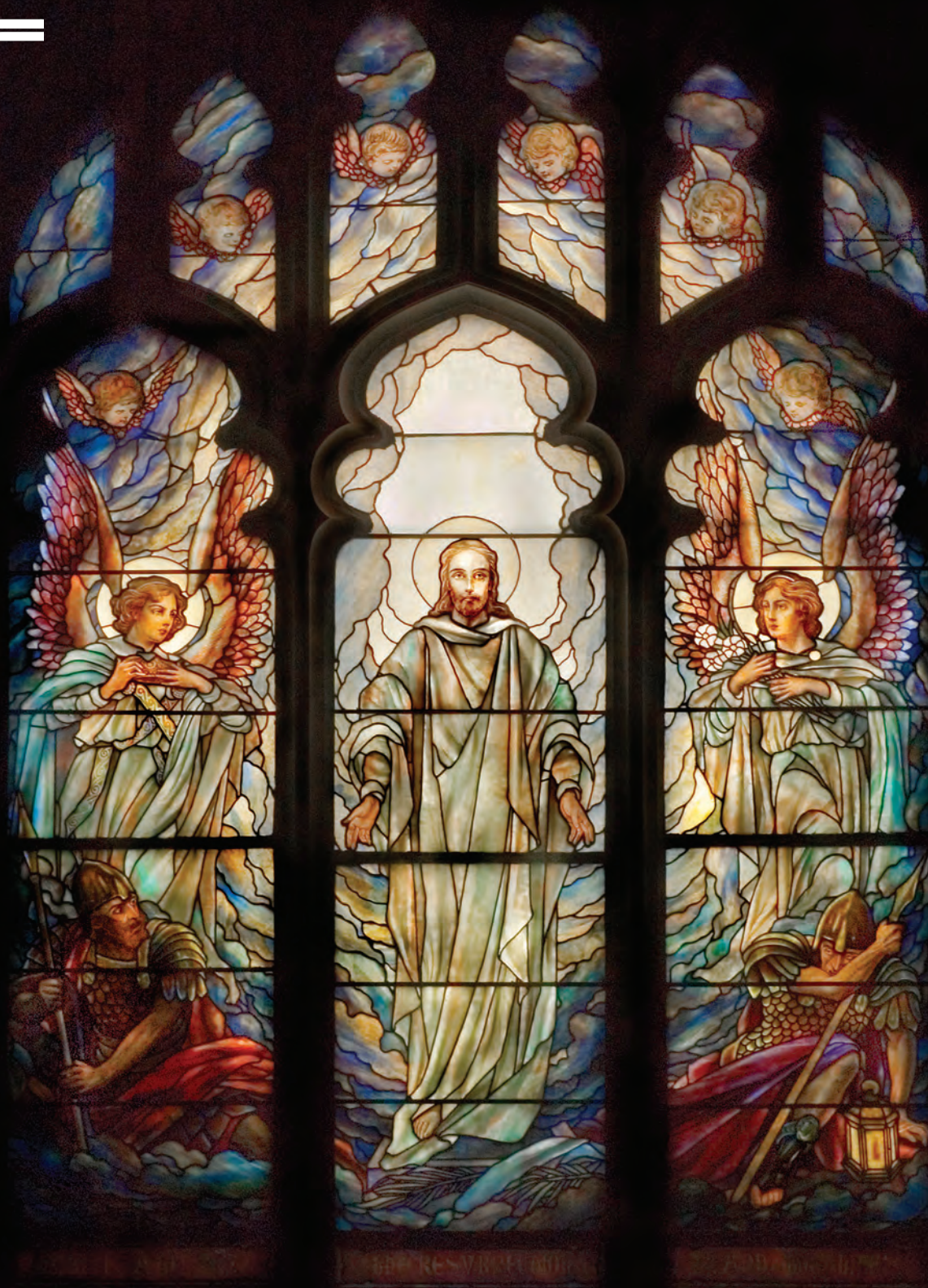




WESTMINSTER PRESBYTERIAN CHURCH



S T A I N E D G L A S S W I N D O W S

OUR RICH HERITAGE

In 1857, the Central Presbyterian Church, located at 8th and King Streets in Wilmington, organized three Sunday schools spread around a city of about 18,000 people. One of these Sunday schools became Rodney Chapel.

In 1865, Central Church raised enough money to build a frame chapel at 14th and Rodney Streets, on property owned by Robert Smith and leased for \$1 per year, called Rodney Street Chapel.

By early 1881, Central Church urged the members of the Rodney Street Chapel to contribute toward a permanent chapel. Architect and Rodney Chapel member, Chauncey G. Graham, donated his services and designed the building to be located at 13th and Rodney Streets. The new building was dedicated on December 2, 1883, with ceremonies to a packed house.

Once the building was finished, evening services were held and there was talk of offering morning worship services as well. By December, 1885, a congregational meeting was held to determine if sufficient financial support for an independent church was possible. More than \$1,500 was collected and the congregation decided to go ahead. The Rodney Street Presbyterian Church was born.

The church thrived and saw several building projects that improved and enlarged the facility. At a meeting June 22, 1910, the congregation voted to change the name to Westminster Presbyterian Church, in honor of the Westminster Assembly that met 1643-48 in Westminster Abbey in London to develop the tenets of the faith called the "Presbyterian Standards."

