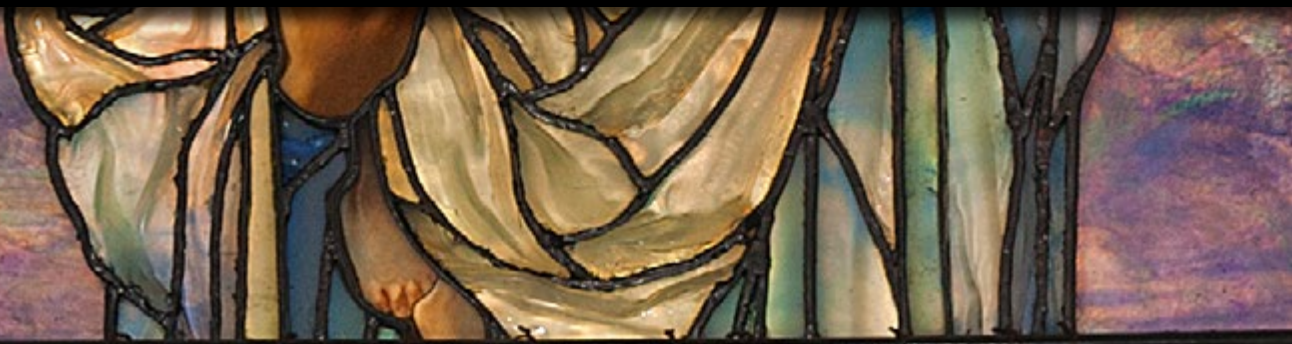
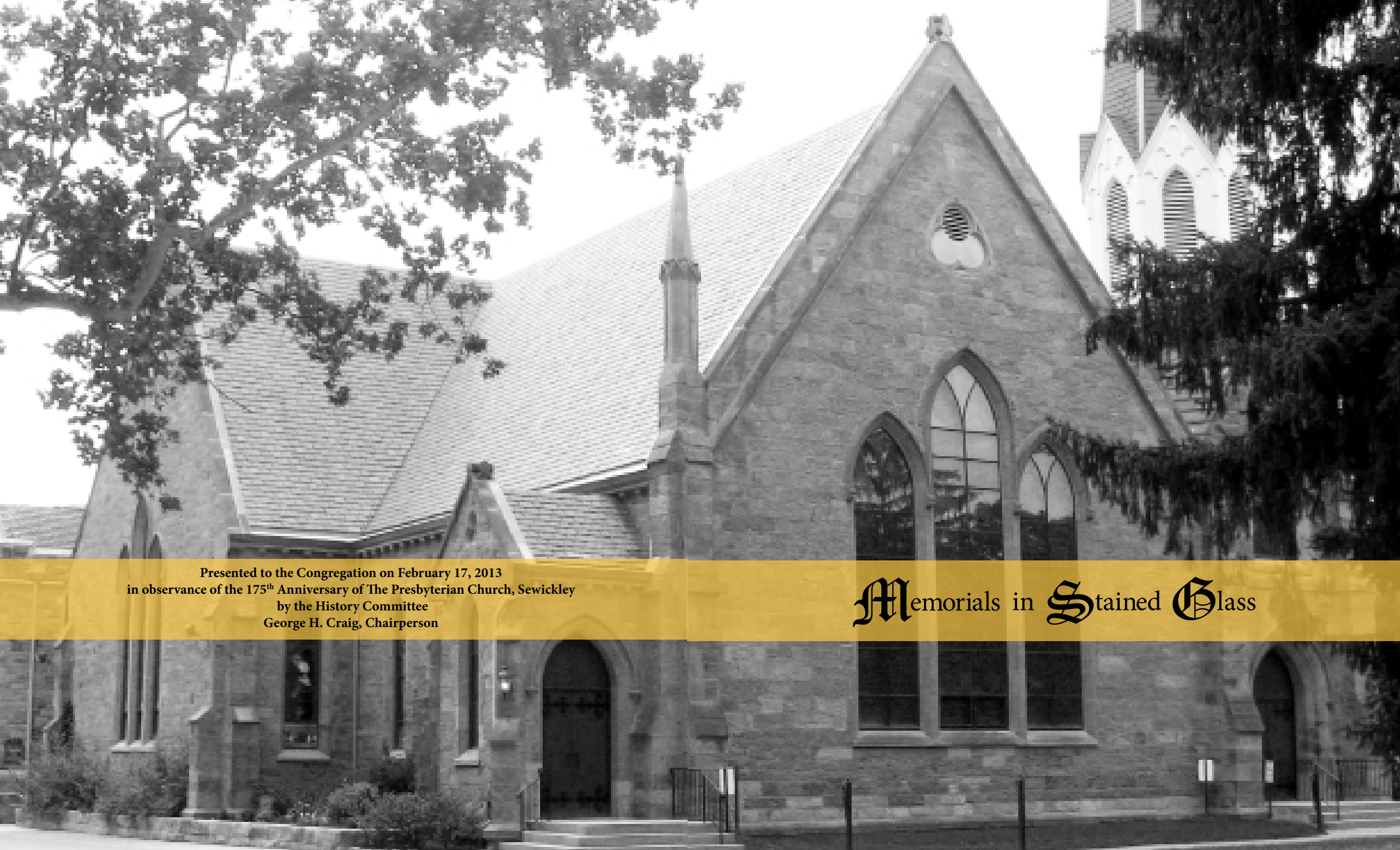




Memorials in Stained Glass





Presented to the Congregation on February 17, 2013
in observance of the 175th Anniversary of The Presbyterian Church, Sewickley
by the History Committee
George H. Craig, Chairperson

Memorials in Stained Glass

Preface

This booklet is devoted to the stained glass windows in our church and reflects research that was done on the windows at the time of their restoration and repair in the mid-1990s.

