

Pittsburgh Stained Glass Studios

Proprietors

F. C. COPPES
General Manager
A. W. WEITERSHAUSEN
Art Director
WM. W. KABLE
General Superintendent
A. T. PETERSON
Supt. of Installation

WARDEN & McCARTNEY STREETS
WEST END · PITTSBURGH, PA.

Art Staff

A. W. WEITERSHAUSEN
H. G. WILBERT
CHARLES LEE
WILLIAM SHAFFER
∞
H. E. RAU
Asst. Manager



160 Warden Street (Pittsburgh Stained Glass Studios) City of Pittsburgh Historic Landmark Nomination

Prepared by Preservation Pittsburgh




412.256.8755
1501 Reedsdale St., Suite 5003
Pittsburgh, PA 15233
www.preservationpgh.org

April 2024



HISTORIC NOMINATION FORM

Historic Preservation Staff Signature:



****Nomination is incomplete without historic preservation staff signature**

Fee Schedule

Individual Landmark Nomination: \$100.00
 District Nomination: To be determined

1. HISTORIC NAME OF PROPERTY: Pittsburgh Stained Glass Studios / Pittsburgh Art Glass Company
2. CURRENT NAME OF PROPERTY: Pittsburgh Stained Glass Studios
3. LOCATION
 - a. Street: 160 Warden Street
 - b. City, State, Zip Code: Pittsburgh, PA 15220
 - c. Neighborhood: West End; 20th Ward
4. OWNERSHIP
 - d. Owner(s): Pittsburgh Stained Glass Studios; Kirk Weaver, President
 - e. Street: 160 Warden Street
 - f. City, State, Zip Code: Pittsburgh, PA 15220
 - g. Phone: (412) 921-2500

5. CLASSIFICATION AND USE – Check all that apply

<u>Type</u>	<u>Ownership</u>	<u>Current Use:</u>
<input checked="" type="checkbox"/> Structure	<input type="checkbox"/> Private – home	<u>Private business</u>
<input type="checkbox"/> District	<input checked="" type="checkbox"/> Private – other	_____
<input type="checkbox"/> Site	<input type="checkbox"/> Public – government	_____
<input type="checkbox"/> Object	<input type="checkbox"/> Public - other	_____
	<input type="checkbox"/> Place of religious worship	_____

6. NOMINATED BY:

- a. Name: Matthew Falcone & Kirk Weaver
- b. Street: 1501 Reedsdale Street, Suite 5003 & 160 Warden Street
- c. City, State, Zip: Pittsburgh, PA 15233
- d. Phone: (412) 417-5910 Email: mfalcone@preservationpgh.org

7. DESCRIPTION

Provide a narrative description of the structure, district, site, or object. If it has been altered over time, indicate the date(s) and nature of the alteration(s). (Attach additional pages as needed)

If Known:

- a. Year Built: 1902, 1913
- b. Architectural Style: _____
- c. Architect/Builder: Architect: Henry Busse; Builder: Henry Busse & Company

Narrative: See attached.

8. HISTORY

Provide a history of the structure, district, site, or object. Include a bibliography of sources consulted. (Attach additional pages as needed.) Include copies of relevant source materials with the nomination form (see Number 11).

Narrative: See attached.

9. SIGNIFICANCE

The *Pittsburgh Code of Ordinances, Title 11, Historic Preservation, Chapter 1: Historic Structures, Districts, Sites and Objects* lists ten criteria, at least one of which must be met for Historic Designation. Describe how the structure, district, site, or object meets one or more of these criteria and complete a narrative discussing in detail each area of significance. (Attach additional pages as needed)

The structure, building, site, district, object is significant because of (check all that apply):

- 1. Its location as a site of a significant historic or prehistoric event or activity;
- 2. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;
- 3. Its exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;
- 4. Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
- 5. Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;

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6. Its location as a site of an important archaeological resource;
 7. Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
 8. Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction;
 9. Its representation of a cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous; or
 10. Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.

Narrative: See attached.

10. INTEGRITY

In addition, the ordinance specifies that “Any area, property, site, structure or object that meets any one or more of the criteria listed above shall also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration”. (Attach additional pages as needed)

Narrative: See attached.

11. NOTIFICATION/CONSENT OF PROPERTY OWNER(S)

1.3(a)(2) Community information process.

Preceding submission of a nomination form for a District, the Historic Review Commission shall conduct at least one (1) public information meeting within or near the boundaries of the proposed district, which shall include at least one (1) member of the Department of City Planning and one (1) Commission member, to discuss the possible effects of designation. Notice shall be given to the owners of property in the proposed district in accordance with Section 1.3(b) below. The final public information meeting shall be held no more than six months before the nomination form is submitted.

1.3(a)(1)(a) Subsection F.

In the case of a nomination as a Historic District, by community-based organizations or by any individual, but in either event the nomination shall be accompanied by a petition signed by the owners of record of twenty-five (25) percent of the properties within the boundaries of the proposed District.

- Please attach documentation of your efforts to gain property owner’s consent.-

** The nomination of any religious property shall be accompanied by a signed letter of consent from the property’s owner.

12. PHOTO LOGS: *Please Attach*

13. BIBLIOGRAPHY: *Please Attach*

14. NOMINATION FORM PREPARED BY:

a. Name: Jeff Slack, AICP, Principal, Time & Place, LLC

with research assistance from Jesse Belfast, Matthew Falcone and Kirk Weaver

b. Street: 1651 Beechwood Boulevard

c. City, State, Zip: Pittsburgh, PA 15217

d. Phone: (412) 802-5406 Email: j_h_slack@yahoo.com

e. Signature: _____



HISTORIC NOMINATION – INSTRUCTIONS

INSTRUCTIONS FOR FILLING OUT THE NOMINATION FORM

1. Indicate the original name of the property if it is currently known by a different name; e.g. Union Station.
2. Indicate the current name of the property
3. Indicate the street address for the property. For districts, attach a separate sheet listing the street address of each property included in the nomination and a clear street map of the area showing the boundaries of the proposed district.
4. Indicate the owner of the property and his or her mailing address. For districts, attach a separate sheet listing the owner of each property and his or her mailing address.
5. Check the classification as indicated.
 - a. **“Historic Structure”** means anything constructed or erected, the use of which requires directly or indirectly, a permanent location on the land, including walks, fences, signs, steps and sidewalks at which events that made a significant contribution to national, state or local history occurred or which involved a close association with the lives of people of nations, state or local significance; or an outstanding example of a period, style, architectural movement, or method of construction; or one of the last surviving works of a pioneer architect, builder or designer; or one of the last survivors of a particular style or period of construction.
 - b. **“Historic District”** means a defined territorial division of land which shall include more than one (1) contiguous or related parcels of property, specifically identified by separate resolution, at which events occurred that made a significant contribution to national, state, or local history, or which contains more than one historic structure or historic landmarks, or which contains groups, rows or sets of structures or landmarks, or which contains an aggregate example of a period, style, architectural movements or method of construction, providing distinguishing characteristics of the architectural type or architectural period it represents.
 - c. **“Historic Site”** means the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure whether standing, ruined or vanished, where the location itself maintains historical or archaeological value regardless of the value of any existing structures.
 - d. **“Historic Object”** means a material thing of historic significance for functional, aesthetic cultural or scientific reasons that may be, by nature or design, moveable yet related to a specific setting or environment.
6. Indicate the person(s) responsible for the nomination. Please note: According to the Historic Preservation Ordinance:

