart of Mary), windows that consist of either full body portraits or just heads, and finally pictorial windows that tell a story from the Bible.

Another prominent feature of almost all of the windows is a glass plaque at the bottom of windows denoted who donated the windows and/or in whose memory the windows were donated. In the description of the windows these are highlighted and years of the individuals' lives are shown, if known. Most of the names are easily identifiable from the early history of Wakonda and include early pioneers such as Philip McCarty, Dominic Dillon, Patrick Keeley, John Cronin, Thomas Hart, Edward McMungial, James Collins, James Devine, Hugh Devine, William Dwyer, and the Sharkey family. Families originally associated with the St. Columkille parish include the Young, Kilbride, Loughran, and Donnelly families. More extensive information about these individuals can be found in the Wakonda Centennial book.

View of Sanctuary

The top panoramic photo shows the overall view of the interior of the church facing northeast.

The bottom photo of the sanctuary shows the elaborately covered alter along with the very large three paneled glass windows on either side of the church. Smaller windows are seen closer to the sanctuary including one commemorating Saint Patrick's removal of snakes from Ireland. The small windows high up in the walls of the apse depict Mary and Jesus but are not visible. The larger photos on the following pages show more views of the windows along the walls.



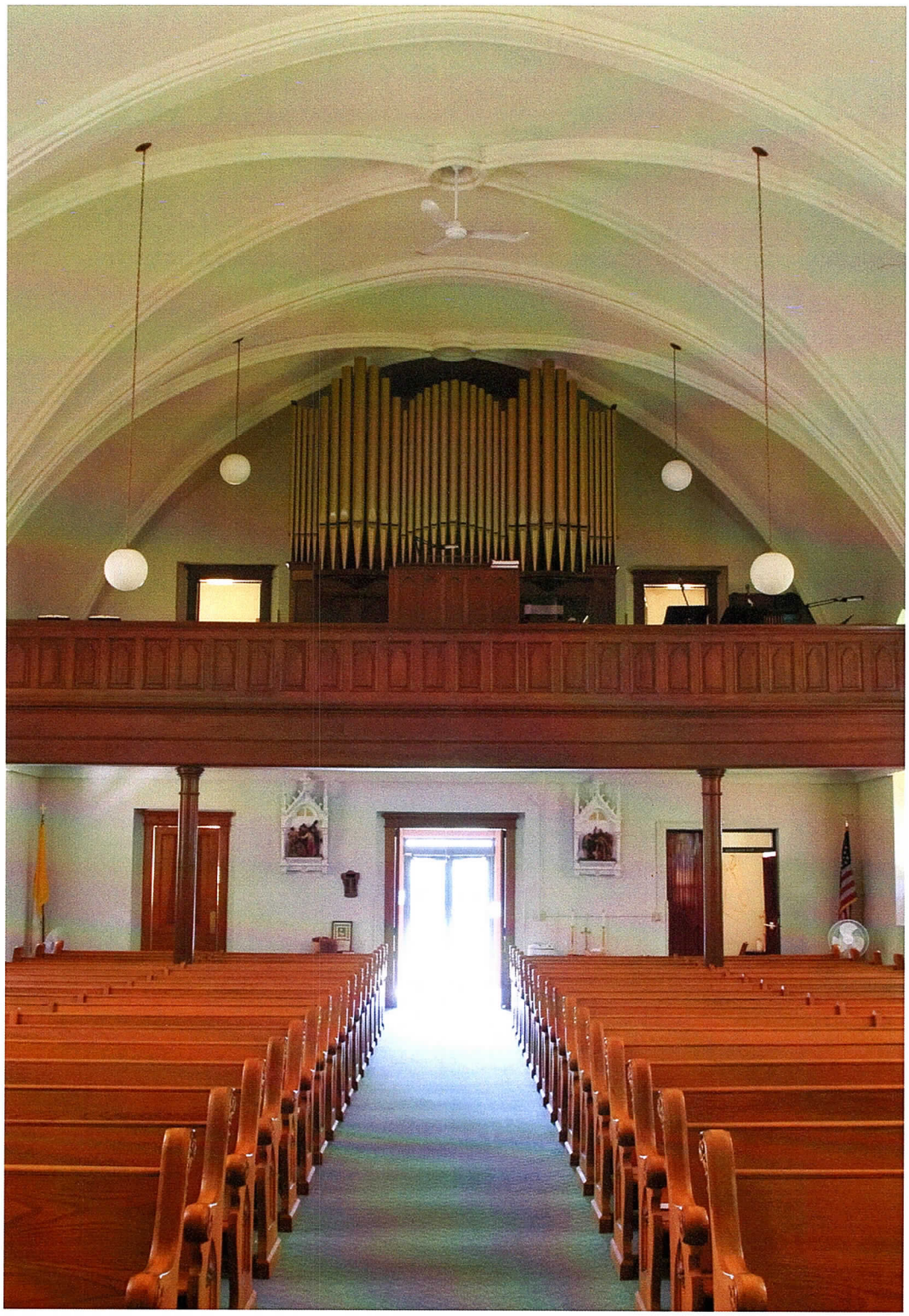





1027
743
822
710

View of Entrance from Inside the Church

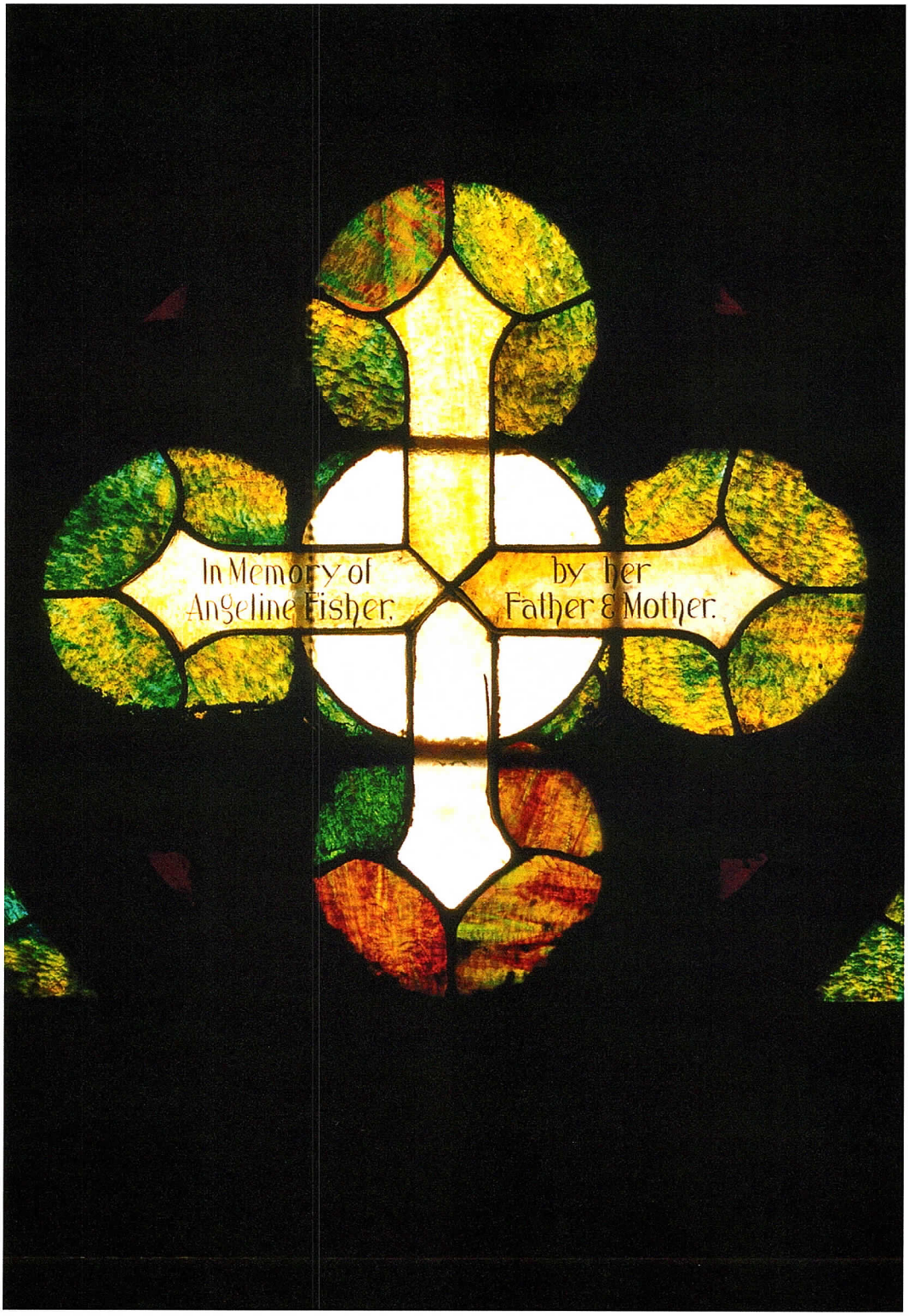
This view is of the front door (facing southwest), choir loft and Estey Organ. Note the small sculptures on the walls that depict some of the 14 Stations of the Cross. The small room near the American flag is the reconciliation room. On the other side of the church is a door that goes to a closet. A staircase on the left as one enters the church goes up to the choir loft, rooms on that floor and eventually up to the bell tower. The arches in the ceiling are typical of those seen in many churches Dohmen designed.



Trinity

Over front door is a stain glass window, in memory of Angeline Fisher (1901-1904, St. Patrick's Cemetery, lot 7, grave 3) by her Father and Mother. The window is half circle with cross made of colored glass highlighted on the following page, with 2 small stylized triangles containing three leaved flowers (symbolic of the Trinity) surrounded by green-brown mottled colored glass.

