GERMANTOWNE CRIER



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The Coming of the Three Wise Men from the East

A MURAL BY VIOLET OAKLEY

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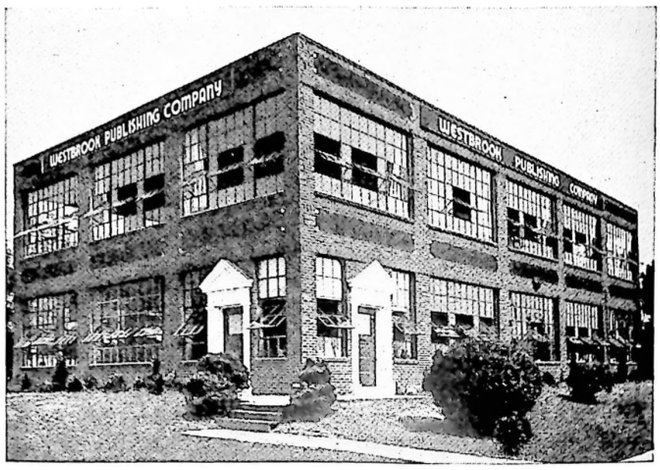
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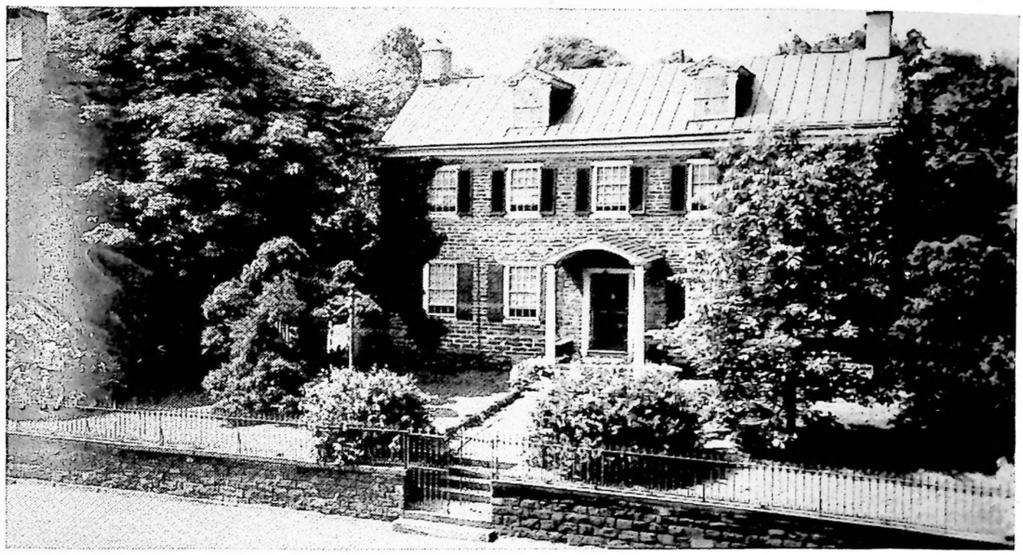
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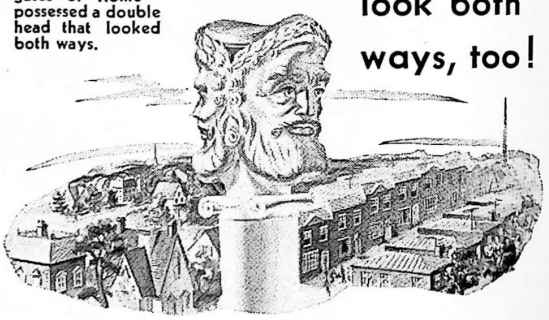
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Vol. 4 DECEMBER, 1952 No. 4

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In our recent issue of the GERMANTOWNE CRIER the article entitled "The Battle of Germantown" was printed as written by Dr. Douglas MacFarlan. We wish to correct this error as the author was Michael Douglas MacFarlan who is the son of Dr. MacFarlan.

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Museum Happenings

The summer has been a quiet and peaceful one at the Museum, the garden surprisingly lovely through the days of great heat and about the normal number of visitors—a few from far places—for in the vacation months, tourist-Americans are searching for interest and information.

On the evening of October 24th the annual meeting of the Society was held at the Museum with the President, Mr. Stradley, presiding and a very good number of members present.

It was a lively and interesting meeting with a healthy bit of controversy and a pleasant and informally social hour following.

The Treasurer's report was encouraging in several ways—for example, THE CRIER which, like all new ventures, has needed a bit of assistance, seems to be fairly on its own feet and not only will break even but promises soon to be a source of income.

The membership stands at over 500, there having been 55 new members added during the year. Why can't those figures be doubled!

The highlight of the evening was a very clear and interesting report and talk by Mr. Grant Simon, chairman of the Survey Committee.

This committee has been working quietly through the year and Mr. Simon's report was most illuminat-ng. He said that eighty-five historic houses had been surveyed as to the first floor plan and fifteen historic houses had been entirely surveyed. There are many other houses of great interest still standing so that the total of all would be a greater number than that in Williamsburg.

He reported that all historians and architects agree that Philadelphia has an asset in historic houses greater than that of any other town or city in this country.

It is hoped that by spring definite information about these and other interesting facts, with the constructive plans of the committee will be ready for wide publicity.

Mr. Hocker spoke of the interest and unselfish service of Dr. Wister in the functioning of the Society's unusual and valuable library and a motion of appreciation to Dr. Wister was made and unanimously passed.

Mr. Earnest Yardly then took the chair while the report of the Nominating Committee was given. A motion was made that the secretary cast the ballot and the following were elected to office in the Society:

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Two new members were elected to the Board of Managers:

MR. A. A. MARTIN
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It is an interesting and surely a healthy fact that each year the Museum's collections become richer through the thoughtful generosity of its friends. Old homes are broken up—treasures must be scattered and it is gratifying to be assured that the Museum is regarded as a safe and congenial spot for the precious things of the past to make richer the understanding of the future.

This Fall a beautiful American flag—called a "presentation" flag—heavy silk with 37 gold stars, which would place it in time as just after the Civil War, and a fine brass eagle to finish the pole, was presented to the Society. It will be for very long a thing of interest and beauty.

A lovely, gracious Quaker wedding gown and bonnet, worn at a marriage in the Coulter Street Meeting House in 1871, with one of the dainty trousseau dresses and the most fascinating Victorian bouquet holder (with the remains of the original bouquet!) have been intrusted to our care and will soon be given a place in one of the upstairs cases.

There is not space here to list all gifts but they are all valued and appreciated and will give pleasure to many Museum visitors.

Remember, when making your will, that even a small bequest to the Historical Society will give you satisfaction and help to secure for those to come a truer understanding of the history of the city you love.

GERMANTOWNE CRIER

Volume 4 DECEMBER, 1952 Number 4

WOMEN OF THE BIBLE

VIOLET OAKLEY'S MURALS IN THE FIRST PRESBYTERIAN CHURCH

By Martha Huff Jennings

TO ABRAHAM LINCOLN are attributed these dramatic words: "We cannot escape history," and lately some one has quoted Nietzsche as saying "Only the strong can endure history," and so today we must turn back the hands of the clock in this year of our Lord 1952 to the year 1870, when a small group of women of Germantown met in a little upper chamber of The First Presbyterian Church to organize, "to be aids" to the Pastor of the Church, and to promote Christian education, develop the prayer life, and extend the cause of World-Wide Christian service. The genesis of things is indeed most interesting, and these women truly "by faith went out, not knowing whither they went"—and made history! Their descendants still carry on, and their names are familiar in Germantown life today, though many have been changed by marriage.

In Washington there is struck each day on the radio, the note A—440 as the standard by which the nation is to tune its instruments, and everything that departs from that note is discord. The women of 1870 had found their standard note in the life of Christ and have sent down through the ages a clear, strong note of courage and harmony as a beautiful heritage to this community. They were pioneers, and their works do follow them. The women of today, in their furious activities, are often accused of parking their intelligence outside with their cars, but these women dedicated heart, and hand, *and mind* to the work they started, and from 22 the group has grown to nearly 400. The Charter members were:

Mrs. Edward Cope	Mrs. Isaac C. Jones
Mrs. J. Frederick Dripps	Mrs. Thomas F. Jones
Mrs. John S. Henry	Mrs. Charlton Henry Royal
Mrs. T. Charlton Henry	Mrs. Mary Westcott

As Struthers Burt says, "Philadelphia has become noted for its firsts," and this little beginning might well be added to that list of historic events beginning here—the first "all inclusive" group of Christian women for Christian service! They had to tread softly before their lords and masters, for "Reverend" gentlemen were sent to their meetings to keep watch. As one of these said, "You can never tell what these misguided females might pray for." Perhaps if their petitions had not met with the approval of the Divines, one suspects the "first filibuster" would also have developed here.

As late as 1870 one prominent man said: "Some of the most thoughtful minds are beginning to wonder what is to become of this woman movement in the Church. Let it alone! All through history like movements have started. It will die of itself." This did not die aborning.

The activities of this group have always centered about one room, called the Pastoral Aid Room, which the women helped build and furnished some years ago, and at that time put in a beautiful memorial mantle and fireplace for Dr. J. Frederick Dripps, who was Pastor at the time of organization.

The room has become a kind of Holy of Holies, where not only work is done and inspiration found, but where marriage vows are given and the last rites are spoken over loved ones.

Believing that beauty comes of God, and belongs to God, a dream of adding more beauty to this particular room came into being. The thought of some fitting painting of a Biblical topic, to be placed in the space above the lovely mantel, developed—something that would be an inspiration to all who came to that room for work or worship.

It happened that during World War II Miss Violet Oakley, famous mural painter, was commissioned by the Citizens Committee of New York to paint a number of Triptych Altar Pieces for use in the Army and Navy all over the world. Miss Oakley and Miss

Emerson were invited to the Pastoral Aid Society to speak and explain the use of these Triptychs in the war. Miss Oakley was asked to suggest a Madonna or some other subject for the vacant place over the mantle. Miss Oakley was so impressed with the possibility of the room, that she and Miss Emerson spent much of that night in studying the Bible, and in research about the women of the Bible as a suggested subject. Many days and weeks of study and work followed, and resulted in the production of small-scale studies for the entire room made in the glowing colors that were finally seen in the ten murals measuring 6½ feet high, and of varying length. The first mural considered was the keynote of the whole, and was for the space over the lovely fireplace, as originally planned. Into that Miss Oakley wished to put the idea of the greatest event of the life of womanhood,—the "Annunciation." This was to be the memorial to the Founders of the Pastoral Aid. When Miss Oakley invited a small group of interested people to view this, they were astounded to find she had prepared ten drawings for the entire walls, including chronological trees for each end of the room with names of the women of the Old and New Testaments.

The reality had gone quite beyond the original dream, and the group was overcome with the beauty and magnitude of her conception, and the fear that it was too great an undertaking for the Woman's Committee. But the miracle happened, and people came forward with offers to be responsible for each mural in memory of loved ones. The first was in honor of a living member, as was the last, but the others for those gone on before.

As all the murals were not completed at the same time, two dedicatory services were held—the first five on Easter Monday, 1948. The remaining five were unveiled the first Sunday after Easter—April 24, 1949. The original idea for the theme "Great Women of the Bible," and the selection of the subjects for the composition, are the work of the artist. The commission was undertaken in the summer of 1945 and completed in the spring of 1949.

Above the gray stone fireplace is the panel of "The Annunciation", with the inscription beginning "Behold the handmaid of the Lord." This painting is flanked by panels of formal, chronological trees with the names of great women of the Old Testament; on the left tree is inscribed "The Lord gave the Word—great was the company of women that published it." On the right hand tree was written, "unto us a Child is born and the government shall be upon his shoulders."