“Nomination of an area, property, site, or object for consideration and designation as a Historic Structure, Historic District, Historic Site, or Historic Object may be submitted to the Historic Review Commission by any of the following:

- a. The Mayor of the City of Pittsburgh
 - b. A Member of the Historic Review Commission
 - c. A Member of the City Planning Commission
 - d. A Member of the Pittsburgh City Council
 - e. The Owner of Record or any person residing in the City of Pittsburgh for at least one year (for the nomination of a Historic Structure, Site or Object)
 - f. A signed petition of 25% of the owners of record (for the nomination of a Historic District)
7. Write a physical description of the nominated property or district. Include the following information as applicable:
- architectural style(s)
 - arrangement of architectural elements
 - building materials
 - method(s) of construction
 - visual character
 - street pattern
 - density
 - type and arrangement of buildings
 - topography
 - history of the development of the area
8. Provide a narrative history of the structure, district, site, or object. Include the following information when available:
- History of the development of the area;
 - Circumstances which brought the structure, district, site, or object into being;
 - Biographical information on architects, builders, developers, artisans, planners, or others who created or contributed to the structure, district, site, or object;
 - Contextual background on building type(s) and/or style(s);
 - Importance of the structure, district, site, or object in the larger community over the course of its existence.
 - Include a bibliography of all sources consulted at the end. Where historical information is uncertain or disputed, reference sources in the text.
9. Listed below are the categories and criteria for historic designation as set forth in the Pittsburgh Historic Preservation Ordinance. Describe in detail how the structure, district, site, or object meets one or more of the criteria. According to that legislation in Section 1.4 of the Pittsburgh Historic Preservation Ordinance, *Criteria for Designation*, a building must meet at least one of the following criteria in order to be designated:
1. Its location as a site of a significant historic or prehistoric event or activity;
 2. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States;
 3. Its exemplification of an architectural type, style or design distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship;
 4. Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;

-
5. Its exemplification of important planning and urban design techniques distinguished by innovation, rarity, uniqueness, or overall quality of design or detail;
 6. Its location as a site of an important archaeological resource;
 7. Its association with important cultural or social aspects or events in the history of the City of Pittsburgh, the State of Pennsylvania, the Mid-Atlantic region, or the United States;
 8. Its exemplification of a pattern of neighborhood development or settlement significant to the cultural history or traditions of the City, whose components may lack individual distinction;
 9. Its representation of a cultural, historic, architectural, archaeological, or related theme expressed through distinctive areas, properties, sites, structures, or objects that may or may not be contiguous; or
 10. Its unique location and distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Pittsburgh.
10. In addition, the ordinance specifies that “Any area, property, site, structure or object that meets any one or more of the criteria listed above shall also have sufficient integrity of location, design, materials, and workmanship to make it worthy of preservation or restoration.”
 11. The nomination must be accompanied by evidence that the nominator has made a good-faith effort to communicate his or her interest in the historic designation of this landmark or district to the owner(s) of these properties. Describe how this was done, and attach evidence that the owner(s) of the nominated landmark or of the properties within the nominated district have been informed of the nomination. This may include a copy of a notification letter with a mailing list, a letter confirming phone calls, or a petition signed by affected property owners.
 12. Clear photographs of the nominated buildings or districts should accompany the nomination form. The applicant shall include photographs of all elevations of an individual building and its setting, or the front elevation of each building in a district. In the case of closely spaced buildings or rowhouses, several buildings may be included in one photograph. Each photograph must be labeled with the street address of the building(s) and the month and year the photograph was taken.
 13. Copies of major supporting documents should accompany the nomination form. Such documents may include, but are not limited to:
 - historic photographs;
 - historic and contemporary maps;
 - historic or contemporary texts describing the subject property or district;
 - historic or contemporary texts describing people, places, or events that comprise the historic context of the subject property or district.
 - Oversized materials (such as architectural drawings) and materials too fragile to copy may be accepted.

PLEASE NOTE: It is the responsibility of the nominator to provide the Historic Review Commission and its Staff with information sufficient to fairly evaluate the nomination. **Incomplete nomination forms will not be accepted. Fee must be included. Nominations must be submitted in both electronic and hard-copy format.**

CHECKLIST: INSERT NAME OF PROPERTY HERE

- #1-6 Nomination Form:** Address, Ownership, Classification, Nominator Info.
- #7: Description
- #8: History
- #9: Significance
- #10 Integrity**
- #11 Consent of Property Owners**
- #12 Photographs of Property:** numbered and labeled
- #13 List of Supporting Documents**

- Fee**
- Hard-Copy nomination**
- Electronic nomination (Word Format for text).**

Nomination form is incomplete without the signature of Historic Preservation Staff.

Please email HistoricReview@pittsburghpa.gov to schedule a meeting.

Pittsburgh Stained Glass Studios—160 Warden Street—Addenda

Overview

160 Warden Street in Pittsburgh's West End neighborhood is a two-story, buff brick, commercial building constructed in 1913 as the headquarters and workshop of Pittsburgh Stained Glass Studios (PSGS). For more than a century, and continuing to the present day, the company has been a leading designer of windows for homes, businesses and especially places of worship in Pittsburgh and Western Pennsylvania, while also establishing a national reputation built upon their artistic and technical excellence. The studio has designed and created thousands of windows, which can be found in over two dozen states and in multiple buildings listed in the National Register of Historic Places.

While many talented people have helped to make the success of Pittsburgh Stained Glass Studios possible, the present landmark nomination focuses on the contributions of the four founders, Axel T. Peterson, William W. Kable, Albert W. Weitershausen, and Frederick C. Coppes, along with the partnership of chief designer Howard G. Wilbert and president John D. Weaver, Sr., who led the company for decades during the middle of the twentieth century. Also included is an overview of more recent accomplishments under the leadership of current PSGS president, Kirk Weaver.

A note on compass directions: Since the street grid in this part of the West End is not aligned with the points on a compass, this document establishes a "Plan North" to simplify descriptions. This designation allows the top of the page/screen to be considered north, with Warden Street considered to be running north-south and McCartney Street to be running east-west. Site plans and related figures reflect this "plan north" orientation and also show "true north."

7. Description

Provide a narrative description of the structure, district, site, or object. If it has been altered over time, indicate the date(s) and nature of the alteration(s).

Location

Pittsburgh Stained Glass Studios (PSGS) is located at 160 Warden Street in Pittsburgh's West End neighborhood and 20th Ward, just over a mile to the west-southwest of downtown Pittsburgh (Figure 1). The building sits on the northwest corner of Warden and McCartney Streets in the flat lowlands of the Saw Mill Run Valley, about 300 feet west of this tributary of the Ohio River (Figure 2). The building occupies the southern two-thirds of Allegheny County tax parcel 19-M-19. The northern third of this parcel along with adjacent parcel 19-M-17 form the parking lot for the business. Together, the boundaries of parcels 19-M-19 and 19-M-17 represent the boundary for this nomination (Figures 3 and 4). The parcels are bounded on the east by Warden Street, on the south by McCartney Street, on the west by a wooded slope that rises to Noblestown Road/Route 60 and West End Park, and on the north by a two-story dwelling at 152 Warden Street. McCartney Street rises gradually to the west along the south side of the building. In the immediate vicinity, the neighborhood consists primarily of one- to three-story industrial and commercial buildings to the south and east, mostly dating from the first two decades of the twentieth century. To the north, the single block of Warden Street before it becomes a dead end consists primarily of two-story dwellings from the same era (Photos 1-3).