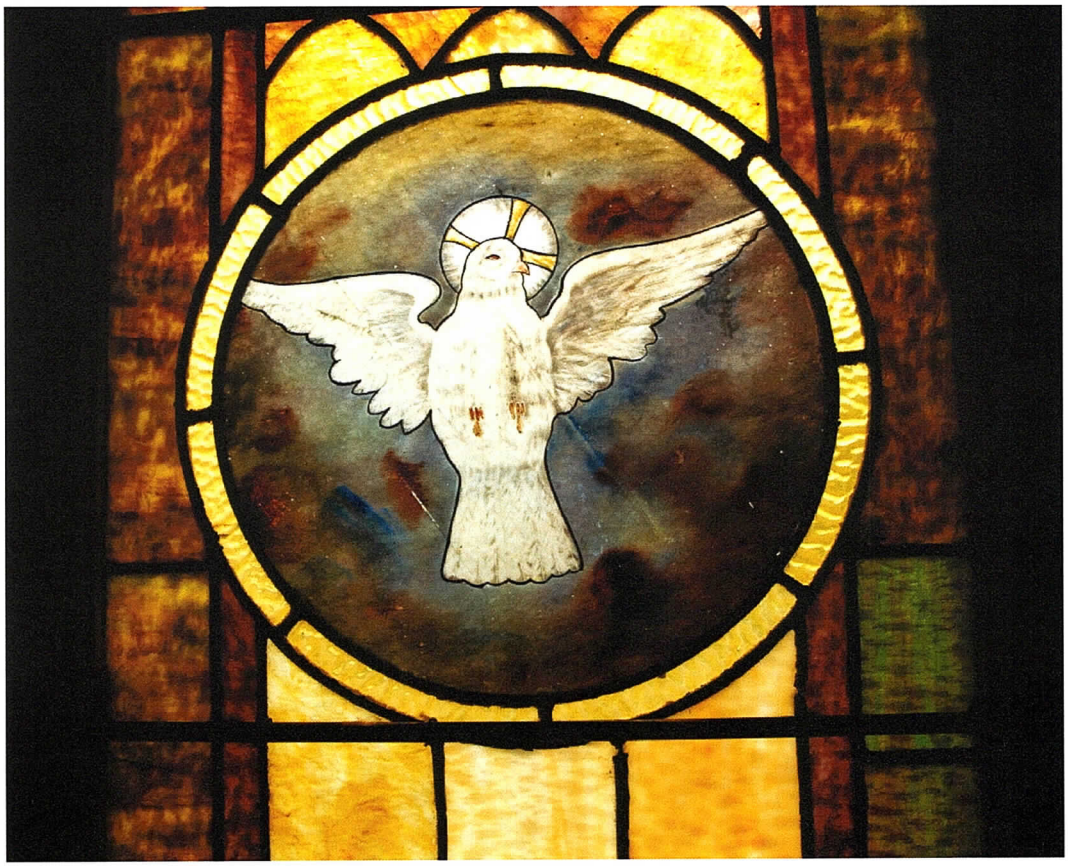


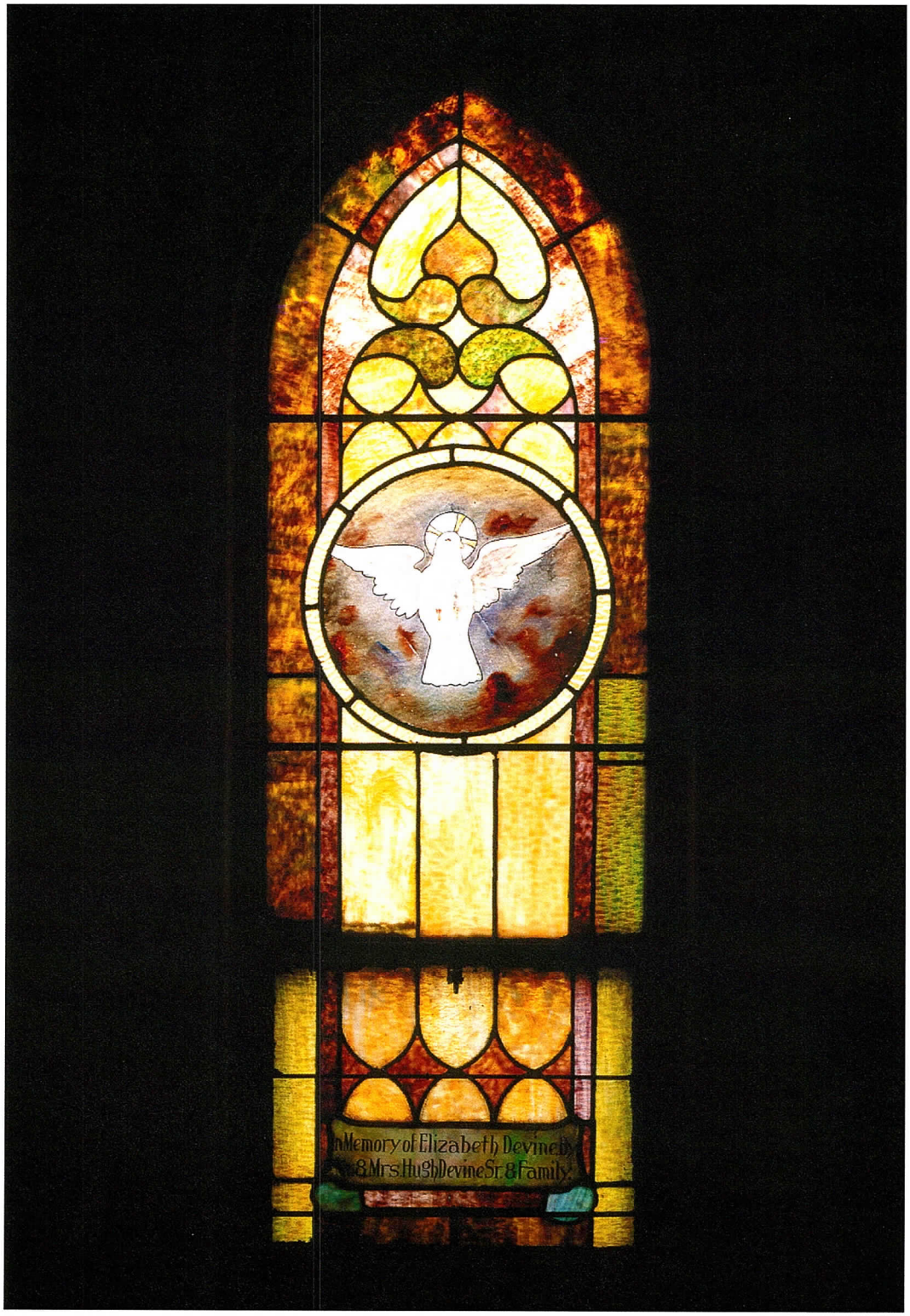

In Memory of
Angeline Fisher.
by her
Father & Mother.

The Dove

This small window is visible as one goes up stairs to the left of the entrance. The window is in memory of Elizabeth Devine by Mr. & Mrs. Hugh Devine, Sr. Panel with a dove whose head is surrounded by a halo within which is a cross.

The detail below is is of the dove, a symbol of the Holy Spirit, is beautifully painted. At the bottom of the window (on the next page) although hard to see, are are two blue four-leaf clovers on either side of the memorial plaque.




In Memory of Elizabeth Devine by
& Mrs. Hugh Devine Sr. & Family.

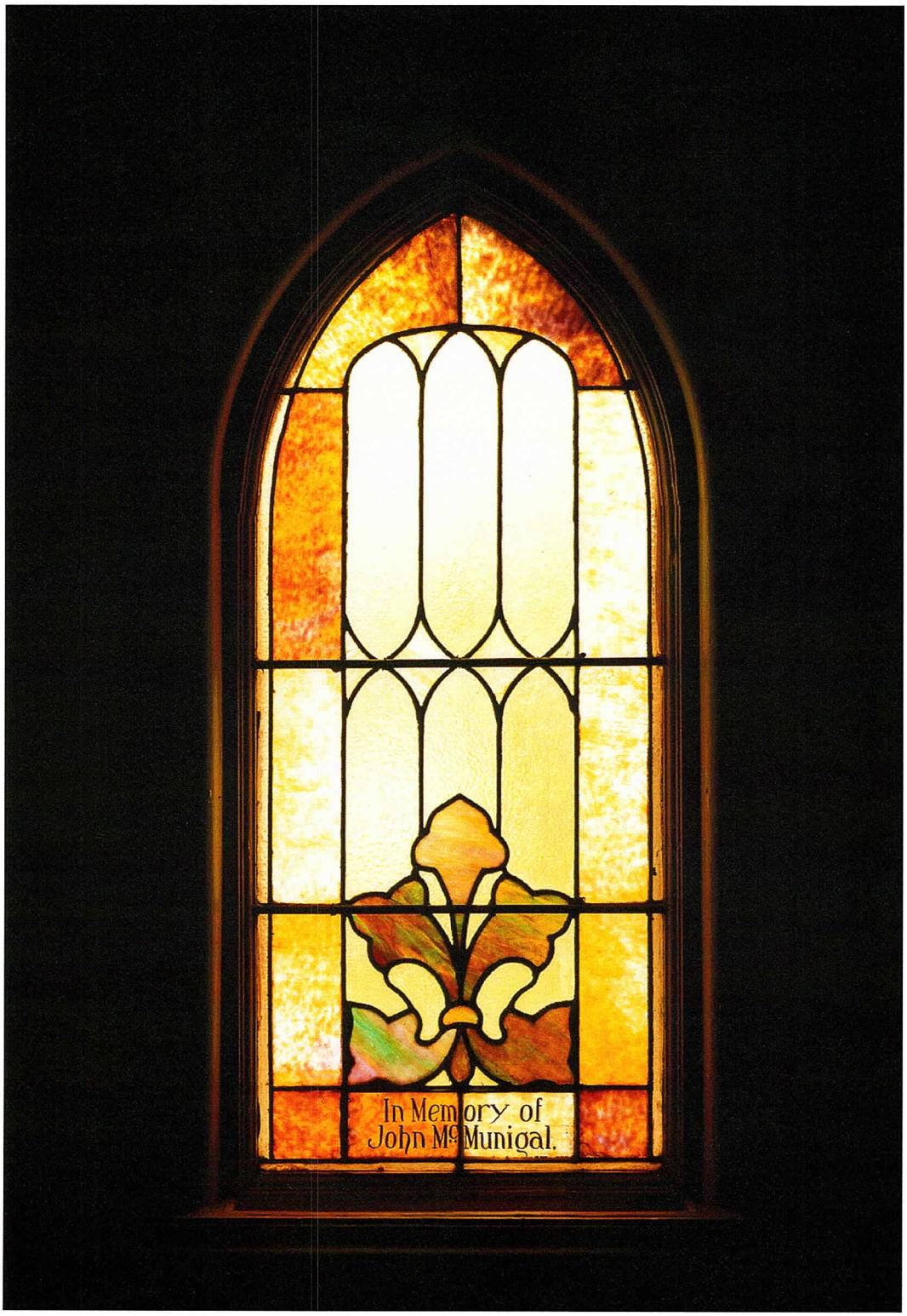
Fleur de lis

This window is located upstairs near the choir loft, and is in memory of John McMunigal (1838-1899) A detail of the Fleur-de-lis is shown below.



