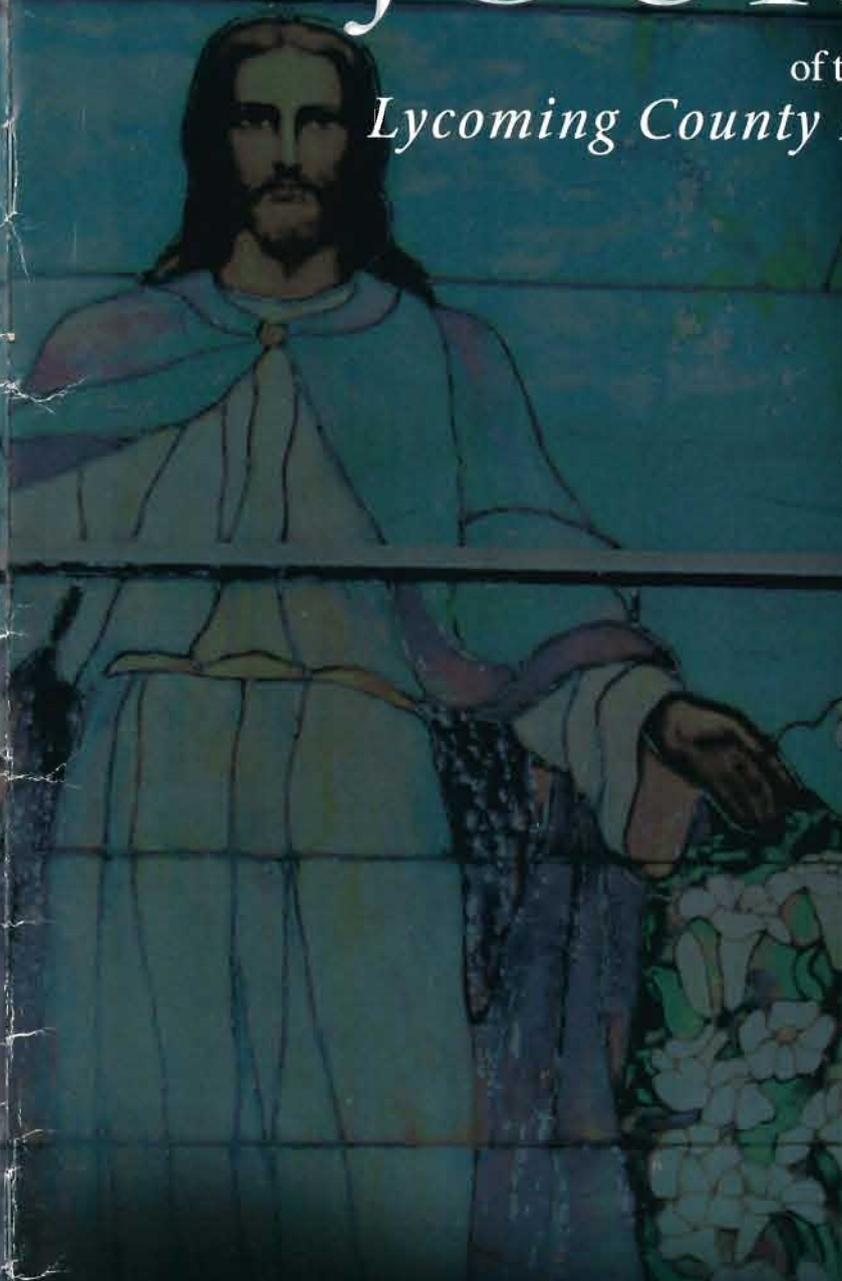


The JOURNAL

of the
Lycoming County Historical Society



Inside

THE STAINED GLASS WINDOWS OF WILLIAMSPORT:
Always in View, Rarely Observed 3

A WALKING TOUR OF TEN
CHURCHES FROM EAST TO WEST 7

C ONTENTS

THE STAINED GLASS WINDOWS OF WILLIAMSPORT:

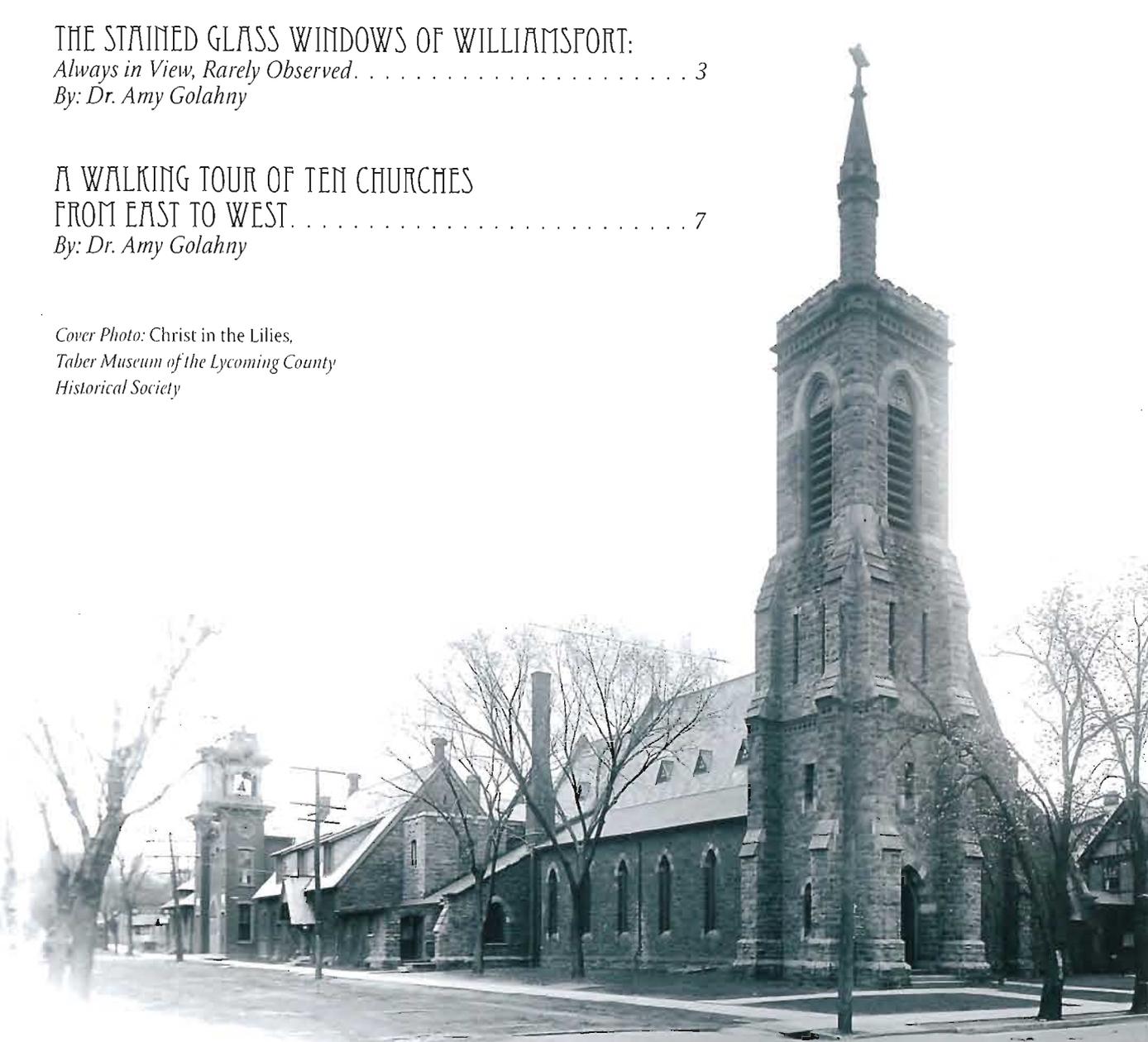
Always in View, Rarely Observed. 3
By: *Dr. Amy Golahny*

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. 7
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*Cover Photo: Christ in the Lilies,
Taber Museum of the Lycoming County
Historical Society*

*Christ Episcopal Church,
East Fourth and Mulberry Streets*



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OF WILLIAMSPORT

ALWAYS IN VIEW, RARELY OBSERVED

By: Dr. Amy Golahny



TEN HOUSES OF WORSHIP IN WILLIAMSPORT

The windows in the houses of worship of Williamsport, Pennsylvania are remarkable for their variety of images and their connections to the people who dedicated them. This article presents the windows of nine churches and one Jewish temple with the goal of enhancing public understanding of religious decoration and the city's architectural importance. The selected houses of worship were all built before 1910 and most of the windows were made before 1915. The windows, which have never before been documented systematically or studied as artistically significant, and their buildings are notable for their decoration, preservation, and function within the community. This article examines the windows and their buildings as artifacts of history and the visual arts in America, much like art historians have studied the churches of Notre-Dame de Paris and St. Denis in France, or Westminster Abbey in England as leading examples of European architecture and art.

The Williamsport churches and their windows relate generally to others in the United States, and somewhat more closely to those in Philadelphia, New York and Baltimore,

because Williamsport residents ordered most of their windows from manufacturers in those nearby cities. The Williamsport windows reflect the range of styles of stained glass from around 1840 onward, beginning with the Gothic Revival that deliberately imitates medieval Gothic art and architecture (common in Europe from about 1200 until 1500), the opalescent glass of the 19th century Louis Comfort Tiffany Company and the J. & R. Lamb Company, and the Arts and Crafts style of the late 19th/early 20th century.



CHURCHES WITHIN THE SOCIAL FABRIC OF THE CITY

Congregations formed the personal and communal identities of their members. People identified with their church or synagogue, which served not only as a place of worship, but also as a center for social activity and entertainment, political action, and community and charitable work. The establishment of a congregation usually came about when thirty or more people gathered to worship in one denomination, usually in a private house and occasionally in the court house. The founding of these congregations followed the population growth of Williamsport. In 1806, it had a population of 250 and, according to John F. Meginness's 1892 *History of Lycoming County*, fewer than five congregations. In 1888, its population was 25,000, with 40 houses of worship mentioned by Meginness just four years later, with congregations varying from 30 members (Temple Beth Ha-Sholom) to 3,000 members (Church of the Annunciation), and most having several hundred.

The 19th century lumber industry contributed greatly to the city's growth and prosperity, spawning an increase of lumber related enterprises and businesses. Not surprisingly, the most active businessmen were also instrumental in building and

maintaining the churches. Peter Herdic (1824-1888), Williamsport's most famous 19th century entrepreneur, purchased a large area of land about one mile west from the town center of Market Square, and then proceeded to develop it; he built the Herdic House Hotel in 1864, then arranged for the adjacent railroad station, the street car route along Fourth Street, the division and sale of residential lots, and most pertinent to this study, the donations of land to several churches. Herdic's associate, local architect Eber Culver (1824-1911) worked on many of his buildings and designed some of the grandest houses and churches on West Fourth Street.