Massing, Materials and Structure

160 Warden Street is rectangular in plan, measuring approximately 49 feet wide by 110 feet deep. In form, it is an example of late-nineteenth and early-twentieth century "headhouse and shed" design, in which a shallow multistory building, typically containing offices, sits in front of a much deeper, open area for manufacturing or other activities, typically containing a single story and sometimes a mezzanine (see Figure 3). The form was readily adapted to factories, train stations, public markets and armories. 160 Warden Street follows the typical form and includes the following primary masses:

- 1) Headhouse (studio, office and showroom). This is a two-story mass, approximately 49 feet wide by 18 feet deep, covered by a shallow-pitched hipped roof that is clad in brown asphalt shingles. It is constructed to the east property line at Warden Street. It contains studio space on the first floor along with stairs to the second floor, where the PSGS office and showroom are located.
- 2) Shed (workshop and storage). This is a large, one-story rear wing that measures approximately 49 feet wide by 92 feet deep. The shed is subdivided into two secondary masses: A) A higher northern section, covered by a rear-facing gabled roof. Much of this is a legacy from the warehouse that previously occupied the site and was considerably altered and added to when the current building was created in 1913 (see Figure 5). A mezzanine, which extends the full depth of the shed, was inserted here ca. 1920s. The main level contains various work rooms and storage spaces. The mezzanine contains the design room and storage of the company's vast supply of glass and historical business records. B) A lower southern section, covered by a shallow-pitched single-plane roof.¹ Here, on the main level is the stained glass workshop. An early photograph shows the space prior to construction of the mezzanine (Figure 6).

Projecting upward from the roof of the shed are two large dormers that cover additions to the building:

- i) Exhibition Room. This is a single room on the north side of the shed, just west of the headhouse, which is covered by a nearly horizontal single-plane roof. The space was created ca. 1920s by raising a section of the main roof of the shed at the east end of the mezzanine and replacing the brick wall and window on the north side with an entire wall of windows. The purpose of the room is to display full-size sample windows in natural light.
- ii) Garage/Loading Dock. This is a single-bay garage opening with overhead rolling door and shallow-pitched, single-plane roof located in the westernmost bay of the south façade with interior loading dock to the north. These spaces were constructed in 1946 to allow trucks to pull into the building for loading and unloading. Because of the elevation of McCartney Street at the west end of the building, the loading dock floor is at the height of the mezzanine.

All of the roofs of the shed are clad in brown asphalt shingles.

Exterior walls of the building are buff-colored face brick laid in a running bond on the east and south facades and common brick in hues of red and yellow on the north and west facades (Photos 4 and 5). Interior structure is a mix of heavy timber posts and beams and lighter wood framing. In addition to the two large single-plane dormers mentioned above, there is a small gabled dormer on the west plane of the headhouse roof and a similar dormer on the south plane of the shed roof near the rear wall of the headhouse. Six skylights are located on the roof of the shed—three on each side of the ridge. The building originally had rooftop monitors, likely in the form of lanterns that provided both lighting and ventilation, but they were removed in 1932 and replaced by two large skylights, which were subsequently replaced by the current six skylights.² The PSGS *Minutes Book* notes that this was a Depression-Era move to save costs on fire insurance premiums since the ventilators could increase thermal updraft during a fire, causing a fire to spread more quickly and broadly.

On the east and south sides of the building, asphalt street paving extends to the base of the building's walls. On the north, a gravel parking lot occupies most of the company's remaining property, with the west end of the parcel being part of the undeveloped slope that rises to the park.

Front/East Façade, Facing Warden Street

The front façade is six bays wide (Photos 4-6). The public entrance to the building is located in Bay 1 (counting from south to north). It consists of a wood-paneled door with stained glass panel and transom. It is reached from the street by two concrete steps with concrete cheek walls. Overhead is a surface-mounted sign (ca. 2019) proclaiming

¹ A roof shape having only one sloping plane is more commonly called a "shed roof." However, since the term "shed" is employed regularly in this document to describe the rear mass of the building, the term "single-plane roof" has been substituted to avoid confusion. This then allows the term "shed roof" to be used in reference to the large roof over the rear of the building.

² *Minutes Book*, vol. 1, entries for 20 May and 15 June 1932, Pittsburgh Stained Glass Studios Records.

the name of the business. On the first story, to the right of the entry, are five large, six-over-six, wood, double-hung sash windows. On the second story, six windows align with the door and window openings below. Bay 1 contains a steel casement window with transom, containing leaded glass panels in various colors and textures. Bay 2 contains a paired, steel casement window with transom, containing clear leaded glass panels along with stained glass panels in the bottom corners and transom. Bay 3 contains a central steel casement window flanked by fixed steel-framed windows with a transom above. All contain clear leaded glass panels with a few examples of stained glass interspersed. Bays 4 through 6 contain one-over-one, wood, double-hung sash windows. The steel casement windows and transoms have been painted a light putty gray color. Beneath each window are stone sills, all of which have been painted in a similar gray tone. All remaining window and door trim has been painted red. At the top of the facade, beneath an overhanging eave, is a decorative cornice created by buff brick units in the top dozen courses that recess and project to suggest elements of a Classical entablature (Photos 6 and 7).

South/McCartney Street Facade

Headhouse

The brickwork and cornice details of the front façade extend to the McCartney Street façade of the headhouse (Photos 8 and 12). Two windows are present at the left/west side: 1) a single-lite, square, wood-sashed window with clear glazing that illuminates a small bathroom, and 2) a wider and much taller six-lite, wood-sashed window above that illuminates the adjacent interior stairs; it contains paired stained glass panels in each of the six openings. As on the front façade, window sills are stone that have been painted gray and window and door trim has been painted red.

Shed

The south façade of the shed is thirteen bays wide (Photos 9-12). Bay 1 (counting from west to east) contains the previously-mentioned single-bay garage door to the interior loading dock. Since its initial construction in 1946, it has been updated to contain the present door and beige vinyl siding on the dormer cheek walls. Bays 2 contains a tall, one-over-four, wood, double-hung sash window. Bays 3 through 10 each contain a tall, four-over-four, wood, double-hung sash window. The tops of the windows in bays 2 through 10 all terminate at the eave. The openings in Bays 11 through 13 are set lower, with their tops terminating about a foot below the eave. Bay 11 contains a large, six-over-six, wood, double-hung sash window whose sill is barely above street level (the opening previously contained the loading dock doors before the 1946 garage addition). Bay 12 contains a four-over-four window similar to those in Bays 3 through 10. Bay 13 contains an entry from the street into the workshop area. It consists of a wood-paneled door with clear glass panel and transom. As on the front façade, window sills are stone that have been painted gray and window and door trim has been painted red. Originally, the brickwork extended higher above the window and door openings, terminating in a parapet (Figure 7). This was removed ca. 1999 due to an advanced state of deterioration and resulting life-safety risk.

North/Parking Lot Facade

As noted, the brickwork of the north façade consists of more utilitarian common brick in reds and yellows instead of the more precisely manufactured (and more expensive) buff-colored, decorative face brick used on the east and south facades. It is laid in a common bond pattern.

Headhouse

The façade of the headhouse is also less ornate, as the decorative cornice does not extend to this side of the building (Photos 13 and 14). At the second-story level, there is a band of three hopper style wood windows that contain stained glass. As on the other façades, window sills are stone that have been painted gray and the window trim has been painted red.