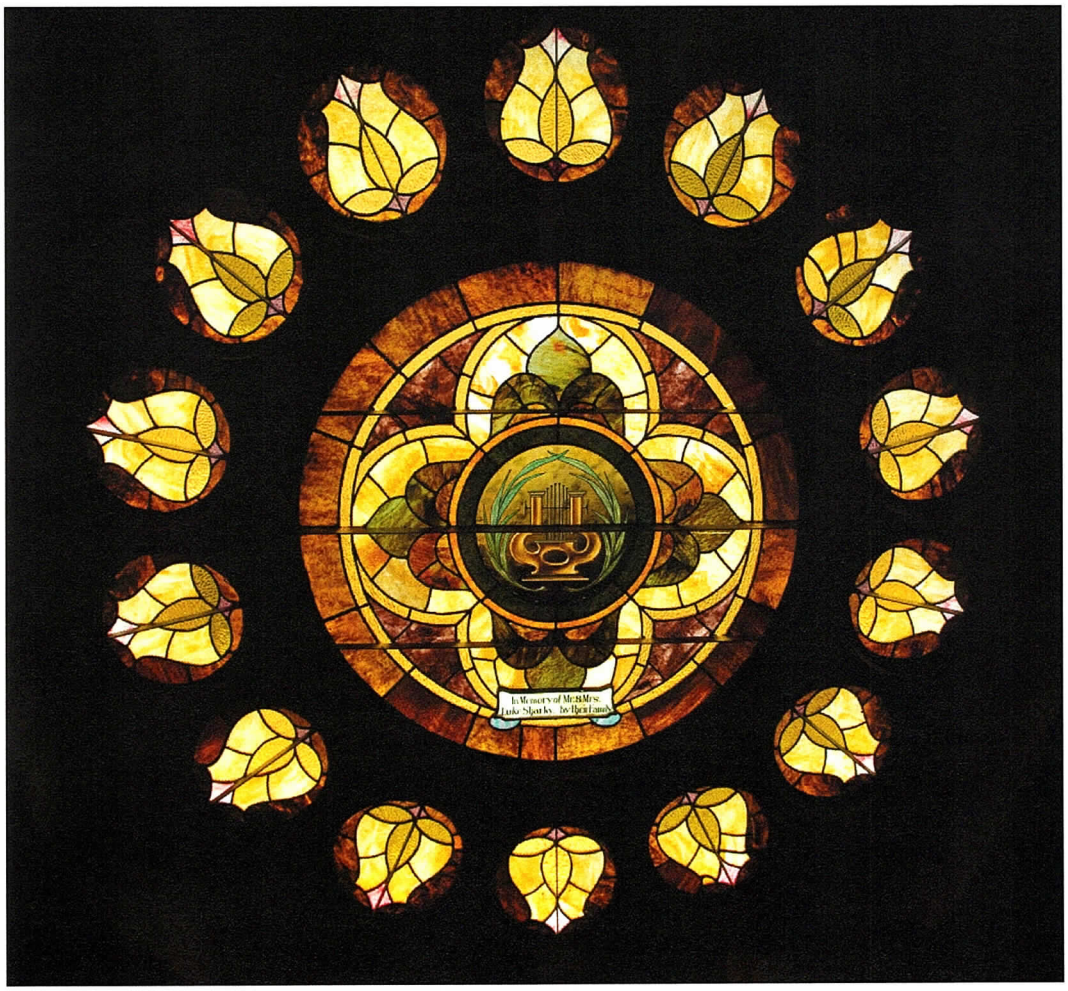
Other windows in the same loft also depict the fleur-de-lis, but contain no memorials and just decorative. The fleur-de-lis is a symbol of the Trinity and also of Mary the mother of our Lord.

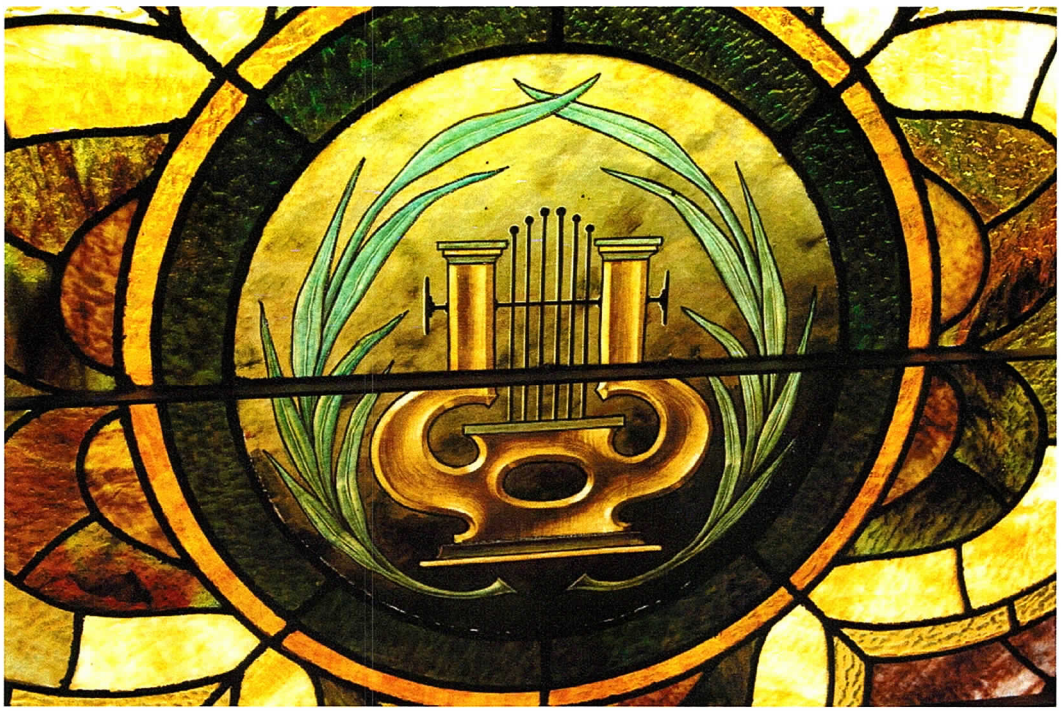
A window in the closet is in memory of Mrs. Mary Collins, and contains the symbol HIS (iota, eta and sigma, the first letters of the Greek spelling of Jesus). In the closet. *Photo unavailable*


In Memory of
John McMunigal.

The Rose

On the second floor facing the front of the church, behind the organ is the rose window. This window is in memory of Luke Sharkey and their Family (St. Columbkill cemetery 1841-1886): The circular window consists of fourteen stylized flowers. In the center is a separate composition consisting of a cross containing is a lute surrounded by palm fronds. On the next page there is a detail of the lute and a view of the rose window from the outside of the church.