Williamsport's first settlers were largely of British and German descent. As its economy grew so did its population, in part through European immigration. These immigrants came largely from Britain, Germany, Italy and Eastern Europe. The architectural style of many of the Williamsport churches discussed here follows European models, especially English parish churches. These were generally of local stone, relatively small, with one bell tower, with or without a spire, and stained glass windows.

The churches in this article represent the diversity of the community and include different religions and denominations. The churches involve all levels of the community, in economic status, in educational achievement, and in professions.

STAINED GLASS WINDOW THEMES

Certain subjects recur in several of the Williamsport church windows; these indicate the primacy of Christ and His ministry. Some of these popular subjects are Christ Blessing the Children, The Resurrection, and The Ascension. One subject especially popular in these churches, Christ as Good Shepherd, appears in the First Presbyterian, Christ Episcopal, Trinity Episcopal, and Ebenezer Baptist churches. One church, First Baptist, designed its windows to illustrate the history of the Baptist denomination, while another, Covenant-Central, has windows with imagery related to teaching,

ARCHITECTURAL CHOICES

During the 19th century in the United States, especially following the Civil War, church building was a booming business. Approximately 4,000 churches were under construction nationwide between 1870 and 1910. Congregations and church officials debated the practical and ecclesiastical needs of their houses of worship and many based their building designs upon two plans: one developed in England by the Cambridge Camden Society, founded in 1839, and one developed in Akron, Ohio around 1880 called the Akron Plan. The Cambridge Camden Society of England, promoting Anglican churches, issued publications intended to encourage the building of new churches with the needs of worship in mind. In 1841, the Society published the essential requirements for a church: "There are two parts, and only

two parts, which are absolutely essential to a church – Chancel and Nave If it have not the latter, it is at best only a chapel; if it have not the former, it is little more than a meeting house A very magnificent appearance may be given to the Chancel by raising it on a flight of nine or ten steps" [Yates 116].

In this way, the two essential components of the Anglican churches were articulated: an area for the altar (chancel), and an area for the congregation (nave). The chancel was raised above the nave, so that everyone in the congregation could view the altar. This form is followed in these Williamsport churches: Christ Episcopal, Bethel African Methodist Episcopal, and Trinity Episcopal. These are similar to the English churches, with rectangular bodies (nave), a raised area for the altar (chancel), stone construction with supports hidden in the ceiling, and with decorative wooden timbers in the ceiling.

The Akron Plan used a semi-circular structure, similar to a theatre and associated with the Presbyterians. Drawn up and first used in Akron, Ohio, it featured a flexible, multi-purpose space that accommodated both the large auditorium for the congregation and adjacent areas for the Sunday



school and other programs. Christ Community (built as Church of the Covenant; later St. Paul's Lutheran) is an example of this: a main church area that has a focus on the altar, with an adjacent area for other gatherings. This adjacent area is separated from the main sanctuary by a window-wall that can be lowered into the floor to make one large space. Covenant-Central and First Presbyterian also have amphitheatre style sanctuaries similar to the Akron Plan, but without moveable walls.

MATERIALS AND DECORATION

Most of the churches are built of locally quarried stone, with figurative windows. However, the Ebenezer Baptist Church and the Temple Beth Ha-Sholom are of less expensive brick. Their windows are of colored leaded glass, in floral or ornamental patterns, with inscriptions painted on the surface;

the paint is not very durable and often flakes off. Some of these windows carry inscriptions honoring members of the congregation and, in some cases, donors to the building or of the windows. Ebenezer Baptist is rectangular, with a slanted floor. Beth Ha-Sholom has a nave, choir loft, and elevated area at the front, and recalls small houses of worship in Europe, with wood supports, white walls, and small choir loft.

Funding often drives the plans and decoration for these buildings, as in Ebenezer Baptist and Beth Ha-Sholom, which were not wealthy congregations. However, even a rich congregation did not necessarily have lavish decorations. Trinity Episcopal, for example, founded by Peter Herdic and John Maynard (1806-1885), two of the wealthiest men in the city, has a solid building of local stone designed by the Philadelphia architect Frederick G. Thorn (1857-1911) with a spire by Eber Culver, but its windows are fairly modest. Only three of these are figurative and of these, only two donated by a family (Maynard); most of this church's windows are the stock ornamental geometric patterns that were installed originally, intended to be replaced by figurative donated windows. On the other hand, Christ Episcopal, which had as its members another group of wealthy Williamsport residents, has some of the more elaborate windows. The present church building of Christ Episcopal incorporates several windows from its earlier building as well as later ones added in the 20th century, so this church, unusually for Williamsport, has windows dating from before 1869 to 1988.

Most of the windows in Williamsport use elements of the Gothic style, and were made from 1869 to 1890 and after 1910. Among the earlier Gothic style windows are those in Christ Episcopal, First Presbyterian, and Trinity Church; these are by various makers, often not clearly identified. The most recent windows in Christ Episcopal are also in the Gothic style. Those in Trinity are by the Philadelphia company of Aickin & Isaac. The windows in First Baptist Church, created in 1914 by G. Owen Bonawit (1891-1971) and Henry Wynd Young (1874-1923), New York, incorporate aspects of the Gothic and Arts and Crafts styles. Originating in France, the Gothic style flourished in Europe between 1200 and 1500 as a means to achieve height and light in church buildings, through high pointed arches that structurally supported the building, and stained glass windows that gave glowing illumination. Within the Gothic style, figures, draperies, and decorative elements are generally characterized by angular shapes. During the following centuries, the Gothic fell out of favor, but in England, it underwent a resurgence of interest that developed around 1840 into the first Gothic revival. A later wave of this interest occurred in the twentieth century, and became known as the second Gothic revival; this development grew out of the flourishing business of church building, largely in the United States. In appearance, both first and second Gothic revival styles appropriate original motifs of French and English windows, but adapt them in increasingly

eclectic ways. The Arts and Crafts style developed from a growing interest in handcrafted and individually designed architecture and furnishings, a reaction to the Industrial Revolution. The work of William Morris (1834-1896) in England and Gustav Stickley (1858-1942) in the United States typified the movement. Window designs in this style tended to favor simple shapes and rounded patterns.

Opalescent glass, developed around 1870, involved using metal oxides to create shimmering colorful variations in glass. The Tiffany Company and the Lamb Company, both of New York, popularized opalescent glass for stained glass windows. They produced sheets of this glass, with gradations of color that could be used to achieve astonishing luminous effects in windows. The opalescent windows installed between 1891 and 1915 for three of the Williamsport churches are by the Tiffany and Lamb companies. These firms had large departments specializing in ecclesiastical decoration, and created windows that departed radically from the earlier Gothic revival style. Opalescent glass varied from translucent to nearly opaque; by contrast, the Gothic revival styles and Arts and Craft style generally used transparent glass in colors of a single tone. The opalescent style prevailed in American church windows from 1880 until 1910, and



then suddenly fell out of fashion, as a new generation of glass artists returned to the Gothic European cathedrals for their inspiration. The main promoter of this second wave of Gothic revival was Charles J. Conick (1875-1945), who by 1910 began to make windows for the churches built by Ralph Adams Cram (1863-1942); this marked a radically different approach from that of the opalescent production of Lamb and Tiffany, and would signal a shift in taste away from their complex methods.

Louis Comfort Tiffany (1848-1933), in particular, is popularly credited with inventing this opalescent American stained glass. But it was not his innovation. John La Farge (1835-1910) took out a patent in 1880 for "Opal glass," with which he had been experimenting for years. After a meeting about a potential partnership with La Farge, Tiffany appropriated his methods, and the two were fiercely competitive and legally at odds. Tiffany is represented in the Annunciation, Christ Episcopal, and Christ Community churches; Lamb is represented in Christ Episcopal, Christ Community, and Covenant-Central churches. Interestingly, in several of the churches, an angular Gothic style and an opalescent Tiffany style co-exist, as in Christ Episcopal. This is because windows were installed as patrons paid for them, not in any sensible or planned arrangement, and patrons chose the subject and style.

Generally, we possess no documentation about these patrons' interests and specific wishes since the committees for the church decoration kept minimal, if any, records. Rather, church records tend to document payment for the expenses of keeping up the physical structure, including often detailed accounts for repairs and especially for installation of steam heating systems.

Our knowledge about the cost of these windows is slight. However, we may learn something about the cost of the windows in five of the Williamsport churches. In 1883, a window installed in Christ Episcopal cost \$500; this window must be the *Judgment* [Miller and Talbot 1909; Church brochure]. The 1889 windows in Annunciation cost \$3,600, and the total cost of the building was \$67,000 [Meginness 1892]. In 1898, "the Brown window in the Church of the Covenant" cost a whopping \$3,000, while the church building expenses totaled \$62,986; this window is by Tiffany, and represents Christ blessing a woman, possibly identifiable as Mary Magdalene [Presbyterian Church Archives]. In 1909, the Covenant-Central building (originally Central Presbyterian) was to cost \$52,525, and the total of its furnishings not to exceed \$30,000, with the glass a fraction of that sum. In 1914, the First Baptist installed the large *Baptism of Christ*, estimated at \$2,000 [Church brochure]. Consequently, in the two cases where we know how much the church building and some of its windows cost, we may deduce the following: Windows cost about one twentieth of the building's cost. The Tiffany window for the Church of the

Covenant, at \$3,000, would have been at the high end, even for Tiffany.

The images in these ten houses of worship represent only a fraction of the stained glass artistry in the county, found not only in churches but also in private homes and businesses. The number of churches in this study was limited to ten, however, because this was a manageable sampling for an exhibition and publication. Additionally, the churches and the windows were readily accessible; the windows represent the range of artistic styles practiced during a time period significant in our city's history; the windows and churches have been well preserved; and the churches are still active as houses of worship. The remainder of this Journal is a guide to the ten churches presented in order from east to west with detailed descriptions about the windows and the meanings behind them.

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A Walking Tour Guide of

TEN CHURCHES



F R O M E A S T T O W E S T

FIRST PRESBYTERIAN CHURCH, *102 East Third Street at Mulberry Street*

Dedicated in 1884, the First Presbyterian Church has a semi-circular sanctuary based on the Akron Plan, with windows in three walls and the altar on the fourth. Its building, like most of the older surviving Williamsport churches, derives from English Gothic elements, with one bell tower. Small supports resembling buttresses line the exterior walls and the tower, although they are probably not necessary for support. All the windows are in the Gothic style, and date from the early 1880s. Some of them commemorate members of prominent local families; examples include Rachel L. Grier, Rachel G. Reed, George F. Lentz, and Tunison Coryell.