Shed

The common brick wall of the headhouse continues uninterrupted into the shed portion of the north façade (Photos 13 and 14). Window openings in the shed are spaced in a somewhat irregular manner. Bay 1 of the shed (counting from east to west) contains a four-over-four, wood, double-hung sash window on the first story. Above, at the mezzanine level, is the exhibition room and its large, industrial wood-sashed window, which extends from wall-to-wall and floor-to-ceiling and contains thirty-five clear lites arranged five wide by seven high.

For Bays 2 through 6 of the shed, the spacing of windows is more regular and largely mirrors that of the west façade. Bays 2 through 4 contain four-over-four, wood, double-hung sash windows on the first story with two-over-four, wood, double-hung windows stacked directly above on the mezzanine level. Bay 5 contains a four-over-four,

wood, double-hung sash window on the first story. Bay 6 contains a small, single-lite window with wood sash on the first story and a stack of three aluminum awning-style windows at the mezzanine level. The remainder of this façade is solid common brick except for the westernmost seventeen feet (Photo 15). There, the façade transitions from brick (the 1903 Wayman and Wood addition) to concrete block (the 1946 garage/loading dock addition). High in the wall of the 1946 addition, just below the eaves, are three wood casement windows that illuminate the interior of the loading dock.

Window sills on the brick portions of the north façade are the typical stone that has been painted gray, except for the three windows in the 1946 addition which contain no visible projecting sills. All window trim has been painted red, except for exhibition room trim (which has been painted green) and unpainted aluminum sashes in Bay 6.

West/Rear Façade

Headhouse

The west façade of the headhouse is clad in brick that has been painted pale yellow (Photo 9).

Exhibition Room

The west façade, or cheek wall, of the exhibition room, where it rises above the main roof, is clad in beige vinyl siding and contains a narrow, wood, fixed-sash window (Photo 14).

Shed

The west façade of the shed is largely not visible from the public right of way because most of it is set into the hillside or is covered by vegetation. Small sections near McCartney Street that can be seen are clad in concrete block and beige vinyl siding (Photo 9).

Additional Window Details

As noted above, nearly every window in the headhouse that might be viewed by customers from the interior contains examples of the work by Pittsburgh Stained Glass Studios (Photos 16-19). This allows the stained glass samples to be seen in the most ideal conditions—backlit by natural light during the day. At night, these windows also highlight the firm's work when viewed from outside—glowing from interior illumination, when desired. Additionally, the exhibition room allows full sized windows to be viewed in a similar manner (Photo 20).

The exhibition of the firm's work, however, does not stop there. There are dozens of examples inset into interior partitions, doors and transoms throughout the second floor of the headhouse (Photo 21). But the most unique display is in the east wall of the showroom. While the east-facing window in Bay 4 looks like an ordinary double-hung sash from the outside, on the inside it contains flanking pockets built into the surrounding wall. These house nineteen sliding wood-framed panels on each side that hold dozens of stained glass samples created by the firm (Photos 22-25). The panels are mounted in tracks that allow them to be pulled out and naturally lit from behind by the double-hung sash window. They also allow the firm to vary the samples of their work to be viewed from the outside.

8. History

Provide a history of the structure, district, site, or object.

Pre-Construction

The land where the building at 160 Warden Street would ultimately be constructed was once broadly connected to several Indigenous American tribes that changed over time. “The rivers that flow through western Pennsylvania drew many native people. This was likely what brought the mound-building Adena tribe to the McKees Rocks area [just north of the West End], where they constructed burial earthen mounds. The Hopewell tribe came next, followed by the Monongahela people, who lived here until the early 17th century.”³

Post-European contact, several groups from eastern colonies who were forced off their lands came to what is today Pittsburgh as refugees, including Delaware, Shawnee, and Iroquois peoples. “Because the area wasn’t the ancestral homeland for any of these nations, their cultures mixed.”⁴ Following the French and Indian War (the name most historians in the United States use when referring to the 1754-1763 conflict) and significant battles like Pontiac’s War (1763-1766) and the Battle of Bushy Run (1763), tribal communities lost large swaths of land. The number of Indigenous Americans rapidly decreased in the region around Fort Pitt (the British fortification constructed between 1759 and 1761 at the Point, where the Allegheny and Monongahela Rivers meet to form the Ohio).⁵ Although little remains of the Indigenous American heritage, these three Pittsburgh rivers were all named using indigenous lexicon.⁶

While no record of specific settlement on the PSGS parcels has been identified, it is known that “early Paleo-Indians regularly passed through the area” utilizing trails alongside the region’s many waterways.⁷ One trail in particular passed very near the site. Known by its Anglicized name of Catfish Path, it ran from the Ohio River (across from Shannopin, or present-day Pittsburgh), through the West End following what is today Saw Mill Run, and then connected to the route of today’s Greentree Road before heading to the camp of Delaware Chief Tingooque (his name translated as “Catfish”) in what is now Washington, Pennsylvania.⁸ European settlers later improved the path and dubbed it “The Black Horse Trail.” In the early nineteenth century it became the “Washington-Pittsburgh Turnpike,” or simply, “Washington Pike.”⁹ Today, just blocks from PSGS, stands the Old Stone Tavern. Believed to have operated as a tollhouse on this route, it survives from the middle of the eighteenth century.

Growth of Pittsburgh

The enclave around Fort Pitt grew quickly based on its advantageous location for trade and transportation and was incorporated as the borough of Pittsburgh in 1794. In 1816, with a population of nearly seven thousand people, Pittsburgh was incorporated as a city. As the community grew, it expanded in three directions, largely dictated by the three rivers. Early and significant growth occurred to the east, to the high plateau of Oakland, unencumbered by the Allegheny and Monongahela Rivers. In 1868, the largest annexation in Pittsburgh’s history added twenty-one square miles and 35,000 people to the city’s East End. To the north, the village of Allegheny was laid out in 1788 on the banks of the Allegheny and Ohio Rivers. It was incorporated as a borough in 1828 and as a city in 1840. Throughout the second-half of the nineteenth century, Allegheny annexed multiple adjacent municipalities before itself being annexed into the City of Pittsburgh in 1907. To the south and west, growth occurred along the banks of

³ Alan Gutchess, Fort Pitt Museum director, cited in Katie Blackley, “Who Lived Here First? A Look at Pittsburgh’s Native American History,” 90.5 WESA, Pittsburgh’s NPR News Station, “Good Question” Series, 18 December 2018. Online version of story accessed 2 March 2023. <https://www.wesa.fm/arts-sports-culture/2018-12-18/who-lived-here-first-a-look-at-pittsburghs-native-american-history>.

⁴ Ibid.

⁵ Jay Toth, Seneca Nation tribal historian, cited in Katie Blackley, “Who Lived Here First? A Look at Pittsburgh’s Native American History,” 90.5 WESA, Pittsburgh’s NPR News Station, “Good Question” Series, 18 December 2018. Online version of story accessed 2 March 2023.

www.wesa.fm/arts-sports-culture/2018-12-18/who-lived-here-first-a-look-at-pittsburghs-native-american-history.

⁶ Elise Gatti, et al. “Remaking Hazelwood, Remaking Pittsburgh: Urban Design Recommendations for Pittsburgh’s Next Big Urban Project” (Pittsburgh: Remaking Cities Institute, Carnegie Mellon University, 2009), 24.

⁷ Gatti, et al.

⁸ Paul A. W. Wallace, *Indian Paths of Pennsylvania* (Harrisburg: The Pennsylvania Historical and Museum Commission, 1963), 32.