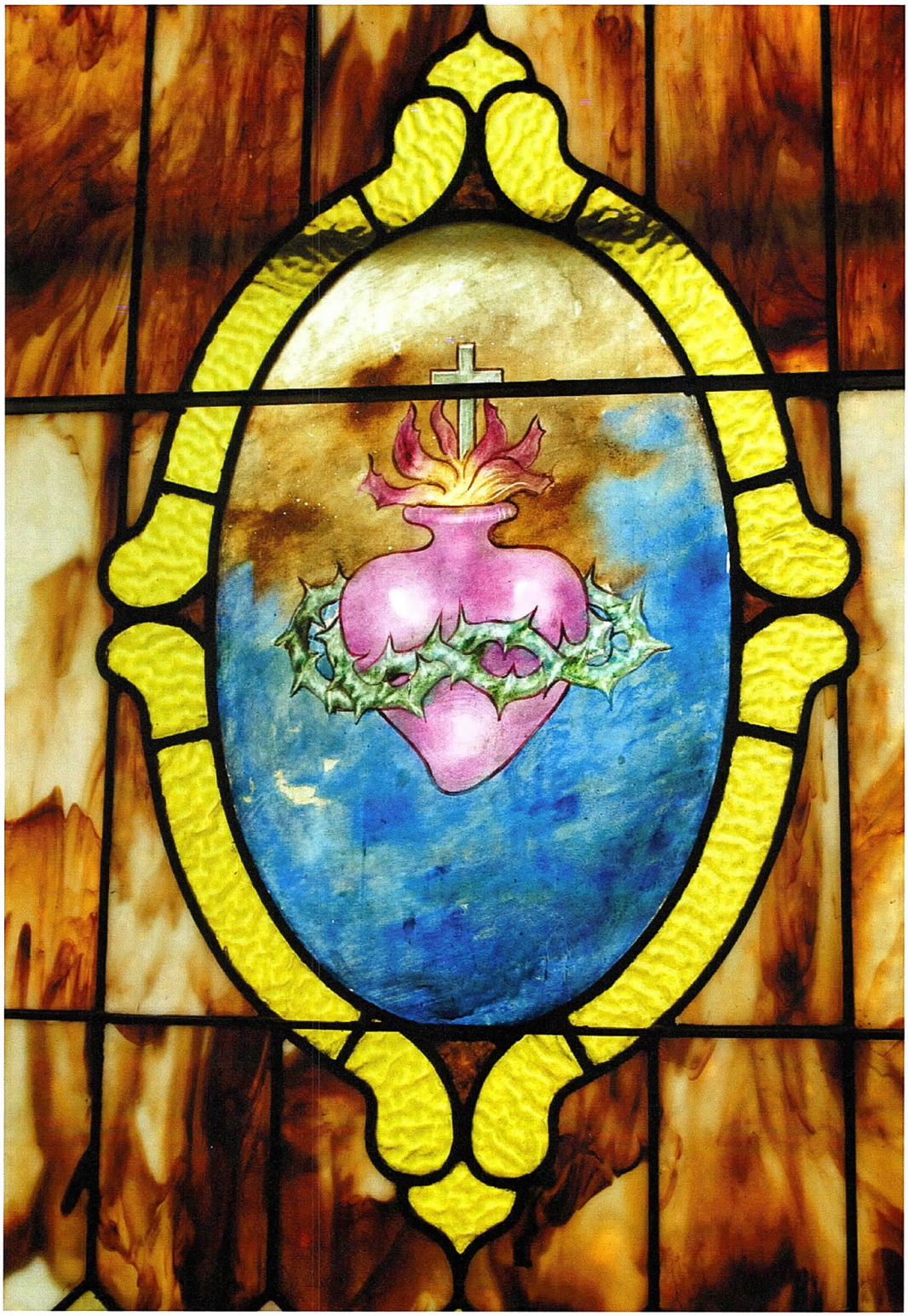






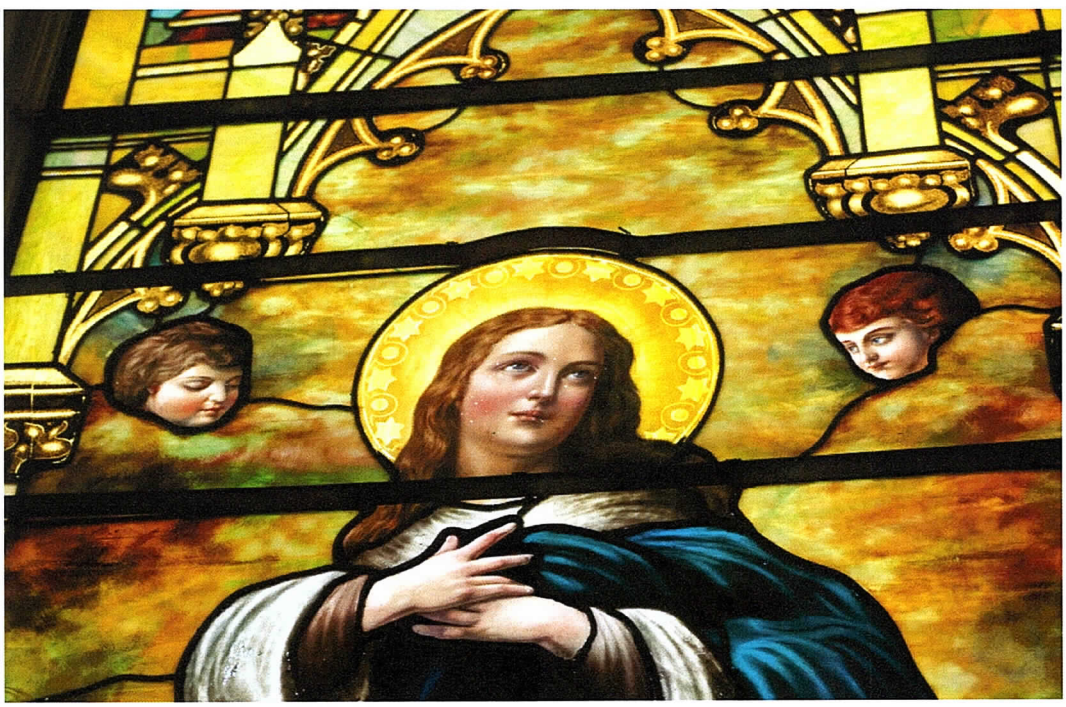
Red Heart

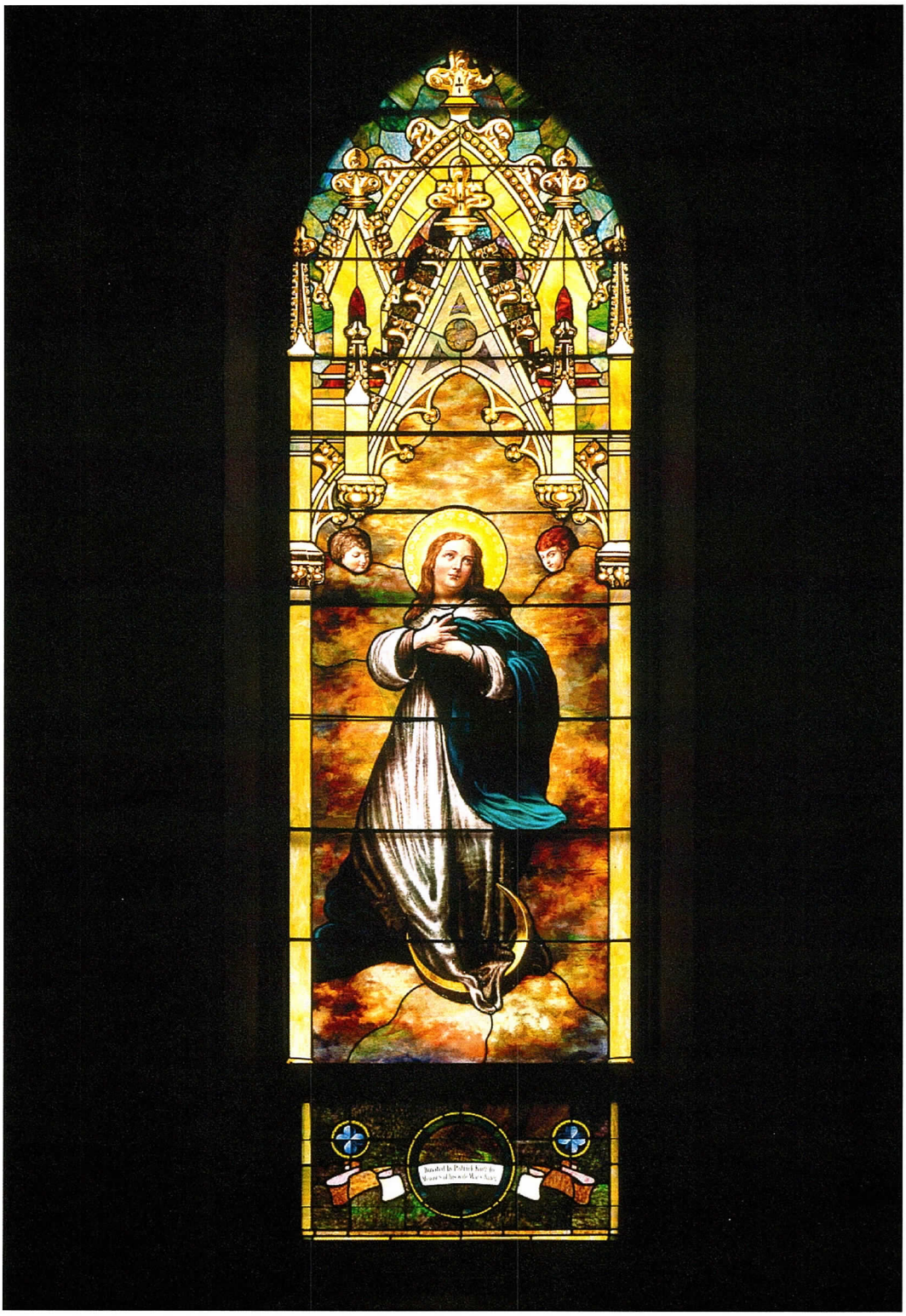
Going back down the stairs to the right side of the church as one is entering the main area containing pews, is a single panel window donated by James Devine (1838-1919) and Family. A symbolized red heart as a vessel is surrounded by thorns, has fire and a cross coming out of the top. This symbol depicts the Sacred Heart.



The Assumption of Mary

Moving toward the sanctuary there is a large, single panel window as shown on the next page. This window was donated by Patrick King (1829-1913) in memory of his wife Mary King (1838-1903) depicting the assumption of Mary. The halo that surrounds Mary's head is distinctive of Mary and consists of circles and six pointed stars as in the photo below. Two angels accompany Mary. Intricately painted are the features of the faces. The folds of the clothing are also beautifully rendered.