A diagram is provided on page 7 as a key to the location of each stained glass window in our church. The windows are numbered in this booklet according to their order on the diagram. The theme of each window is described, along with information about the donor(s) and the person(s) it commemorates.

An early history of our church is also included herein. The History Committee hopes this effort will sustain interest in the history of our church and in the beauty of our “memorials in stained glass.”



The Presbyterian Church, Sewickley
414 Grant Street
Sewickley, PA 15143

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Introduction

We are indeed fortunate to be able to worship God in a beautiful sanctuary, enhanced by magnificent stained glass windows. The windows remind us of church members who have gone before and are a source of spiritual enrichment in our worship.

The earliest mention of the church windows in the church records was in the late 1890s, noting their deteriorating condition and need of repair or replacement. During the following decades, the original clear glass windows were replaced with the exquisite stained glass windows we enjoy today. The stained glass artists represented here are among the finest in the country, including John LaFarge, Louis C. Tiffany, D. Maitland Armstrong, Charles Connick and Howard Wilbert. LaFarge, Tiffany and Armstrong represent the best of the American (or Opalescent) School; the work of Connick and Wilbert revived techniques first used in Medieval windows of the twelfth and thirteenth centuries.

Tiffany, LaFarge and Armstrong began their work in stained glass in the 1870s. Their careers as stained glass artists coincided with the enormous religious fervor then sweeping the United States. In 1875 alone, more than 4,000 churches were under construction, many to be embellished with memorials in stained glass.

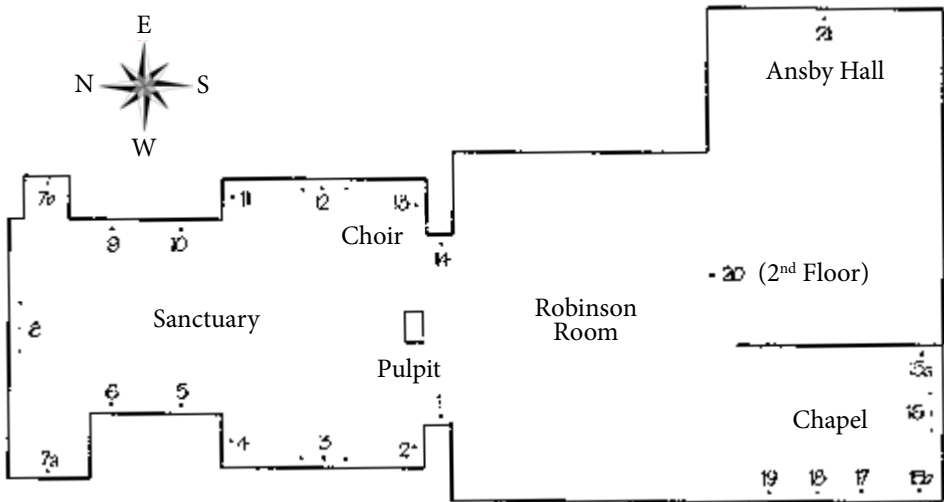
John LaFarge is recognized as the greatest innovator in the history of modern stained glass, making the transition from painting to glass at age forty. His work is noted for creating the technique of “plating” or layering sheets of glass, which allows colors to be blended in a semi-transparent single sheet, making previously undreamed of pictorial effects possible. Only the faces and hands of LaFarge figures contain any painted detail. This break with tradition remains the distinguishing feature of the American School of stained glass. There are three LaFarge windows in the Sanctuary; they are numbers 5, 9 and 14 in the diagram.

In 1878, Tiffany established Louis C. Tiffany and Associated Artists for the purpose of promoting decorative arts in stained glass. By 1890, he was extremely successful and had perfected a variety of techniques including mottled glass, confetti glass, drapery glass, plating and etching glass. The sheer volume of his work defies comprehension, with literally thousands of works in the United States alone. Tiffany windows in the Sanctuary are numbers 1, 2, 3, 6, 10, 11 and 12 in the diagram. A senior designer for Tiffany, Armstrong also practiced separately with his daughter, Helen. His window is number 13.

During the height of the Opalescent School popularity, a revival of interest emerged in stained glass that was executed according to the best principles of the twelfth and thirteenth centuries. This School repudiated what it believed to be excessive pictorial features in stained glass and sought to return to the purity of medieval methods and style. Connick and Wilbert are representative of this movement. Connick windows can be seen in churches and cathedrals throughout the country (including Heinz Chapel in Pittsburgh). Connick windows in our church are numbers 7, 8, 15, 16, 17, 18 and 19. The Wilbert window is number 4.

The oldest window in our church is The Children’s Window (20), which shows the figure of Jesus blessing the little children. This window was given by the children of the church in 1871 and was originally part of a larger design. It was located on the East wall of the original Chapel, which was later replaced by the present Robinson Room. It can now be found in the Nimick Library on the second floor.