⁹ Bridgeville Area Historical Society, “The Old Stone Tavern,” 6 October 2021. <https://bridgevillehistory.org/the-old-stone-tavern/>.

the Monongahela and Ohio Rivers. In 1874, ten boroughs were annexed into the City. Included in this addition was the Borough of Temperanceville where, four decades later, the Pittsburgh Stained Glass Studios building would be constructed.

Development of Temperanceville/West End

The area's first non-Indigenous settlers were Daniel Elliott and his family, who received two large grants along the Ohio River in 1785 and 1787. Soon after, they founded a saw mill on a waterway that ran through their land, giving name to what is now known as Saw Mill Run. Other settlers soon established other industries, including grist mills, glass making, and the mining of salt and coal. By 1820, the Steubenville Turnpike had joined the Washington-Pittsburgh Turnpike through the Saw Mill Run Valley, with early commercial development centering on the former roadway. As the area grew, it attracted German and Irish millworkers and employees of the saw mill industry, which was expanding through the valley. In 1835, Isaac Warden (namesake of PSGS's street) along with John Alexander and James Craft purchased a 96-acre parcel from the Elliott estate, which would become the West End neighborhood. In 1839, Craft sold his interest to his partners, who then subdivided the parcel into building lots, which was filed as "Warden and Alexander's Plan of Temperance Village" in what was then Saint Clair Township. The name for the new community derived from the popularity of the Temperance movement in the 1830s and from Warden's wishes that no liquor sales occur within the village boundaries. In 1860, Temperanceville was incorporated as a borough and, as noted above, the village became Pittsburgh's West End neighborhood through annexation in 1874 (Figure 8). Development gradually spread west and south, with the most intensive period of development occurring between 1880 and 1900 as new bridges and railroads provided greater connectivity and opportunity, especially with downtown Pittsburgh.¹⁰ In the late 1890s, McCartney Street was constructed, running west from Warden Street. It had been preceded by the Pittsburgh Railway Company constructing their Carnegie street railway line along the same route. In 1896, the City purchased land above Warden and McCartney Streets, part of what was known as Church Hill, from the old Warden estate and created West End Park.¹¹ Six year later, at the base of the hill, the first part of the current Pittsburgh Stained Glass Studios building was constructed.

Chain of Title

160 Warden Street has had two primary owners since 1902 when part of the current building was first built: Robert Wayman, Jr. (later as part of the Wayman and Wood Company) and Pittsburgh Stained Glass Studios (which began as Pittsburgh Art Glass Company). Over the years, the two entities changed the names and ownership structures of their businesses a number of times. As a result, the following chain of title for the property contains six deeds (see Figures 4 and 5 for maps and diagrams that illustrate the property's evolution).

1) March 20, 1902—To Robert Wayman, Jr. from Thomas and Nannie Scott (Deed Book 1178, Page 308)

On March 20, 1902, Robert Wayman, Jr. (1879-1945) purchased Lots 1 and 2 of an unrecorded subdivision of Lot 238 in Warden & Alexander's Plan of Temperance Village from Thomas F. Scott and his wife Nannie.¹² Lot 1, the southernmost lot bordering McCartney Street contained a two-story, wood-framed house. Lot 2 was vacant. The two parcels, located on the northwest corner of Warden and McCartney Streets, each measured 25-feet wide by 100-feet deep. Today, they comprise the southern two-thirds of Parcel 19-M-19, currently owned by Pittsburgh Stained Glass Studios. Thomas Scott had previously purchased the two parcels in 1884 and 1888.¹³

Records from the 1900 U.S. Census and the Pittsburgh city directory indicate that at the time of the sale, Wayman would have been around 23 years of age, and that he lived a block to the east at 142 Wabash Street above the dry

¹⁰ Adapted from the following sources: Michael Baker International, Inc. and Clio Consulting with Cosmos Technologies, *Architectural Inventory for the City of Pittsburgh, Allegheny County, Pennsylvania Planning Sector 4: West Pittsburgh; West End & Elliott Neighborhoods; Report of Findings and Recommendations* (Pittsburgh: The City of Pittsburgh in Cooperation with Pennsylvania Historical & Museum Commission, September 2018), 9-13; *An Atlas of the West End Neighborhood of Pittsburgh* (Pittsburgh: Pittsburgh Neighborhood Alliance, 1977), 2; Annie Clark Miller, *Early Land Marks and Names of Old Pittsburgh* (Pittsburgh: Pittsburgh Chapter, Daughters of the American Revolution, 1924), 53.

¹¹ "A West End Park," *Pittsburgh Press*, 21 September 1895, 4; "Bigelow Talks Streets," *Pittsburgh Commercial Gazette*, 23 April 1896, 4.

¹² Deed of Sale from Thomas F. Scott and his wife Nannie to Robert Wayman, Jr., 20 March 1902, Allegheny County, Pennsylvania, Deed Book 1178, page 308, County Recorder's Office, Pittsburgh, Pennsylvania.

¹³ Deed of Sale from Nancy E. Scott, George W. McMillan, his wife Anna, and Sallie M. McClintock to Thomas F. Scott, 21 October 1884, Allegheny County, Pennsylvania, Deed Book 505, page 184, County Recorder's Office, Pittsburgh, Pennsylvania; Deed of Sale from George W. McMillan, his wife Anna, and Sallie M. McClintock to Thomas F. Scott, 8 March 1888, Allegheny County, Pennsylvania, Deed Book 600, page 402, County Recorder's Office, Pittsburgh, Pennsylvania.

goods store owned by his parents, Robert Wayman, Sr., and Sarah Wayman.”¹⁴ Two years later, the 1902 city directory indicates that Robert Wayman, Jr., had begun an upholstery supply business at 18 Wabash Street just off South Main Street in the heart of the West End business district.¹⁵

On June 4, 1902, Robert Wayman, Jr. was issued a building permit for a new warehouse to be constructed on his vacant lot on Warden Street.¹⁶ Building details were described as follows:

Material: Brick
Kind of Roof: Composition
Number of stories: 1
Width: 25
Depth: 40
Estimated cost: \$600
Class of building: Wareroom
Builder: Self

Soon after, Robert Wayman, Jr. restructured his business operations by forming a partnership with Simpson Horner Wood (1870-1938). Wood, who typically went by “S. Horner” or simply “Horner,” was the son of retired riverman, boat builder, and coal operator Captain John A. Wood. Their family home was on Winchester Street, atop Church Hill in Elliott Borough, just a few blocks northwest of Robert Wayman’s new warehouse. Today, this is Harker Street in the Pittsburgh neighborhood of Elliott, the borough having been annexed into the City in 1905. An article from May 1902 notes that Wood had just returned from a seven-year missionary trip to Malaysia.¹⁷ His background and apparent lack of business experience suggests that he may have been, at least initially, more of a silent partner in the endeavor than an active one.

On December 24, 1902, a building permit was issued to the new partnership of “Wayman and Wood” for an addition to the Warden Street warehouse.¹⁸ Building details were described as follows:

Material: Brick
Extensions, number of stories: 1
Width: 50
Depth: 30
Estimated cost: \$1,000
Class of building: Illegible, but possibly “Storage”
Builder: Self

The addition was completed in 1903.

2) July 14, 1903—To Robert Wayman, Jr., Daisy Wayman, and Simpson H. Wood, from Robert Wayman, Jr. and Daisy Wayman (Deed Book 1263, Page 605).

On June 15, 1903, Robert Wayman, Jr. married Daisy Pearl Gould of Elliott Borough.¹⁹ A month later, on July 14, the newlyweds filed a new deed that added Horner Wood as an owner of Lots 1 and 2.²⁰ With their newly-expanded

¹⁴ Pittsburgh city directory, 1899; United States Census, Pittsburgh, Allegheny County, 1900.