These three panels have been presented by descendants of the charter members and by friends of the Pastoral Aid Society in honor of its founders and long-time workers. They were unveiled by Mrs. William M. Longstreth and Mrs. H. Evert Kendig; assisted by Elizabeth Dunning Stewart, great granddaughter of Mrs. J. Frederick Dripps; Margaret Royal Kerr and Josephine Glenn Costello, great granddaughters of Mrs. Charlton Henry Royal—a charter member; Martha Nixon Smith, granddaughter of Mrs. W. Beatty Jennings; and Christine Rehn Hitchler, great granddaughter of Mrs. Thomas F. Jones—a charter member.

On the long, south wall are four panels. The first of these, beginning at the southeast end, is "The Coming of the Three Wise Men from the East." This panel was presented by Mrs. Chalmers E. Cornelius in honor of her mother, Mrs. Julius Oelbermann. It was unveiled by Molly Cornelius, granddaughter of Mrs. Oelbermann.

The second panel is "Jesus and the Woman of Samaria at Jacob's Well" with it the promise, "whosoever drinketh of the water that I shall give him shall never thirst." It was presented by Mrs. Robert J. Carson, Mr. Edward W. David, Miss M. Frances David, and Mr. William M. David in memory of their mother, Mrs. Martha Frances Knight David. This painting was awarded the Mary Smith prize at the 1948 Exhibition of the Pennsylvania Academy of the Fine Arts as the best painting exhibited by a woman artist. It was unveiled by Judith Ann David, great granddaughter of Mrs. David.

The third panel on the south wall depicts "Jesus in the House of Mary and Martha," with its inscription starting, "then Jesus six days before the Passover came to Bethany." This panel was presented by Mrs. George Gillespie Montgomery in memory of her husband. It was unveiled by Beatty Jennings Smith.

The fourth panel on the south wall represents "The Raising of Dorcas from the Dead," with this legend beginning, "there was at Joppa a Disciple named Tabitha." This panel was given by a committee of one hundred, in memory of The Reverend William Beatty Jennings, D.D., LL.D., and in honor of his wife, Martha H. Jennings. This panel was unveiled by Martha Nixon Smith and Beatty Jennings Smith, grandchildren of Dr. and Mrs. Jennings.

On the east wall are two other panels of formal, chronological trees with the names of great women of the New Testament. The long, central panel is a formal, triple composition of the Temptation and Redemption of mankind. On the left is "The Tree of Knowledge of Good and Evil"; and on the right, "The Tree of Life." In the center is "The Archangel" with the flaming sword "to keep the way of the Tree of Life." The Archangel was given in memory of Mr. Elmer Ellsworth Lenhardt; and the Redemption was given in memory of Mrs. Annie Levengood Lenhardt. Both were presented by Mrs. William J. Everhart, Mrs. William T. Hamilton, and Mrs. S. Ralph McClay. The two panels in memory of Mr. and Mrs. Lenhardt were unveiled by their grandchildren, Barbara Jayne McClay and Charles David Cost.

Miss Oakley says in her brochure describing the pictures: "I am very grateful to this Church for the

opportunity this work has afforded me of long and deep study of such a theme: 'Great Women of the Bible'; for the courage imparted by their example; for the inspiration and strength springing from the beauty of the Biblical record. From this experience has come a sense of communion, of a relationship with these real and vivid characters.

"I do not know that the Great Women of the Old and New Testaments have ever before been assembled together and thus memorialized and honored in one single room. It was not possible, of course, to make room for figure-compositions for all this great army of women; but the idea of the four Chronological Trees solved the problem, both architecturally and 'for remembrance.' "

When the murals were unveiled the dedicatory service was led by Dr. John Clark Finney, and he closed with these words:

"To the memory of all devoted women of the Old Testament and the New, who have lived believing and faithful lives—

"To the sainted women of this Church who have loyally served the Kingdom of Christ in this place in years that are past, and whose works do follow them here today—

"To all women of this Church who humbly accept the responsibilities and privileges of Christian service and for whom also we bless God—

"For remembrance, for rewarding contemplation, for comfort, for inspiration, for guidance in the way of eternal life and joy and peace—

We dedicate these paintings.

The Chairman of the Committee presented the murals "as treasures of sacred art, to be under the care and supervision of the Church and the Pastoral Aid Society—a gift of love from the donors, and memorials of a lifetime.

"They bid us do the work they laid down,
Take up the song where they broke off the strain."

A Ballad of the Mennonite Meeting House

By Claude F. Koch

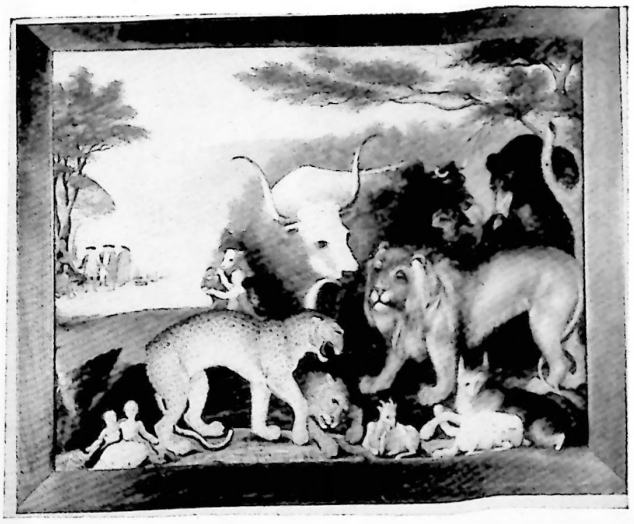
The roads away from every lonesome clearing
Were milestones in the epic of their dead;
More dead than living were within their hearing
They hold their land because it held their dead:

Plain Folk, as certain plain as coon or cider,
Passed here where now the trolley runs;
I see them still, these vague December striders
Under a pewter sky, still carry guns—

When the fog is down, and the wars they would not fight
Boom lowly. Their hollow voices rouse
The echoes where the tombs of Mennonites
Tilt about the church of Rittenhouse.

They are gone and, with them, have drawn after
The cagey forest and the candid streams;
Trolleys clatter through the gusts of their rare laughter
By alien trees—whose roots are now their beams,

Rooftrees, and their lintel posts: *with living rafters*
These ghosts must build and build and not have done
with dreams.



The Peaceable Kingdom
By Edward Hicks

"SPRING BANK"

By J. Somers Smith

SPRING BANK is located at 6700 Wissahickon Avenue, which used to be "Old Township Line" dividing the townships of Roxborough and German. Originally, there were over 40 acres (Deed 1772—". . . in the twelfth year of the reign of our Sovereign Lord, George third, King of Great Britain"—William Rittenhousen, Paper Maker, to Nicholas Rittenhousen, Miller). The old deeds show not only the description of the land but also the occupations of the grantor and grantee; such as, Peter Care, Miller; Henry Pratt, Merchant; Conrad Carpenter, House Carpenter; Caspar Heft, Victualler; Joseph Huckel, Dentist; William Overington, Farmer; George Thomas, Merchant; Samuel Mason, Steward of the Pennsylvania Hospital.

Samuel Mason, who according to the records of the Pennsylvania Hospital was made Steward and his wife, Mary, Matron, served there from 1813 to 1826. He was much distressed by the harsh treatment of the mentally ill who were brought to the Hospital in chains and were housed in cells in the basement. (This was before Dr. Kirkbride raised the necessary funds for the hospital building for such patients in West Philadelphia.) Samuel Mason owned "Springmount", as it was then called, and brought there many of the less upset patients who could profit from fresh country air, good food and quiet homelike surroundings. He then charged $5.00 a week for each patient—rather different from the present. His son, Samuel Mason, Jr. was the 157th manager elected to the Board of Managers of the Pennsylvania Hospital in 1855 and served until his death in 1883. His pony carriage became the first horse-drawn ambulance of the Hospital.



"Spring Bank" house

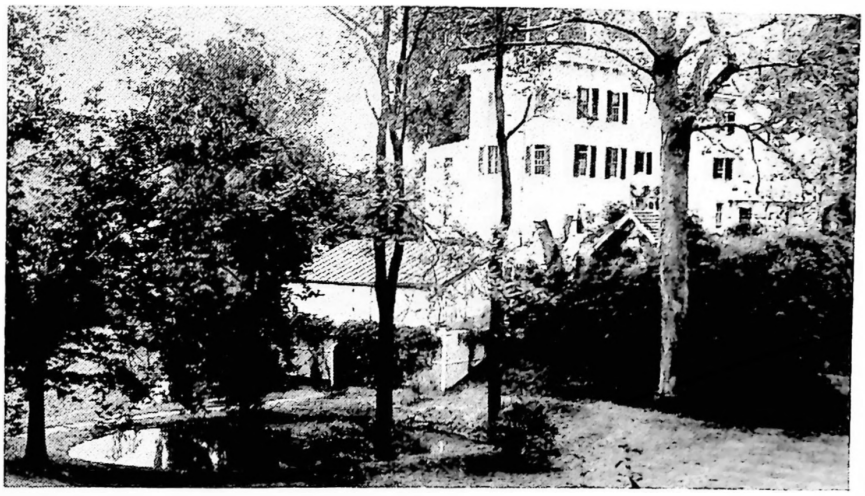
Dr. Cornelius Weygandt, a former Professor of English Literature at the University of Pennsylvania, beloved by his students, in his book entitled, "The Wissahickon Hills", relates that when Edgar Allen Poe lived in Philadelphia, he used to walk along the Wissahickon Creek (see his poem "Morning on the Wissahickon"). Seeing an elk, he inquired how it happened to be there or where it came from. He was told that the nearby sanitarium for mental cases had animals to amuse the patients.

Samuel Mason's great-granddaughter, now living in Germantown, states that he entertained hospitably and had as many as eleven guests, together with his large family, for dinner throughout the week. He sold "Springmount" in 1838 to George Wilson, who eventually could not afford the place and sold to Dr. Edward Lowber. A notice for the sale of "Springmount" in 1837 appeared in Poulsons *American Daily:*

> "Seeing a notice in Poulsons paper of a County seat being wanted six miles north of the City, I have thought that if this person saw my place altho it is seven miles instead of six, that the difference in distance would not prevent him from purchasing it.
>
> "It contains about forty-five acres of land in a high state of cultivation, fences in excellent order, 3500 feet of stone I have put up, and more fine thriving chestnut timber than can possibly be wanted is growing thereon. An orchard of excellent early and late apples, 16 different kinds of pears, a variety of choice plums, cherries, and apricots; six kinds of cultivated grapes, which produced as many grapes as made three barrels of wine in one year. The place is well watered, having several springs thereon. The improvements are a stone mansion, two stories high; a stone barn, carriage house, ice house and smoke house, a stone spring house over one of the finest springs in the County; near thereto is a fish pond with gold and silver fish therein. An excellent garden tastefully laid out with walks edged with fourteen hundred feet of box edging, containing asparagus, raspberries, strawberries, red and black currants, filberts, etc., and as great a variety of flowers as is to be found in any country garden, I believe, in the County.
>
> "And to crown all, I sincerely believe there is not a more healthfull place in Pennsylvania. My family, which is large, has resided here nearly ten years, and a single instance of Intermittent fever we have not had all that time.
>
> "It is situated on the Line Road between Roxborough and Germantown Townships.
>
> Samuel Mason"

Eventually the property was bought by John Welsh who had married Mary Lowber.

At the time of the Centennial Exhibition in Philadelphia in 1876, "Spring Bank's" main house had been much added to and many of the English exhibitors were entertained by Mr. Welsh. At that time, the main house, as it is at present, consisted of but one room deep, with passage-way, with a first and second story porch in the rear. A large tulip-poplar tree, just in back of the house, grew to a very great height. It became diseased and the leaves were affected. They cried and their tears dropped, staining hats and clothing of anvone underneath. Finally it



Spring Bank

was cut down. The chestnut trees also had a blight and had to be cut down. Behind the house on the flat surface of lawn, some of the English visitors laid out a tennis court where they used to play with their oddly shaped tennis rackets and made use of the young people to recover the tennis balls whenever they disappeared over the edge of the hill.