Location of Windows



Window	Theme
1	The Apostle Peter
2	Christ, The Good Shepherd
3	The Apostle Paul on Mars Hill
4	Christian Praise
5	Victory of Easter
6	Saint Cecilia
7 a/b	Tree of Life
8	The Great North Window
9	Contemplative Angel
10	Madonna and Child
11	The Good Samaritan
12	Faith, Hope and Charity
13	The Apostle John
14	Prayer and Hope
15 a/b	Angel of Praise & Angel of Prayer
16	Resurrection
17	Bread of Life
18	Greater Love Hath No Man
19	The Resurrection and The Life
20	The Children’s Window
21	Garden of Eden



“THE APOSTLE PETER”

(Tiffany Studios)

in memory of

John F. Robinson (1824-1904)
Philena A. Robinson (1837-1908)

John F. Robinson was an Elder in our church for thirty-two years and is described by his pastor, Rev. Dr. William Oliver Campbell, as “belonging to a family of large influence in the church...a man of strictest integrity...unusual force of character and strength of conviction.”

His wife, Philena A. Robinson, was described as being of a “sweet and gentle spirit...unostentatious in her works of love among the poor and needy...a leading spirit in the organization of the Women’s Missionary Society,” by Dr. Campbell.

This window, the work of the Tiffany Studios, shows the white-clad figure of the apostle Peter holding a book and the key of the Kingdom. It is located on the left wall as one enters the Sanctuary from the Robinson Room.



“CHRIST, THE GOOD SHEPHERD”

(Tiffany Studios)

in memory of

Theodore Hugh Nevin (1815-1884)
Hannah Irwin Nevin (1821-1899)

Theodore Hugh Nevin moved to Sewickley in 1853, when James Allison was pastor. He died in 1884, the last year of Dr. Joseph Bittinger’s pastorate. His brother, Daniel Eagle Nevin, pastored this church from 1838-1847. Theodore fathered five children, and he was an Elder, Trustee and Superintendent of the Sunday School.

For many years, he served on the governing board of the Western Penitentiary and, for forty years, was Treasurer of Western Theological Seminary (now Pittsburgh Theological Seminary). He was also one of the incorporators of the Sewickley Cemetery in 1859.

His wife, Hannah Irwin Nevin, was described by Rev. Dr. William Oliver Campbell as a “most sweet and lovely person. Her pure life and gentle ways were not forgotten by anyone who had the privilege of knowing her.”

The window is located on the right front wall of the Sanctuary. Designed by Tiffany on the theme of the 23rd Psalm, “The Lord is my shepherd,” the window depicts Jesus cradling a lamb in one arm and a staff in the other.





“THE APOSTLE PAUL ON MARS HILL”

(Tiffany Studios)

in memory of

Joseph Baugher Bittinger, D.D. (1823-1885)

This three-panel window, on the left as you enter the Sanctuary from the Robinson Room, depicts the apostle Paul preaching on Mars Hill in Athens, as indicated by the Roman dress and the Acropolis visible in the background.

In Acts 17:23-25, Paul witnesses to his faith by saying, “For as I passed along ... I found also an altar with this inscription, ‘TO AN UNKNOWN GOD.’ What therefore you worship as unknown, this I proclaim to you. The God who made the world and everything in it, being Lord of heaven and earth, does not live in shrines made by man, nor is he served by human hands, as though he needed anything, since he himself gives to all men life and breath and everything.”

The window commemorates the pastorate of Dr. Joseph Bittinger, the third pastor of our church, who served for twenty-one years, from 1864 to 1884. In the 1888 Memorial Book, Elder George H. Christy wrote, “Perhaps the church’s best identity was that it was a working church. I do not know of any church anywhere which is better organized for work or more effective than our own, and this is largely due to the administration of Rev. Bittinger.” Dr. Bittinger also founded “The Query Club,” which continues to this day.



“CHRISTIAN PRAISE” (Pittsburgh Stained Glass, Howard G. Wilbert)

in memory of

Charles Atwell (1821-1904)
Mary Jane Atwell (1828-1900)
Charles A. Atwell (1850-1928)
Margaret M. Atwell (1854-1926)
Mary Atwell Finkbine (1857-1906)
Jason R. Atwell (1864-1923)
Joseph Moody Browne (1851-1940)

Eliza Atwell Browne, the wife of Joseph Moody Browne, requested permission to install a window in memory of her family and her husband. Church records indicate that permission was granted in 1944 “with appreciation extended to Mrs. Browne.”

The Christian Praise window on the north wall of the west transept was designed by Howard G. Wilbert of the Pittsburgh Stained Glass Studios. Its principle theme -- the Doxology -- is represented in the center panel. Pictured above and below the Doxology are Christ enthroned with the heavenly host; the human family around the Tree of Life; and the hand, the lamb and the dove representing the Father, Son and Holy Ghost.

Charles Atwell (1821-1904) served for many years as chairman of the Board of Trustees.



“VICTORY OF EASTER” (John LaFarge)

in memory of

Charles McKnight (1824-1881)
Jeanie Baird McKnight (1827-1897)

The children of Charles and Jeanie Baird McKnight gave this window in loving memory of their parents. It is one of the earliest windows installed in the Sanctuary.

Designed and manufactured under the guidance of John LaFarge, possibly the most skillful American stained glass artist, the window depicts an angel bearing in its hands two lilies. Located in the west wall of the Sanctuary, the beauty of the colors and the shapes of the glass can best be appreciated in the afternoon light.