On the west wall are *Faith, Hope and Charity* (Fig. 1). Each virtue is represented by a traditional attribute: Faith, the cross; Hope, the anchor; and Charity, two children. Each represents a fundamental aspect of Christianity: faith in salvation, steadfast hope that it is possible, and charitable kindness to others. Complementing these three theological virtues is an additional window, *Christ as Good Shepherd*. The windows on the north wall show three scenes of Christ's divinity: *Christ Risen, Three Marys at the Tomb, and Christ's Ascension* (Fig. 2). The windows on the west and north walls thus express a reciprocal statement of the three divinely inspired virtues and Christ's triumph over death. The windows on the south wall are ornamental. Around 1920 the Tiffany Studios added stenciling in green and gold tones to the walls of the sanctuary.





Dedicated in 1869, Christ Episcopal Church consists of a nave with a raised platform at the apse for the altar. This creates the division between the ritual space and the seating area. As late as 1988, the church was adding new windows to its nave. It is thus a building that contains over 25 windows created over the course of more than a hundred years. Although the windows present a variety of styles in glass, they fall into three main categories, by rough chronology: first Gothic revival (nineteenth century), opalescent (1900-1907), and second Gothic revival (after 1900). These three styles reflect three successive waves of taste, and depend on the then-current fashion for church windows. All of the church's windows are in the Gothic style with the exception of the opalescent ones, 1900-1907 (Tiffany and Lamb). The second Gothic revival is represented by the windows of 1930 and 1941 (Gettier Studio). The windows along the nave and in the apse are all lancet style, single windows with pointed arch heads. The church has prepared a guide, in which the windows are keyed by numbers. The building incorporates

four windows brought from its earlier 1842 church, located on East Third Street between Academy and Basin Streets: *Christ in the Temple*, *Blessing the Children*, *Suffer the Little Children*, and *Resurrection of Christ* [nos. 2, 14, 24, 28 in guide].

In 1883, the *Judgment* (Fig. 3) window was installed at a cost of \$500, expensive for its time [no. 23 in guide; Miller and Talbot 1909]. This window is in two sections. The top portion shows Christ above the Archangel Michael, who wields a sword as he raises the souls from Purgatory; the lower section depicts Solomon's Judgment. Pairing these two episodes follows traditional typology of the Old and New Testaments. St. Michael, who took charge of protecting those who go to Heaven and of sending to the underworld those going to Hell, supersedes Solomon as judge under Christ's rule. Solomon, who used his wisdom to correctly identify the true mother of a baby, was regarded as a precursor to Christ.

The four opalescent windows, installed between 1900 and 1907, are the *Nativity* (Fig. 4) [no. 8 in guide; donated by LaRue Munson], *Christ among the Doctors* (Fig. 5) [no. 9 in guide; donated by Doebler], *Ascension of Christ* (Fig. 6) [no. 22 in guide; donated by J. V. Brown], and *Christ as Good Shepherd* (not shown) [no. 6 in guide; donated by Channing Moore]. Three are by Tiffany, and one, *Christ among the Doctors*, is by Lamb. Each of these was donated by a prominent family in Williamsport and carries an inscription to that effect. None is a design unique to this church. These were popular subjects, and appear with variations in other churches scattered throughout the United States. In fact, there is another earlier example of Tiffany's *Ascension of Christ* that was installed by 1892 in the Church of the Annunciation, a short distance to the west.

The *Ascension of Christ* window in Christ Episcopal Church is James Vanduzee Brown's memorial window. Brown (1826-1904) was an industrialist and philanthropist who donated the funds to build Williamsport's James V. Brown Library, which opened in 1907. The praying *Christ as Good Shepherd* evidently was a design by Frederick Wilson (1858-1932), who worked for Tiffany and other studios [see design drawing at the Metropolitan Museum of Art, accession no. 67.654.66]. The *Christ among the Doctors*, by the Lamb Company, is based on a painting circa 1900 by the German artist Heinrich Hoffmann (1824-1911) that was widely popular in the United States; it also reflects designs that were produced in the Tiffany studio [see photo of window, MMA acc. no. 67.654.315].

Three windows made by the Gettier Company of Baltimore were installed in 1930 and 1941: *Miracles of Christ*, *Parables*, and *Passion* [nos. 19, 20 and 21 in guide]. They represent the second Gothic revival in the Williamsport

churches, with a hint of the Arts and Crafts style in some of the figures. Characterized by flat shapes and bold outlines, the Arts and Crafts style provided a deliberate alternative to the Gothic and opalescent. Initiated by William Morris in England by 1880, it was practiced by American artists to infuse a simplicity of design to correspond with devoutness. These windows each have three lozenge-shaped areas within them, arranged vertically, one on top of the other, and each area with a scene. The windows are to be read from bottom to top. The three scenes in the *Parables* window are: *Lost Coin* (Luke 15:8-10), in which a woman who has ten coins loses one and lights a lamp to sweep her house to find the lost coin; *Good Samaritan* (Luke 10:25-37), in which a travelling man aids another who has been attacked and robbed; and *Return of the Prodigal Son* (Luke 15:11-32), in which the father embraces his wayward returning son. The designs were not invented by the Gettier studio artists. In fact, the three parables derive from wood engravings after John Everett Millais (1829-1896), from *The Parables of Our Lord*, London, 1864, a book that was well known in the 19th century.

BETHEL AFRICAN METHODIST EPISCOPAL CHURCH,
601 Hephburn Street at Memorial Avenue



The Bethel A.M.E. Church was organized in 1862, and its building under construction by 1886. It has a nave and a raised area for the altar and choir, as in Christ Episcopal. All the windows are ornamental, and some are dedicated to the church's founders or their descendants. The windows repeat a simple, elegant design and unify the interior space; this is similar to the windows in the Temple Beth Ha-Sholom, which also repeat a pattern.

One window is exceptional, as it contains a painted portrait (Fig. 7) of one of the first pastors of the church, the Reverend John E. Russell (1846-1887). It is an unusual portrait for its time, although not unique. Other A.M.E. churches include portraits of church officers; the foremost example of this honor is in the Mother Bethel A.M.E. Church, Philadelphia, which includes a stained glass window portrait of the A.M.E. founder, Richard Allen, incorporated into the decoration of the church, built in 1889. A precedent for honoring the founder of a church was established in 12th century France. Abbot Suger (c.1081-1151), who oversaw the building and earliest windows of the first Gothic church, St. Denis, had his portrait included in a window. The commemorative portrait of Rev. Russell in the Bethel A.M.E. Church was done from a photograph. The window was likely painted only shortly after his death; it focuses on him alone, and does not refer to

his wife, Mary Sophie Gardner Tanner Russell (1849-1935), whose brother, Benjamin Tucker Tanner (1835-1923) was very active in the A. M. E. Church.

Although documentation on the building of the church is scant, a brief mention in the main publication of the A.M.E. Church *The Christian Recorder* [February 24, 1887; 25: 8, 2] reports that, under the direction of John Russell, the work is ongoing of "a large and commodious church building." Born in Bedford, December 16, 1846, John Emory Russell studied at the Western Theological Seminary of the Presbyterian Church, Pittsburgh, in 1878-1880, and then served in Rochester, Meadville, and Columbus. He married Mary S. Tanner on August 16, 1868, and they had six children. His brother-in-law, Benjamin Tucker Tanner, also attended the seminary, and became an editor and contributor to *The Christian Recorder*, published in Philadelphia [*Historical*

and biographical catalogue of the officers and students of the Western Theological Seminary of the Presbyterian Church at Allegheny City, PA, Pittsburgh, 1885, pp. 84 and 161].

John Russell's character was described in two notices in *The Christian Recorder* concerning his untimely death: "From a youth he was noted for being upright. Never has there been a complaint made against him. His sermons were very thoughtful and logical....Indeed, over the entire field of his labors, he leaves many marks of a useful, devoted pastor" [October 27, 1887; 25: 43, 2]. In the context of an account of the Pittsburgh Conference of the A. M. E. Church, in early October 1887, Russell's last professional appearance, the author, Reverend John M. Palmer, portrays him further: in contrast to the healthiness of the other attendees, Russell appeared "in the last stages of consumption. Rev. Russell's mind, however, was bright, his intellect clear and keen. It was your correspondent's privilege to serve as chairman of the committee on third year's studies with Brother Russell. He did all in his power to make the examination of the candidates as thorough as possible.... He was a zealous worker, a conscientious Christian, a fine scholar, a polished gentleman and last, but not least, he was a man. Ten years' acquaintance with him settles the fact in our mind. Although there were points upon which we differed as deliberative

brethren upon the conference floor, yet, taking his excellent qualities as a whole, 'he was a man.' His remains were conveyed to Pittsburgh, his former home, where he was buried from Wylie Avenue A. M. E. Church, Tuesday, October 18th, at 10 o'clock" [November 3, 1887; 25:44, 2]. The phrase, "he was a man," comes from Shakespeare's *Hamlet* (Act 1, Scene 2), and is used by Hamlet to convey the dignity and integrity of his own father. From these accounts, Russell emerges not only as a thoughtful scholar, but also as an extremely considerate, responsible and upstanding man.

Some of the other ornamental windows are inscribed with the names of members: John C. Robinson, Anna de Sayles Grey, and Kathryn V. Jackson. Two windows are inscribed as "In memory of": Robert B. Basey and Cozy M. Robinson.