"Spring Bank" possessed the first lawn tennis set ever brought to this country from England. "Spring Bank's" lawn tennis was the scene of the first Tennis Tournament played in America. It was a tournament of doubles. George M. Newhall and F. William Kimber, Victor A. Sartori and Bayard Henry, Sam Welsh and Richard W. Clay, Albert A. Outerbridge and Cooper Baird, all Philadelphians. They had spoon-shaped rackets.

In those days, hare and hounds was an exciting sport. Two men on horseback equipped with bags filled with torn scraps of newspaper were the hares. The other riders were the hounds. At a given signal the hares started across country, scattering paper as they went. They followed a circuitous route back to the starting point. The object was for the leader to catch the hares in the sight of the spectators—a difficult achievement. The children tore paper the night before the meet always saving enough for their own hare and hound races on foot.

In the deeds, "Spring Bank" is described as adjoining Rinker's property; and evidently some of the latter was taken or given to Fairmount Park because John Welsh at the time of the Centennial bought the marble statue of William Penn, which he had erected in 1883 on the prominent rock above the Wissahickon, known as "Mom Rinker's Rock." It can be seen from the Drive and has interested many observers who wonder how it got there. John Welsh had bought it from H. Kirn, who had been a well-known sculptor and was an exhibitor at the Centennial. It was Kirn who was responsible for the Roman Catholic fountain now in Fairmount Park.

Welsh had the statue of William Penn brought from the Centennial via Wissahickon Avenue and then along the ridge that ran back of "Spring Bank" to its present position, which only necessitated clearing the path along the top of the ridge to what was then and is now known as "Mom Rinker's Rock".

"Mom Rinker's Rock" owes its name to one of the many legends of Revolutionary times. She was a shrewd old woman who day after day sat on the rock placidly knitting a piece of handwork that never seemed to finish. Because of her innocent appearance, she excited no suspicion among the British patriots guarding the army in Philadelphia.

Although she seemed only to be knitting, she actually was waiting for her chance to drop a ball of yarn containing information on British activities down the rocky ledges to an American patriot waiting below. The Colonial, hidden from the patrols by trees and shrubbery, then carried the message to Washington's headquarters. (This description is given in "Hikes Thru Wissahickon" printed in 1936 by Federal Writers' Project, Works Progress Administration.)

"Spring Bank" is still occupied by the descendants of those who owned it over one hundred years ago.

The following is quoted from "THE ELK" (*Morning on the Wissahiccon*) *by* EDGAR ALLEN POE, published in The Opal, 1844.

—

NOW the Wissahiccon is of so remarkable a loveliness that, were it flowing in England, it would be the theme of every bard, and the common topic of every tongue. Yet it is only within a few years that any one has more than heard of the Wissahiccon, while the broader and more navigable water into which it flows, has been long celebrated as one of the finest specimens of American river scenery.

The Schuylkill, whose banks, at least in the neighborhood of Philadelphia, are marshy like those of the Delaware, is not at all comparable, as an object of picturesque interest, with the more humble and less notorious rivulet of which we speak.

It was not until Fanny Kemble, in her droll book about the United States, pointed out to Philadelphians

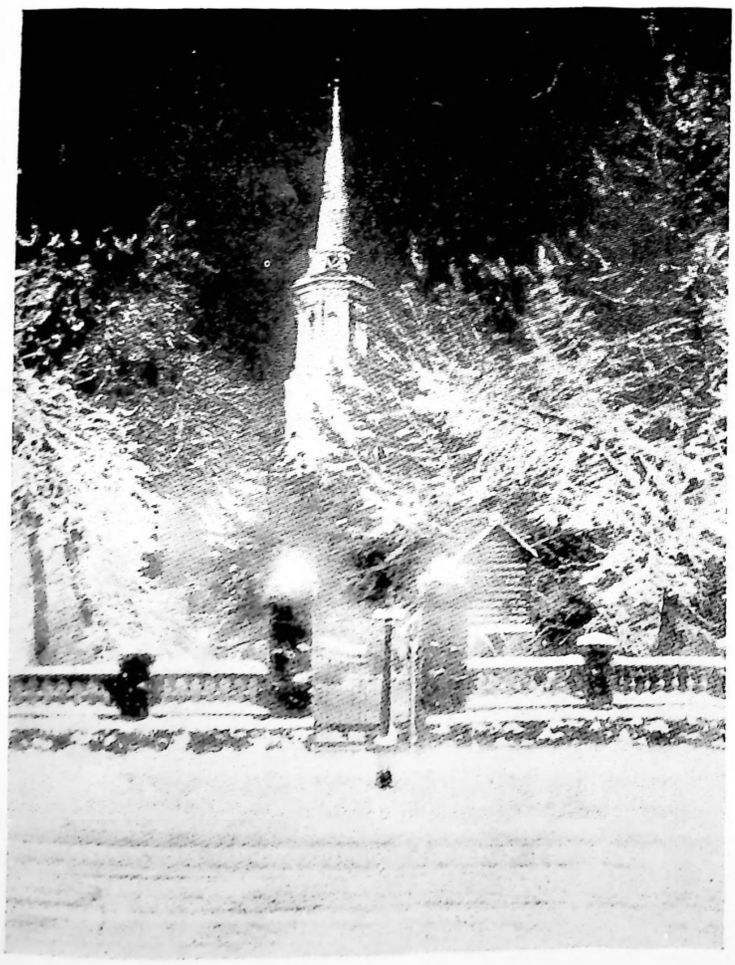
the rare loveliness of a stream which lay at their doors, that this loveliness was more than suspected by a few adventurous pedestrians of the vicinity. But the "Journal" having opened all eyes, the Wissahiccon, to a certain extent, rolled at once into notoriety. I say "to a certain extent", for, in fact, the true beauty of the stream lies far above the Route of the Philadelphia picturesque-hunters, who rarely proceed farther than a mile or two above the mouth of the rivulet—for the very excellent reason that here the carriage-road stops. I would advise the adventurer who would behold its finest points to take the Ridge Road, running westwardly from the city, and, having reached the second lane beyond the sixth mile-stone, to follow this lane to its termination. He will thus strike the Wissahiccon, at one of its best reaches, and in a skiff, or by clambering along its banks, he can go up or down the stream, as best suits his fancy, and in either direction will meet his reward.

* * *

Not long ago I visited the stream by the route described, and spent the better part of a sultry day in floating in a skiff upon its bosom. The heat gradually overcame me, and, resigning myself to the influence of the scenes and of the weather, and of the gently moving current, I sank into a half slumber, during which my imagination revelled in visions of the Wissahiccon of ancient days—of the "good old days" when the Demon of the Engine was not, when pic-nics were undreamed of, when "water privileges" were neither bought nor sold, and when the red man trod alone, with the elk, upon the ridges that now towered above. And while gradually these conceits took possession of my mind, the lazy brook had borne me, inch by inch, around one promontory and within full view of another that bounded the prospect at the distance of forty or fifty yards. It was a steep rocky cliff, abutting far into the stream. * * * What I saw upon this cliff, although surely an object of very extraordinary nature, the place and the season considered, at first neither startled nor amazed me—so thoroughly and appropriately did it chime in with the half-slumberous fancies that had enwrapped me. I saw, or dreamed that I saw, standing upon the extreme verge of the precipice, with neck outstretched, with ears erect, and the whole attitude of profound and melancholy inquisitiveness, one of the oldest and boldest of those identical elks which had been coupled with the red men of my vision.

I say that, for a few moments, this apparition neither startled nor amazed me. During this interval my whole soul was bound up in intense sympathy alone. I fancied the elk repining, not less than wondering, at the manifest alterations for the worse, wrought upon the brook and its vicinage, even within the last few years, by the stern hand of the utilitarian. But a slight movement of the animal's head at once dispelled the dreaminess which invested me, and aroused me to a full sense of the novelty of the adventure. I arose upon one knee within the skiff, and, while I hesitated whether to stop my career, or let myself float nearer to the object of my wonder, I heard the words "hist!" "hist!" ejaculated quickly but cautiously, from the shrubbery overhead. In an instant afterwards, a negro emerged from the thicket, putting aside the bushes with care and treading stealthily. He bore in one hand a quantity of salt, and, holding it toward the elk, gently yet steadily approached. The noble animal, although a little fluttered, made no attempt at escape. The negro advanced; offered the salt; and spoke a few words of encouragement or conciliation. Presently, the elk bowed and stamped, and then lay quietly down and was secured with a halter.

Thus ended my romance of the elk. It was a pet of great age and very domestic habits, and belonged to an English family occupying a villa in the vicinity.



Trinity Lutheran Church, 5300 Germantown Ave.

"Spring Bank" and "Inspiration"

By George E. Nitzsche

THE WISSAHICKON is a creek which for seven miles runs through a picturesque valley and deep gorge in the heart of a residential section of Philadelphia. It is a spur of Fairmount Park, and includes a thousand of its four thousand acres. Its rustic setting, its wild charm and rare beauty probably have changed but little since the American Indians hunted and fished there three centuries ago. Before this stream enters the seven mile stretch of gorge through Philadelphia's Park, the Wissahickon meanders through the meadows of a Pennsylvania State Park, "Fort Washington," an historic landmark occupied by Colonial troops during the Revolutionary War when Philadelphia was occupied by the British in 1777–8. About nine miles from this State Park the Wissahickon empties into the Schuylkill River in Fairmount Park, which from there extends another five miles or so to City Hall, the center of Philadelphia. Authorities have claimed this Park to be the largest, and longest stretch, of any city park in the world, since it is entirely within the built up portions of Philadelphia.

For almost half a century Mrs. Nitzsche and I have lived within a short walking distance of this fascinating Wissahickon Park; and for the last thirty years we have lived directly on its banks. We named our home "Inspiration" for a number of appropriate reasons. It occupies a very small part of the former country estate and summer home of the late John Welsh, known as "Springbank," on the edge of the Wissahickon Gorge. Mr. Welsh, a most worthy and leading citizen of Philadelphia, was chosen as the President of the Centennial of 1876, the first of the great World's Fairs to be held in the United States. It was a stupendous undertaking, but turned out to be a distinct success; and proved to be a revelation to most of its ten million visitors who came from all parts of the world. It also was a social and financial success. According to the official records of the Centennial, "A large share of the credit for its success belongs to Mr. John Welsh, the President of the Centennial Board of Finance, who, with his board, managed its finances with extraordinary sagacity and energy, and with an economy nicely balanced by the liberality required for the full realization of the project. Mr. Welsh applied to the exhibition the principles upon which he would have conducted an important business enterprise confined to his care. He and his associates regarded it as a trust and not as a speculation, and they felt bound by sentiments of honor and patriotism to administer it with discretion, earnestness and fidelity." At the close of the Centennial, the Board, in recognition of his unselfish labors and the successful outcome of the first American World's Fair, presented Mr. Welsh with a gift of $50,000. This gift of fifty thousand dollars Mr. Welsh, in turn, presented to the University of Pennsylvania. The ceremonies for the formal presentation of this gift took place in the Chapel of the then newly erected College Hall, the first educational building on the present campus in West Philadelphia. The occasion was a most formal and dignified procedure, and the exercises were held in the presence of a "large gathering and the entire University faculty." At the time it was considered one of the most munificent gifts ever given to the cause of higher education in the United States, and it attracted wide attention. For instance, *Leslie's Weekly*, probably then the leading illustrated magazine of the country, in its issue of March 10, 1877, devoted an entire page to a 9- by 12-inch wood cut of the event. In this wood cut were included a reproduction of the check for $50,000, a reproduction of the black marble tablet commemorating the occasion, and a portrait of John Welsh by Gutekunst. The cut also included some thirty or more members of the faculty watching the ceremonies, and most of these were fairly true likenesses and easily identified; among them was my father-in-law, Dr. George A. Koenig, a professor who taught many scientific subjects at the University. The woodcut was the work of "*Leslie's* special artist." The tablet reproduced in the wood cut is a large one of black marble and is still attached to one of the walls of College Hall. Its inscription is as follows: "In grateful commemoration of the zealous and unselfish labors of John Welsh, in promoting the success of the Centennial International Exhibition the Citizens of



Dining room at Spring Bank

Philadelphia have endowed the John Welsh Centennial Professorship of History and English Literature in this University 1876." In my own fifty years with the University of Pennsylvania, I collected a large amount of material and relics associated with the history of the University, and one of the items of interest in that collection is a framed copy of that famous wood cut on page 8 of *Leslie's Weekly* of March 10, 1877.