Born in Pittsburgh, Charles McKnight was a newspaper owner and editor, as well as a leading figure in Pittsburgh's financial industry. He married the daughter of Judge Thomas H. Baird of Washington, Pennsylvania. He and his wife, Jeanie, had eight children, one of whom was Thomas H. Baird McKnight, a railroad executive.

According to her obituary, “Jeanie Baird McKnight was a lover of the good, a friend of mankind, an intellectual with a heart. St. Francis will welcome her as a sister spirit, for she was a sister of the poor. A lovely memory is ours for our inspiration to such a life as was hers.”





“SAINT CECILIA” (Tiffany Studios)

in memory of

Myra Davis (1884-1899)

Myra Davis was the daughter of Henry Davis (1855-1910) and Elizabeth McCleery Davis (1858-1957), who were married in Sewickley in 1882. Elizabeth was the daughter of Samuel McCleery, one of Sewickley’s wealthiest men in the late 19th century, who had been involved in the establishment of the Pittsburgh, Ft. Wayne and Chicago Railroad. Henry Davis was the law partner of Christopher Magee.

In 1897, Henry and Elizabeth purchased a riverboat captain’s Victorian house in Glen Osborne Borough, located on a large tract between Boundary and McKown Streets. For the next two years, they extensively remodeled the house.

Tragically, in 1899, just three weeks after moving into the house, their 14-year old daughter, Myra, died of typhoid fever. Henry never recovered. He gave up his business interests and travelled, leaving Elizabeth at home with their two remaining daughters, Helen and Dorothy, who was ten years younger than Helen, born after Myra’s death. When Henry was in Egypt, he sent his wife a card every day with a rhyme on it.

The Saint Cecilia window in the west wall of the Sanctuary is a Tiffany window. It shows a girl holding a lyre and standing in a field of iris. She is crowned with a wreath and nimbus.

While the reason for the choice of this design is not known, we do know that Saint Cecilia was martyred in Sicily in the year 176 A.D. because of her faith. For hundreds of years she has been celebrated as the patron saint of church musicians as well as all musicians.

7a



7b



“TREE OF LIFE”
(Connick Associates)

in memory of

Helen Campbell Miller (1882-1963)

Helen Campbell Miller loved trees and birds. Her three daughters, Elizabeth Gardner, Nancy Redpath and Margaret Thompson, were careful to have both trees and birds represented in their mother's memorial windows. Mrs. Miller was a daughter of the Rev. Dr. William Oliver Campbell.

The windows are located inside the two entrance vestibules from Beaver Street. One tree is adorned with fruit and the other with birds. A Bible verse appears at the base of each window.

West window (7a) on the Grant Street side:
“Like a tree that bringeth forth its fruit.”
Psalms 1:3

East window (7b) on the parking lot side:
“The time of the singing of birds is come.”
Song of Solomon 2:12

The design and installation of the windows were done by the Connick Associates of Boston in 1966. Mrs. Redpath requested specific birds for the design: “...we suggest only a few birds, not more than five and perhaps only three. Those might include a warbler (with yellow), a blue bird and definitely a cardinal among them.”



“GREAT NORTH WINDOW”

(Connick Associates)

in memory of

William Dickson George (1869-1953)
Eleanore Willard George (1875-1947)

Dedicated on October 30, 1955, this window is located at the rear of the sanctuary and depicts the history of Christianity by showing not only saints and apostles, but also church fathers and reformers, pioneers and pilgrims from history and modern day believers. All are progressing toward the chalice of the Holy Grail at the top of the center panels.

In the lower row of figures in the center two panels (from left to right) are the early apostles: Mark, Peter, Barnabas, Silas, Paul and Timothy. To their immediate left are the Greek and Latin fathers: Ambrose, Augustine and Jerome. To their immediate right are Chrysostom, Athanasius and Cyril. In the extreme left panel are the British Saints: Patrick, Columba and Alfred; and to the far right are the Saints of the Continent: Francis of Assisi, Bernard and Thomas Aquinas.

In the middle row of figures stand the great reformers: John Knox, Thomas Cranmer, Martin Luther, John Calvin, John Huss and Philip Melancthon.

In the upper portions of the lancets, one finds the more recent saints: pioneers, pilgrims, eighteenth and nineteenth century believers and modern-day church members. Medallions represent the log church and small brick church, our congregation's early places of worship.

The window was produced by Connick Associates of Boston. It was given in memory of William and Eleanore George, who joined our church in 1912, by W.D. George Jr. and his sister, Rebecca Willard George, in memory of their parents.



“CONTEMPLATIVE ANGEL”

(John LaFarge)

in memory of

Emma Knox Cain (1844-1897)
Amanda Knox Jennings (1850-1895)

Emma and Amanda Knox were sisters, daughters of James Knox, a prominent Sewickley resident in the early days of the town. Emma married Thomas A. Cain in 1875 and had one son, Knox Cain, who, with his uncle, Thomas Dale Jennings, commissioned this window. Emma died in 1897, two years after Amanda. Amanda’s husband, Thomas Dale Jennings, was a partner in Jennings Brothers Steel.

It was said of Emma that she was “one of our Christian women who lived a quiet, devoted life.” Amanda was described as “one of the most esteemed ladies of Sewickley.”

John LaFarge designed this window, which was installed in 1899 in the east wall of the Sanctuary. LaFarge used this model in numerous windows.

When the design for the window was first approved by the Trustees of the church, the policy was to have each window dedicated to one person only. The Trustees, however, made an exception to their policy, allowing the window to be dedicated to the two sisters.