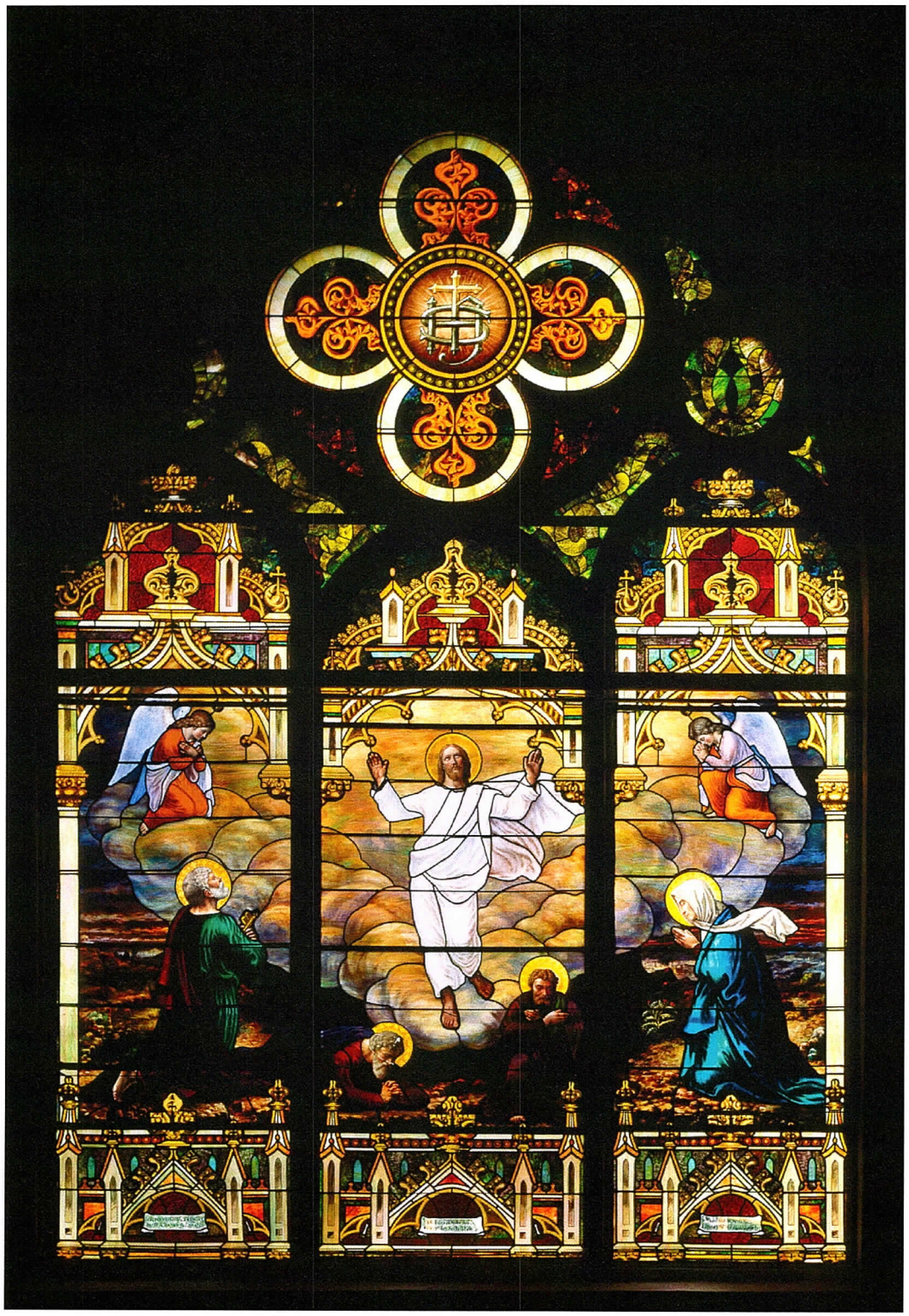
Christ Ascending to Heaven

This very large three paneled window depicts Christ ascending to heaven. The middle panel is in memory of Nellie Keely (1873-1903) by Mr. & Mrs. Keely and Family. The golden halo contains a cross, a pattern that is repeated in several of the windows. Above this panel is a circular window consisting of a central circle containing a cross intertwined with the letters H and S. The circle is surrounded by four circles forming a cross. Within each of the four circles is a stylized flower. Christ is shown with his wounded hands and feet and is clothed in a flowing white robe. He is tranquil, lifted on a cloud, with eyes looking toward heaven. At Christ's feet are two praying disciples.

The right panel was donated by Mr. & Mrs. Edward McMungil (1855-1914, whose family also donated the organ to the church) and shows Mary bowed in prayer wearing a flowing teal robe with a white head covering. Above Mary is a winged angel on one knee.

The left panel is in memory of Catherine Dwyer (1854-1896) by WA Dwyer & Family and shows Joseph kneeling with his head turned to Christ. The background depicts a temple. Above the figure is a kneeling winged angel with arms crossed.

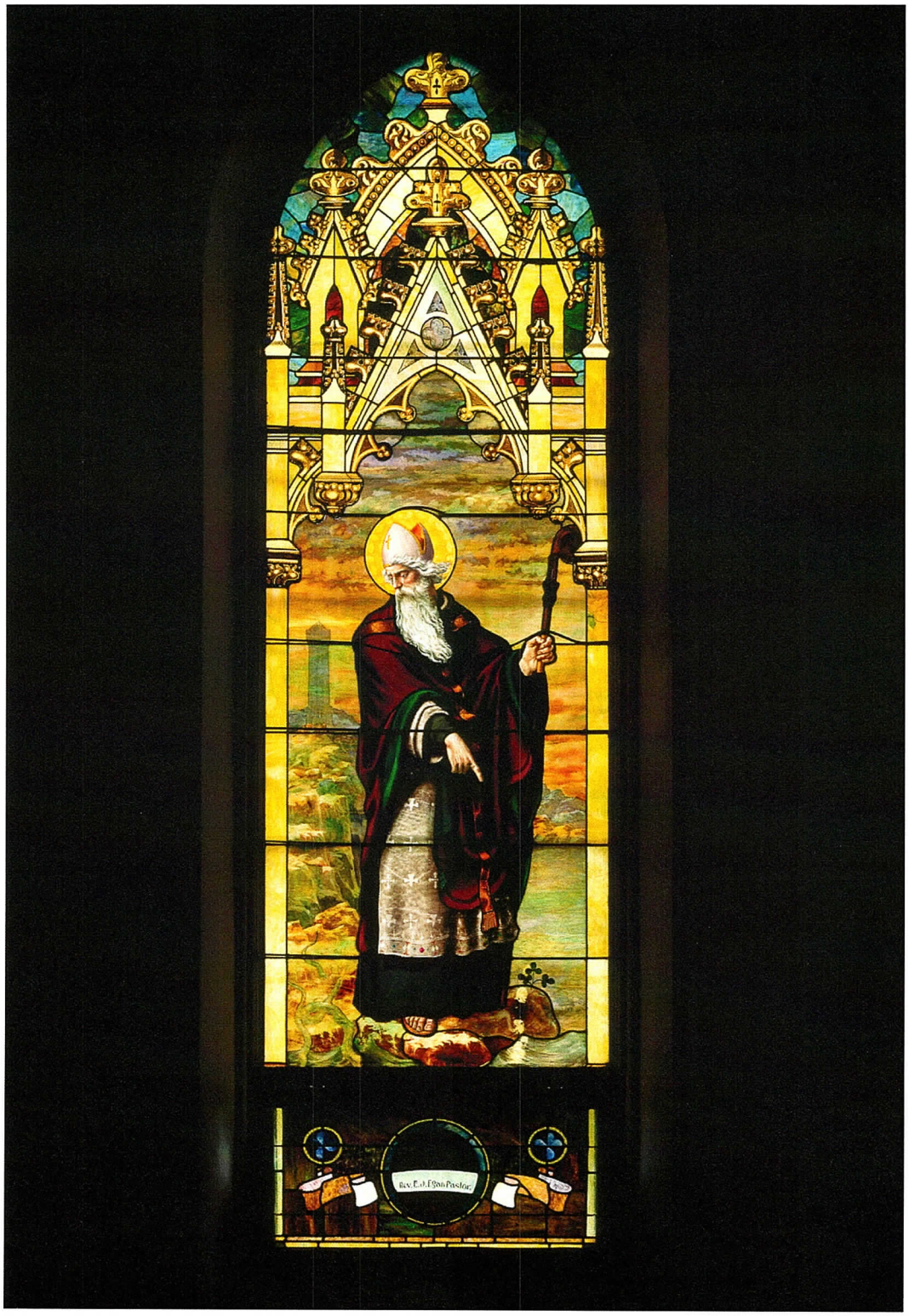




Saint Patrick Holding a Staff

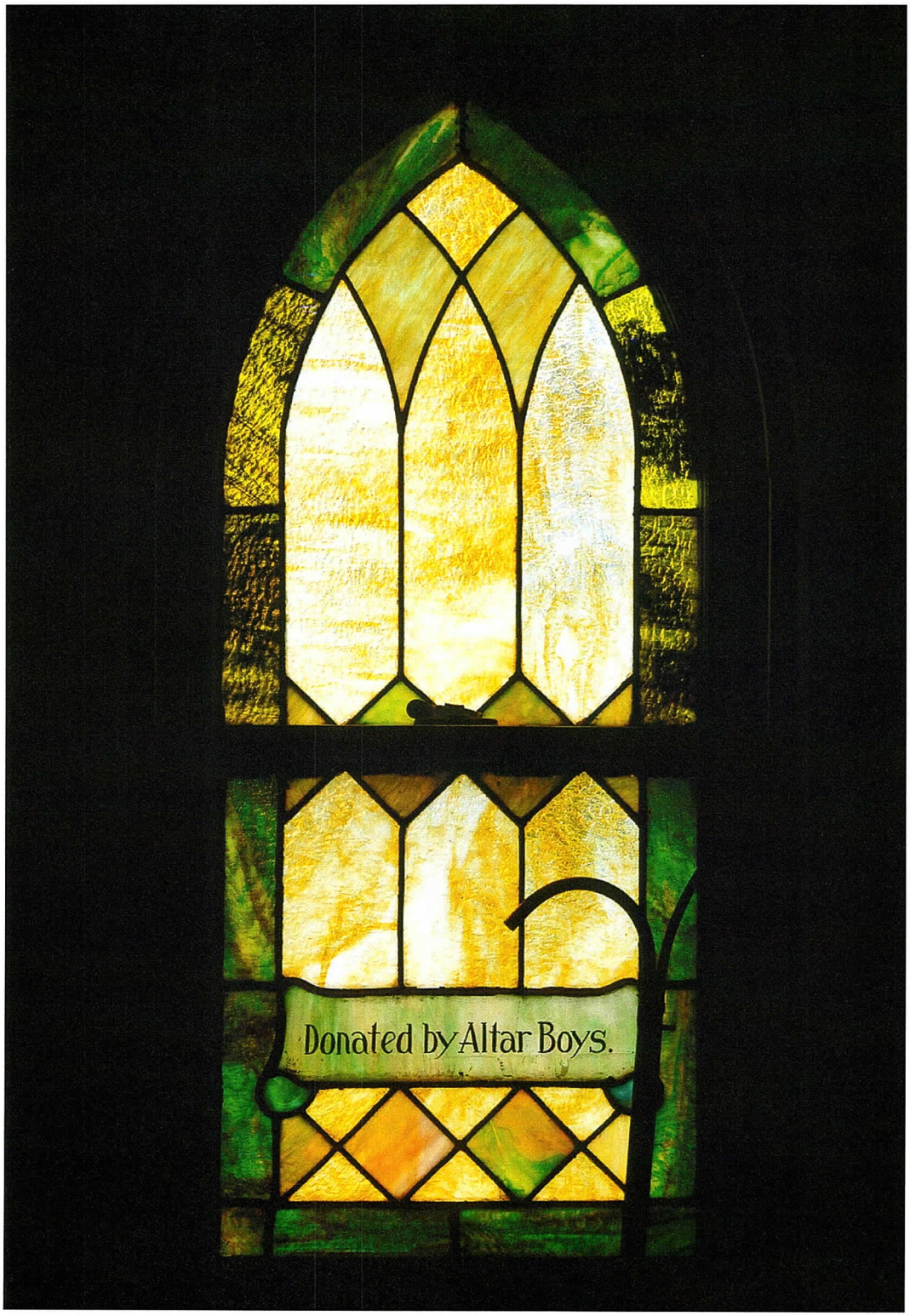
The large single panel next to the Sanctuary with the plaque "Rev. E. J. Egan, Pastor" is of a white haired and bearded Saint Patrick holding a staff, pointing his right hand down to the ground and driving the ghostly green snakes, at his feet, out of Ireland. The detail in the window is remarkable from the haloed hat to the white flowing beard. On the following page, the transparent under-robe that St. Patrick wears, shows "embroidery" consisting of crosses, shamrocks, and a decorative border along the bottom of the robe. At Saint Patrick's feet is a small plant composed of three shamrocks. At the back of the rocky terrain he is standing on, is a steeple of a church.