Another interesting feature of Mr. Welsh's "Springbank" on the Wissahickon was a group of Oaks, Maples and a Tulip Poplar. Between the two Oaks, Mr. Welsh had put a seat or bench, part of which is still in place. The bark of both trees have grown over the old wooden seat so that in seventy-six years or more the old board of the seat extends into the live tree by more than a foot. The second Oak died about thirty years ago; but the stump, now on its last legs, still bears the mark of the old bench. So interesting was this phenomenon that the head of the Landscape Department of Pennsylvania State College, Professor Arthur W. Cowell, used photographs of the seat in his architectural landscape classes at State College to impress upon his students how nature gradually overcomes, and even beautifies, various phases of injury, destruction and carelessness perpetrated by man. It was on this bench, I have been told, that Mr. Welsh was accustomed to watch the flow of the Wissahickon two hundred or more feet below; and that, so as to have an unobstructed view of the ravine, he had some trees cut down to the waters' edge. Many of those living along the Wissahickon, like Mr. Welsh, owned the land to the creek, and either sold or donated the hillsides to the city for park purposes. Before the advent of the trolleys and automobiles, this section was rather remote from the center of the city.

On the Eastern slope of the Wissahickon, in front of "Springbank", on one of the highest promontories of what is now a part of the Wissahickon section of Fairmount Park, Mr. Welsh erected a monumental statue of William Penn, which is visible from many points of the Wissahickon ravine. At the bottom of the statue is the one word, in large letters, "TOLERATION"—a reminder that William Penn, the founder of Pennsylvania, was the most tolerant of all the early American colonizers. The rock on which it stands is known as "Mom Rinker's Rock," about which there are many legends; and also a number of stories about American and British troops in that vicinity during the Battle of Germantown in 1777. Mr. Welsh conveyed several acres of his land to the Park, including this historic rock and statue. Incidentally, the grounds of the Centennial of 1876, also became part of Fairmount Park, although almost nine miles from "Springbank."

After the Centennial Mr. Welsh was appointed United States Ambassador to Great Britain, serving from 1877 to 1879. He held many other important posts and was one of the leading citizens of the United States.

Here it might well be asked how did we happen to acquire a little section of "Springbank." This part of the story is like a pleasant dream come true. In the early years of our married life, we lived on Carpenter Lane, within a block of Carpenter's Woods, which has since become an extension of the Wissahickon Park. In those years, hardly a day went by that we did not take a walk in our beloved Wissahickon Valley. When our children came along we spent many happy hours picnicking with them along the creek, or on one of its tributaries. Here they would be playing in the sand, wading in the stream, watching small home made water wheels turn with the current, listening to fairy tales and childish lore in a make believe world.

From the very beginning of our lives in Germantown, we had a mutual hope that some day we might be able to acquire a home on the banks of the Wissahickon. About thirty-one years ago, after an all-day stroll along Wissahickon trails, we came out of the Wissahickon woods at the end of what is now Westview Avenue and formerly a part of "Springbank." We had never come out of the woods at this point before. Mrs. Nitzsche pointed to the top of a beautiful hill where stood a huge Cherry tree and a clump of Oaks, Maples and Poplars, to which I have referred previously. "Wouldn't that be a wonderful location for a home?" she remarked rather casually. Of course, I agreed with her, and told her that it happened to be a part of the old "Springbank" estate. Then she said, "Don't you think it might be well for you to make some inquiry about it and ascertain whether it could be purchased?" To which I replied that, while I had known J. Somers Smith, the present owner of "Springbank," for some years, I could not ask him to part with what he might consider as one of the most desirable sections of his land; besides, so far as I knew, I doubted whether any of his land could be purchased. So we both dismissed the matter from our thoughts. Some weeks later, in looking about, as usual, for a possible building site along the Wissahickon, we saw a "For Sale" sign on a four-acre tract of land on the old Rittenhouse Estate, overlooking Fairmount Park, on an eminence bounded by Rittenhouse Street, Harvey and Wissahickon Ave., now occupied by one of the largest apartment houses in Philadelphia. The agent quoted us a rather reasonable price for the four acres, stating that the Fairmount Park Commission had contemplated taking three and a half acres, and that we thus might buy the whole to advantage, even to the extent of getting a half acre for nothing. The suggested deal appealed to me, and I decided to buy it. However, fate intervened and changed our plans. One rainy evening, as I was hurrying home from the Rittenhouse tract, I took a Wayne Avenue trolley, on which I met my

(Continued on page 27)

THE PAGEANT OF THE NATIVITY

as presented in the Unitarian Church of Germantown

By Alice H. Mertz

IT IS IMPOSSIBLE to speak of this Pageant without paying tribute to its originator, Myrtle Goodwin D'Ascenzo, who with her distinguished husband, Nicola D'Ascenzo, arranged, costumed and directed it. I should like to tell this story in a series of impressions invoked by Mrs. D'Ascenzo's own reminiscences as she recounted them to me.

* * *

It was Christmas eve in a Vermont home. In a large room which was part kitchen, part living room, two persons pursued their quiet occupations as long as the daylight lasted. The aged man, tall, erect as in his prime, left the reading desk at which he had been standing, first covering the Bible with a white cloth. He sat down at the fireside, where a huge log, glowing like a live coal, sent the light of flickering flames into the dark shadows. The child folded her sewing, stepped down from the window seat, using a small stool, then placing it near her great-grandfather's chair, she sat down, leaning her head against his knee. He lifted her to his lap, in a safeguarding embrace and after a moment began the intoning of the verses he had just been rereading. "And the angel came in unto her, and said Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women." The story of the annunciation with all its wonder and mystery, and then, the humble nativity, in a lowly stable; the shepherds on the hill, the starlit skies, the hush broken suddenly by a glory of light and song, then the three wise men, in kingly raiment, with their precious gifts. The story unfolded and the child followed the narrative with absorbed attention; each word, each scene impressed itself on her lively imagination and she resolved to tell it some day, in her own way.

* * *

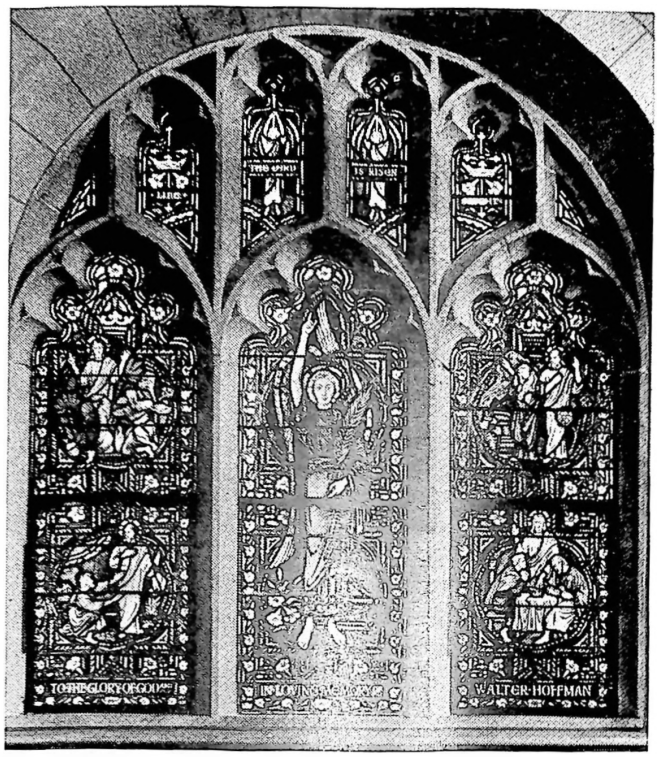
Years passed! On the corner of Chelten Avenue and Greene Street, there once stood a modest, vine covered church. It was a part of old Germantown, part of a quieter, more gently paced community, more closely knit in its solidarity. The minister, a man of vision, spoke to Mrs. D'Ascenzo of his wish to present a Christmas Pageant for the church school children. It was just before the summer closing of the church and there was time to prepare it; he found joyous readiness and an immediate acceptance of the idea, for the dream kindled long ago had never been relinquished and now at last, it could be fashioned into visible form.

For years lovely stuffs had been collected, coming from the Near East, from Italy, where Mr. D'Ascenzo had likewise purchased fine jugs and flagons, the amphora of graceful shape, used for oil, water and wine, a casket for jewels, delicately wrought in metal. All these were generously given to the project and the two artists called on their vast store of garnered knowledge, remembering famous paintings, experimenting with colors, materials, studying types, characterizations, gestures, composition.

The first Pageant in 1923 was very simple, almost naive in its depiction of the essential features of the scriptural story. It began with the annunciation, Mary and the angel Gabriel, then the holy family, Mary and her child, with Joseph and the young St. John, followed by the adoration of the shepherds and the homage of the Magi, ending with Joseph's dream, the angelic command and the flight into Egypt. Mrs. D'Ascenzo's father was present and it was his suggestion that there be a preface, Isaiah's prophecy, and that at the end there be the Light of Christianity and the apostles to spread the Gospel. This then was done in the second year and more of the symbolism was developed; the accompanying music was carefully selected and the scenes enlarged. The old church with its more intimate setting, lent itself to the story told in a series of posed pictures; in the new church on Lincoln Drive where the first pageant was given in 1928, the development became more elaborate as to detail but retained the deep inward motivation. From the earliest performance to the most recent, reverence and dedication imbued all those who participated, lending a quality to be attributed not alone to the sacred text but also to the sensitive creative imagination of the direction given by Mr. and Mrs. D'Ascenzo. There has always been the desire to enhance the spiritual values through more significant use of symbol and attribute. The Pageant fell naturally into three parts: the first, a brief introduction but setting the tone in the awe-compelling prophecy of Isaiah; in the early version not spoken by him but carried out in gesture while the whole Biblical text was read by the minister. Later on Isaiah spoke his own message which was more effective as a key note. The choir has a big role too in establishing the atmosphere; robed and carrying candles, they precede the opening scene singing "Adeste Fidelis"; they remain screened in the right transept. The left transept too is curtained off and at the end of each scene the smaller groups fade from view, merging in the dim light with the soft folds of the curtains. This is not true of the Magi who come down the main aisle and depart in the same way, also the Apostles who enter from the body of the church.

At first the Parsifal music was used almost entirely. A continuity of purpose is now followed in the use of chorale and carol, ancient and familiar, going back to the fourteenth century and culled judiciously from the wealth of sacred music up to the present. Generally two performances are given the Sunday before Christmas but it has been deemed advisable to present it every other year. It has always been an entire church project including the children, the college age group as well as the older members of the congregation for aside from the principal roles which need to be filled, there is a "populace", an augmented choir, and the services of many are required to care for the properties and to assist in the manifold preparations. From the first presentation to the one given last year, the story unfolds in an atmosphere of rapt and reverent attention. The central figure of the Virgin has been assumed by many different types, just as many artists have portrayed her in a variety of poses and using diversified models. Sometimes she was small, even childlike, resembling a Fra Filippo Lippi, or the little Virgin of Da Vinci's Annunciation; again she was tall, stately, Raphaelesque.