“MADONNA AND CHILD”

(Tiffany Studios)

in memory of

John Beyers Warden (1865-1890)
Elizabeth Fleming Warden (1866-1892)

John and Elizabeth “Bessie” Warden were married in 1889, just one year after Elizabeth was baptized into the church. Mr. Warden died in 1890 at age 25, and Mrs. Warden died two years later at the age of 26. Rev. Dr. William Oliver Campbell said this of Bessie Warden, “My friendship with this beautiful young woman was very close and tender. Compressed within a very few years was all that various service which a pastor is called to render to his people. In July 1888, I baptised her, receiving her into the church on confession of her faith. The next year I married her to Mr. John Warden, and in a short time, she, her husband and child were called home to God. Thus ended a life of beautiful promise.”

With the Madonna, robed in white, are symbols representing the star of Bethlehem, the Book of Truth and a crescent moon. The Madonna’s veil is an example of creamy opalescent glass, and her robes are drapery glass.

The purpose of Christ’s mission, “To deliver man,” is inscribed at the base of the window in a colorful panel.





“THE GOOD SAMARITAN” (Tiffany Studios)

in memory of

Joseph Secondo Travelli (1809-1888)

This beautiful Tiffany window memorializes a man described by Rev. Dr. William Oliver Campbell as follows, “Any story of human suffering awakened a sympathetic response in his spirit which is fittingly represented in the beautiful window portraying the Good Samaritan.”

Joseph Secondo Travelli’s character is further defined by the words in the scroll at the base of the window:

“In as much as ye have done it unto the least of my bretheren,
ye have done it unto me.” (Matthew 25:40)

In 1836, he was married and, having been recently ordained, began his work as a missionary in Singapore. Four years later, his wife returned to America because of poor health. He followed her one year later and was advised not to return to Singapore. He subsequently became the headmaster of Sewickley Academy, a position he held for twenty-two years. His son, John C. Travelli, was killed near Dunker Church in Antietam on September 17, 1862.

From 1842 until the Civil War, the Rev. and Mrs. Travelli were the official Choristers of the Church. They were so involved in the church that Joseph Travelli is the only lay person in the congregation presented with an account in the 1888 Memorial Book.

Joseph Travelli’s first wife, Susan Irwin Travelli, was the sister of Margaret Irwin Nevin, the wife of our first pastor.



“FAITH, HOPE, AND CHARITY”

(Tiffany Studios)

in memory of

Melancthon Wylie McMillan (1834-1899)
Elizabeth Duncan Nevin (1831-1898)
William T. Shannon (1826-1900)
Margaret Frew Shannon (1827-1890)

These Tiffany windows, located in the east transept, draw one to reflect on the passage in I Corinthians 13:13, “Thus abideth faith, hope and love, but the greatest of these is love.” From left to right, this series of windows depict Faith clasping the Scriptures to her bosom, Charity ministering to a kneeling figure while surrounded by children she has fed, and Hope clasping her hands in prayer.

The window illustrates the artful use of drapery glass, mottled glass and opalescent glass. It was given by Robert Frew Shannon in honor of four individuals.

Melancthon McMillan served as an Elder in our church for twenty-seven years, from 1872 until his death in 1899.

Elizabeth Duncan Nevin was the wife of Robert P. Nevin. Their son, Ethelbert Nevin, was choirmaster in our church and became famous for his musical compositions, among them “The Rosary.” Mrs. Nevin is remembered for her abundant works of charity. It was said of her, “She suffered a great deal in a vicarious spirit, for she took the trials of all about her as if they were her own. Her whole life seemed to say, ‘If I have not love, I am nothing.’”

William and Margaret Shannon were long time members of the church and the parents of the window donor. They were lovers of music. Each Sunday, they invited the quartet that sang in church (there being no formal choir in their days) to their home for dinner, returning to church in the evening for Vesper Services. A faint tracing of an anchor in red on the golden stole of the Hope figure may be intended to remind some of hymns like “Hope is the Anchor” and “Anchor My Soul on Hope in God.”



“THE APOSTLE JOHN” (Maitland Armstrong and Company)

in memory of

Daniel Eagle Nevin (1813-1886)
Margaret Irwin Nevin (1817-1897)

The Apostle John window is located on the front wall of the Sanctuary in the choir loft and is believed to be the first stained glass window installed in the Sanctuary. The glass in this window is not drapery glass, but plating, which affords deep red tones in the clothing. The only painted features in the window are the hands and face of the apostle.

The window commemorates the life and ministry of Daniel Eagle Nevin and his wife, Margaret Irwin Nevin. Mr. Nevin was the first pastor of our church. He served from 1838 to 1847 and then resigned due to ill health. He continued to be active and supportive of the church until his death.

The eagle at St. John's feet symbolizes the powerful support that Jesus felt in this great apostle. St. John is shown pen in hand, reminding one of his writings in the Bible. A shield near the top of the window bears a cross and crown, below which are the words, “One of His Disciples Whom Jesus Loved.”

Our early church fathers said of Mr. Nevin, “When reading the Gospel of John, his spirit soared like an eagle up to God.”

The Rev. James Allison followed Mr. Nevin as pastor and described him as “... a man of pleasing spirit, engaging manners, fine literary taste and of extensive knowledge ... in preaching, his language was choice, incisive and highly figurative.”