Reflect, Renew, Respond, Eileen Spraker's book written on the occasion of the 100th anniversary of Westminster, tells the facts and dates of all the important building milestones and the superb legacy of pastors that Westminster has had. Also in her writing style is a wonderful thread that winds through the text

telling of the positive, active people building not only rooms, altars, and sanctuaries, but faith and community in abundance.

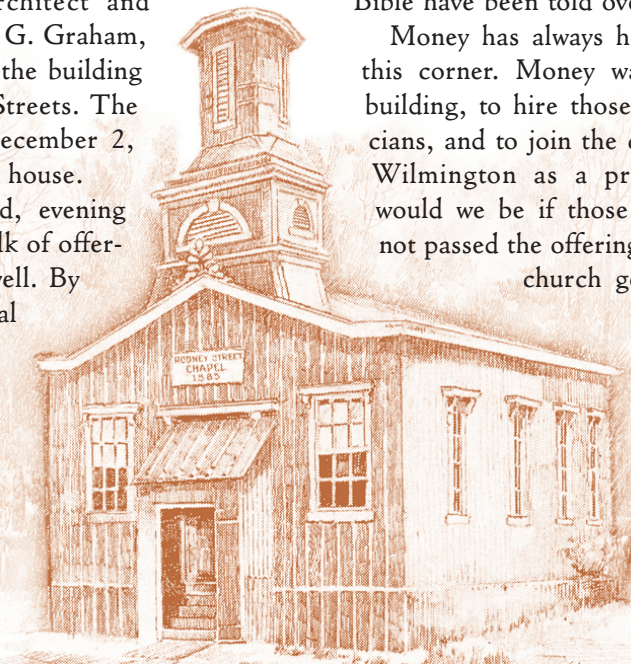
The tiny chapel grew to be the largest Presbyterian church in Delaware! Dreamers they may have been, but workers they truly were, and believers in God's word and deed. How many church school classes have been held on our city block of Pennsylvania Avenue and Rodney Street? How many sermons? How many heads have bowed in prayer, and how many youngsters have squirmed in their seats as the lessons of the Bible have been told over and over?

Money has always had great importance on this corner. Money was needed to erect the building, to hire those first pastors and musicians, and to join the community to help form Wilmington as a progressive city. Where would we be if those first Presbyterians had not passed the offering plate around to get the church going? Where would we

be if they had not had the foresight to build a sanctuary twice as big as the size of the congregation? The story over and over is one of people giving of themselves and their funds to build the church we have

today. Wouldn't they be pleased to see how successful we have been and how we continue to thrive with great preaching and dedicated members who work for peace and justice in the community and the world!

Each fall, as we begin another stewardship campaign, we should pause to think of all the other stewardship campaigns of the past and honor them by continuing to do God's work, here on the corner of the Rodney Street Chapel. Your pledge is as important today as it was in 1886. You will be supporting the church that has been serving God in this place for well over 100 years!



THE SANCTUARY WINDOWS

Here are descriptions of the sanctuary windows, starting in the Chancel and then looking clockwise. The Resurrection Window goes back to the 1910–11 era when the sanctuary was built; the rest were installed over the next 48 years.

THE STORY OF STAINED GLASS

Stained glass windows were created by Christians as aids to worship. The guiding principle in designing and executing these windows was to create something that would be a worthy addition to the house of the Lord and to the glory of the God we love and serve.

While using techniques and materials similar to the windows which were the glory of the cathedral age, Westminster's windows are not copies of the early windows. Rather, we would say they are in the spirit of all that is fine in medieval glass expressed in a fresh and original manner.

The early stained glass windows were rich in religious significance and superlatively decorative in effect. Their color harmonics, changing subtly from hour to hour with the passing of the sun and shadows, contribute immensely to the inspiring effect of those great cathedrals.

A stained glass window is a mosaic made up of pieces of colored glass held in place by strips of grooved lead, reinforced by iron bars, anchored to the window frame. Figures, folds of drapery, ornament and texture are painted on the glass with a dark pigment permanently fused into the art by intense heat. The art form today uses basically the same techniques used in the Middle Ages.

The selection of glass is carefully chosen from hand-blown pot-metal glasses and from slabs of great thickness. All glass painting is done free hand by able artisans. The first consideration is how the glass will affect the light.