There were many fortuitous incidents in the assembling of the paraphernalia and Mrs. D'Ascenzo delights to speak of the chance happenings which added to the perfecting of the Pageant. Her enthusiasm has never abated and even to-day when she is very frail in body, her vivacity is extraordinary and her memory keen. Inspiration and research, constant study and experimentation have gone into the undertaking. The robe of the Virgin had to meet a symbolic color requirement, that of a luminous blue, without sheen, and remaining true to hue under artificial light; wool material of exactly the right weight, falling into sculptured folds, was found, with a complementary cherry red to give us the traditional combination. A handwoven Vermont blanket on which vari-colored stripes were sewn, made the garment for the prophet Isaiah. This blanket woven by Mrs. D'Ascenzo's grandmother had been taken to Minnesota when the family moved for a few years to the Middle West, and it had escaped the pilfering Indians, who at that time often came into the pioneer settlements to dispose of their furs but had no hesitation in entering homes and taking what pleased their fancy. At the close of the Sesqui-Centennial Exposition many oriental materials were bought to augment the wardrobe resources. The women of the church sewed the garments under expert direction. The turbans, indeed each headdress, was fashioned by an authoritative hand and the make-up was faithful in a high degree in carrying out the vraisemblance to the Tissot illustrations in nineteenth century Bibles. The slender golden trumpets were made in Czecho-Slovakia and were come upon by accident in South Philadelphia; one trumpet, reposing in a case was seen in a shop window and upon inquiry it was learned that more could be imported so the order was given and seven months later, in late November, the



Resurrection Window
Mt. Airy Presbyterian Church
Designed by John W. Hathaway

trumpets arrived adding singular beauty to the heralding of the angel message. The clearly defined, prismatic colors of a double rainbow gave the scale on which the robes for the Christian attributes were based; red, orange, yellow, green, blue, violet. This is the third part of the Pageant and was developed some years after the beginning. In the middle part of the representation, the herald angels are seen as in a vision, a heavenly illusion created by a filmy curtain and soft blue lighting. In the final scenes the personified attributes mount the high steps and form a graceful, dignified background for the conclusion.

Formerly the Spirit of Christianity was impersonated, holding a lantern from which the Apostles lighted their tapers. In recent years a tall wrought iron candlestick bears the light, which continues to shine until the audience has dispersed. After the Apostles had made their exit, a moving innovation was tried and will probably continue to be incorporated in the performance: church families left their pews to light their candles, exemplifying the teaching: "Let your light so shine before men that they may see your good works: and glorify your Father which is in Heaven."

* * *

Myrtle and Nicola D'Ascenzo have contributed imperishable beauty in painting and stained glass to their contemporary world. We are grateful for their distinguished artistic achievements. In the Pageant of the Nativity described, they have furnished Germantown with a lovely tradition which does them honor and which we hope may continue into future decades.

Stained Glass Everywhere—and in Germantown

By John W. Hathaway

THE MAKING of stained glass windows is believed to be the only art entirely inspired by Christianity. The Egyptians, Greeks and Romans all made some form of colored glass, but so-called stained glass windows as the world now knows them, first developed in the 12th Century as an outgrowth or attribute of Gothic architecture.

The function of a window—colored or otherwise—is to admit light into a building. Thus a colored glass window is not primarily a pretty transparent picture, but rather for the admission of light into a dark interior in a beautiful manner. Gothic cathedrals would indeed lose much of their inspiring beauty if they had no colored glass windows to warm and light them. Ralph Adams Cram, the architect, well known authority on Gothic, says of Chartres Cathedral in France (one of the richest in stained glass in the world) "If one sees today Chartres Cathedral, the first thought one has of it is not of its architecture but of its glass, because that is its supreme and crowning glory."

There are many varieties of windows due to period and environment—some suitable for a certain place in the building, perhaps, some suitable to the geographic situation of the window. For example the early type of "mosaic" window composed of many small jewel-like pieces of glass was used in France and was adequate there because of the clear weather and bright skies. This type of window was used in England too, but later the English found that if they used more white glass and larger pieces the effect was more pleasing because of their foggy weather and gray skies which made the "mosaic" type too dark for their churches. So you see, the weather, the geographic latitude etc. have to be considered along with many other limitations in the planning of a window.

Many technical steps are involved in the fabrication of a stained glass window—few people realize what a lengthy and arduous process it is. Even today with modern tools and inventions there are very few short cuts to the making of a really good one—such a one as can be considered a true work of art. Very briefly the procedure is as follows:

1. Designing the window with consideration of its subject, color, scheme, placement, size, harmony with architecture, climate, etc.
2. Making of a small model to scale of window called a "transparency" painted with transparent oil paint on celluloid. Some artists use a water-color rendering to scale instead.
3. A large drawing (actual size of window) called a "cartoon" is made on paper after a template is taken from the window opening.
4. Pattern drawing made from cartoon.
5. Glazing drawing made from cartoon.
6. Patterns cut with double-edged shears—the space between the blades allowing for the width of the core of the lead which will hold the pieces of glass together.
7. Selection of glass—each pattern must have a piece of glass cut to fit.
8. Glass laid out on pattern drawing and each piece is painted with whatever lines from the cartoon are on that particular pattern, traced through the transparent glass with glass paint.
9. Paint fired on glass in kiln at a high degree of heat.
10. Filmed—to slightly diffuse light for local color —fired again.
11. Ready for glazing—that is assembling of pieces on glazing drawing—looks like jig-saw puzzle. Pieces joined by pliable lead strips and soldered at joints.
12. Cemented around lead—water tight and air tight.
13. Installed in place—braced with iron bars.

The above series of steps is not used exactly, in this order by all stained-glass makers—this happens to be the method which I learned in the studio of Lawrence Saint at Huntington Valley. However, every window requires an approximation of the above steps—all being essential.

On most windows paint is used only for the features of faces, folds of draperies, lettering and other lines that cannot be expressed by the glass itself. The paint used in Medieval times has been a source of puzzlement to modern designers. Its melting point was lower than that of the glass but its coefficient of expansion was so much the same that the paint did not crack away from the glass when once it had been fused. The color was a black or reddish brown with a smooth surface very difficult to reproduce today.

Viollet-le-Duc, an authority on Medieval arts, whom the French government commissioned to make a study of stained glass and preserve its principles said, "The radiation of translucent colors in windows cannot be modified by the artists; all his talent consists in profiting by it, according to a given harmonic scheme on a single plane, like a rug, but not according to an effect of aerial perspective. Do what you like, a glass window never does and never can represent anything but a plane surface; its real virtues even exist only on that condition. Every attempt to present several planes to the eye is fatal to the harmony of color without producing any illusion in the spectator. . . . Translucid painting can propose as its object only a design supporting as energetically as

possible a harmony of colors."

When later windows, of the 14th and 15th Centuries, began to show signs of perspective, third-dimension and realism, the art was on the way to decline. Today we have become conscious of these errors and strive to preserve and respect the limitations of the medium, whether in an eclectic or a modern window. Incidentally, leaded glass lends itself rather well to modern expression and some interesting results have been achieved in the new idiom.

Here in Germantown we are fortunate in having some good stained glass windows. Several well known artists in this medium live and work in the community. One of the foremost designers in this field, Nicola D'Ascenzo has been for years a Germantown resident and Mrs. Paula Balano (one of the few women practising the craft) has her studio on Harvey St.

Henry Lee Willet, whose stained glass is widely known and admired lives nearby in Ambler. Lawrence Saint, with whom I was associated for 5 years while designing windows for the National Cathedral in Washington, D. C., lives in Huntingdon Valley. The Bryn Athyn Cathedral contains some of his work as well as fine work by other artists.

St. Paul's Church in Chestnut Hill designed by the architectural firm of Zanzinger, Borie & Medary, contains some notable work by D'Ascenzo. The windows are part of the whole plan of the church and as each is added it fits in with the architecture and the other windows. This, of course, gives a pleasing effect of unity which many churches do not possess.

St. Martins-in-the-Fields, also in Chestnut Hill, has a new Trinity window, designed by Burnham of Boston as well two memorial windows by the Willet Studios.

The Unitarian Church on Lincoln Drive has windows by D'Ascenzo as has also the Turner Chapel of the Methodist Church at High St. and Germantown Ave., the latter being a very beautiful example of the chapel type.

The Presbyterian Church at Mt. Pleasant Ave. and Germantown Ave. has good windows by Willet, one by D'Ascenzo and I have two memorial windows there, one of which is here illustrated.

A recently completed church—the Messiah Lutheran at Broad and Hunting Park Ave.—has 171 windows by the Henry Lee Willet Studios. While this church is not in Germantown, it *is* nearby and is such a new and interesting arrangement in glass I could not resist mentioning it.

It was completed only a few weeks ago and is well worth a visit by anyone who is interested in modern developments in ecclesiastical architecture.

The Westside Presbyterian Church on Pulaski Ave. has some windows rather notable in design, done by F. I. Ellsworth and Weeder. There are 2 rose windows and 5 chancel windows. The choir loft windows were done by H. J. Smith & Sons.

There are other churches in Germantown which have some good glass and I wish I had space to mention them all. However, if anyone is interested, I think he will profit by visits to those I have named. They are, of course, varied in their value as representations of authentic glass work but they at least give an idea of the sort of thing I am attempting to explain.



CLIVEDEN

Cut courtesy of the Troop Committee, Troops 402 and 406 Penna. School for the Deaf

Photograph by Walter F. Pullinger

One Hundred and Fifteen Years of Allen Service



By Pauline A. Stramara

THIS YEAR, George Allen, Incorporated boasts 115 years in the retail business. They also point with pride to their family of stores, Allen's in Germantown, at Chelten Ave. and Greene Street; the adjoining but separate Men's Store; and Allen's in Suburban Square, Ardmore.

It all started in 1837 when George Allen established his little shop at 326 High Street, which is now Market. Then hoop-skirted ladies were seen shopping at Allen's to match thread and materials, since most of the fashions were designed by the wearer and the sewing was done in her home.

As the years progressed and ready-made fashions took the spotlight Allen's was ever alert in bringing the latest in designs and fabrics to the people of Philadelphia. In 1857 Mr. Allen realized the success of his little shop and decided that his buying public demanded a more modern store with more space for the increased amount of merchandise he was able to offer for sale. Thus, he built a new four-story building at what was then 270 Chestnut Street.

Ten years later George Allen, nephew and namesake of the founder, came into the business. He was made a member of the firm in 1877 and in 1880 when his uncle retired he became president. In 1896 Allen's moved to 1214 Chestnut Street where they were located for 56 years.

Thomas J. Sinclair Sr. became president in 1921 as a result of Mr. Allen's death. He had been a partner in the firm for 12 years, previous to becoming president.

It was in 1927 that Allen's with progress as their keynote made an intensive study of their charge accounts which revealed that many of their customers were located in Germantown and its suburbs. They also realized the trend to suburban business sections. This resulted in opening the store in Germantown at Chelten and Greene Street. This year they celebrate 25 years at the Germantown location. Allen's were the pioneers in breaking away from the business section on Germantown Avenue. At the time of their opening they were the only store on Chelten Avenue. Today this section is as much a business center as the Germantown Avenue section.

In 1930 Thomas J. Sinclair Jr. became president of the store as a result of his father's death. By 1946 Allen's was a family store, when they added a separate complete men's clothing and furnishings shop. This store adjoins the main store and has a large free parking lot in the rear for the convenience of shoppers.