¹⁵ Pittsburgh city directory, 1902.

¹⁶ “Building Permit Dockets,” vol. 19, 1902, 136-37. Bureau of Building Inspection, Department of Public Safety, Pittsburgh, Pa. Records, 1877-1928, AIS.1971.10, Archives & Special Collections, University of Pittsburgh Library System. Historic Pittsburgh, www.historicpittsburgh.org.

¹⁷ “Missionary Has Returned,” *Pittsburgh Press*, 22 May 1902, 2.

¹⁸ “Record Book of New Additions,” vol. 4, 1902-03, 136-37. Bureau of Building Inspection, Department of Public Safety, Pittsburgh, Pa. Records, 1877-1928, AIS.1971.10, Archives & Special Collections, University of Pittsburgh Library System. Historic Pittsburgh, www.historicpittsburgh.org.

¹⁹ “Pennsylvania, County Marriages, 1885-1950,” Robert Jr. Wayman and Daisy Pearl Gould, 15 Jun 1903, Allegheny County, Pennsylvania, www.familysearch.org.

²⁰ Deed of Sale from Robert Wayman, Jr. and his wife Daisy Wayman to Robert Wayman, Jr., his wife Daisy Wayman, and Simpson H. Wood, 14 July 1903, Allegheny County, Pennsylvania, Deed Book 1263, page 605, County Recorder’s Office, Pittsburgh, Pennsylvania. Simpson Horner Wood was named after his father’s business partner, Simpson Horner. In 1860,

building also came a slight change in business focus as they added mattress and bedding supplies to their line of upholstery supplies.²¹

These business moves appear to have been successful and to have brought a need for more space. On March 31, 1904, the partnership of Wayman and Wood Company was issued a building permit for a three-story, brick warehouse valued at ten thousand dollars to be built at 1227 West Carson Street next to the Duquesne Incline (Figure 9).²² Though the warehouse is no longer extant, construction of a masonry storage facility would have been a sound business decision given the highly flammable nature of the company's inventory. Additionally, the location would have been convenient, being just over a mile's drive from the Warden Street location. With the new building completed by year's end, it is not known how the much smaller Warden Street warehouse was then utilized, though it remained in active use based on historical maps and other records.

On December 16, 1905, the company underwent another, more significant, restructuring, which brought an expanded role for the family of Horner Wood. On December 16, the business was incorporated, retaining the name "Wayman & Wood Company." Directors of the new venture were Captain John A. Wood, Robert Wayman, Jr., S. Horner Wood, John A. Wood, Jr. (all of Pittsburgh) and Samuel L. Wood (of San Diego).²³ Their line of business was described as "buying, selling and dealing in the supplies and machinery used by upholsterers and manufacturers of bedding and furniture, and in the materials used in the manufacture of such supplies and machinery, together with cotton, cotton goods, cotton-by-products, hay, grain and feed."²⁴

3) May 15, 1906—To Wayman & Wood Company from Robert Wayman, Jr., Daisy Wayman, and Simpson H. Wood (Deed 1458, Page 398)

On May 15, 1906, Robert Wayman, Jr., his wife Daisy Wayman, and Simpson H. Wood sold Lots 1 and 2 to the new corporation of Wayman & Wood Company.²⁵ A year later, Wayman & Wood Company was the subject of a full-page feature in the book *Pittsburgh the Powerful*, which was published to celebrate business interests in the newly merged cities of Pittsburgh and Allegheny (Figure 10). The story provided an overview of the "enterprising" corporation, mentioned its national reputation, indicated that it was the only firm in the Pittsburgh area that furnished materials to mattress manufacturers, and noted that it was the sole manufacturer and distributor of the Perfection Mattress Machine, which helped mattress makers increase their product output.²⁶

Prospects appeared to be quite positive for the company. The article in *Pittsburgh the Powerful* concluded with a rosy outlook, stating that "The long continued and steady growth of the business is but the logical outcome of modern business methods and high-grade materials that have been strictly adhered to from the beginning. Their future prosperity is already assured."²⁷ A significant illustration of that steady growth were plans for yet another expansion of the company's physical plant. On August 31, 1908, the *Pittsburgh Press* ran a story describing demolition of a row of seventy-year old, wood-framed, worker houses that was underway on West Carson Street so that Wayman & Wood Company could construct a "five-story, buff-brick warehouse of modern construction and equipment" next to their current facility.²⁸

the partnership of Wood & Horner was founded in Pittsburgh and they reportedly constructed the first steamboat in the city ("Captain John A. Wood," obituary, *Pittsburgh Post*, 18 April 1910, 7).

²¹ Pittsburgh city directories, 1905-07.

²² "Building Permit Dockets," vol. 21, 1904-05, 109-10. Bureau of Building Inspection, Department of Public Safety, Pittsburgh, Pa. Records, 1877-1928, AIS.1971.10, Archives & Special Collections, University of Pittsburgh Library System. Historic Pittsburgh, www.historicpittsburgh.org.

²³ "Charters Issued," *Pittsburgh Press*, 19 December 1905.

²⁴ "Wayman and Wood Company," entry in *List of Charters and Corporations Enrolled in the Office of the Secretary of the Commonwealth During the Two Years Beginning June 1, 1905, and ending May 31, 1907* (Harrisburg: Harrisburg Publishing Co., State Printer, 1907), 194.

²⁵ Deed of Sale from Robert Wayman, Jr., his wife Daisy Wayman and Simpson H. Wood to Robert Wayman, Jr., and Simpson Homer Wood, partners, trading as Wayman and Wood, 15 May 1906, Allegheny County, Pennsylvania, Deed Book 1458, page 398, County Recorder's Office, Pittsburgh, Pennsylvania.

²⁶ Edward White, ed., "Restoration from Business Cares: How 'Tired Nature's Sweet Restorer' is Aided by an Enterprising Pittsburgh Corporation—The Wayman & Wood Co." in *Pittsburgh the Powerful: An Interpretation of the Commercial, Financial and Industrial Strength of a Great City, Permanently Recording its Achievements and Celebrating its Corporate Union with the City of Allegheny* (Pittsburgh: The Industry Publishing Company, 1907), 64a.

²⁷ Ibid.

²⁸ "Wreckers Are Busy Tearing Down Historic Old Buildings," *Pittsburgh Press*, 31 August 1908, 5.

While the business picture seemed bright, a series of events over a span of just a couple years would bring the demise of Wayman and Wood. First, Pittsburgh, like most major U.S. cities in 1908 was still suffering from the financial repercussions of the Panic of 1907 that struck in October of that year and occurred within the context of a broader economic downturn that had begun in the spring of 1907 and continued into the summer of 1908. This significant economic downturn meant that the new warehouse planned for West Carson Street was never constructed (subsequent maps show the site remained vacant). Second, John A. Wood, Sr. died in San Diego on April 16, 1910 at age 79. He had moved there five years prior to live under the care of his son Samuel and daughter Lulu. This left a significant leadership void, only made worse by the challenging economic times. Third, the company had expanded to include an office in New York City, at 458 Broadway, which appears to have exceeded the existing financial and leadership capacity.²⁹ On May 5, 1911, Wayman and Wood Company filed for bankruptcy.³⁰ Over the next two years, multiple notices were published for delinquent taxes on the Warden Street property.³¹ In April 1912, bankruptcy trustee A.G. Roenigk began publishing advertisements announcing the sale of Wayman and Wood's two lots on the corner of Warden and McCartney Streets, containing a two-story frame dwelling and one-story brick warehouse.³² In June, Roenigk began publishing notices for the sale of equipment at the 1227 West Carson Street warehouse.³³