FIRST BAPTIST CHURCH,
320 Elmira Street at West Fourth Street

Substantially finished in 1860, the First Baptist Church had major elements that were not completed until around 1915. The present windows were installed in 1914, and presumably replaced earlier, non-figurative windows. Peter Herdic donated the land, and the congregation paid for the church; Amanda Herdic (d. 1856), his first wife, was a member of this church, while he belonged to Trinity Episcopal. Architect Eber Culver,

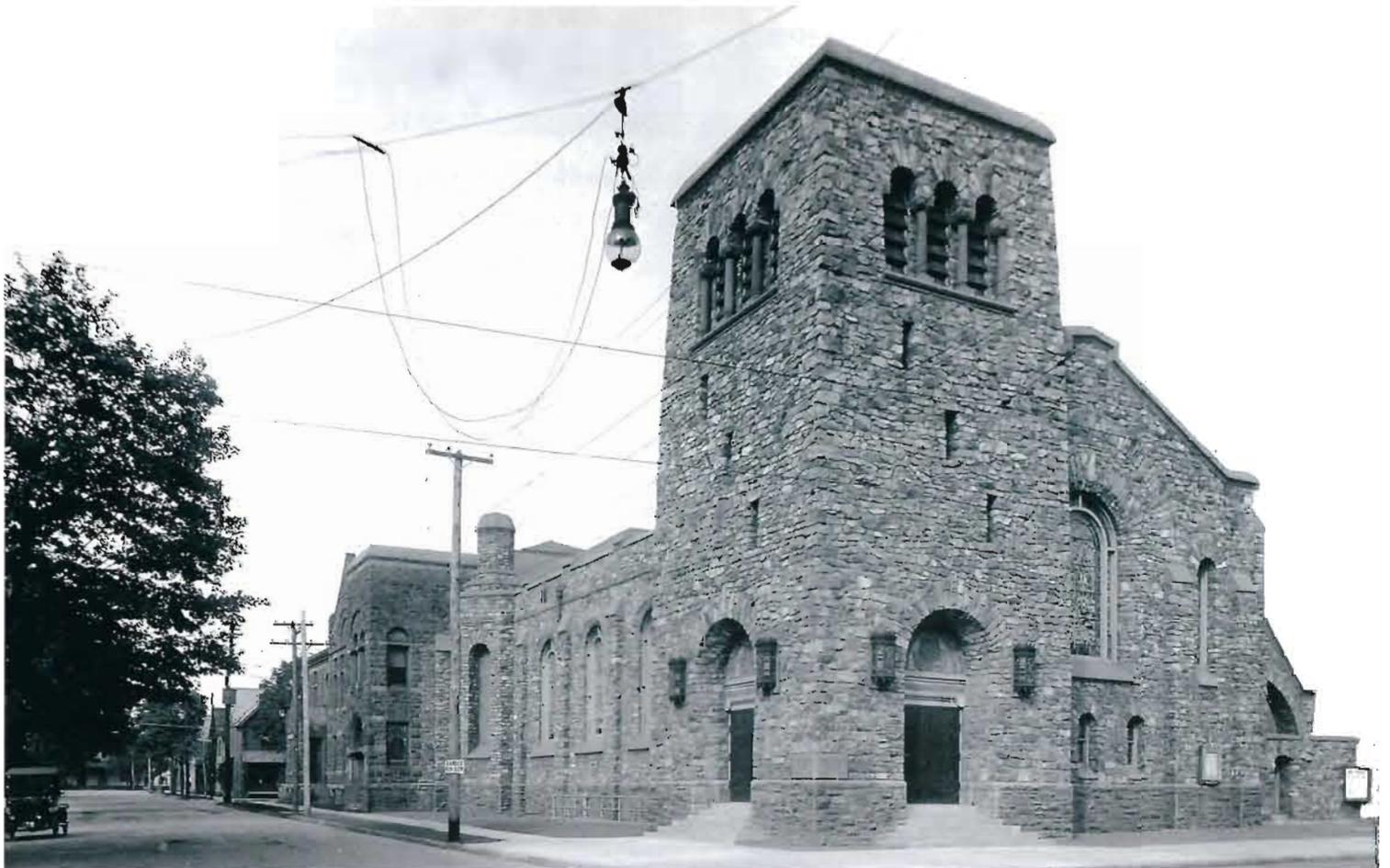




Fig. 1



Fig. 1: First Presbyterian Church, 1883, *Faith, Hope, Charity.*

Fig. 2: First Presbyterian Church, 1883, *Christ Risen, Three Marys at the Tomb, Christ's Ascension.*