Visualizing the trend away from downtown to suburban shopping, in 1950 Allen's opened a store in Suburban Square, Ardmore, specializing in women's and children's ready-to-wear and accessories.

February, this year Thomas J. Sinclair Jr. was made Chairman of the Board of Directors and Clarence D. Lathlaen, who was with the store during its entire Germantown period, became president.

July 9th of this year, Allen's closed their Chestnut Street store to concentrate all their efforts on the two suburban locations.

On October 29, 1952 Allen's organized a "25-Year Club". The club comprises twenty-eight members who have been in the service of Allen's for 25 years or more. Included in the club are 10 pensioners and of this number 3 had been with Allen's 50 years or more, before retirement.

Allen's attributes its success to the loyalty of its employees and the continued confidence placed in them by its customers. Their pledge is not to break this confidence. Future progress will be based, as in the past, on quality, integrity and service.

To Pennsylvania With William Penn

(First Part of An Article)

By Edward W. Hocker

RICHARD TOWNSEND, who came to America with William Penn and settled on the borders of Germantown, was one of Pennsylvania's industrial pioneers, for within a few years after his arrival he built three mills. His mill just beyond Germantown's eastern boundary, on the East Branch of Wingohocking Creek, is mentioned in most accounts of the history of Germantown, but little is said about the other two mills. This, perhaps, is to be expected because he made his home near the Wingohocking mill.

Townsend, a member of the Society of Friends, crossed the Atlantic in 1682 on the ship *Welcome* with William Penn, who had granted him 200 acres in the new province. With him were his wife, Ann, and an infant daughter, Hannah. Two months were required for the voyage. Smallpox broke out among the hundred passengers and thirty of them died. The Townsend family not only escaped loss by death but they gained a member, for a son was born while the *Welcome* lay in the Delaware at Chester. Townsend was then 37 years old. He had been married in 1677 to Ann Hutchins. The son born on the *Welcome*, "2d of 9 mo., 1682," was named James. The Ninth Month, according to the Old Style calendar then in vogue, was November. Accepted historical narratives say the ship arrived at New Castle on October 27 and then proceeded to Upland, now Chester, later continuing the voyage to Philadelphia.

The Mill on Chester Creek

Penn had given thought to the early establishment of industries in Pennsylvania, and one of the first requirements in his program was the building of a mill to grind grain. Even before the *Welcome's* passengers left England a verbal agreement was effected "for the erection of one or more mills in the province." The partnership was to consist of thirty-two equal shares. Penn, Philip Ford, John Sellers and Daniel Whorley were each to hold five shares, Richard Townsend four shares, Daniel Quare, John Barker and John Bickley two shares each, Thomas Barbarry and Caleb Pusey one share each.

Dr. George Smith, in his History of Delaware County, published in 1862, presents documentary evidence in the form of deeds to the effect that Caleb Pusey was chosen as agent and manager for the company. Townsend, in a Testimony which he wrote about 1727 and in which he depended on his memory in recounting happenings of forty-five years before, had this to say: "After some time I set up a mill on Chester Creek, which I brought ready framed from London, which served for grinding corn and sawing of boards, and was of great use to us."

There had been earlier mills along the Delaware under the Swedish government, and it is likely the still earlier Dutch settlers had windmills.

Townsend was a carpenter and millwright, and in the recollections of his old age he would be most likely to recall activities in which his skill as a craftsman was called into play, such as the building of a mill. Dr. Smith added that two warrants for land for the mill site were issued, totaling twenty acres. A plan in Dr. Smith's history shows two adjacent tracts bordering Chester Creek, above Upland, Townsend's name being on the smaller of the two tracts and Caleb Pusey's name on a plot twice the size of Townsend's. Pusey, a lastmaker, was described by Dr. Smith as "the active partner and master spirit" of the mill venture. Subsequently he was sheriff, justice of the peace, member of Assembly and of the Council of State.

A deed of 1705, printed in an Addenda of the Smith history, declares that Pusey erected the mill "near his new dwelling" in 1682. A flood swept away the mill and dam, whereupon another mill and dam were built "a little above where the first mill stood." These also were wrecked by a freshet. Then two acres were bought for the course of a mill race to supply power for a third mill farther up the creek.

Caleb Pusey in Control

By this time Pusey had bought Townsend's four shares in the partnership and soon thereafter he gained control of the enterprise, with William Penn and Samuel Carpenter as his only partners.

Pusey complained to the Chester County court in 1687 that Thomas Cobourne had interfered with the operation of the Chester mill by "setting a water mill" above the older mill on Chester Creek. The court refused to intervene. About the same time a petition to the Provincial Council bearing signatures of sixty inhabitants of the region asserted there was great need of a mill in their locality and asked that Thomas Cobourne be permitted to build a mill on Chester Creek. The Council assented.

The Chester County grand jury in 1694 made an assessment of property to raise a tax for county purposes. A valuation of £100 was placed on Pusey's Chester Creek mill. There were then four other mills

in the county, the area of which included the present Delaware County.

In addition to his interest in the mill, Townsend had fifty acres of land in that region, which he sold to Pusey. On 2d of 3 mo., 1691, Pusey informed the Board of Property (Pa. Archives, Second Series, XIX) that the supposed fifty acres which he had bought from Townsend had "about twenty acres overplus," meaning that when surveyed it was found to comprise seventy acres. Pusey asked for permission to buy this additional land. He was given that right provided he paid 50 shillings.

The Townsend-Pusey House

In recent years historians have sought to compromise the lack of clarity in the records concerning the relative share of credit due Townsend and Pusey in the Chester Creek project by applying the term Townsend-Pusey house to an old structure in the borough of Upland, northwest of Chester. This name was generally used in addresses at Chester's observance of the two hundred and fiftieth anniversary of Penn's first arrival in Pennsylvania, in 1932. The proceedings were printed in 1934. This volume contains a map prepared by Frank C. Watson showing the site of the Chester mill in 1683, on the east side of Chester Creek above the present Upland Street, on the line of an early trail of the Swedes to Philadelphia. An address by Clarence W. Brazer, president of the Delaware County Historical Society, speaks of the Townsend-Pusey house as "perhaps the oldest building intact within our state," and mentions a tradition that Penn "spent much time at this house."

A hip roof of unusual proportions gives the low, squat building the appearance of being mostly roof. A board of trustees now cares for the house. Its secretary, Chester F. Baker, reports he has a copy of a survey made in 1715 which shows the house virtually as it is now, though Dr. Smith in his history concluded it had been built in two sections. Furthermore, Mr. Baker finds that a sketch by John F. Watson, April 23, 1827, also presents the structure with nearly all its characteristics of recent times, and photographs covering the period of that art reveal no material changes, except a shelter over the front doors. In 1899 Samuel A. Crozer had a wall built around the grounds. In the wall is a tablet with this inscription: "House built by Caleb Pusey in the year 1683 and occupied by William Penn during occasional visits."

John Fanning Watson, in his "Annals of Philadelphia and Pennsylvania," writing in 1842, said nothing remained of the mill except the iron weather vane, which, he said, "is still on the premises." "Close to the race," Watson continued, "stands the original dwelling house in which it is understood Richard Townsend dwelt and where he was often visited by the other partners; it is a very lowly stone building of the rudest finish inside, and of only one story in height." (Three-volume edition, Vol. I, p. 128) Watson added that William Penn saw the first log laid for the first mill dam.

Sherman Day's "Historical Collections of Pennsylvania" appeared in 1843—a year after Watson's work. Here, on page 303, is a drawing of the house showing a two-story structure, the hip roof comprising all the second story. Day's account says the house was built "principally of brick" and that "This is the original dwelling erected by Richard Townsend." The weather vane, also mentioned by Day, was then in position on the house of Richard Flowers, who had a mill near by. "The hipped roof," continued Day, "was added by Samuel Shaw, who, before the Revolution, erected the second mill near this place."

The weather vane is now in the museum of the Historical Society of Pennsylvania. It bears the date 1699 and the initials W P, S C and C F—William Penn, Samuel Carpenter and Caleb Pusey, the owners about the beginning of the eighteenth century.

Some time after the first mill had been built a saw mill was added.

It is likely that Townsend remained in the Chester region only long enough to build the mill and the dwelling. Then he proceeded to establish his home on the 200 acres that William Penn had granted him. This was laid out in Bristol Township, adjacent to the Township of Germantown, where the Germans under Francis Daniel Pastorius settled in 1683.

On the Wissahickon

Penn's warrant granting Townsend 200 acres in Pennsylvania was dated 26th of Twelfth Month, 1682, and the survey of the tract by Thomas Holme, Surveyor General, was dated 27th of Fourth Month, 1684. Presumably Townsend began erection of his house and mill in Bristol Township immediately after this date, which according to the modern calendar was June 27, 1684. However, in 1686, Townsend was engaged in another mill enterprise on the lower Wissahickon Creek. Of this undertaking his Testimony says nothing. The question is thus raised whether for a time he was operating both the Bristol Township mill and that on the Wissahickon.

At the Wissahickon mill Townsend was associated with Joshua Tittery. They had probably become



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acquainted soon after Tittery arrived, in 1683. After telling that the Chester Creek mill "was of great use to us," Townsend's Testimony added: "Besides, I, with Joshua Tittery, made a net and caught great quantities of fish, which supplied ourselves and many others; so that, although three thousand persons came in the first year, we had no lack."

Tittery and Townsend became partners in operating the Wissahickon mill. By indenture dated June 10, 1686, Robert Turner leased fifty and one-half acres near the mouth of the Wissahickon for 101 years, at 25 s, 3 d a year, to Tittery and Townsend. The latter was described as "millwright, late of London," while Tittery was termed a "broad-glass maker." The lessees agreed to build mills and improve the property. The land was part of 500 acres which Turner had acquired from Penn in 1684, the tract being called Sumac Park because of the abundance of sumac trees growing there.

Tittery, like Townsend, was an industrial pioneee in Pennsylvania in that he was associated in an atr tempt to set up glass works here. He had come to Philadelphia in the ship *America*, in the summer of 1683. Francis Daniel Pastorius and a small group of Germans from the Frankfurt region were passengers on this ship, and later that year they joined forces with other Germans from Crefeld in founding Germantown. In the ship list Tittery was registered as a servant. He came from Newcastle-upon-Tyne and was in the employ of the Free Society of Traders, which Penn had authorized to foster industries in his new province. Joseph Jackson, Philadelphia historian, has termed this society the first great stock company operating in Philadelphia. It began to function in October, 1682, and among its projects were whale fisheries, a tannery, a saw mill and a glass house. In the latter Tittery found employment.

A "broad-glass maker" made flat glass suitable for windows, as distinguished from glass bottles and utensils. The making of flat glass called for greater skill than the blowing of bottles. At that time only the houses of the wealthy had glass windows. Oiled paper was used in humbler homes.

Tittery became involved in litigation with the Free Society of Traders in 1685—the year preceding the Wissahickon mill venture. In the court proceedings William Preston testified that Tittery was incapable and was "an angry and passionate man." (William Preston, by Charles S. Belsterling, p. 57.)

The minutes of Philadelphia Monthly Meeting of Friends tell that on 4 mo. 3, 1685, "Joshua Tittery, a glassmaker belonging to the Society, complained to the meeting that they deny his wages." The word "Society" here no doubt means the Free Society of Traders. At that time the Friends' Monthly Meeting was looked upon as a kind of super-governmental agency for redressing all manner of wrongs. The record does not state what was done about Tittery's complaint. Later Tittery operated a pottery.

The trading project met with limited success. In March, 1723, the Assembly appointed trustees to liquidate the Free Society of Traders.