1. THE RESURRECTION WINDOW

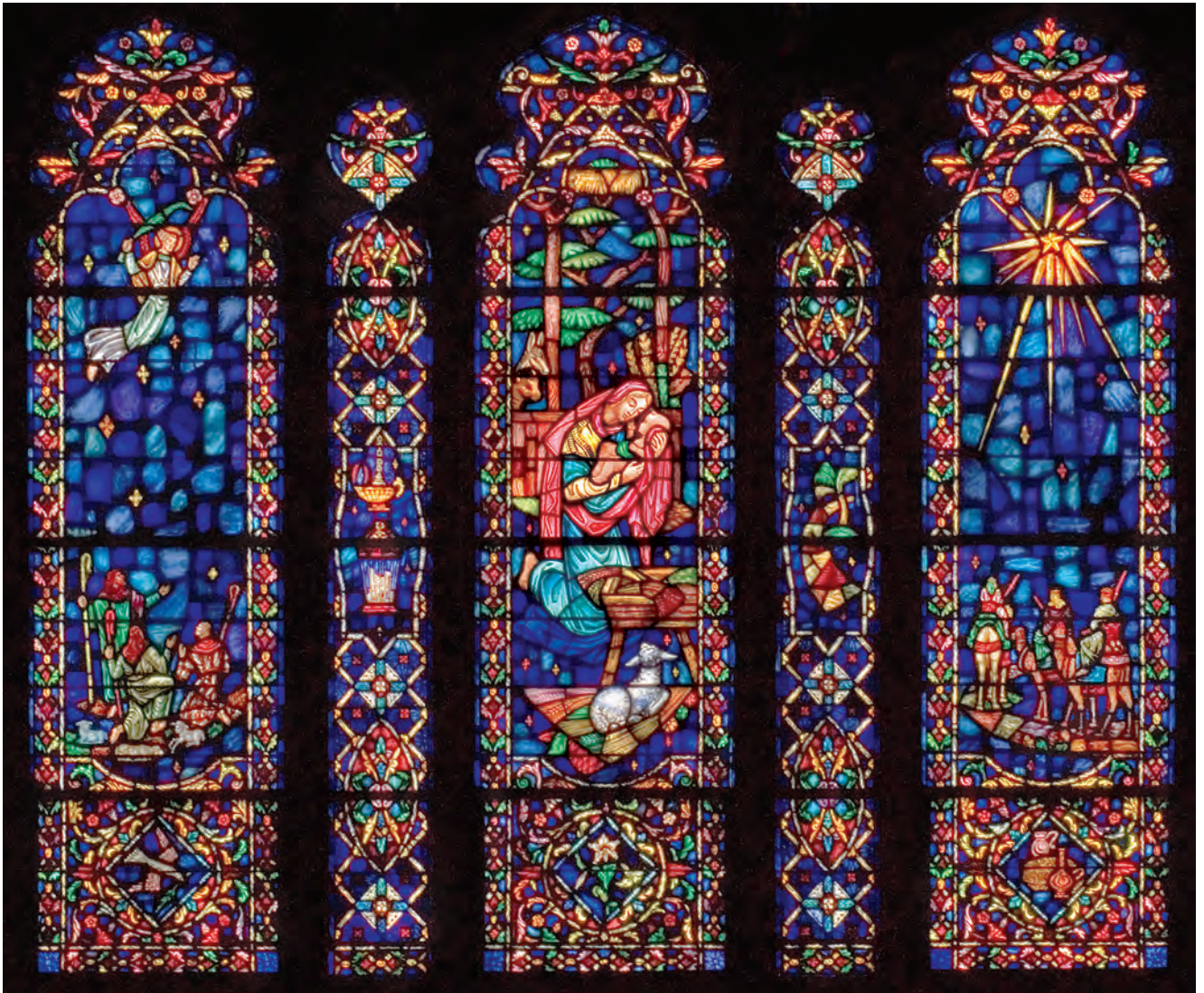
The chancel window (reproduced on the cover of this booklet) is a focal point in the church and witnesses to the reappearance of Christ on the third day after Calvary. He is flanked by an angel and a soldier. The glass, lighted from behind, has a splendid translucency. It was executed by Henry Wynd Young of New York and was installed when the church was built in 1910. A gift from Bowman S. Bird, it was given in honor of his parents, General Charles Bird and Mary C. Bowman Bird, while they were still living.

2. THE LAW AND THE PROPHETS WINDOW

This Old Testament window, fashioned in two lancets, is the north window in the church's east transept. On the left is the tablet of the Ten Commandments given to Moses. The two medallions also represent Moses. At the top of the window is a basket among the rushes where the infant Moses was placed by his mother to save him. An inscription, "Thou shalt have no other gods before Me," is entwined around the burning bush, surrounded by the greatest commandment, "Love the Lord thy God and thy neighbor as thyself." The right lancet depicts the Torah, the scroll of the Law. The Hebrew inscription is "The spirit of the Lord God is upon me." The medallion above shows the broken manacles illustrating "Proclaim liberty to the captive." In the predella, Isaiah is pictured with the seraph purifying his lips with the coal of fire held in the tongs. The text (John 8:32) is given: "The truth will make you free." In the four small roses in the bottom corners symbolize Messianic hope. The window was given to Westminster in memory of Dr. Charles M.A. Stine by his family.



THE SANCTUARY WINDOWS



3. THE NATIVITY WINDOW

Adjacent to the Law and Prophets window is the Nativity Window. In this five-lancet window, the story of Christ's birth is told.

The focal point is the beautiful Mother and Child in the center. The lily in the medallion beneath the manger is symbol of the Virgin Mary.

The lancet to the far left shows the angel appearing to the shepherds in the fields. Under this scene is the dove with an olive branch in its beak, the universal symbol of peace, reminding us of the angel's message. The right lancet shows the journey of the Magi guided by the star of

Bethlehem. The symbols for this scene are the three gifts of gold, frankincense and myrrh. The two narrower lancets symbolize two late events in Jesus' infancy.