“PRAYER AND HOPE” (John LaFarge)

in memory of

Frank Semple (1841-1908)

The Prayer and Hope window is not easily seen from the pews, as it is situated on the front east wall behind the choir loft. Dedicated to the memory of Frank Semple, it is the third and final window designed for our church by John LaFarge (the only other LaFarge window in the area is in the Frick Building). In his proposal for this window, LaFarge presented the design as a watercolor painting. When sold at the estate sale of LaFarge, the painting of this figure with hands clasped in prayer was entitled “Symbolic Figure of Hope.”

The brilliant colors are achieved by heavily plated opalescent glass: deep blues in the sky, rich purple, vivid gold with yellow highlights and brilliant green at the figure's feet.

Mr. Semple joined the church in 1874 and served as a Trustee for twenty years. During that time, he was president of the Board of Trustees and served as an Elder, having been elected in 1905. He was married to Annie Sarah Wilcox of Allegheny, who was born in 1843 and died in 1934 at the age of 92. She was the daughter of Lemuel North Wilcox and Eliza Fleming Wilcox. Frank Semple was a financier and trustee for the William Thaw and Charles J. Clarke estates.

Minutes of the Trustees describe him as a “most wise and faithful counselor...full of spirit...high sense of honor...a man of considerable reserve and sensitivity adverse to having his good deeds trumpeted abroad to the world.” This last quality may explain the almost hidden placement of his memorial window.



15a



15b



“ANGEL OF PRAISE”

(Connick Studios)

in memory of

John Alvin McCague (1857-1941)

“ANGEL OF PRAYER”

(Connick Studios)

in memory of

Mary Vernon Charnley (1855-1903)

The east window in the Chapel depicts an Angel of Praise with a golden horn. The window is a memorial to John Alvin McCague, for many years an Elder, church school leader and Clerk of Session.

John Alvin McCague had been raised in Moon Township. He was baptized in, and was a member of, the Sharon Presbyterian Church. He and his wife, Emma Ogden, moved to Sewickley in 1897. In 1900, he was ordained an Elder, serving as Clerk of Session from 1905 to 1938.

The west window depicts an Angel of Prayer, its censor symbolizing prayers rising to God. The window is dedicated to Mary Vernon Charnley, a much beloved church school teacher. Rev. Dr. William Oliver Campbell described her as “one in whom the trials of life seem to evoke more and more the graces of the spirit.”



“RESURRECTION”

(Connick Studios)

in memory of

Frank Semple Jr. (1871-1950)

The triple window in the front of the Chapel of Resurrection is rich in color, its theme illustrating the post-resurrection appearances of Jesus. The window is in memory of Frank Semple Jr., who for many years served on the Board of Trustees of our church and as treasurer of the Trustees.

This south window is nestled above four carved wooden figures, from left to right: Thomas, Peter, John and Paul. The figures were carved by New York City ecclesiastical designer Leslie Nobbs.

The base of the first lancet (easternmost window) shows Christ's appearance to Thomas after the Resurrection (John 20:27) with the rest of the Apostles in the background. The second tier shows Jesus' appearance to the eleven disciples at Galilee (John 21:2). In the third tier is Stephen's vision of Christ at his martyrdom.

In the lower center panel, the risen Christ speaks to Mary Magdalene at the tomb (Mark 16:9). The second tier depicts the Breaking of Bread at Emmaus (Luke 24:13-35). The third tier shows Christ's appearance to 500 at one time.

In the third lancet, lowest tier (the west window), Peter and John are depicted arriving at the Empty Sepulchre. The second tier depicts his appearance to the disciples when the doors were shut (John 20:19). The third tier shows Paul's conversion on the Damascus road (Acts 9:3-18).

All of the windows were designed and constructed by the Connick Studios of Boston. The Rev. Lockhart Amerman, pastor of our church at the time, suggested many of the themes incorporated into the Connick windows.



“BREAD OF LIFE”
(Connick Studios)

in memory of

Lt. Daniel E. Davis Jr. (1922-1945)

The Chapel of Resurrection was dedicated in 1953. The stained glass windows were designed by the Connick Studios of Boston.

This window, the first in a series of three (windows 17, 18 and 19), is located on the south side of the west wall in the chapel. Each window in this series address the “Miracles of Healing.” This window depicts Jesus as healer (Matthew 4:24), feeder of the multitude of 5,000 (John 6:1-4) and giver of life to Jairus’ daughter (Mark 5:35-43). Below these scenes are the words, “I am the bread of life.”

Daniel E. Davis Jr. was the son of Mr. and Mrs. Daniel E. Davis of Osborne. He lost his life on June 5, 1945, when his plane went down over Japan. The three windows along the west wall of the Chapel are dedicated to his memory.



“GREATER LOVE HATH NO MAN”
(Connick Studios)

in memory of

Lt. Daniel E. Davis Jr. (1922-1945)

The central window on the west wall illustrates Jesus’ encounter with the Roman Centurion as he entered Capernaum, resulting in the healing of the Centurion’s servant (Matthew 8:5-10).

The bottom panel shows the Centurion’s request of Christ to heal the servant. The middle panel contains Christ’s reply (Matthew 8:10-13a). The upper medallion shows the Healing of the Sick Servant (Matthew 8:13b). The text at the base of the window reads, “Greater love hath no man than this.”