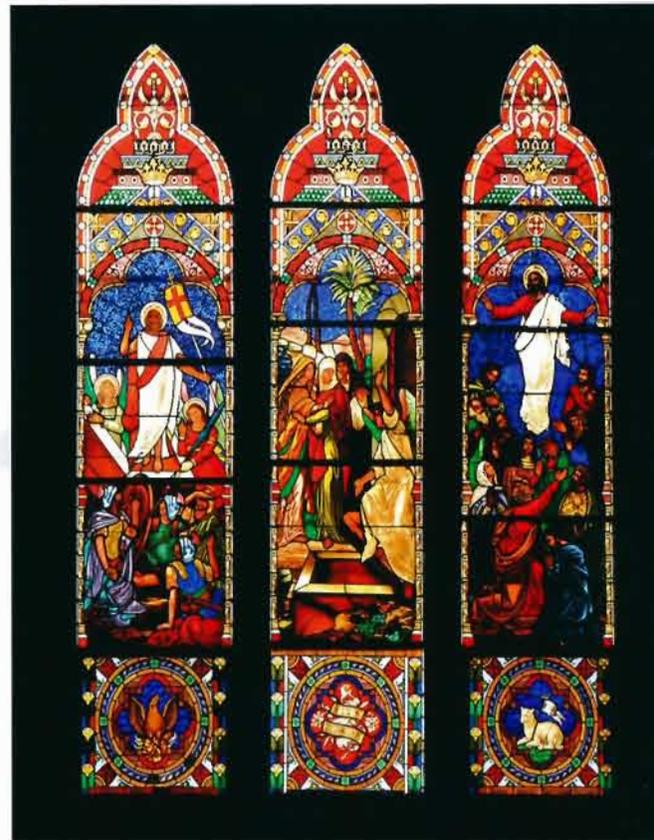


Fig. 2

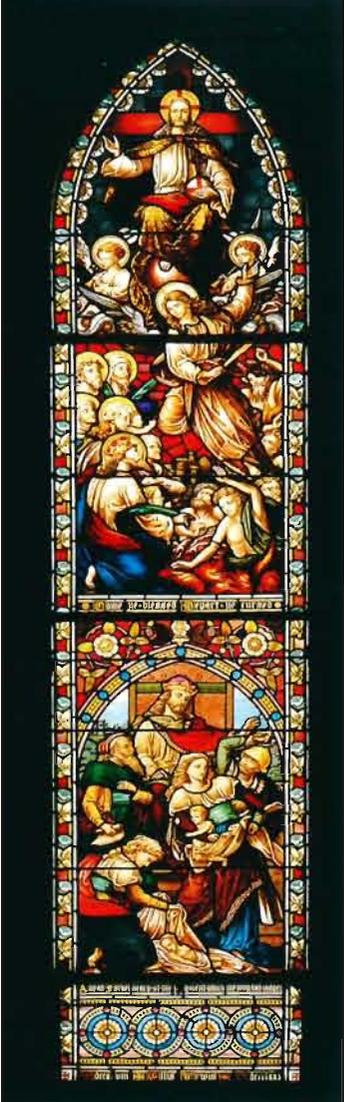


Fig. 3

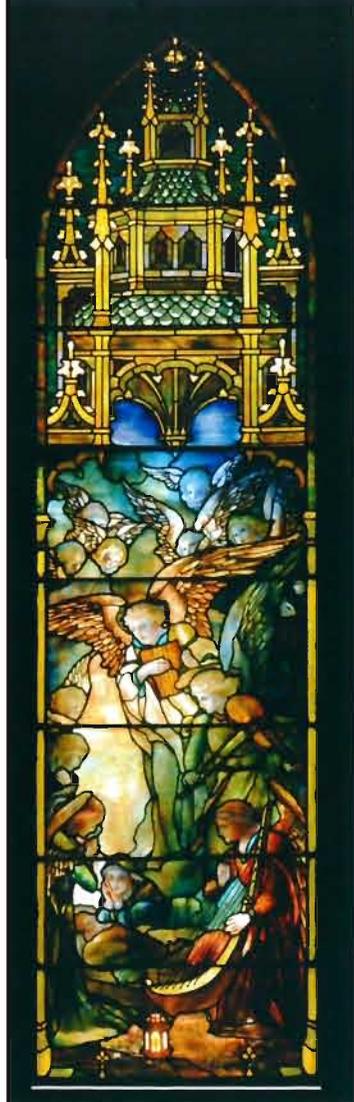


Fig. 4

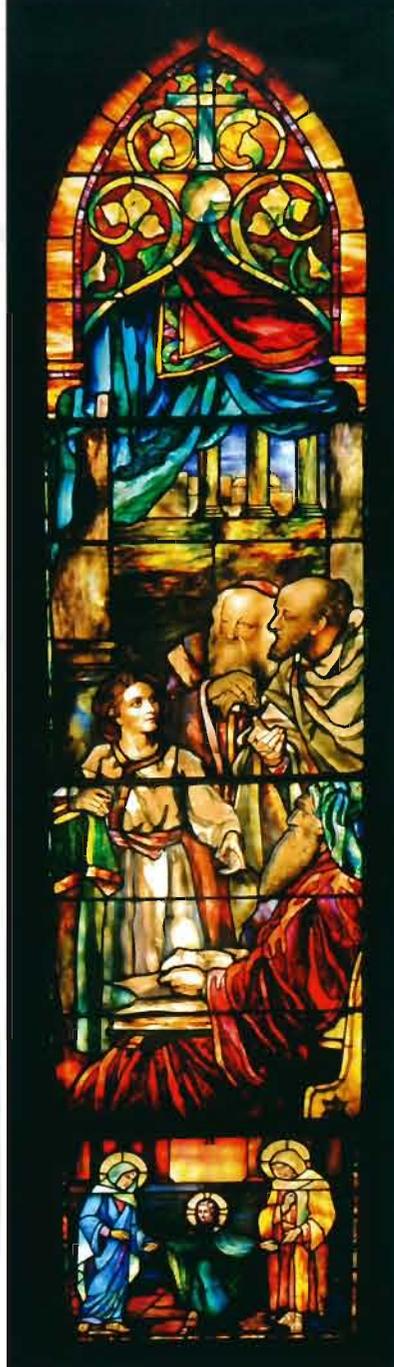


Fig. 5

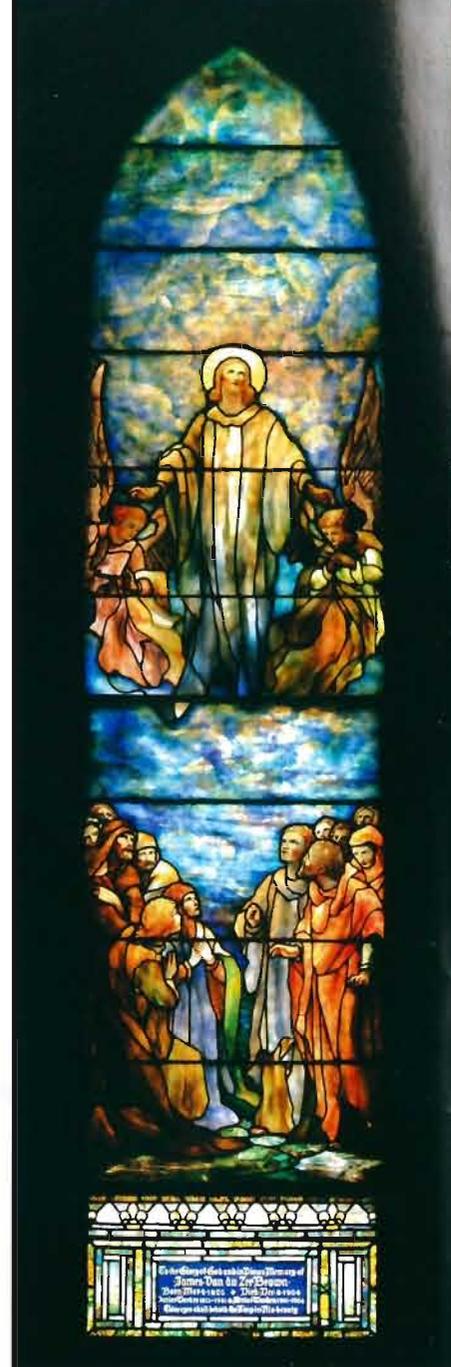


Fig. 6



Fig. 7



- Fig. 3: Christ Episcopal Church, Probably English, 1883, *Judgment*.
 Fig. 4: Christ Episcopal Church, Tiffany Company, 1906, *Nativity*.
 Fig. 5: Christ Episcopal Church, Lamb Company, 1907, *Christ Among the Doctors*.
 Fig. 6: Christ Episcopal Church, Tiffany Company, 1906, *Ascension of Christ*.
 Fig. 7: Bethel African Methodist Episcopal Church, *The Reverend John E. Russell (1846-1887)*.





Fig. 12

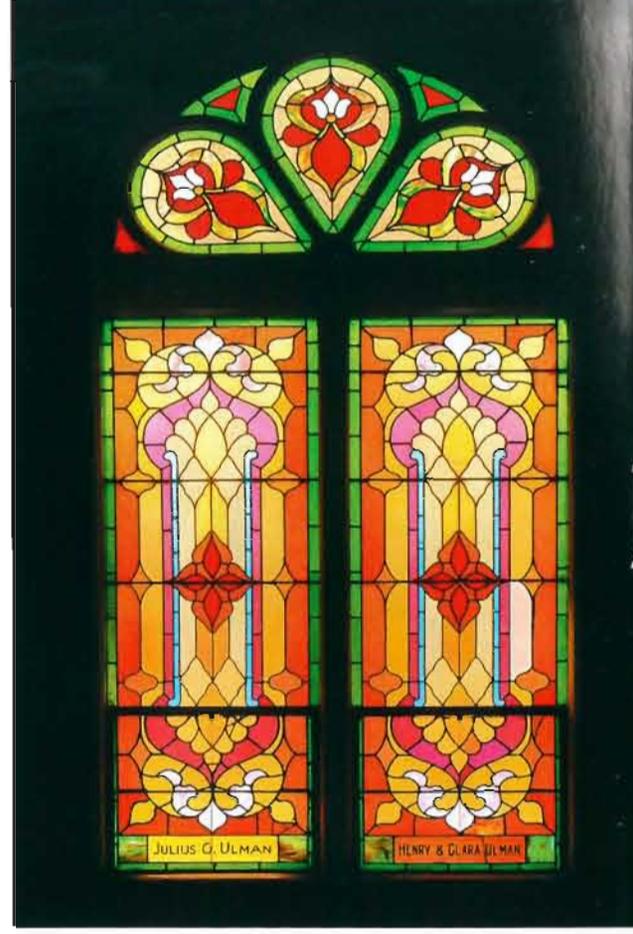


Fig. 14



Fig. 13



Fig. 12: Christ Community Worship Center, Tiffany Company, 1898, *Christ and a Traveler*.

Fig. 13: Christ Community Worship Center, Lamb Company, 1898, *Window of the Revelation*.

Fig. 14: Temple Beth Ha-Sholom, Ornamental window, 1907.





Fig. 15: Temple Beth Ha-Sholom,
Ornamental windows with Star of David.



Fig. 16: Ebenezer Baptist Church, *Christ as Good Shepherd*.
Fig. 17: Ebenezer Baptist Church, Ornamental window, 1907.
Fig. 18: Church of the Annunciation 1889, *Four Saints*,
St. Patrick, St. Rose of Lima, St. Bridget, St. Vincent DePaul.



Fig. 16

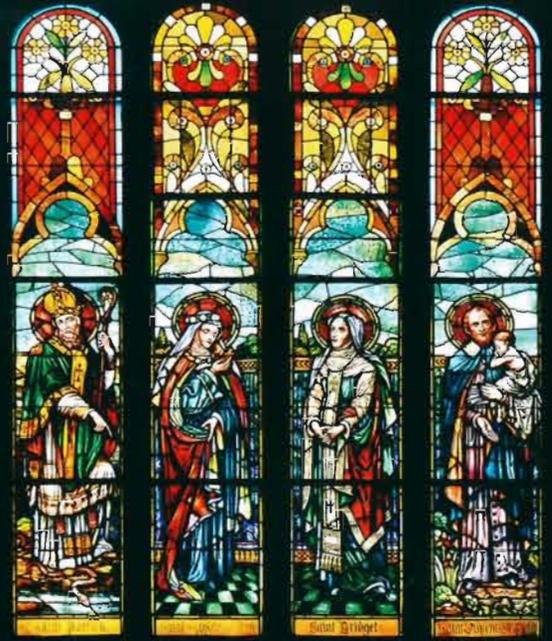


Fig. 18

Fig. 17





Figs. 19-21: Church of the Annunciation.

From left to right:

Fig 19: Maker unknown, 1889, *Annunciation to the Virgin Mary.*

Fig. 20: Tiffany Company, early 20th century, *Ascension of Christ.*

Fig. 21: Maker unknown, 1889, *Christ in the Garden of Gethsemane.*

Fig. 22

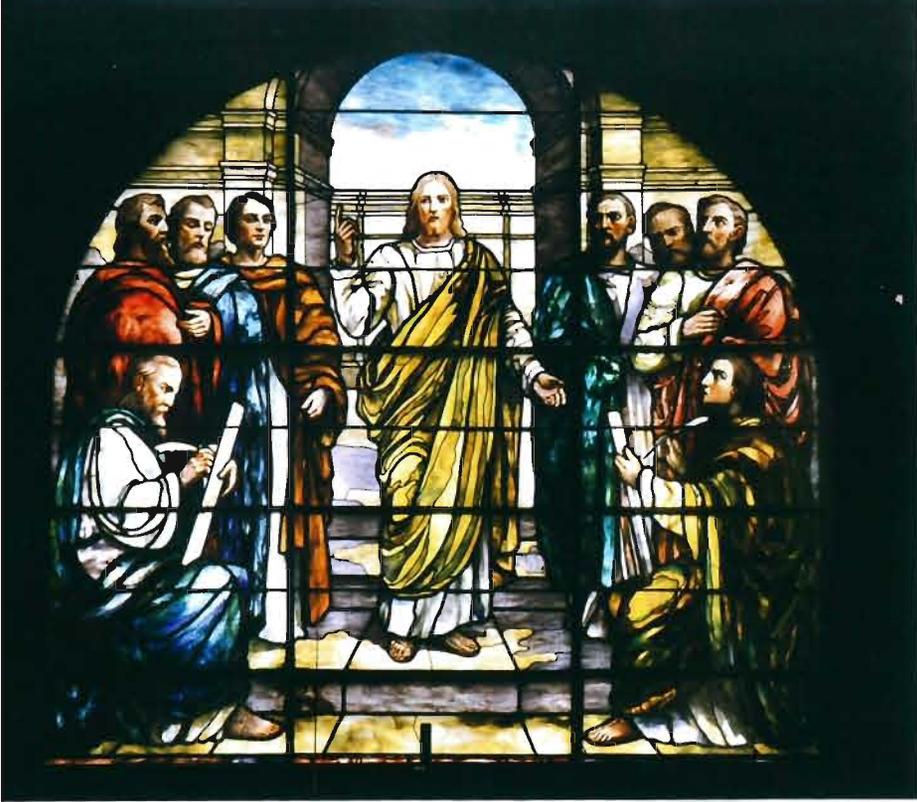


Fig. 22: Covenant-Central Presbyterian Church, Lamb Company, 1907, *Christ and Apostles*.

Fig. 23: Covenant-Central Presbyterian Church, Lamb Company, 1907, *Gutenberg Printing the Bible*.

Fig. 24: Covenant-Central Presbyterian Church, Lamb Company, 1907, *Wycliffe Giving his Translation of the Bible to Missionaries*.

Fig. 25: Trinity Episcopal Church, Aickin and Isaac Company, 1876, (from left to right) *Christ as Good Shepherd, Baptism of Christ, Christ Blessing the Children*.