At the left are the doves in the cage that were offered by the parents of Jesus at the time of his presentation to the Lord in the temple. At the right is the sandy desert, with the pyramids and a palm tree, symbols of the flight into Egypt.

This window honors the Rev. Dr. John W. Christie, pastor of Westminster from 1931 to 1956. It was given by the people of the church and executed by Henry Willet Studios of Philadelphia. Dedication was February 9, 1958.

THE SANCTUARY WINDOWS



4. ARMED SERVICES MEMORIAL WINDOW

To the right of the Nativity Window is the Armed Services Memorial Window, created as a lasting tribute to those who have served their country in time of war.

The two lancets in this window present the beginning of Christ's ministry. On the left is the baptism of Jesus. John the Baptist is holding a cross-topped staff and is dressed in skins. Above the baptismal scene is the dove representing God's Spirit with the tri-radiant nimbus descending toward Jesus simultaneously with the water from John's shell. In the predella is a symbol of Jesus, *Ecce Agnus Dei*, the Lamb of God, with the banner of victory.

The right lancet depicts the call of the first two disciples, the fishermen, Peter and Andrew. The multiple symbols above the scene can be interpreted as follows: the scallop shell with three drops of water signify the triune gifts of the Holy Spirit which fall on humanity through baptism. The open book is for the spread of the gospel. The little tongue of fire below the book reminds us of the holy flames of Pentecost that appeared around the disciples' heads.

The shields in the border of the branches of the armed services present an interesting new symbolism as contrasted with the four traditional symbols. From top to bottom, left side of the lancet: Infantry, Signal Corps, Artillery and Medical Corps. Right side of left lancet: Paratroops, bomber, fighter planes, music. Left side of right lancet: chaplain, Seabees, rigid airship, ordnance. Right side of right lancet: submarine, P.T. boat, amphibious, chemical warfare. The tracers contain insignia of the Army, Navy and Marines, Air Corps and Coast Guard. At the bottom of the two lancets are the eagles found on the shield of the United States.

The window was executed by Willet Studios and dedicated Oct. 19, 1958.

5. THE CHILDREN'S WINDOW

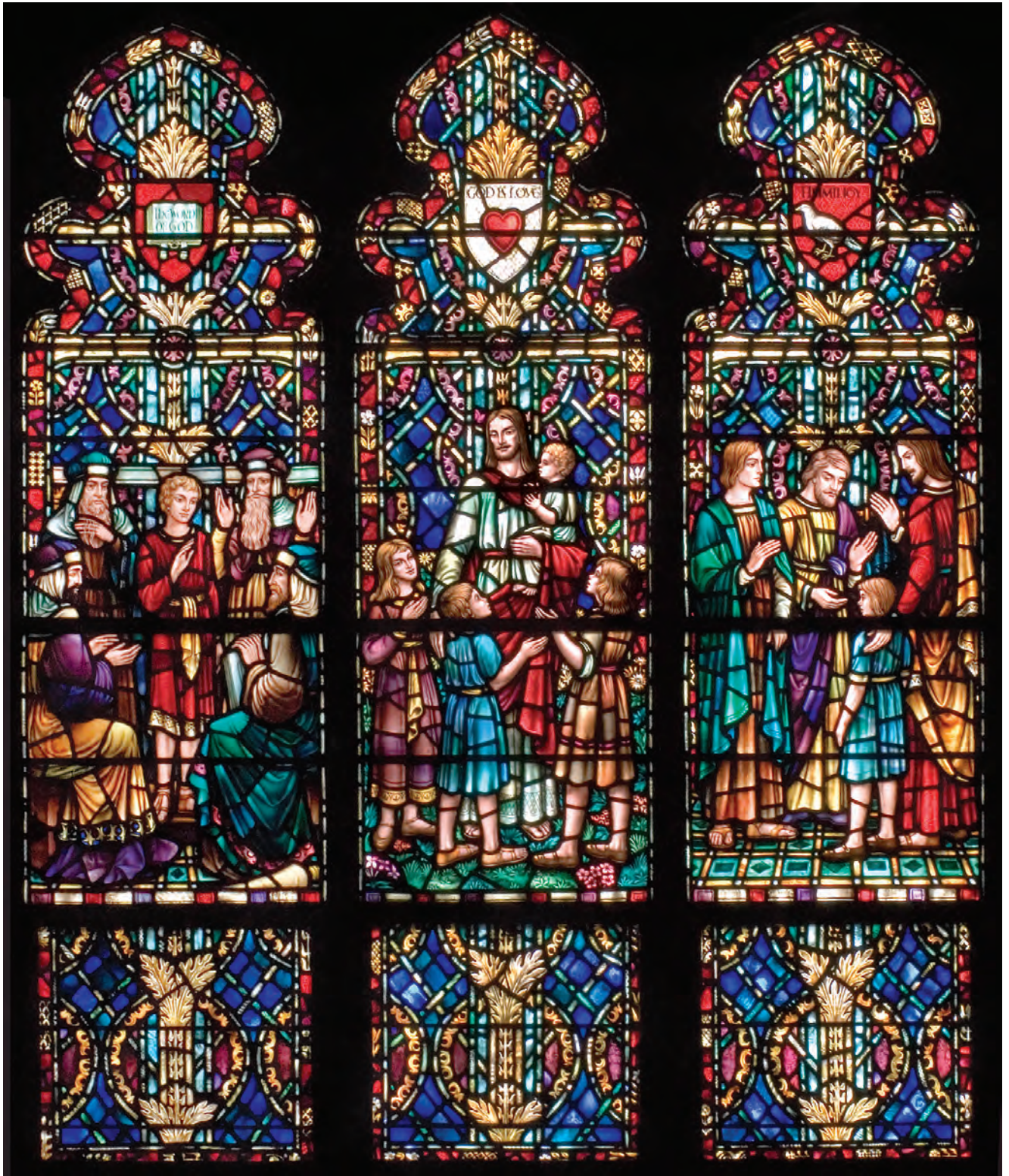
This window, shown on the next page, is in the east aisle of the nave and consists of three lights with tracery above. The left light illustrates Jesus as a boy talking with leaders in the temple (Luke 2:46). In a shield above is the open book with the lettering "The Word of God."