Altar Boys Donation

The small room off sanctuary has several decorative windows, donated by Altar Boys. Note this window does not contain any symbols.


Donated by Altar Boys.

Portrait of Jesus

Moving to the sanctuary there are two smaller windows. The one near the small priest's room (In memory of Mrs. Margaret Cronin 1834-1880 by John Cronin and family) is a portrait of Jesus with his head encircled with a crown of thorns and a halo. He is looking upward in pain and has tears streaming out of his eyes.


In Memory of Mrs. Margaret Cronin.
By John Cronin & Family.

Tearful Mary

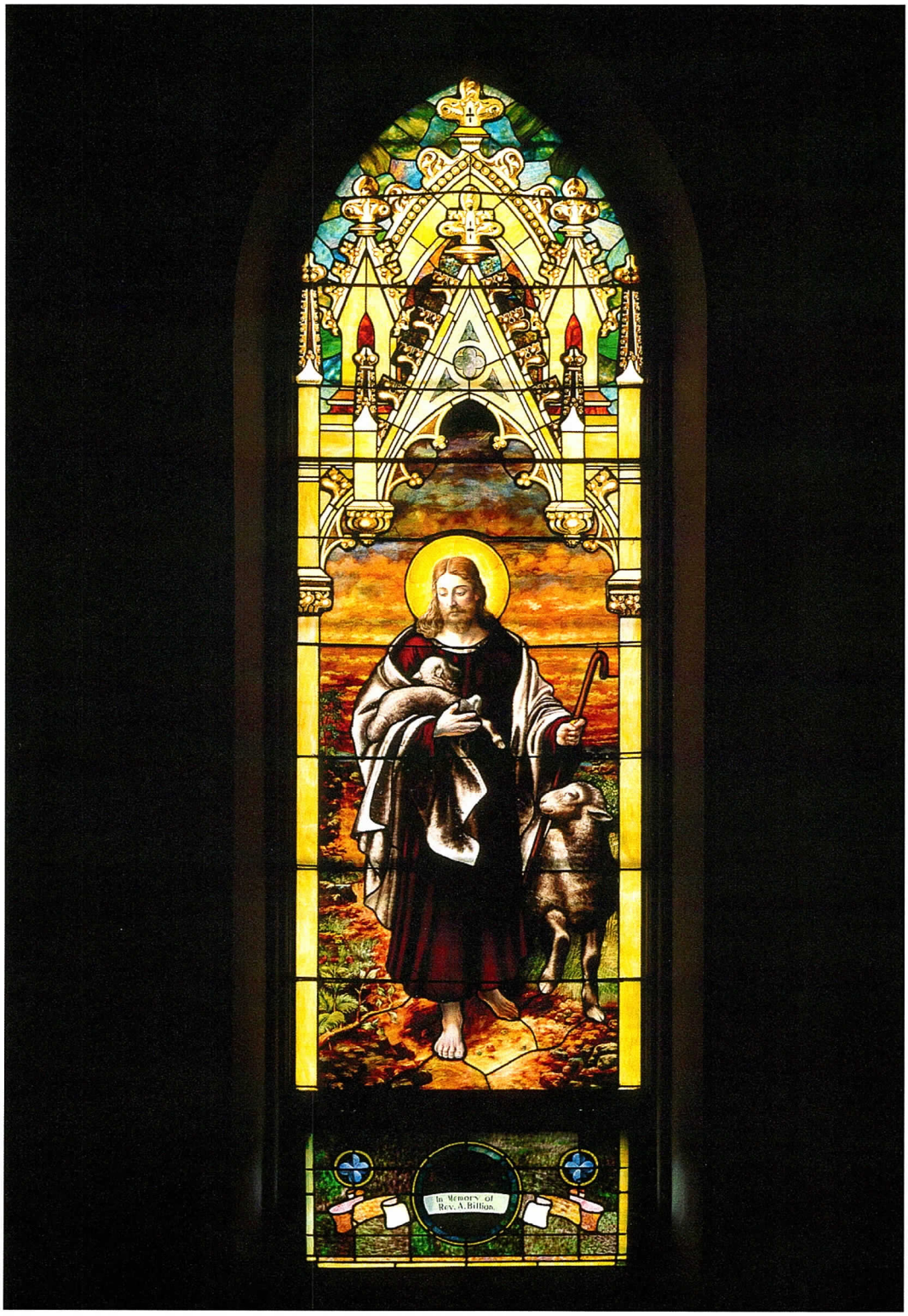
The small window on the other side of the sanctuary depicts Mary, her head bowed and surrounded by a halo that contains circles and fleur-de-lis (not six pointed stars). She is looking down serenely, but tears also stream down her face. The window was donated In memory of Dominic Dillon (1844-1904) by Mrs. Dillon and Family.


In Memory of Domnic Dillon.
By Mrs. Dillon & Family.

Jesus as the Shepherd

Moving to the other side of the church out of the sanctuary is a large single panel window (In memory of Rev. A. Billion (pastor of St. Patrick's Church from 1894 until his death in 1896) of a haloed Jesus as the Shepherd holding a lamb in one hand and a staff in the other hand.Looking up at him is a sheep. The window has remarkable details including a plant with three red flowers similar to that seen in other windows. Also note the four leaved blue clovers on either side of the plaque.




In Memory of
Rev. A. Billign

Nativity Scene

The next large three paneled window depicts the Nativity Scene (page 39). In the central panel shown below is Mary, Joseph, baby Jesus, and one of the three Shepherds. (In memory of Mrs. Margaret McCarthy 1853-1899 by Philip McCarthy and Family). Halos surround the heads of the family. Mary's robe consists of a teal cloak whose folds that drape her arms and legs. She is holding baby Jesus, who is gazing at the shepherd. (See photo below)

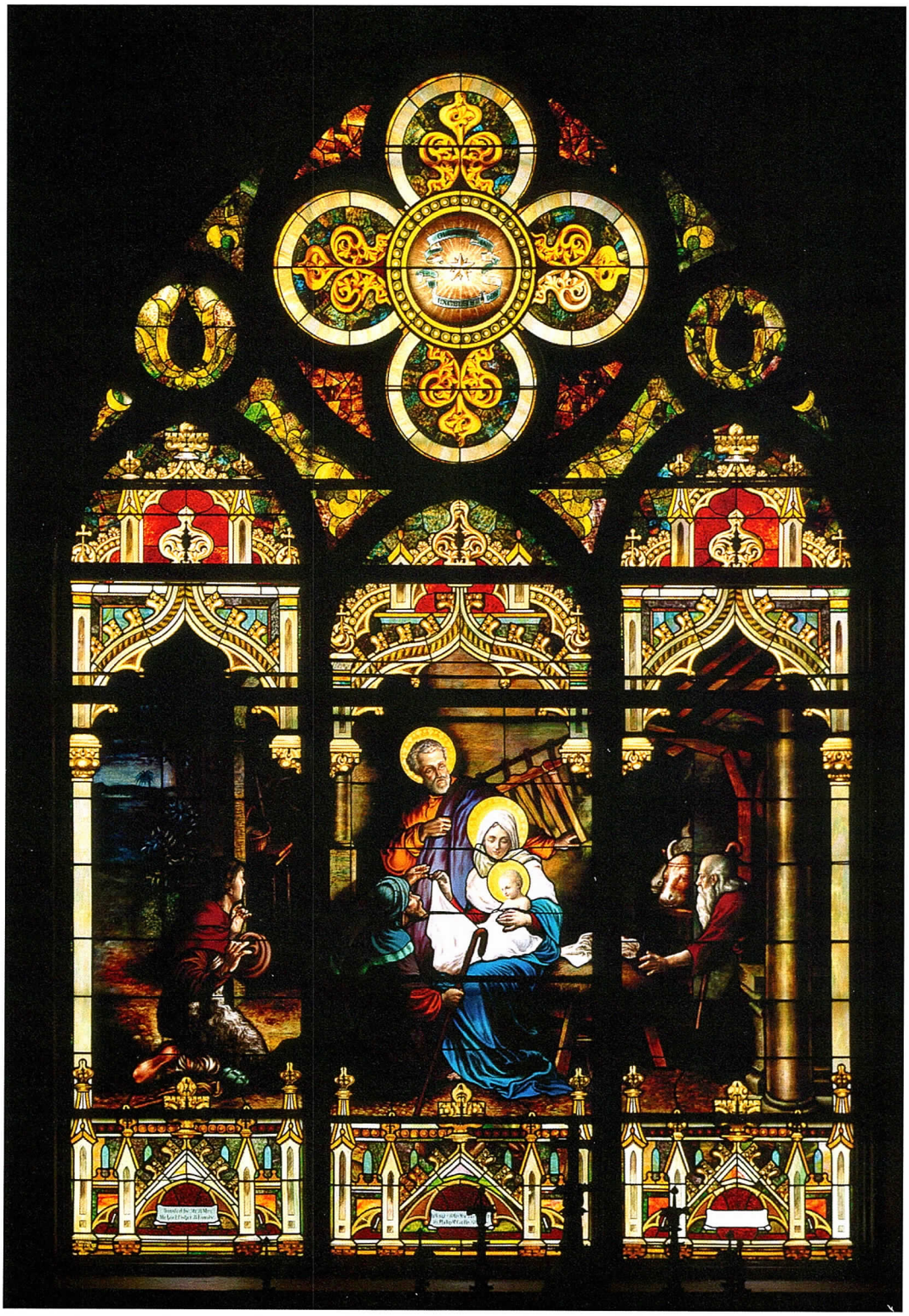
The left panel (Donated by Mr. & Mrs. Fisher and Family) shows a young Shepherd kneeling at the entrance to the manger. He is clothed with leggings made from sheep. To his back is an intricately painted landscape (page 37).