Tittery and Townsend took a third partner into their Wissahickon firm in 1689—John Tysache, a broad-glass maker of London. The well-preserved original parchment copy of their agreement, dated 5th of 1 mo., (March), 1689, is in the manuscript department of the Historical Society of Pennsylvania. It mentions a dwelling, a grist mill, with three pairs of stones, situated on the south side of the creek, and a saw mill on the north side. These were the first of the numerous mills that later made use of the Wissahickon's water power. The buildings were in the vicinity where Ridge Avenue now crosses the creek.

Townsend, Tittery and Tysache sold their lease and mills in 1691 to Andrew Robeson and Charles Saunders, who also bought the remainder of Turner's 500 acres. The mill was long known as Robeson's mill. At the time of the American Revolution it was called John Vandaren's mill. The walls of a building on the east side of Ridge Avenue, south of the creek, formerly a hotel, are said to have been those of Andrew Robeson's dwelling. Most of the former Tittery-Townsend tract is now included in Fairmount Park.

Townsend also bought land farther up the Wissahickon, acquiring 246 acres in 1687 from Robert Longshore. The tract extended across Roxborough Township from the Schuylkill to the Germantown line and from the vicinity of the present Paoli Avenue to Harmon Street. Longshore bought the land in 1686 from Samuel Bennett, who had purchased it from William Penn 28 of 8 mo., 1684.

Of this large tract Townsend sold 100 acres, near the Schuylkill, to Anthony Morris, Philadelphia merchant, in 1713, and the same year he made a gift of 100 acres to his son-in-law, Isaac Cook, of Germantown, and 70 acres to his other son-in-law, John Bartlett, of Baltimore County, Md. The former had married Hannah Townsend and the latter Sarah Townsend. Part of the Townsend land in Roxborough Township later came into possession of Thomas Livezey, who operated a mill near the Devil's Pool and whose house still stands. The Cook family removed to the Roxborough region.

Townsend's Wissahickon real estate transactions are described in the book, "A Historical Sketch of Roxborough, Manayunk and Wissahickon," by Joseph Starne Miles and the Rev. William M. Cooper, published in 1940.

His Home in Bristol Township

Laying out the 200 acres which William Penn had granted to Richard Townsend, 26th of Twelfth Month, 1682/3 (February 26, 1683), Thomas Holme, Surveyor General of Pennsylvania, by a survey dated 27th of Fourth Month, 1684, set apart a rectangle 80 by 400 perches, the western narrow end, bordering

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Germantown Township, being based on what is now Wister Street. The latter street is now the east boundary of the Twenty-second Ward, and it was also the boundary of the ancient Township of Germantown, which nearly corresponded with the present ward. Holme's survey is recorded in Patent Book 9, page 114, in the Bureau of Surveys, City Hall Annex.

Thomas Holme's map of original land grants in southeastern Pennsylvania, which appears in Scharf and Westcott's History of Philadelphia, opposite page 109, shows a series of 1681 allotments of the same depth but of varying widths along the east side of Wister Street. Above Richard Townsend Samuel Carpenter had a large plot. Below Townsend was John Goodson. A creek flowed across the Townsend tract. It has been variously called Mill Creek, the Little Wingohocking or the East Branch of the Wingohocking. This stream supplied power for Townsend's mill. To the west in Germantown Township was the West Branch of the Wingohocking. The two branches united to form Wingohocking Creek, and it flowed into Frankford Creek. Wingohocking Creek is now confined in a sewer.

The township east of Germantown, in which Townsend's grant was situated, was called Bristol Township. It was thus designated in Holme's survey of 1684, having been named for the English city of Bristol. It extended northeast from Germantown Township to what is now the Montgomery County line. Upon consolidation of all Philadelphia County in the city of Philadelphia, in 1854, Germantown Township, the borough of Germantown and Bristol Township became the Twenty-second Ward of the city. The ward was divided in 1900, Germantown becoming the Twenty-second Ward and Bristol Township the Forty-second Ward. Subsequently the Forty-second Ward was divided into three wards, the region comprising the former Townsend tract being the Forty-ninth Ward.

Soon after the settlement of Germantown, a road was laid out from the Market Square east to Limekiln Road, now Limekiln Pike, in Bristol Township. At first it was called the road to Townsend's mill. Later, when ownership of the mill changed, it was Lukens' Mill Road. At various times it has been called Mill Street and Church Lane, the latter being the name in use in recent times. The term Church Lane was derived from the fact that the western terminus of the highway was at Market Square, Germantown, where the German Reformed Church was situated. In the nineteenth century this became Market Square Presbyterian Church.

From Market Square west Schoolhouse Lane is virtually a continuation of Church Lane. Schoolhouse Lane was laid out to connect Germantown with Andrew Robeson's mill, near the mouth of the Wissahickon, a mill which Richard Townsend and Joshua Tittery had established. Thus there was a

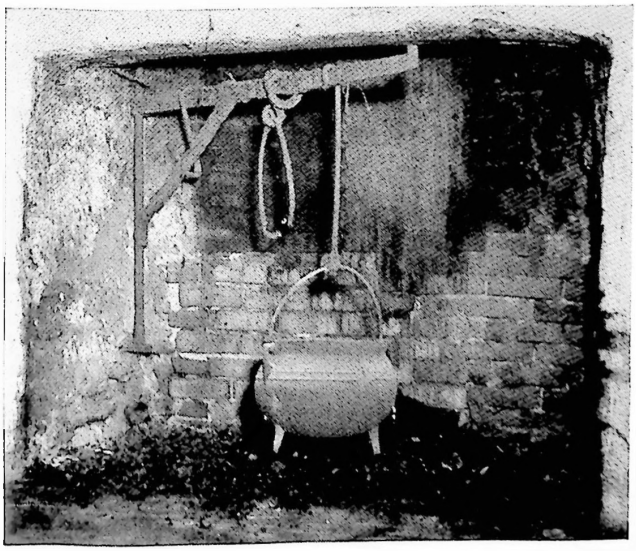
Townsend mill at both terminals of the principal Germantown cross road.

Which of the two mills was built first can only be conjectured from the fact that the Bristol Township land was surveyed in 1684, and in 1686 Townsend was a partner of Joshua Tittery in operating the Wissahickon mill. Since a direct road connected the two mills Townsend may have lived at the Bristol Township mill while identified with the Wissahickon project.

John F. Watson and other writers following him have spoken of Townsend's Bristol Township mill as "The first grist mill in Philadelphia County." (Watson II, 27.) This mill in all likelihood was the second mill built under William Penn's government, being preceded only by the Chester Creek mill already described, with which Townsend was connected. However, there was at least one earlier mill of the Swedes. This was erected in 1643 on the Philadelphia side of Cobbs Creek, that creek dividing Philadelphia and Delaware Counties.

According to the present system of house numbering, Church Lane crosses Wister Street at No. 6000. The Townsend farm extended in width from Church Lane north approximately to Godfrey Avenue. The mill was in the neighborhood of Twentieth Street on the north side of Church Lane.

(To Be Continued)



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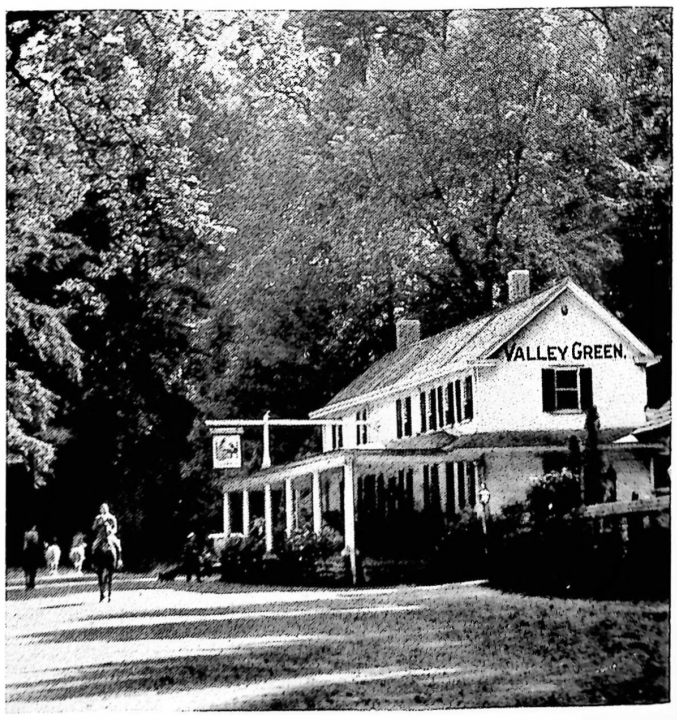
Obituaries

The life of any organization is, after all, a composite of the lives of the men and women who have formed and served it—a fact which makes for growing richness through the years. A life span may be short but its influence and effect remains vital always.

We are impressed anew with this fact in the passing of J. Mitchell Elliott who, almost from its founding, has given to this Society constructive, forward-looking aid and service. He acted as chairman of the Markers Committee and many of the distinguished, dignified bronze tablets on historic spots in Germantown, reminding the present generation of its rich heritage from the past, are the result of his taste and skill.

He was a member of the Board for years and served long as Vice President. The Society is the richer for his life among us.

Another of the older members who has slipped from life this autumn is Mrs. Ella Kitchen Bacon, whose indomitable spirit and clear judgment were invaluable at the time of the Society's move from Vernon. Though years of invalidism have kept her inactive her interest in the Society never failed.



Valley Green

"SPRING BANK" AND "INSPIRATION"

(Continued from page 14)

friend, J. Somers Smith, the owner of "Springbank." After exchanging the usual pleasantries, he asked, "What are you doing down in this neighborhood?" I then told him how Mrs. Nitzsche and I had walked along the Wissahickon for years in the hope of finding a site to build a home; and that we had just decided to take the old Rittenhouse tract on Wissahickon Ave. We parted at Westview Avenue, and then I thought no more about our conversation. The next morning Mr. Smith called me up and said, "Nitzsche, continuing our conversation of last evening on the trolley, about lots along the Wissahickon, how would you like to have a piece of my land?" I had almost forgotten our accidental arrival on the edge of "Springbank" a few months before. I was non-plussed, and so surprised at Mr. Smith's question, that I said to him, rather jocularly, "I certainly would like to have a piece of 'Springbank'—in fact, I have it picked out." He asked me to come over to his house that afternoon, and then he took me to the rear of his land, facing the Wissahickon Valley, and stated that he had decided to divide that section into two or three lots, each having a frontage of two hundred or more feet. To my astonishment, the first section that he showed me included the hill and clump of trees about which Mrs. Nitzsche was so enthusiastic months before. Although the tract was somewhat larger and costlier than we had anticipated, we agreed to take it. Within the next few days I called at Mr. Smith's office in town to sign the agreement of sale. We were delighted since it seemed to us like a beautiful dream come true. Good fortune followed us right along. While I was still in Mr. Smith's office, after signing the agreement, a Mr. Erdman, who was to become our next door neighbor, phoned to Mr. Smith, stating he had seen him stepping off some lines with me, and asked Mr. Smith to give him an opportunity to buy a few feet adjoining his property before he made a sale. Mr. Smith informed him that the sale was concluded, but possibly I might be persuaded to part with a few feet of the frontage. He then handed me the phone, and after a few minutes of conversation, Mr. Erdman agreed to take just the part we least desired at the price I had agreed upon with Mr. Smith. This gave us just about what we needed



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and wanted and at a figure we felt we could better afford. When the final official city survey of our lot was made, we discovered that the line cut right through the clump of trees which we had so admired. Realizing that we thought the trees would be included, Mr. Smith graciously had another survey made so as to include the little grove, between the two Oaks of which was the Welsh seat.