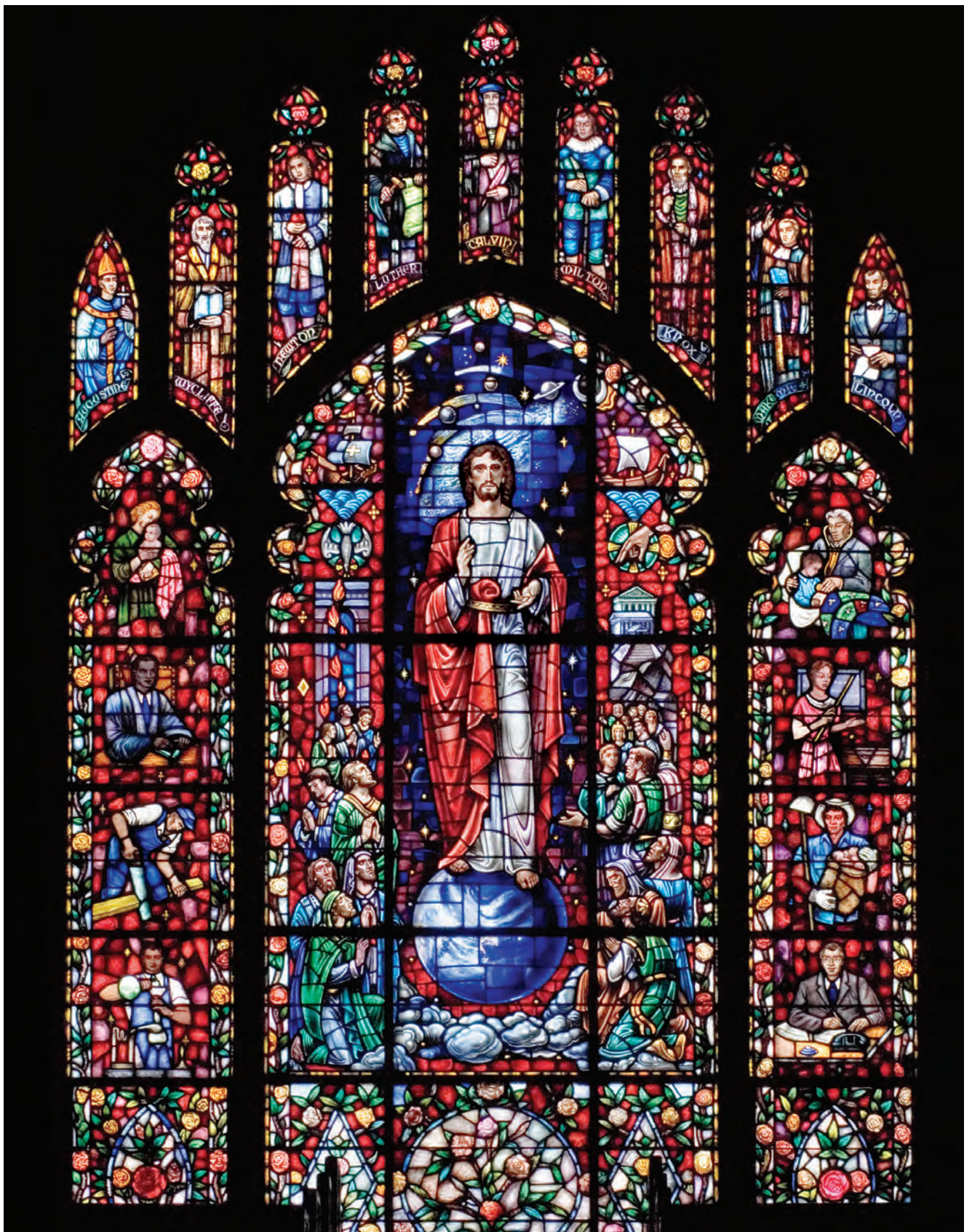
The center light illustrates Mark 10:14 and Luke 18:16: "Let the little children come to me." Jesus holds a young child on his arm and is surrounded by older children. In the shield above is a heart with the words "God is love."