The right panel (In memory of Mr. and Mrs. John Young, 1798-1897 and 1816-1896, respectively by their family) illustrates a bearded Shepherd holding a staff while two cows look on (page 38).



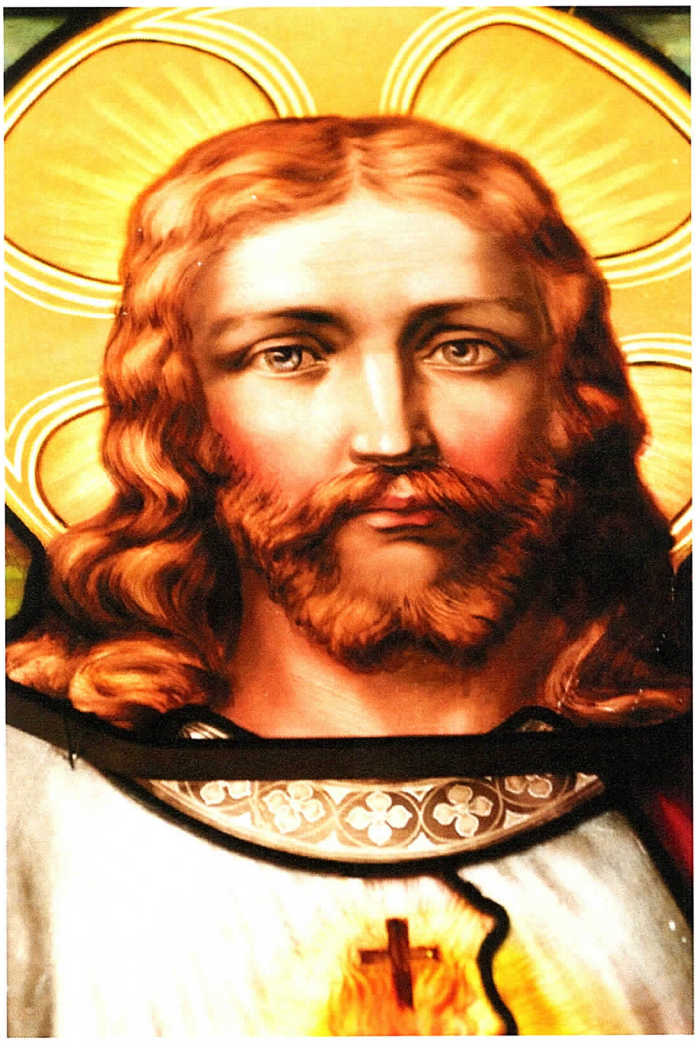






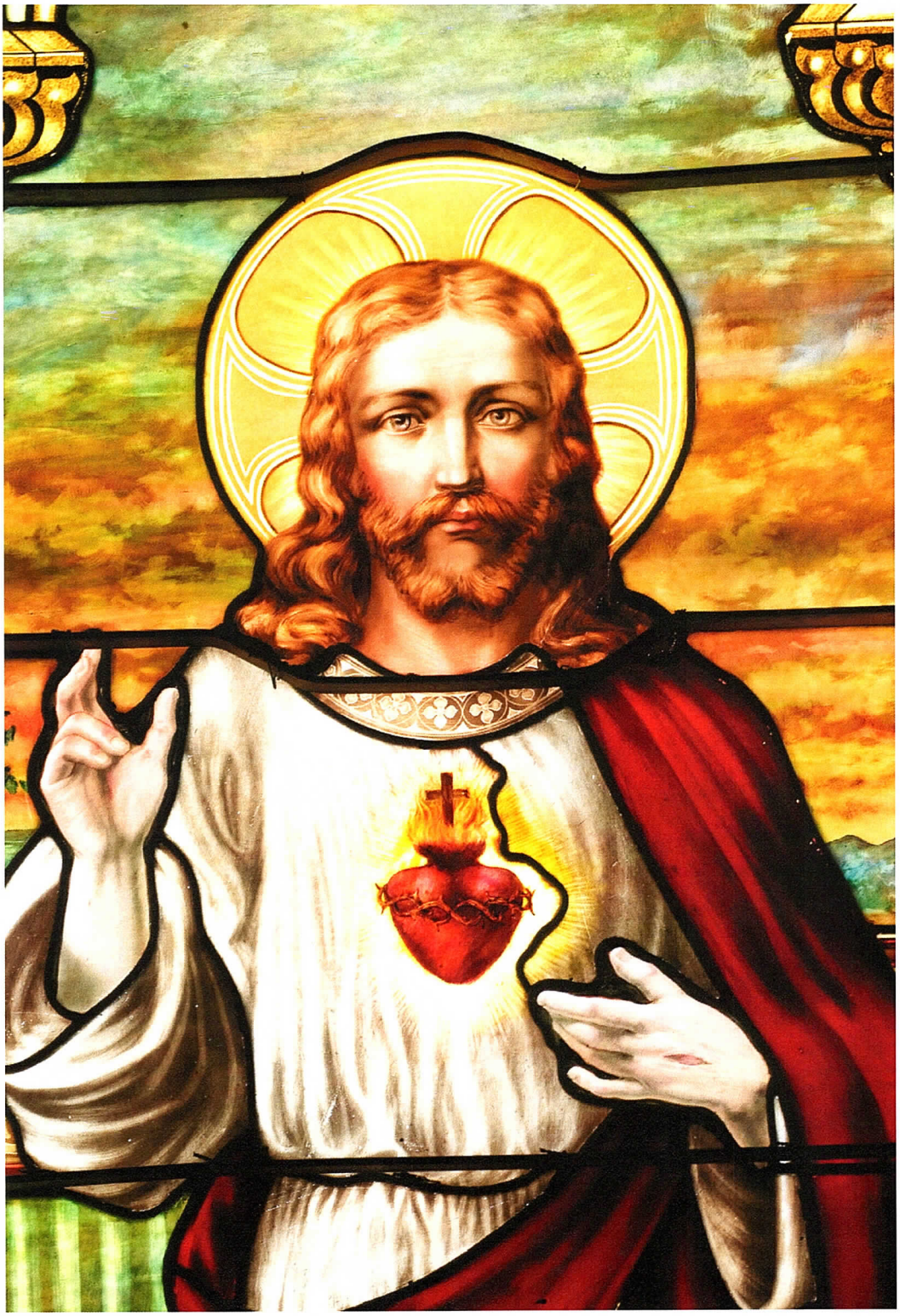
Haloed Jesus in a White Robe

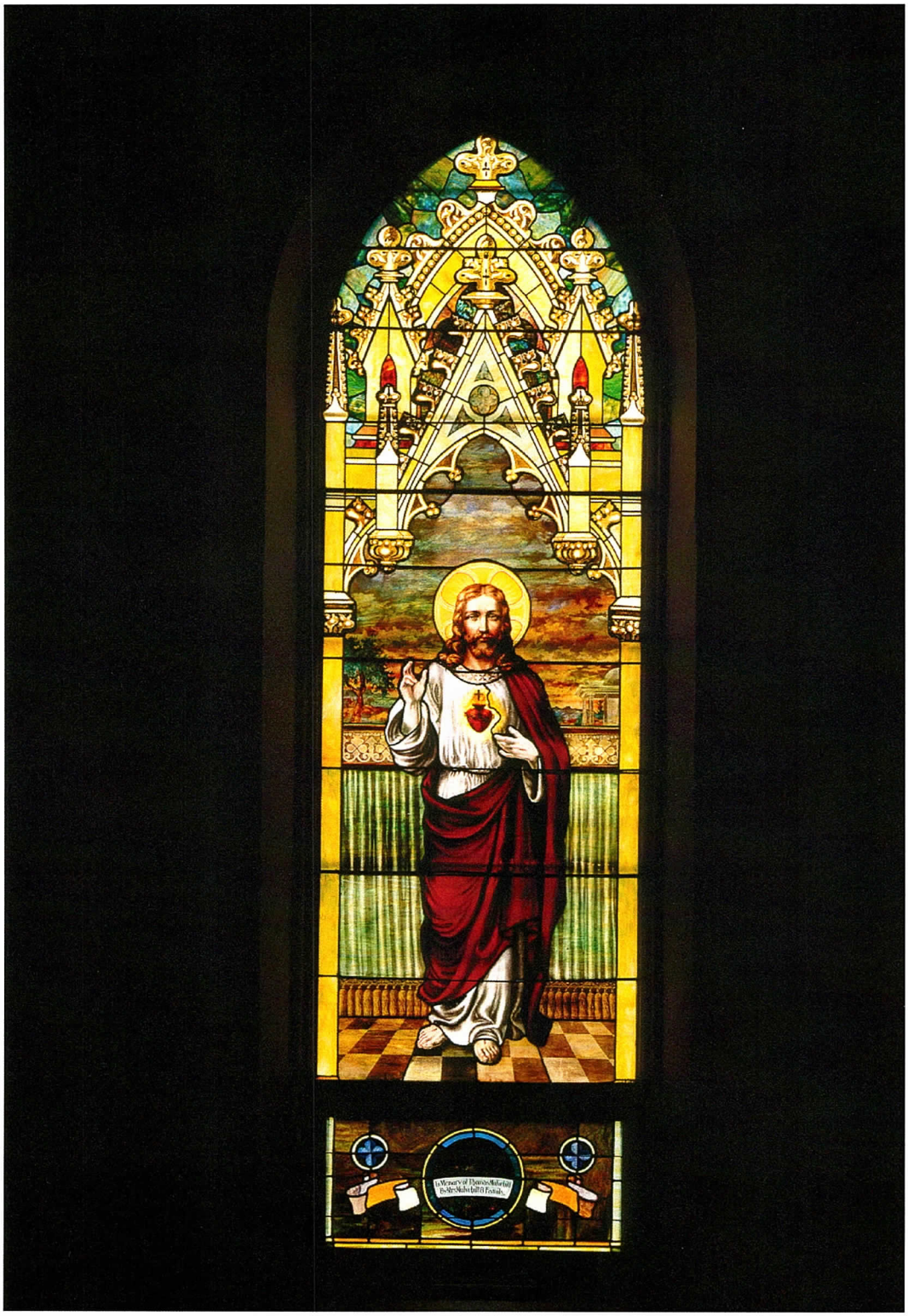
Moving toward the door is a large single panel window (In memory of Thomas Mulvehill 1832-1899 by Mrs. Mulvehill and family) showing a full length portrait of a haloed Jesus dressed in a white robe and a crimson cloak (page 43). Jesus is looking directly at the viewer (see below). In his chest is a burning heart surrounded by thorns. On his hands and feet are wounds from his crusifiction. Fire is coming out of the heart, as is a cross. The background in the window is a scene containing a tree and a stone temple. On page 41 are details of the foot of Jesus and the tassles in the curtain behind Him.