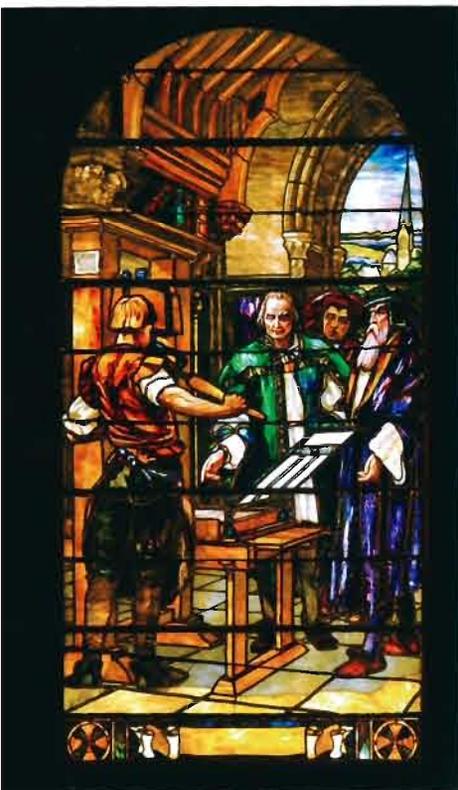


Fig. 23

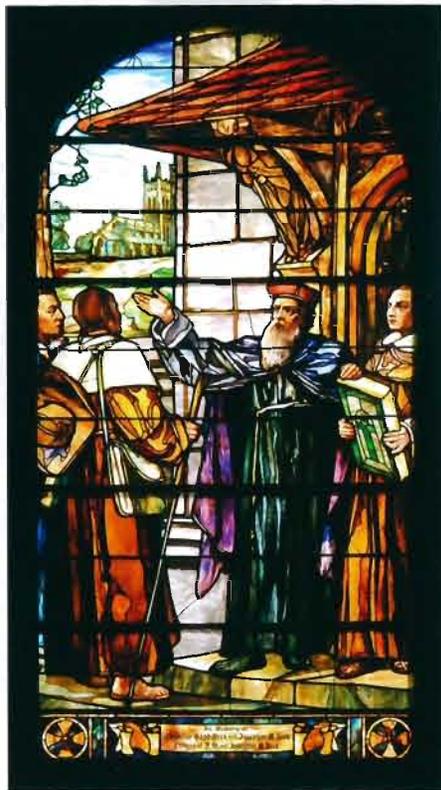


Fig. 24

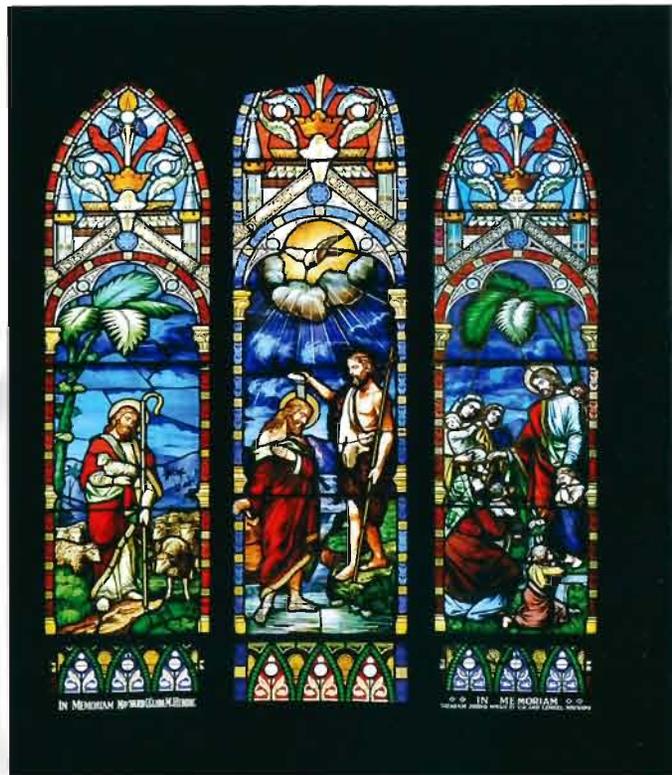


Fig. 25

who had a long association with Herdic, was responsible for the plans. The First Baptist Church has a nave plan, and its windows represent a unified program with a focus on the large *Baptism of Christ*, (Fig. 8) located above the balcony in the south wall of the narthex.

Each of the eight windows in the east and west walls along the nave contains a representation of a major figure in the Baptist denomination (Figs. 9,10,11), from its founding to the late 19th century: William Carey (1761-1834), John Bunyan (1628-1688), Adoniram Judson (1788-1850), Charles H. Spurgeon (1834-1892), Johann Gerhard Oncken (1800-1884), Roger Williams (1603-1683), Balthasar Hubmaier (c.1480-1528), and Robert Hall (1764-1831). All of these are well known figures, but why these in particular were selected is not clear.

The *Baptism* is distinct from the rest of the windows, as it is large at 14 by 10 feet, and placed in the wall facing West Fourth Street at the opposite end of the nave from the altar. Patterns of parallel shapes describe the rays of light, the water, and the folds of the fabric. The stylized trees and the solid figures of Christ and the Baptist derive from aspects of the Arts and Crafts style, which developed in the late nineteenth century and favored simple and clear shapes. The *Baptism* has a double border, with the inner one carrying an inscription proclaiming the centrality of the rite of baptism: FOR THUS IT BECOMETH US TO FULFILL ALL RIGHTEOUSNESS (Matthew 3:15).

According to a church brochure, the *Baptism* was the last of the sanctuary windows installed by Young and Bonawit of New York, in 1914. In an article in a Williamsport newspaper dated July 16, 1914, Dorothy Deane (the pen name for Martha Shank) wrote: "I learned that it took Mr. Young, the artist, three days just to paint the head of Christ The two artists of the firm worked ten weeks just painting the picture One of the difficult things to do in painting is to make the water As this window was being made for a Baptist church, the artist tried to design a picture appropriate with their belief. The water ... is almost to the waists of Christ and Saint John...." She added that the cost estimate of this particular window was \$2,000. The church brochure also says: "From the church minutes of January 15, 1914, 'The Building Committee was authorized to order the stained glass windows for the new church and use the design submitted by the architects.'"

From these spare accounts, we may deduce the following information. The church authorized the ordering of the stained glass windows in January, and they were all installed

by July of 1914; thus, the Building Committee must have had a fairly advanced idea of what it was ordering. More revealing is the phrase "Young and Bonawitz [sic] of New York." This refers to the partnership between Henry Wynd Young and George Owen Bonawit, which lasted only about four years, ca. 1914-1918. If the windows were installed in 1914, then they must have been among the earliest productions of this short-lived company. Young, born and trained in Scotland, came to New York in 1907 and worked on projects alongside John La Farge and other foremost church window artists. Bonawit was evidently trained by his uncle, Owen J. Bowen, who was associated with Tiffany, La Farge, and artist and glass designer Otto Heinigke (1850-1915).

The Young and Bonawit production, especially in the First Baptist windows, demonstrates how the designers tailored their inventions to the specific project at hand, even as they derived motifs from various sources. In the First Baptist windows, Young departed sharply from the opalescent style of Tiffany and La Farge, and created windows with a significant amount of clear glass, so that abundant light enters the nave. Young had already established his distinctive motif of placing a figure within a rounded arched frame, with a decorative border that favored clear glass [see the Goddard Window, First Parish Church, Brookline MA]. After his few years with Young, Bonawit continued to favor using a good deal of clear glass, with the figurative designs on separate panes, set within strapwork surrounds. The Young and Bonawit production falls generally into the style of the second Gothic revival, which adapted various Gothic elements in an eclectic manner. For example, the single figures of Baptist leaders in the First Baptist Church windows are each within lobed-shaped insets loosely based on the Gothic windows of around 1300 in France. The surrounding strapwork derives from English Gothic windows associated with the 12th century Cistercian Order, which was traditionally associated with the quality of sobriety.

Bonawit established his own company in 1918 and enjoyed a long and lucrative career specializing in secular stained glass. Between 1921 and 1941, he worked for James Gamble Rogers (1867-1947), who is best known for Yale University's Gothic style buildings, including Harkness Memorial Quadrangle, the colleges of Branford, Saybrook, and Berkeley, and Sterling Memorial Library. For all these projects, Bonawit made windows with decorations specific to the function of academic halls. These featured humorous scenes, often with people or animals in playful poses, with stylized figures reminiscent of medieval art.



CHRIST COMMUNITY WORSHIP CENTER,
436 West Fourth Street at Center Street

This church was built in 1898 as the Church of the Covenant, which was founded as the Second Presbyterian Church in 1840, and whose first church stood on the southeast corner of Fourth and Market Streets, now the site of the Masonic Temple. This first building was destroyed by fire in 1897 and the lot sold to the Masonic fraternity. When the church officers purchased the site under discussion, they changed the name from Second Presbyterian to the Church of the Covenant. The relocation in 1898 from Fourth and Market to West Fourth and Center Streets follows the westward growth of the city. In 1924, the building was sold to the St. Paul Lutheran congregation, who brought their Tiffany window (*Christ in the Lilies*; 1908) from their earlier church on William Street to this building, giving it to the Taber Museum in 1997 when the building was sold to Christ Community (see Journal cover).

The Philadelphia architectural firm, Stearns & Castor, designed the church. The partnership of George R. Stearns (1868-1938) and Horace Castor (1870-1966) lasted from 1895 to 1917. They were primarily developers of residential, hospital, and industrial projects, especially in the Frankford neighborhood of Philadelphia. This Williamsport church

is an exception to their general work. The church follows the Akron Plan, with a large interior wall that lowers to extend the sanctuary to an adjacent hall.

Three opalescent windows were planned with the 1898 church. Although Williamsport tradition maintains that all three are by the Tiffany studio, only one is by Tiffany and two are documented as by the J. and R. Lamb Studio. The Tiffany window, donated by Mrs. Henry Brown, cost \$3,000, according to church records; it is signed. The Lamb windows, unsigned, are recorded in the company receipts: “Order # 2694 March 9, 1898, customer Mr. J. Fredericks – Large window with panels; Order # 2756 Inscription panel – Raymond B. Page” [Lamb Archives].

Church records indicate that the total cost for the building was \$62,986.44.

The Tiffany window, located on the south wall, along West Fourth Street, has five lancet panels united by framing. The three central figurative panels, *Christ and a Traveler* (Fig. 12), depict a kneeling woman, Christ blessing her, and an angel holding a book. The outside panels, essentially ornamental, contain the inscription from a hymn by Isaac Watts (1674-1748): “When I can read my title clear to mansions in the sky, I’ll bid farewell to every tear and wipe my weeping eyes.” The setting for Christ and the bowing woman is a green landscape, and for the angel, a billowing wave. This setting is so vague that it implies land, sea, and the heavens all at once. By analogy with other Tiffany designs, we may conclude that the subject was intended to be so ambiguous that it could be interpreted as Christ blessing anyone, possibly as Christ appearing to Mary Magdalene. To the Reverend Melody Sell, who served as minister when the Lutheran Church occupied the building, this female figure was “a traveler tossed upon the storms of life” [Correspondence 2005].

This composition varies a design by the Tiffany studio that explicitly shows Christ appearing to Mary Magdalene after he has walked away from the tomb, cautioning her, “Do not touch me.” This design is also known as

“*Noli me tangere*” (John 20:17) [see design drawing of ca. 1890-1900, MMA acc. no. 67.654.426]. Tiffany often cultivated a certain vagueness in his references, allowing for a broader interpretation of a Biblical subject and, undoubtedly, appealing to a larger audience.

The large Lamb window, located on the west wall, along Center Street, also has five lancet panels, with the central three depicting angels, the two outside panels showing saints, and the city of Jerusalem at the top. No more is known about the role of Mr. J. Fredericks, named in the receipt in the Lamb archives, or how much he paid. This *Window of the Revelation* (Fig. 13) depicts Revelation 21, the Holy City descending from Heaven. Facing west, it glows at sunset.