In the right hand light, Christ is shown with his disciples setting a little child in the midst of them (Mark 9:46 and Luke 9:47). On a shield above is a dove with the word "Humility."

The window was created by James Powell & Sons, London, and dedicated Oct. 19, 1958. It is a gift from Paul J. Nowland in memory of his father, mother and sister—Otho Nowland, Lottie L.J. Nowland and M. Louise Nowland.

THE SANCTUARY WINDOWS





THE SANCTUARY WINDOWS

6. THE HOLY SPIRIT IN THE LIFE OF MAN WINDOW

This window, shown on the previous page, is located above the balcony and shows in its central portion Christ standing above the world.

The symbol for the church is a sailing ship, found to the left and right of Christ's head.

To the left of Christ is the scene related in Acts 2 of the founding of the church on the day of Pentecost, with the symbol of the dove representing God's Spirit and the flames signifying the indwelling of the Spirit.

To the right of Christ is Paul preaching in Athens.

Nine men in the history of the church appear in the portraits across the uppermost portion of the window:

Augustine, the great theologian;

Wycliffe, translator of the scriptures;

Newton, discoverer of the Law of Gravity.

Luther, preparing to nail the Reformation theses on the church door;

Calvin, Presbyterian founder;

Milton, poet of the Reformation and of human liberty;

John Knox, who established the Presbyterian Church in Scotland;

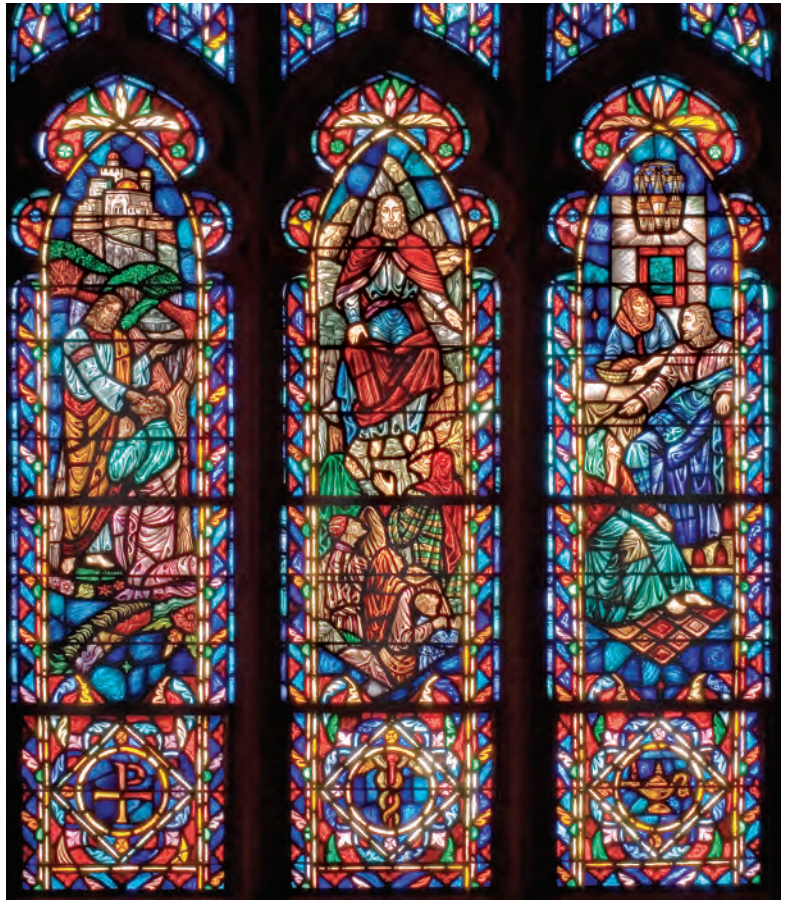
Francis Makemie, who established the Presbyterian Church in America on the Eastern Shore of the Delmarva Peninsula; and,

Abraham Lincoln, known for his opposition to slavery. He worshiped in the Presbyterian Church in Springfield, Illinois, and, during his presidency, in the Fourth Presbyterian Church in Washington, D.C.

On both sides of this central panel are shown contemporary figures of men and women at work: a physician, a teacher, a farmer, a banker, a mother and baby, a judge, a carpenter and a chemist.

The bottom and border of the window are roses, symbol of Christian hope.

Another Willet-designed window and contributed by an anonymous donor, the window was dedicated June 5, 1960.



7. THE MINISTRY WINDOW

This window in the west side of the nave presents the varying aspects of Christ's ministry: healing, preaching and teaching in three lancets. On the left, Christ is seen restoring sight to a blind man. The symbol of the medical profession is depicted in the presentation.

In the center lancet, the theme is the Sermon on the Mount. Christ is shown seated upon a rocky peak with men, women and children clustered about him to hear his message. The symbol below is the Chi Rho or XP, a sacred monogram for Christ.

The third scene shows Jesus in the home of Martha and Mary. He is sitting at the table being urged by Martha to eat, while Mary is at his feet, listening to his words. Beneath is the lighted lamp of knowledge. This scene is modeled after the famous painting by Jan Vermeer of Delft which hangs in the National Gallery in Edinburgh, Scotland.