Then came the matter of drawing preliminary plans for our new home. Mrs. Nitzsche being an artist, drew plans for a house which included ideas of what our future home should be. Then I had working drawings and blue prints made, and finally asked for estimates from various builders. The lowest of these estimates was just about $10,000 more then we thought we could afford. In desperation I consulted my friend E. W. Wilson, then the head of the carpentering and building department of the University of Pennsylvania. After pondering over our problems for a while, Mr. Wilson said, "Well, you were smart enough to draw your own plans, I see no reason why you should not also do your own building; and if you decide to do so, I'll lend you one of our own men for five or six months to run the job with you and Mrs. Nitzsche." So we decided to go ahead with the project on the basis suggested by Mr. Wilson, who drew up the necessary specifications for us. Then we proceeded to get bids for the various kinds of work and sub-contracts. Being a member of the Bar, I had no difficulty in preparing a score or more of sub-contracts. With many problems and some headaches we carried the construction job through to a finish, with the result that we had a better built home than if a contractor had built it for us; we made alterations and additions as we went along, and there were many such; and these were made without paying extra architect's fees or additional builder's costs, which are always high and unexpected. We were also able to purchase building material to advantage. For example, my friend Perry Hitner, whom I consulted about buying second hand iron girders, etc., advised me that it would be better to buy new iron. However, he said he could save me on lumber, because his firm had two wooden ships in their junk yard on the Delaware that had been there for several decades. He said he would have them dismantled and cut such lumber out of them to meet our needs and specifications. So practically every bit of lumber, studding, floor beams, and roofing used in our house came from those two wooden ships. Being so wonderfully well seasoned, it was much better lumber than we could have purchased at any price at that time, and I got it at a price considerably less than new green lumber would have cost. The cellar of the house was made by digging a shelf into the side of a hill, which except for a foot or two of topsoil, to our surprise was solid rock. While this gave our stone masons almost enough good stone for most of the walls, it also created a new problem, that of getting enough earth to fill up the terrace in front

of the house, since there was very little left to throw forward. At this crisis, Mrs. Nitzsche happened to come by a nearby building operation bordering on Carpenter's Woods, then a part of the Park, where the truck drivers were being held by a Park Guard for dumping earth into the Park. Mrs. Nitzsche asked the boss driver whether he wanted a nearby place to dump his excess earth. He readily accepted her offer, and they actually filled up our terrace with almost four hundred truck loads without cost. These loads were comparatively small, each truck at the time being drawn by two horses. We had many other fortunate experiences. When the building was finished, we actually had saved almost ten thousand dollars over the original lowest bid, had no charges for extras and additions, and had a better and bigger job all around. Mrs. Nitzsche and I also did much work ourselves, such as building the foundation for the driveway, laying the brick sidewalks in cement; doing considerable outside carpentry, cement work, arbors, and all the landscaping. With the exception of the group of trees before mentioned, every tree planted by us had a special interest. All of the shrubbery and ornamental plants were raised by us from tiny clippings secured from the spring trimmings of the University's Botanic Gardens. With the exception of about a dozen fair sized stock plants, our entire collection of almost two hundred Azaleas and Rhododendrons, was propagated by turning branches into the earth until they took root. Practically all of our perennials were raised from seed. It was intensely interesting, and a labor of love, because so much personal effort went into every phase of the project.

When our house was finally finished, and we were living in it, I showed a few photographs of it to my old friend "Poppsy" Laird, the Dean of the Architectural School of the University, and was gratified that he pronounced it "not so bad." One of our Philadelphia Sunday papers, however, deemed it interesting enough to take a number of photographs, and to publish a special illustrated feature story entitled, "How to Build One's Own Home."

We deemed it appropriate, therefore, to call our new home "Inspiration," and left a space above a side door for an artistic plaque, but somehow it was never put in place. It now occurs to me that just as suitable a name for it might have been "Good Luck" or "Lucky Site." However, it has been an inspiration to us, and provided our family with an interesting and most comfortable home. "Inspiration" has brought us much happiness and many fond recollections through the last three decades, since almost every detail is associated with our thoughts, ideas, designs, and our personal labor. When we grew old and had retired, we realized more than ever how much joy and happiness, as well as satisfaction and comfort, there can be in building one's own home—an "Inspiration" indeed.

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About Our Authors

JOHN WALLACE HATHAWAY, who lives at 31 W. Walnut Lane, Gmtn., is a graduate of the Philadelphia Museum School of Art and has studied at the Barnes Foundation in Merion and abroad. He worked in stained glass for 10 years and has windows in Philadelphia, Maryland and Washington, D. C. He is now Asst. Professor of Fine Arts at Beaver College, Jenkintown, Pa. and an instructor in drawing at the Philadelphia Museum School of Art. He also lectures on various phases of art and works at his studio on Walnut Lane—primarily doing water-color and prints.

MARTHA HUFF JENNINGS was born in Macon, Georgia, and came to Germantown as the wife of Dr. W. Beatty Jennings for twenty-nine years the distinguished and popular pastor of the First Presbyterian Church.

During all that time Mrs. Jennings was also distinguished and popular, taking an active and efficient part in church organizations and heading many women's groups in the Presbytery. Her charming voice, used unselfishly for the pleasure of others, with her gay social gift has brought warmth to her many activities within and without the church.

Miss Oakley's wondrous murals have been a great source of interest to Mrs. Jennings these past years and she has worked with unwavering devotion that they might enrich the beautiful Pastoral Aid room of the church and so be forever a proud Germantown possession.

ALICE HUETER MERTZ is a native of San Francisco but Germantown is proud to have claimed her for many years, for in those busy years she has been actively identified with so many forward-looking interests.

As president of the Modern Club she helped to set and hold its high standards. She was for long the only woman member on the Board of the Carl Schurz Foundation and is still active in its affairs.

Mrs. Mertz has headed and guided many of the organizations of the Unitarian Church and holds office on the Board of the Joseph Priestley Home, a church responsibility.

Some years ago she went to Europe as delegate to the Conference of the Women's International League for Peace and Freedom.

These are a few of the outstanding interests in the busy life of a woman whose scholarly culture has enriched always what she has undertaken.

Miss Violet Oakley, whose beautiful mural painting is reproduced on the cover, is one of the world's most distinguished women artists.

She is a National Academician, (N.A.); an Honorary Member of the American Institute of Architects, (Hon. A.L.A.); an Honorary Member of the Circolo de Belles Artes of Madrid, Spain; she received the Honorary Degree of Doctor of Letters (Litt. D.), Delaware College, 1918; and the Honorary Degree of Doctor of Laws, Drexel Institute of Technology, 1948.

Space does not permit the list of awards bestowed upon her work throughout the years, nor the titles of the books she has written and embellished with her sensitive pen and ink drawings but we quote a few lines someone has written of her:—"Her full talent, her technical mastery, and her insight have been devoted to the portrayal of that which is noblest in mankind, particularly in her paintings where love of mankind prevails over hatred and prejudice, spiritual aspiration over material ambition, and respect for Law and Order over those base emotions which would degrade mankind and destroy civilization."

She has made her studio and home for years on St. Georges Road, Mount Airy.

J. Somers Smith, 6700 Wissahickon Avenue, was born May 26, 1866. Graduated with an A.B. degree from the University of Pennsylvania in 1887. In 1887 he entered the employ of The Philadelphia Contributionship for the Insurance of Houses from Loss by Fire (the oldest fire insurance company in America) in a clerical capacity. He succeeded his father upon the latter's death as Secretary and Treasurer, holding that position until his retirement in December, 1941.

Former member of the following Boards: Saving Fund Society of Germantown and Its Vicinity; Corporation for the Relief of the Widows and Children of Clergymen in the Communion of the P.E. Church in the Commonwealth of Pennsylvania; Mercantile Beneficial Assn.; Hospital of Graduate School of Medicine of the University of Pennsylvania.

Member Masonic Lodge No. 51; Treasurer of the Grand Lodge for twenty years.



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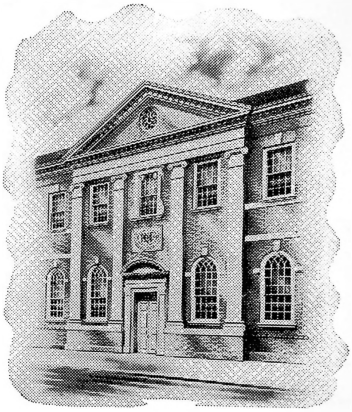
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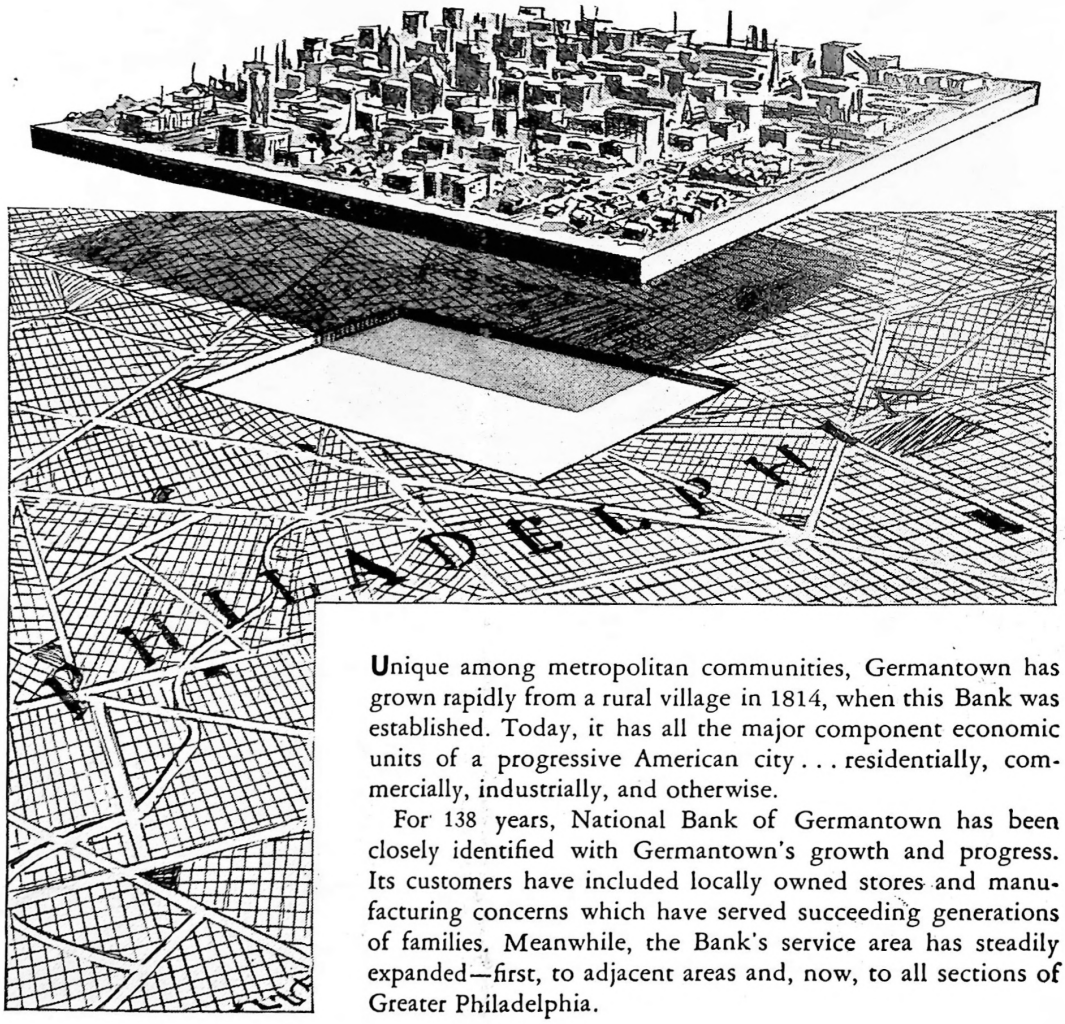
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