The smaller Lamb window is inscribed: “FOR CHRIST AND THE CHURCH.” From the church records, and the Lamb receipt, this window is associated with Raymond B. Page and Anna Soules, two young members of the congregation. According to church records, the window was commissioned by the “Young Peoples [sic] group, the man in armor is Raymond Page who went to Cuba to fight in the Spanish-American War and the woman is Anna Soules, who against her parents’ wishes went to Africa in the 1880s or 90s to become a missionary. These are the only windows visible from sitting in the pews, request of the young people, who regarded Raymond and Anna as symbol for Youth” [M. Sell, correspondence 2005]. However, church legend and fact diverge concerning the details of Raymond’s and Anna’s lives. The Page family appears in the 1880 United States Census, Williamsport, as Ephraim and Catherine, both age 41, with eight children, one of whom is Raymond, age five. Raymond then appears in the 1901 Record of Pennsylvania Volunteers in the Spanish-American War, 1898, as in “the 12th PA Regiment: Page, Raymond B., Priv. Co. G.; Res. Williamsport, Pa.; Enrd. May 7, 1898 ... Died Aug. 7, 1898, at Fort Myer, Va., of typhoid fever” [compiled by T. J. Stewart, Harrisburg, 2nd ed., 1901, p. 515]. Thus, Raymond most likely did not fight in the Spanish American War. He was born in 1875, died in 1898, and although intending to fight in Cuba, died of illness three months after enlisting. Although Anna D. Soules was entered in the church’s *Register of Communicants* as “Miss Anna D. Soules. Date of Admission: Sept 5, 1886” [Presbyterian Historical Society Archives], there is no record of her as missionary in Africa in the Presbyterian Historical Society Archives.

Taken together, the two large windows offer a message of solace and salvation. The smaller window, of the knight and angel, clearly was appreciated by the younger members of the church.

TEMPLE BETH HA-SHOLOM, 425 Center Street at Edwin Street



By 1840, a few Jewish merchants and traders were established in Williamsport. Among these were Henry, Lazarus, and Moses Ulman from Mannheim, Germany, who were joined by other family members and friends from their native city. The family was involved in various businesses, including clothing and entertainment. They built the Ulman Opera House on Market Square, which opened in 1868, with a seating capacity of 1,000. Several family members lived in grand houses on West Fourth Street; one was designed by the Philadelphia architect Isaac Hibbs, now called the Smith-Ulman House, at 634 West Fourth Street. With others, they were instrumental in gaining the Charter in 1866 that established a Jewish congregation called Beth Ha-Sholom (House of Peace).

The first temple building was constructed by 1872 on the corner of Front and Mulberry Streets. As it was repeatedly damaged by floods, a decision was made to find a suitable location away from the river. Land was purchased at Edwin and Center Streets, and the new temple dedicated in 1904. The architect was Mead B. Ritter, and the contractor Jacob Gehron and Company. The plan was a rectangle, with a raised platform for the ark at the west end, and a choir loft at the east end. When the building was completed, the total cost including furnishings approached \$10,000. The windows would have been a fraction of this total. Those along the nave are ornamental, and all of the same design. The east

side, facing Center Street, has a large window at the choir loft, with eight segments, forming an arch with roundels (Fig. 15). The roundels have floral designs, and the panels include interlacing borders, called meanders. A Star of David is in the central panel. The ornamental design of these windows, therefore, follows the commandment against figurative images in places of Jewish worship.

The names of Julius, Henry, and Clara Ulman, and a few other members of the congregation are painted on several of the windows (Fig. 14). The distinctive window with the Star of David was presented by Moses and Caroline Ulman. Moses (b. Mannheim, Germany, 1830; d. Williamsport, 1905) was one of the temple's founders. He and Caroline had several children who carried on his dedication to the temple. His daughter, Miss Rosetta Ulman (d. 1922), left a large sum of money to build the Community Center, an addition of 1923. His son Lemuel (b. 1857) continued his father's store and resided at 411 West Fourth Street.

EBENEZER BAPTIST CHURCH, *527 Park Avenue at Locust Street*



On January 1, 1889, 76 people met to plan the organization of this church. At first they built a small meeting room on Park Avenue east of Locust Street, and in 1898, with a growing congregation, they built the present structure of stone foundation and yellow brick. The church has a rectangular sanctuary on a slanted floor. The three large windows and

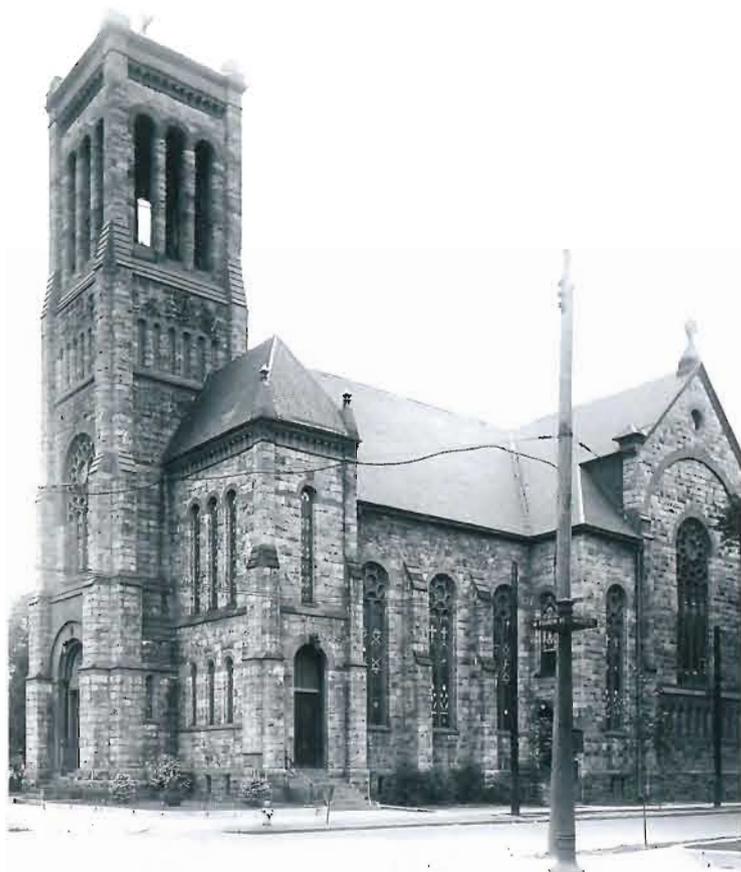
five smaller windows are unified in their floral and symbolic elements. These windows may have been added during major renovations, around 1928, and probably replaced plain glass. The only figurative element is a large *Christ as Good Shepherd* (Fig. 16) in a window on the north side. This window consists of four panels, Christ and a landscape in the two central ones, flanked by the Alpha and Omega. Areas of the two central panels are of colored glass, but the features of Christ, his robes, and the lambs, are painted on the surface. This paint is flaking and discoloring. The figure of Christ has dark skin and is thus appropriately specific to the historically African American congregation. This window is inscribed "Presented by the Sunday School." The ornamental window to the right has two panels, inscribed "Presented by the Progressive Club."

The east and west large windows both have three panels with symbolic motifs, including lilies and the Book of Scripture. The east window is inscribed "Presented by the Official Board." To its left is the window presented by E. Allen and Family. To its right is the window bearing the inscription "Presented by Under Ground Railroad Club," (Fig. 17) and dedicated to the descendants of slaves who escaped via the Underground Railroad, which had a strong presence in this area of Pennsylvania. The large window on the west wall at Locust Street is "Presented by the Star Club." The small window to the left is inscribed "Presented by Mr. Davis Thomson." The small window on the south wall where the altar is located carries the inscription "In memory of Marie White." Taken together, the sanctuary and its large windows create a space that has an extraordinary light-filled quality, in general contrast to the other churches in Williamsport.

CHURCH OF THE ANNUNCIATION (ROMAN CATHOLIC), *West Fourth and Walnut Streets*

The Church of the Annunciation was organized in 1865 when a group of English speaking members, many of Irish descent, split from the first Catholic church of St. Boniface, which was founded by German families. Peter Herdic donated the land, and the present structure, designed by the local architect Amos Wagner (1864-1928) and built by Gottlich Waltz, was dedicated in 1889. In 1892, John F. Meginness wrote about the church, "It has richly stained glass windows, several of which are beautifully frescoed with life size figures, principally donated by the pastor and members of the congregation, the total cost of which was \$3,600. ... It is safe

COVENANT-CENTRAL PRESBYTERIAN CHURCH,
807 West Fourth Street



to say that when the interior is frescoed Annunciation Church will surpass any other place of worship in Williamsport.” (Four of these windows are shown in Fig. 18.) The total cost of the building was about \$67,000. A spire was originally planned above the bell tower, but during its erection the death of four workmen who fell from the scaffolding put an end to that plan.

There are three windows in the apse behind the altar (Figs. 19,20,21). These are, from left to right, *Annunciation to the Virgin Mary* (Gift of the Altar Society), *Ascension of Christ* (Costello Memorial Window; by Tiffany, not signed), and *Christ in the Garden of Gethsemane* (Gift of John Lynch, Sr.). Two of these windows were presumably planned with funding secured at the same time as the building, around 1889; the central window apparently was added in the early 20th century and donated by Father John Costello. These windows relate to the most central aspects of the Catholic faith: Christ’s coming and Christ’s divinity. The two scenes with an angel, appearing to Mary in the *Annunciation* and to Christ in the *Garden*, are pendants, complementing each other. In the first, the angel announces Christ’s birth, and in the second, the angel comforts Christ as He contemplates His imminent death. These three windows provide focus to the sanctuary, as they encapsulate Christ’s entire life and mission. Additional windows, furnishings, and sculpture embellish the church.

This church combined two congregations, the Central Presbyterian Church, originally founded in 1869 as the Third Presbyterian Church, and the Church of the Covenant (Second Presbyterian). The Third Presbyterian’s first building was located on Maynard Street between Third and Fourth Streets. This congregation decided to move and expand in 1905, purchasing the property at 807 West Fourth Street. The new, and present, building was dedicated in 1910 and the name changed to Central Presbyterian Church. In 1924, the merger with the Church of the Covenant (Second Presbyterian) took place, and the formal name was changed to Covenant-Central Presbyterian Church.

The Reverend Elliott C. Armstrong (pastor 1892-1923) took an active role in the new church’s building and decorating. The architect George Washington Kramer (1846?-1938) worked in Ohio, New York and New Jersey; he wrote a book on church design titled *The what, how and why of church building* (New York 1897). Kramer probably was hired because of his designs for churches on the Akron Plan. The contractor for the building was Abner E. Everhart. The sanctuary of Covenant-Central belongs to the then current trend of the amphitheatre type, with slanted floor, rows of curved pews, and a centrally oriented altar.