Executed by Willet Studios, the window was dedicated October 19, 1958. It is a memorial to George Perkins Bissell, presented by members of his family.

THE SANCTUARY WINDOWS



8. THE FAITH AND LOVE WINDOW

This window, on the south wall of the west transept, uses the colors of red and white to symbolize the faith/love virtues and blues to suggest the spiritual aspects of the heavenly kingdom. Red and white roses are used as borders and the figures are garbed in robes enhanced by red and white flames.

The New Testament verse from 1 John: 4:16 is used for the “love” theme. The “faith” symbol holds an orb, signifying victorious Christianity, and a candle with a red flame inside a white six-pointed star, suggests that faith has endured through Old Testament times.

In the base of the left lancet is a small medallion suggesting St. Anne teaching Mary, the mother of Jesus, while in the base at the right is a suggestion of the Syrophonecian Woman and the child made whole. It illustrates the well-known line “O woman, great is thy faith.”

Symbols for Matthew, Mark, Luke and John are suggested in the roots of the growing vine. Angels of prayer and praise are in the center tracery pieces. Seraphim with red wings on a white background are seen in the smaller tracery pieces and in the heads of the lancets. The seraphim are symbols of divine love. The effort throughout the composition is to show the interrelationship between faith and love.

The window memorializes Josephine Wales Bissell, given by her family. It was executed by Charles Connick Associates of Boston and dedicated October 16, 1927.

9. THE PASSION WINDOW

The Passion Window on the west wall of the west transept (see back cover) gives the story of Holy Week in five lancets. It begins with Christ’s triumphal entry into Jerusalem on Palm Sunday. Men, women and children are gathered around him, waving palm branches in his honor. The symbol below these figures is a crown surmounted by orb and cross.

In the right lancet is a Last Supper scene, Christ’s disciples gathered at the table, all except Judas who stands at the door. The symbol at the bottom is the fish and the Greek word for fish, a rebus, which means “Jesus Christ, Son of God, Savior.” The fish was widely used in the first century by the persecuted Christians.

The center lancet shows the empty cross and below are the familiar passion symbols, the crown of thorns, nails and the inscription that was nailed to the cross INRI: “Jesus Christ, King of the Jews.”

The two narrow lancets contain the symbols of Communion, bread and wine, and wheat and grapes. The window honors the Rev. Dr. Charles L. Candee, pastor of Westminster from 1909 to 1925. It was executed by Henry Willet Studios and dedicated February 9, 1958, a gift from the people of Westminster Church.

RODNEY CHAPEL

THE CHAPEL WINDOWS

The large chapel window was designed by Brenda Belfield in 1997 under the supervision of Wendy Hatch, Gina Bosworth and Fred Carspecken. The window is dominated by a blue cross raising the eye of the viewer to the sky. An echo of the same cross shape is visible in the center lower lancet as well. Swirling around the cross are circles of glass suggesting the creative work of God's Spirit moving throughout the creation, reaching to earth and rising to heaven.

Each of the five lancets has a single medallion: a rose, representing love; a fish, symbolizing the church; the cross and flame, referring to Jesus' death and the Holy Spirit; a dove, symbol of peace and the Spirit; and a butterfly, a contemporary symbol of transformation

and resurrection.

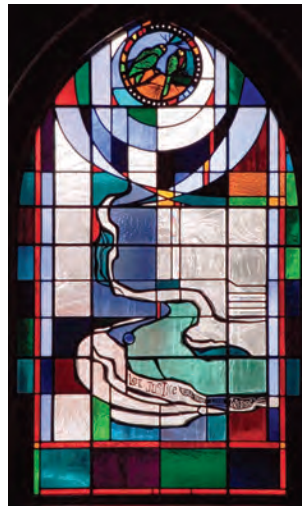
Clear beveled glass was used to welcome the brilliant light of the sky while at the same time masking the view of the parking lot.

Incidentally, the wonderful woodwork evident in Rodney Chapel and the Meeting Room dates was, for many years, hidden by a false ceiling and the space above was used for storage. In the 1990s, the architect in charge of renovations discovered the woodwork and made its restoration a priority.

This window was given in memory of loved ones by the Cruice family. "I will never leave you or forsake you. Remember, I am with you always, to the end of the age." (Hebrews 13:5 and Matthew 28:20)



OTHER WINDOWS & GIFTS



THE MEETING ROOM WINDOWS

These four windows were dedicated to the glory of God on May 14, 2000 and are the gifts of six donors: Carol Christie, Marilyn Woodhouse, Barbara Gorman, Rachel and Edwin Lowthian, and Elva Carty. They were designed by Brenda Belfield under the supervision of Wendy Hatch, Gina Bosworth and Fred Carspecken.

The Carty Window, is in memory of William W. Carty, who was a man of the sea, respectful of its turbulence and jubilant in its serenity. The caption, "Peace be still" recalls the story in Mark 4:39 where Jesus calms the restless waves of the Sea of Galilee. The anchor refers to Hebrews 6:19 which describes Christ as a sure and steadfast anchor. The medallion at the top bears an imaginative and playful navigation star along with the wind and waves of a furious sea. The vibrant reds and white at the center suggest a sailing sloop plying the waters.