“THE RESURRECTION AND THE LIFE” (Connick Studios)

in memory of

Lt. Daniel E. Davis Jr. (1922-1945)

The north window on the west wall of the Chapel is devoted to Lazarus with the lowest panel showing Jesus’ visits with Martha, Mary and Lazarus. The middle panel depicts Mary saying to Jesus, “If thou hadst been here, my brother had not died” (John 11:21). The top panel shows the raising of Lazarus from death. The window bears the Chapel’s theme, “I am the resurrection and the life.”

The symbols in the borders of the Chapel windows are: leaves of ivy (faith), grapes (blood of sacrifice), pomegranates (immortality) and the thistle, representing Scotland.

Note that each of the Davis windows has a different symbol at its top. On the south window it is the caduceus (staff), the middle window has a star and this window has a flaming torch.

“THE CHILDREN’S WINDOW”

(Origin unknown)

Restored and reinstalled
in memory of

Bruce McKinnon Haines (1948-1955)



This window was first installed in 1871 in the original chapel that stood on the present day location of the Robinson Room, and was a gift of the Church School children. That chapel was removed in 1914 and replaced by a new Parish House designed by architect Frederick Russell. The Children’s Window was redesigned and moved to the second floor of the south elevation facing a balcony where it was visible from the Robinson Room below.

The window was restored and reinstalled in 1956 in a new Children’s Chapel, a gift of Mr. and Mrs. James Barr Haines in memory of their son, Bruce McKinnon Haines, who died at the age of seven.

In the 1980s, the Children’s Chapel was reconfigured to house the Nimick Library on the second floor, but the window remains as a central figure of the library. It continues to serve as a memorial to Bruce Haines.

This window is considered to be of the old style, meaning it was designed and manufactured before the great masters of American Opalescent glass came on the scene. The theme of the window comes from the Bible verse,

“Suffer the little children to come unto me,
and forbid them not, for such is the Kingdom of Heaven.”
(Mark 10:14)



“GARDEN OF EDEN”
(Pittsburgh Stained Glass Studios, Kirk Weaver)

in memory of
Elspeth Drummond Hull (1905-1995)

This window is the newest window in the church. It was dedicated to the memory of Elspeth Drummond Hull in 1996 and was a gift from her husband, Harry S. Hull Jr.; her son, Richard D. Hull; as well as her relatives and friends. Mrs. Hull was the first woman to be ordained an Elder in our church. The prayer of dedication included the following:

“We thank you, Lord, for Elspeth Drummond Hull and her love of family, friends and your church ...

We thank you for Elspeth, who rejoiced in your salvation and sought your perfection, who modeled the garden of life for us and who served this church with her special gifts as Elder. We dedicate this window to You and are grateful that it will engage our minds, inspire our hearts and please our eyes.”

The window was designed and executed by Kirk Weaver of the Pittsburgh Stained Glass Studios.

An Early History of Our Church

As early as 1802, a small group of Presbyterians began holding religious services together in what was then called Sewickley Bottom. A small group of persons of Scots-Irish descent had come to this area of Western Pennsylvania seeking property on which to settle. The group met often in homes or barns and, in the summer, under a grove of oak trees along a stream called Hoey's Run. About this same time, another group of settlers established a community at Fairmount, along Big Sewickley Creek (now Duff City), on good farming land. The two groups often met together for worship when an itinerant preacher came to the area. One such minister was the Rev. John McClain, pastor of Montour Presbyterian Church, who had to cross the Ohio River by ferry and then travel by horseback to serve this small devout group.

In 1808, the congregation felt strong enough to ask the Presbytery in Pittsburgh to supply a minister on a more regular basis. During 1811 and 1812, the Rev. Andrew McDonald was often the supply minister from the Ohio Presbytery. Synod records of 1812 indicate that the congregation of Sewickley Bottom and White Oak Flats had grown to twenty members. Elder James McLaughlin, with Mr. McDonald, presented a petition to the Synod indicating that the congregation had established a formal organization.

Elder McLaughlin was a devout member of the Sewickley congregation and spent many days traveling with the Rev. McDonald to visit children and listen to their catechisms. He established a Sunday School and traveled to Pittsburgh to obtain religious pamphlets and Bibles. Elder McLaughlin also conducted services when a pastor was not available.

Around 1818, the congregation was able to construct a small church of squared logs and clapboards, with puncheon floor and seats. The first service in this log cabin was led by the Rev. Michael Law, also from the Montour Church, using a Bible that had been brought from Scotland in 1778. By 1822, the church was granted the services of the Rev. John Andrews, one-third of his time to be devoted to the Sewickley congregation and two-thirds to the Fairmount church.

In the mid-1830s, the congregation was outgrowing the little log church and desiring its own pastor and a larger church building. Mrs. Mary Gould Olver served as the catalyst for this with the help of John B. Champ and David Shields. Mrs. Olver, with her husband and children, had arrived from England to start a boarding school for young ladies. They named it the Edgeworth Female Seminary, in honor of her friend and well-known novelist Maria Edgeworth. The Shields family sent two daughters to the Seminary, and they often invited the Headmistress to visit in Sewickley. By 1836, Mrs. Olver had moved her family and school to Sewickley. Around the same time, John B. Champ had come to Pittsburgh from England to found a boarding school for boys, the precursor of Sewickley Academy.