4) March 12, 1913—From A.G. Roenigk, Trustee, to F.C. Coppes, et. al., a Partnership Doing Business as Pittsburgh Art Glass Company (Deed Book 1767, Page 296)

On March 12, 1913, A.G. Roenigk, the trustee in the bankruptcy of Wayman and Wood Company, sold Lots 1 and 2 to F.C. Coppes and his wife Marion, A.W. Weitershausen and his wife Mary, William W. Kable and his wife Charlotte, and A.T. Peterson and his wife Ida, the four husbands comprising a partnership doing business as Pittsburgh Art Glass Company.³⁴

A survey drawing of the property dated February 1913, completed as part of the pre-purchase due diligence by Pittsburgh Art Glass Company, shows portions of three buildings: 1) the two-story wood-framed house on Lot 1, 2) the brick warehouse on Lot 2, and 3) the neighbor's wood-framed house to the north on Lot 3 (Figure 11).³⁵ This is significant (along with the April 1912 sale notice) for documenting that the house on Lot 1 survived until 1913, though it would soon be demolished to accommodate the plans that Pittsburgh Art Glass Company had for the site.

The company wasted little time. On March 15, 1913, just two days after purchasing the Warden Street lots, Pittsburgh Art Glass was issued a building permit to construct an office and stained glass workshop. Of note, the permit was for an addition to an existing building, not wholly-new construction, meaning they intended to repurpose at least part of the existing brick warehouse.³⁶ Building details were described as follows:

Material: Brick
Extensions, number of stories: 2
Width: 49
Depth: 18
Estimated cost: \$4,500
Class of building: Office and shop
Builder: Henry Busse & Company

²⁹ *Trow's General Directory of the Boroughs of Manhattan and Bronx, City of New York* (New York: Trow Directory, Printing and Bookbinding Company, 1909), 1544.

³⁰ Deed of Sale from A.G. Roenigk, trustee, to partners F.C. Coppes, et. ux., A.W. Weitershausen, et. ux., William W. Kable, et. ux., and A.T. Peterson, et. ux., doing business as Pittsburgh Art Glass Company, 12 March 1913, Allegheny County, Pennsylvania, Deed Book 1767, page 296, County Recorder's Office, Pittsburgh, Pennsylvania.

³¹ Examples include: *Pittsburgh Post*, 30 December 1911, 20 and 26 February 1913, 21.

³² "Trustee's Sale! of Real Estate," *Pittsburgh Gazette Times*, 25 April 1912, 17.

³³ "Receivers' Sale," *Pittsburgh Press*, 17 June 1911, 11.

³⁴ Deed of Sale from A.G. Roenigk, trustee, to partners F.C. Coppes, et. ux., A.W. Weitershausen, et. ux., William W. Kable, et. ux., and A.T. Peterson, et. ux., doing business as Pittsburgh Art Glass Company, 12 March 1913, Allegheny County, Pennsylvania, Deed Book 1767, page 296, County Recorder's Office, Pittsburgh, Pennsylvania.

³⁵ Pittsburgh Stained Glass Studios Records.

³⁶ "Record Book of New Additions," vol. 11, 1913, 74-75. Bureau of Building Inspection, Department of Public Safety, Pittsburgh, Pa. Records, 1877-1928, AIS.1971.10, Archives & Special Collections, University of Pittsburgh Library System. Historic Pittsburgh, www.historicpittsburgh.org.

At first glance it might appear as if the permit was only for the 18- by 49-foot headhouse. However, physical evidence and published reports in trade journals show that construction also included the present single-story addition to the south side of the rear shed.³⁷

A “release of liens” document dated July 25, 1913 indicates that all work on the new building had been completed. Of note (and no surprise), Pittsburgh Art Glass Company was listed as the subcontractor for “art glass and leading” per “F. Coppes, Manager.” Additionally, Henry Busse is listed as the architect (not just the builder), indicating that this was a “design-build” project, to use today’s terminology (Figure 12).³⁸

5) January 24, 1914—From F.C. Coppes, et. ux., A.W. Weitershausen, et. ux., William W. Kable, et. ux., and A.T. Peterson, et. ux., to Pittsburgh Art Glass Company (Deed Book 1780, Page 605)

On January 16, 1914, Pittsburgh Art Glass Company ceased operations as a partnership and became a Pennsylvania corporation, while retaining the same name. Eight days later, this change in structure was recorded by a new deed.³⁹

6) November 25, 1925—Pittsburgh Art Glass Company Change of Name to Pittsburgh Stained Glass Studios (Charter Book 59, page 468)

On November 25, 1925, Pittsburgh Art Glass Company changed its name to Pittsburgh Stained Glass Studios and recorded the name change.⁴⁰ This document and the more detailed previous deed represent the current legal description for Lots 1 and 2; no further changes have occurred since 1925.

Acquisition of Neighboring Parcels

Pittsburgh Stained Glass Studios subsequently purchased two additional lots, resulting in a 100-foot-square combined lot:

A) December 3, 1956—To Pittsburgh Stained Glass Studios from City of Pittsburgh, County of Allegheny and School District of Pittsburgh (Deed Book 3656, Page 537)

On December 3, 1956, Pittsburgh Stained Glass Studios purchased Lot 3 (156 Warden Street) immediately north of their building from the City of Pittsburgh, County of Allegheny and School District of Pittsburgh. The three municipalities had acquired the parcel on June 3, 1950 following a Sheriff’s sale.⁴¹ The previous owner was Caroline Grantmontague.⁴² The 25- by 100-foot lot previously contained a wood-framed house from the late-nineteenth century, which appeared in part on the 1913 property survey mentioned above. It also contained a smaller wood framed house from the second quarter of the twentieth century. It is not known when they were demolished, but they are present on a 1950 Sanborn map. They are also mentioned in a delinquent tax notice published in 1950, which described a one-story frame house, a two-story shed and a two-car framed garage.⁴³

On May 13, 1996, Lots 1, 2 and 3 were combined for taxation purposes to form the present Parcel 19-M-19.⁴⁴

³⁷ “New Construction and Extensions; Miscellaneous; Pittsburgh,” *Industrial World*, 5 May 1913, 549.

³⁸ Pittsburgh Stained Glass Studios Records.

³⁹ Deed of Sale from F.C. Coppes, et. ux., A.W. Weitershausen, et. ux., William W. Kable, et. ux., and A.T. Peterson, et. ux., to Pittsburgh Art Glass Company, 24 January 1914, Allegheny County, Pennsylvania, Deed Book 1780, page 605, County Recorder’s Office, Pittsburgh, Pennsylvania.

⁴⁰ Certificate of Name Change from Pittsburgh Art Glass Company Change of Name to Pittsburgh Stained Glass Studios, 25 November 1925, Allegheny County, Pennsylvania, Charter Book 59, page 468, County Recorder’s Office, Pittsburgh, Pennsylvania.

⁴¹ Deed of Sale from City of Pittsburgh, County of Allegheny and School District of Pittsburgh to Pittsburgh Stained Glass Studios, 3 December 1956, Allegheny County, Pennsylvania, Deed Book 3656, page 537, County Recorder’s Office, Pittsburgh, Pennsylvania.

⁴² Grantmontague is variously spelled in other documents as “Grandmontague,” “Groundmontague,” “Grandmontagne” “Grantmontayne,” and “Grantmantayne.”