The Christie Window, is in memory of Andrew Dobbie Christie, who became a member of Westminster at age nine when his father became pastor. He was a member for 59 years and a trustee for twelve. He was Chief Justice of the Delaware Supreme Court for seven years and the words "Let justice roll down like water" (Amos 5:24) are in the window. The birds and water are a reminder of the God's lavish hand in creating the world.

The Morrow Window, in memory of Ruth Neale and Donald Grant Morrow, includes butterflies, symbols of resurrection and life eternal. There are also roses and rings (circles of love).

The Lowthian Window celebrates music and is dedicated to the volunteer members of the Westminster

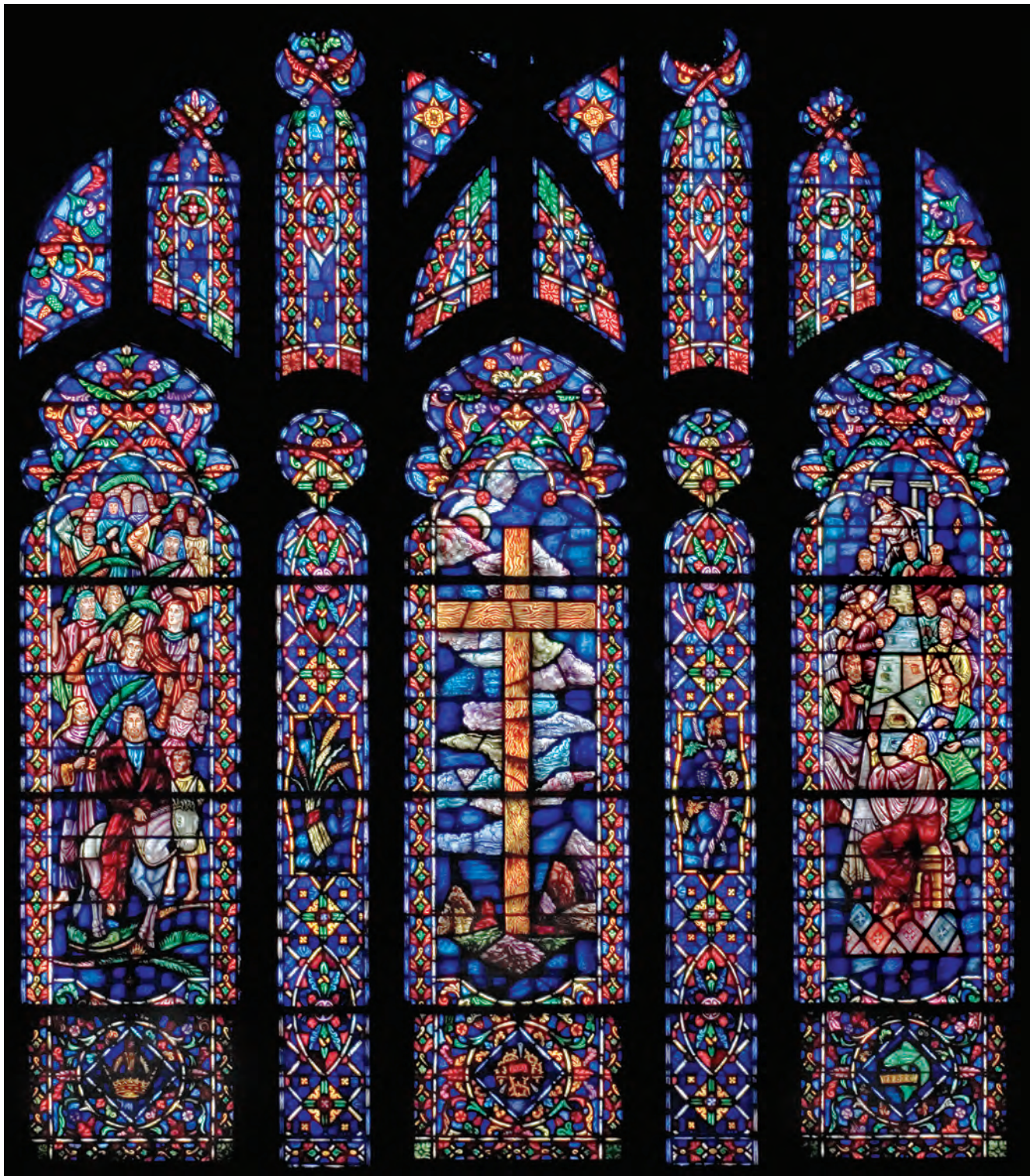
Choir and to the music directors and professional musicians who bring joy and inspiration to their listeners. The hymnal symbolizes the choir; the harp and horns, early music; the treble clef, the writers of music.



THE NOWLAND WINDOWS

The windows above the entrance at 1502 W. 13th Street are dedicated to the glory of God and in memory of Louise Lea Nowland and Paul Jennings Nowland by their children. "When the morning stars sang together and all the heavenly beings shouted for joy." (Job 38:7)





*Above: The Passion Window
(see page 9).*

*Front cover: The Resurrection
Window (see page 3).*

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