In 1838, Mr. Champ invited his friend William Nevin to meet with the Olvers and Shieldses. William Nevin suggested his brother, Daniel Eagle Nevin, a recent graduate of the Western Theological Seminary in Pittsburgh, be considered for the position of pastor. Rev. Nevin was invited to preach at the female seminary, the boys' school and Fairmount Church. He subsequently was invited to serve both the Sewickley and Fairmount congregations at an annual salary of five hundred dollars. Having secured the services of a minister, the Sewickley congregation requested Pittsburgh Presbytery to be formally organized. This occurred on February 17, 1838, the date that is now celebrated each year as our Founders' Day.

While a new church building was being planned, worship services for the approximately twenty members were held at the Edgeworth Female Seminary for three years. The new brick church was completed by 1840, the pulpit installed in 1841 and by 1843 the congregation had grown to sixty persons. Because offerings were not usually taken in the services, funds were raised from the sale of pews. Minutes from this era note that, "Pews in the new church were sold or rented in a descending scale of rates from \$5.00 to \$1.00 a year, although later, because of the perilous position of the Trustees, the rate was set at a flat \$5.00 a year, payable quarterly."

For those strict Scots-Irish Presbyterians, Sunday was a day of prayer, and no recreation of any sort was allowed. Mrs. Shields built a small school near her house in 1835 and began an afternoon Sunday School, which she personally superintended for many years. Classes were held from early spring until Christmas. It was not until 1849 when Dr. James Allison had become a full-time pastor that a regular Sunday School was established. It had four teachers and thirteen students at the start. Adult education classes were conducted by Mr. Joseph Travelli and others.

Momentous changes occurred when the Pittsburgh, Fort Wayne and Chicago Railroad laid its tracks through Sewickley Bottom in 1851. Life in the quiet little town was changed forever. Now, instead of horses and buggies, members could journey by train to Pittsburgh. Membership in the church increased to 235, and a new and larger church had to be erected.

In 1859, the congregation hired the architect Joseph Kerr to design the new building. The present property at Grant and Beaver Streets was acquired for \$1,242. Mrs. Jemima Anderson donated the stone required for the foundation, walls and steeple from the quarry on her Blackburn Road farm. During construction, the Civil War commenced, and with the permission of Session, Union volunteers from the Sewickley Valley used the Church, which was under roof but still without floor or pews, as a place for their meetings and drills. Construction was completed in 1861 at the cost of \$12,500. On December 15, 1861, the new building was dedicated at three separate services. Until 1871, the belfry lacked a bell. In that year, Trustee Cochran Fleming filled that void, giving a bell, which still remains, in memory of his brother, John Fleming, who was president of the Trustees when the construction of the Church was authorized.

The architectural significance of The Presbyterian Church, Sewickley has been recognized in Franklin Toker's book *Pittsburgh--An Urban Portrait* (Pennsylvania State University Press, 1986). He describes the building, a place of worship for over 150 years, as "...a regularly coursed, hammer-dressed design of austere Gothic with an airy country-church interior."

Persons Memorialized by Our Church Windows
(with corresponding window numbers)

Charles Atwell (1821-1904) #4
Charles A. Atwell (1850-1928) #4
Jason R. Atwell (1864-1923) #4
Margaret M. Atwell (1854-1926) #4
Mary Jane Atwell (1828-1900) #4
Mary Atwell Finkbine (1857-1906) #4
Joseph Baugher Bittinger, D.D. (1823-1885) #3
Joseph Moody Browne (1861-1940) #4
Emma Knox Cain (1844-1897) #9
Mary Vernon Charnley (1855-1903) #15b
Lt. Daniel E. Davis Jr. (1922-1945) #17, 18, 19
Myra Davis (1884-1899) #6
Eleanore Willard George (1875-1947) #8
William Dickson George (1869-1953) #8
Bruce McKinnon Haines (1948-1955) #20
Elspeth Drummond Hull (1905-1995) #21
Amanda Knox Jennings (1850-1895) #9
John Alvin McCague (1857-1941) #15a
Charles McKnight (1824-1881) #5
Jeanie Baird McKnight (1827-1897) #5
Melancthon Wylie McMillan (1834-1899) #12
Helen Campbell Miller (1882-1963) #7a and 7b
Daniel Eagle Nevin (1813-1886) #13
Elizabeth Duncan Nevin (1831-1898) #12
Hannah Irwin Nevin (1821-1899) #2
Margaret Irwin Nevin (1817-1897) #13
Theodore Hugh Nevin (1815-1884) #2
John F. Robinson (1824-1904) #1
Philena A. Robinson (1837-1908) #1
Frank Sample (1841-1908) #14
Frank Sample Jr. (1871-1950) #16
Margaret Frew Shannon (1827-1890) #12
William T. Shannon (1826-1900) #12
Joseph Secondo Travelli (1809-1888) #11
Elizabeth Fleming Warden (1866-1892) #10
John Byers Warden (1865-1890) #10

Pastors of The Presbyterian Church, Sewickley

1838-1847 Daniel Eagle Nevin
1849-1864 James Allison
1864-1884 Joseph Baugher Bittinger
1885-1909 William Oliver Campbell
1910-1919 Hugh Lenox Hodge
1921-1938 Owen Davis Odell
1939-1968 Lockhart Amerman
1969-1976 Jack Martin Maxwell
1977-1990 George Bryant Wirth
1990-1991 R. Byron Crozier*
1991-2002 David John McFarlane
2003-2005 William N. Jackson*
2005-2010 Dana C. Jones, Jr.
2010-2011 Stephens G. Lytch*
2011-Present Kevin James Long

*Interim

Acknowledgments

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Sewickley Presbyterian Church

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