Shortly after the architect was selected, the plans for the stained glass windows were made. Rev. Armstrong worked closely with Frederick Stymetz Lamb (1863-1928), of the company founded by his father Joseph, the J. & R. Lamb Company of New York. The two brothers, Joseph and Richard, trained as glassmakers in England, established the company in 1857, specializing in ecclesiastical art, church and memorial work. Generally, clients could choose window

designs from catalogues, as may have been the case with other Lamb windows in Williamsport, such as those in Christ Episcopal and Christ Community. But in the case of Covenant-Central, the windows were a collaborative effort between Rev. Armstrong and Frederick S. Lamb. Armstrong submitted ideas, and possibly also drawings, that were used by Lamb for the final design.

Armstrong planned the windows to reflect the central tenet of the Presbyterian Church, that salvation is attained through faith alone, not actions. The history of the Scripture guided the designs of the three main windows. The entire program of windows as Armstrong envisioned it, however, was much grander than the end result since only the central panels of each window have their intended figures. The panels now in place on either side and below the central panels, which were supposed to have Biblical figures or portraits of known individuals that tied into the overall theme, are ornamental instead.

On the north side facing West Fourth Street is the window of the birth of scripture (Fig. 22). Christ teaches His disciples, with two of them recording His words. The design is loosely, but recognizably, based on Raphael's *School of Athens* (Rome, Vatican), that shows Plato and Aristotle debating among the great Greek philosophers. Visually, through this Raphael reference, Christ takes on the two roles of Plato and Aristotle, reconciling ancient Greek philosophy with Christianity [Author's interpretation]. The intended designs for the flanking panels were Moses and Paul, representing the Old and the New Testaments.

On the west wall is the missionary window, intending to show the diffusion of the Bible throughout the world. The central image is of John Gutenberg (c. 1398-1468) printing the Bible and showing it to city officials of Mainz, Germany, around 1455 (Fig. 23). Gutenberg's Bible was the first printed book to use moveable type. With this event, the distribution of the Bible, as printed book instead of hand-copied manuscript, was now possible.

The intended flanking panels were to represent, on the left, a missionary recording the words of African natives in order to make a translation of the Bible in their own language, and on the right, a distributor of religious books on the street of a South American town, giving away or selling copies of the Bible in the local language. In this way, the window was to encompass the three stages of Bible distribution: translation, printing, selling.

The intended designs for the four small rectangular windows below the main panels were portraits of missionaries: William Carey, Robert Morisson, John G. Paton, and David Livingstone, who represented missionary efforts in India,

China, Oceania, and Africa, respectively. [All information on window designs is taken from the 2006 church brochure which reprinted articles printed in 1910 and 1914.]

On the east wall is the English Bible window, which shows the translation of the Scripture. As a whole, the three main panels of this window were to represent three stages in the formation of the English Bible. In the central panel, John Wycliffe (c. 1325-1384), at the door of his home, gives portions of the Bible he translated to lay preachers to evangelize England (Fig. 24). "The panel is a memorial to the children of the late D. M. and Josephine M. Peck" [Church brochure 1914; reprinted 2006].

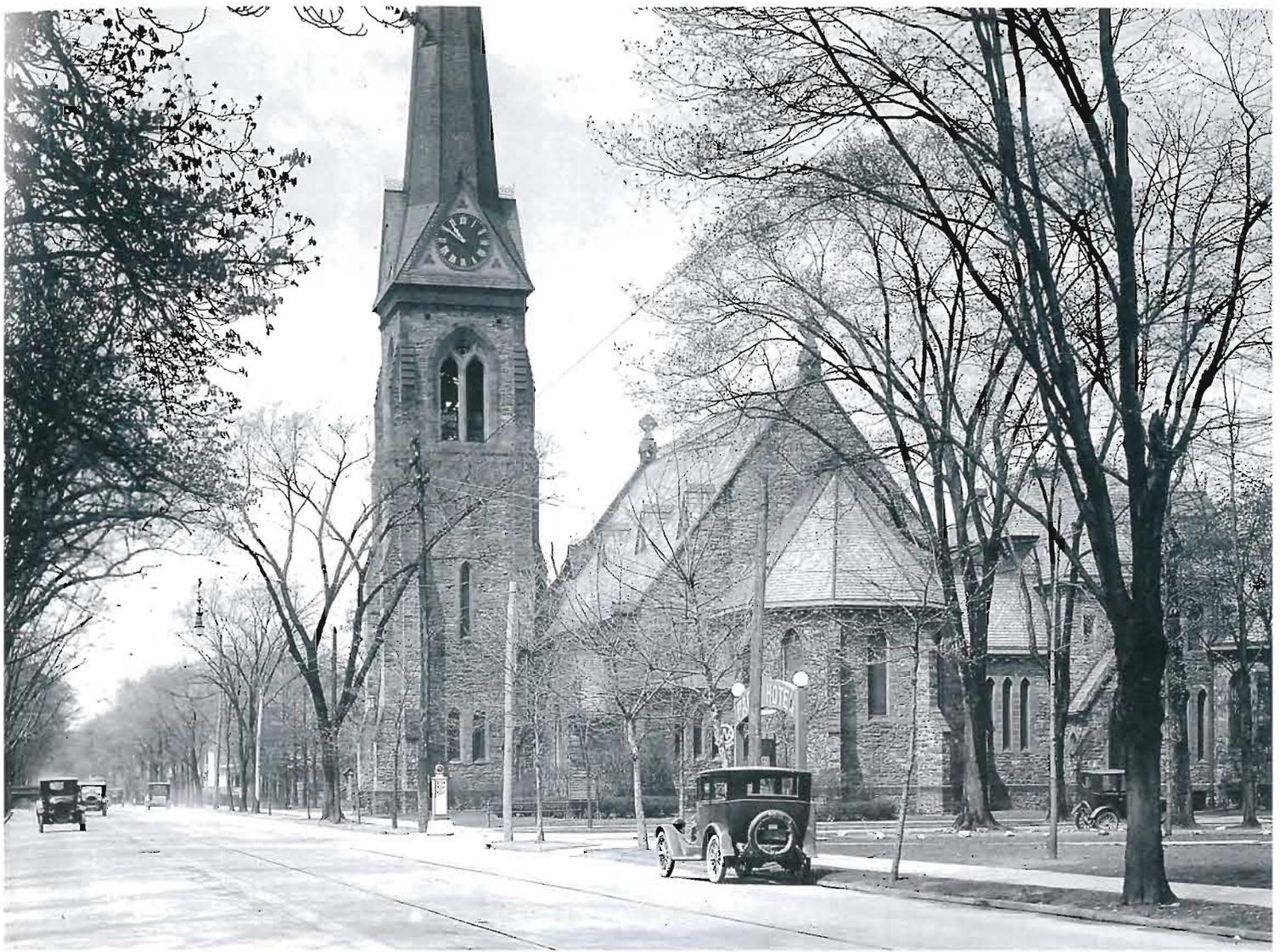
The intended designs for the flanking panels were, on the left, William Tyndale (c. 1494-1536), who in 1526 produced the first English version of the New Testament, and on the right, the translators of the 1611 King James Version of the English Bible at Hampton Court, where a conference calling for a new translation was held in 1604.

Beneath this main window are four rectangular panels with simple ornamentation. Originally, these were planned to have portraits of four women whose work was influenced by the Bible: Elizabeth Barrett Browning (English poet), Elizabeth Gurney Fry (English prison reformer), Florence Nightingale (English nurse), and Mary Lyon (founder of Mt. Holyoke College in Massachusetts). Armstrong selected these women "because these four lives, saturated as they were with the Bible spirit, particularly represent four great fields of modern spiritual activity" [Church brochure 1914; reprinted 2006]. Thus, this wall would not only have been about the translation of Scripture but also about its impact on the modern world. With the exception of the central John Wycliffe panel, none of these designs were used.

As a whole, these windows echo the doctrine of the Presbyterian Church, and individually they serve as teaching tools. Finally, two local references that are surely Armstrong's doing may be discerned. In the background of the western Gutenberg window, a church is visible with a spire very similar to that of Williamsport's Trinity Episcopal Church. In the background of the eastern Wycliffe window, a church with a tower very similar to that of the Annunciation Church is visible. These architectural references reflect Covenant-Central's location between these two nearby churches along West Fourth Street.

TRINITY EPISCOPAL CHURCH, *844 West Fourth Street*

Built in 1871 at a cost of \$80,000 on land donated by Peter Herdic, the church was designed by Frederick Godfrey Thorne, Jr. of Philadelphia, who was the son of an engineer/



architect, and listed in the city directories from 1887 to 1912 [Philadelphiabuildings.org]. The construction was supervised by Eber Culver, who also designed the spire, with its distinctive four-sided base, each side of which has a clock. The style is a blend of Gothic Revival and English Country Church, with a single tower offset from the sanctuary and unevenly cut stone. The shallow buttress structures serve an aesthetic rather than functional purpose. The bells were given by The Hon. John W. Maynard, Herdic's father-in-law.

The three figurative windows in the Gothic style were installed in 1876, and all other windows remain ornamental. They were made by the Aickin & Isaac Company of Philadelphia, a firm started around 1869 by Thomas Aickin. From the left, they are *Christ as Good Shepherd*, *Baptism of Christ*, and *Christ Blessing the Children* – popular subjects that appear elsewhere in local churches (Fig. 25). The *Good Shepherd* window is dedicated to the memory of Herdic family members. It illustrates John 10:11: “I am the Good Shepherd. The Good Shepherd lays down his life for his sheep.” One interpretation

proposes that this window could be an allegory of Herdic himself, as the shepherd of industry and prosperity of early Williamsport, with nine sheep, symbolizing the nine areas of commerce fostered by Herdic: real estate, water works, gas works, politics, railroading, manufacturing, newspapers, banking, and construction [Joshua Knappenberger, 2008; essay on deposit in LCHS Library].

The central window, the *Baptism of Christ*, is self-explanatory, as the Baptism of Christ is an essential aspect of His ministry. However, as this scene represents Christ's commission to begin His ministry, it also parallels the consecration of Trinity Church in 1876.

The window of *Christ Blessing the Children* is dedicated to the memory of Judge Maynard's family. From his two marriages, Maynard had eight children, of whom four survived to adulthood. The subject may have had personal significance for Maynard, as he may have viewed the children represented in the window as analogous to his own. As a series of three, these windows use standard subjects interpreted to convey a personal significance for those who commissioned them.

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