Heart Pierced by Dagger

Near a the Reconciliation Room is a decorative window (In memory of George and Katie Deuschle by John Deuschle) that contains a stylized heart pierced by a dagger and surrounded by roses (symbols of the Blessed Virgin). On the top of the heart is a bouquet of lilies.

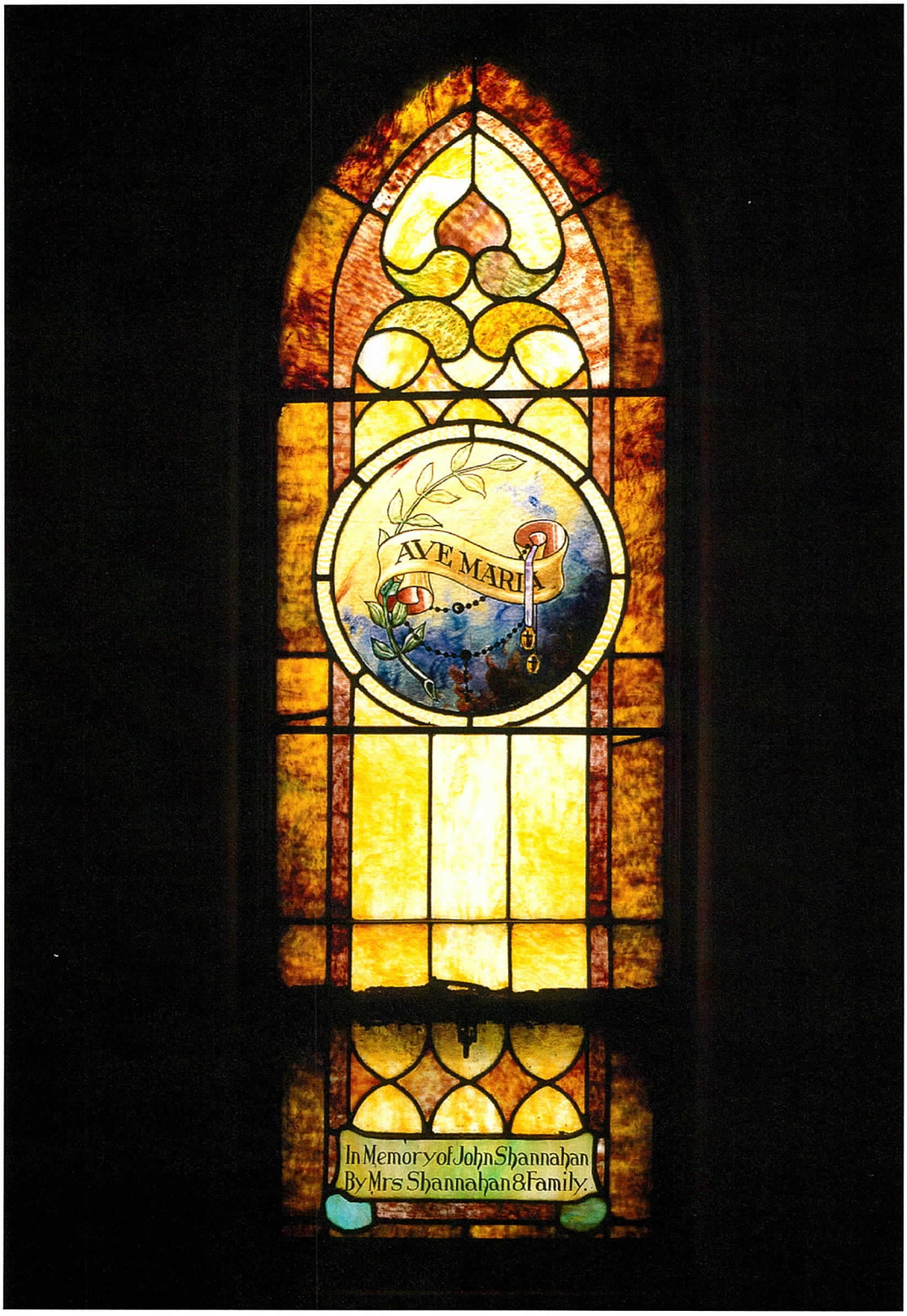



In Memory of George & Katie
Deuschle. by John Deuschle

Ave Maria

In the Reconciliation Room are two smaller windows. One window (In memory of John Shannahan 1860-1903 by Mrs. Shannahan 1859-1934 and family) consists of a banner with AVE MARIA draped and with a rosary and bells. A palm branch winds through the other side of the banner.

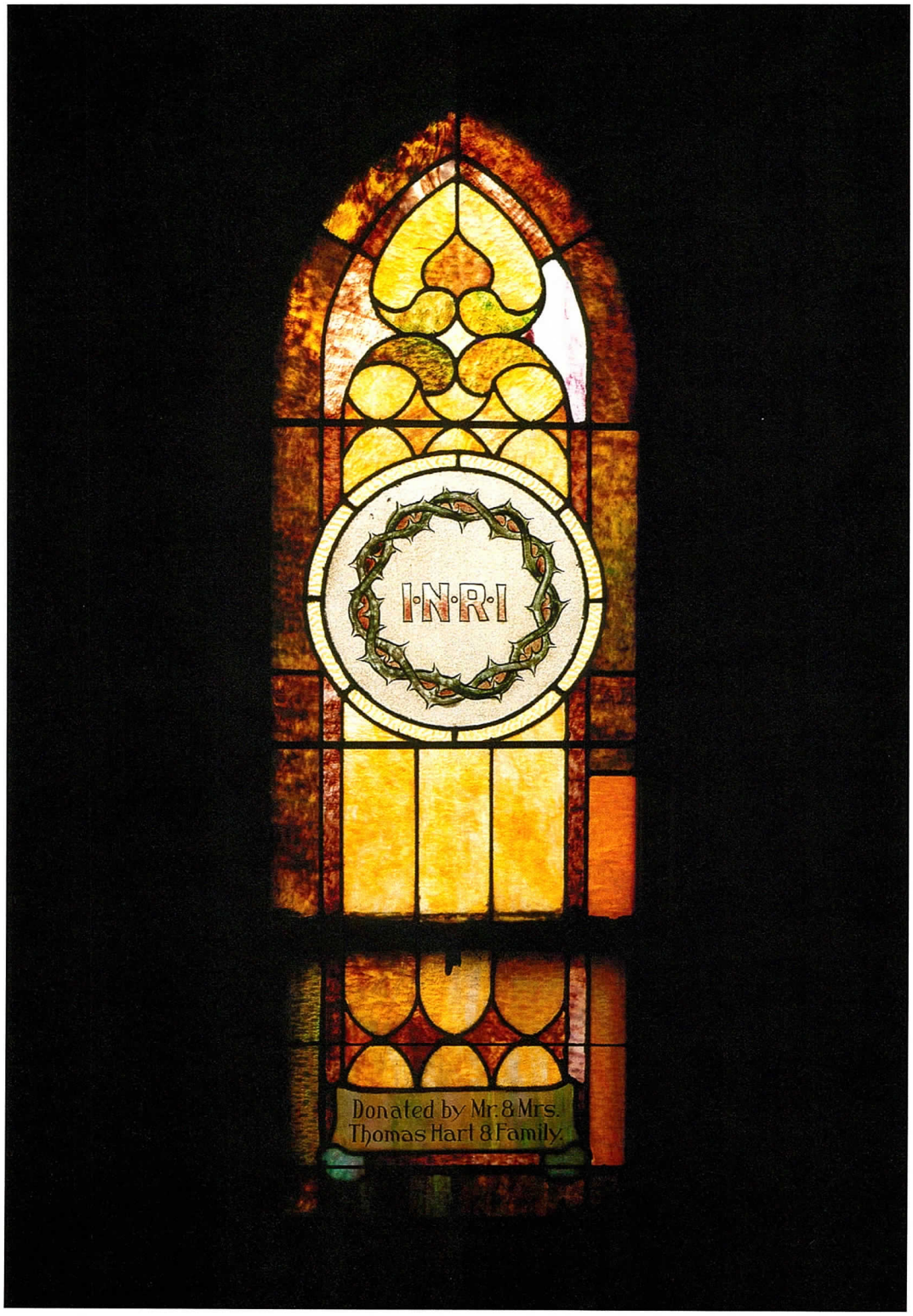



AVE MARIA
In Memory of John Shannahan
By Mrs Shannahan & Family.

INRI

The other Reconciliation Room window (donated by Mr. and Mrs. Thomas Hart and Family) contains a central round panel that has capital letters INRI (in Latin: "Jesus Nazarenus Rex Iudaeorum") surrounded by a wrath of interwoven thorns.




I·N·R·I
Donated by Mr. & Mrs.
Thomas Hart & Family

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