⁴³ “Sheriff Notices,” *Pittsburgh Post-Gazette*, 3 March 1950, 20.

⁴⁴ Historical Property Card, Lot 19-M-19, Pittsburgh Stained Glass Studios, Allegheny County, Pennsylvania, 13 May 1996, County Recorder’s Office, Pittsburgh, Pennsylvania.

B) June 22, 2000—To Pittsburgh Stained Glass Studios from Ben A. LeDonne (Deed Book 10812, Page 496)

On June 22, 2000, Pittsburgh Stained Glass Studios purchased Lot 4 (154 Warden Street) from Ben A. LeDonne. The 25- by 100-foot lot contained a wood-framed house from the late-nineteenth century, which was demolished shortly thereafter.⁴⁵

Wayman and Wood—Epilogue

Following the bankruptcy of the Wayman and Wood Company, Robert Wayman, Jr. lived for a few years with his family on Stratford Avenue in Chartiers Township (today, this is Stratmore Street in the Crafton Heights neighborhood after the township was annexed into the City of Pittsburgh in 1920). The 1910 Census shows the household consisting of Robert and Daisy Wayman, a son, a daughter, Daisy's parents and a servant. Robert Wayman's occupation is listed as a merchant of cotton and excelsior (i.e., fine curled wood shavings used for packing fragile goods or stuffing furniture). Shortly thereafter, the family moved to the Bayside neighborhood of Queens, New York, where Daisy Wayman died in 1929. Her obituary noted that her husband was "one of the foremost growers of iris in America."⁴⁶ A newspaper article from a year later described Robert Wayman's change in careers: "Robert Wayman, retired cotton goods merchant, has what is supposed to be the largest iris collection in America. He started growing them 25 years ago. It became so absorbing a hobby that he gave up business last year to devote his entire time to the culture of the flowers, of which he now has 1,200 varieties in his Long Island garden."⁴⁷ Robert Wayman's own obituary from 1945 notes that he died in Tampa, Florida, and had moved there the year before after visiting regularly from Bayside over the previous fifteen years. The 65-year-old "Iris King," as he was called, was survived by his second wife Grace T. Wayman, a son, a daughter, and two sisters.⁴⁸

Horner Wood remained single and lived in Pittsburgh for the remainder of his life. He lived for a time on Grandview Avenue on Mount Washington, then Buena Vista Street on the Northside, and later in Wilksburg.⁴⁹ His obituary from 1938 highlights his life-long mission work, decades-long commitments to various religious activities, and his founding of a West End baseball team in the 1880s. It is noted that he was an "insurance man," but there is no mention of any return to the retail or wholesale business world following his association with Wayman and Wood Company.⁵⁰ Newspaper advertisements from the 1930s show that he sold life and general insurance along with real estate and worked as an actuary. He had offices in a number of downtown locations, including in the Apollo Building at 240 Fourth Avenue and in the Magee Building at 336 Fourth Avenue.⁵¹

History of Pittsburgh Stained Glass Studios

Pittsburgh Stained Glass Studios can trace its roots to the turn of the last century when founders Axel T. Peterson, William W. Kable, Albert W. Weitershausen, and Frederick C. Coppes first began working together as employees of the glass business George Wamhoff & Company. *See below for individual biographical overviews of these four founders.*

George Wamhoff & Company

In 1898, Axel T. Peterson moved from Chicago to work for George Wamhoff & Company on Second Avenue in downtown Pittsburgh. George Wamhoff (1828-1915) had begun his business career in Pittsburgh in 1856, initially as a grocer at the corner of Washington and Wylie Streets in the Hill District. By the 1870s he had begun working in the glass industry and by 1880 owned his own firm, which included facilities in downtown Pittsburgh on Water Street and later Second Avenue along with his own glass factory in Fayette, Pennsylvania.⁵² In 1899, William W. Kable, a Pittsburgh native, joined the company followed in 1900 by Albert W. Weitershausen of Allegheny City, who was hired as an artist.⁵³

⁴⁵ Deed of Sale from Ben A. LeDonne to Pittsburgh Stained Glass Studios, 22 June 2000, Allegheny County, Pennsylvania, Deed Book 10812, page 496, County Recorder's Office, Pittsburgh, Pennsylvania.

⁴⁶ "Mrs. Daisy P. Wayman," obituary, *Brooklyn Times Daily*, 1 April 1929, 8.

⁴⁷ Richard Massock, "About New York," *Orlando Evening Reporter-Star*, 25 June 1930, 2.

⁴⁸ "Robert Wayman, Flower Authority, Dies at 65," obituary, *St. Petersburg Times*, 23 March 1945, 2.

⁴⁹ Pittsburgh city directories, various dates.

⁵⁰ "S. Horner Wood," obituary, *Pittsburgh Press*, 3 February 1938, 28.

⁵¹ "S. Horner Wood," advertisement, *Pittsburgh Sun-Telegraph*, 17 April 1933; "S. Horner Wood," advertisement, *Pittsburgh Press*, 26 May 1935, 2 (Classified Section).

⁵² "George Wamhoff, Sr.," obituary, *Pittsburgh Press*, 5 September 1915, 28; Pittsburgh city directories, 1867, 1880 and 1898.

⁵³ *Minutes Book*, vol. 1, entry for 28 October 1930, Pittsburgh Stained Glass Studios Records.

Commercial Glass Company / Pittsburgh Art Glass & Mosaic Decorative Company

On November 1, 1901, Peterson, Kable and Weitershausen struck out on their own and founded the Commercial Glass Company, forming a partnership along with three other men.⁵⁴ The 1902 city directory listed the company under the heading “Glass—Art,” and indicated that their studio was at 210 Third Avenue downtown.⁵⁵ On May 6, 1903, the company was incorporated “for the purpose of buying and selling plate glass and glass of all descriptions, and manufacturing, buying and selling art glass in all its branches, including mirrors.”⁵⁶ A published notice of the new charter’s directors shows that Fred C. Coppes had joined Albert Weitershausen and William Kable to help manage the company. Other incorporators were J.L. Schram, L.L. Rupert, Wilbur L. Slack (no relation to the preparer of this nomination), and Walter F. Weitershausen (Albert Weitershausen’s brother).⁵⁷ A month later, a Society Page item noted that William Kable and his wife Ada hosted a party on June 25 to celebrate the company’s incorporation as well as their own fifth wedding anniversary. The party was held at the home of Ada Kable’s parents at 7719 Kelly Street in Homewood South. Creatively, “the invitations were issued on thin wooden boards to convey the suggestion of a wooden wedding anniversary.”⁵⁸

Later in 1903, a half-page advertisement published in the *Catalogue of the Second Architectural Exhibition* of the Pittsburgh Architectural Club showed the newly-incorporated Commercial Glass Company at 241 Third Avenue (Figure 13).⁵⁹ Sometime between May and July 1905 the company relocated to 14-16 Isabella Street in Allegheny City, on the north side of Isabella just east of Federal Street (not extant).⁶⁰

Pittsburgh Art Glass & Mosaic Decorative Company

By August 1905, advertisements were noting that the company had changed its name to Pittsburgh Art Glass & Mosaic Decorative Company.⁶¹ A 1906 article noted that business activity had grown to permit an increase in capital stock from 25 thousand to 100 thousand dollars; officers were listed as Wilbur L. Slack, former secretary of Mesta Machine Company (president), Fred C. Coppes (vice-president), and Albert Weitershausen (secretary and treasurer).⁶² In September 1907, the company ran a large newspaper advertisement that featured a drawing of its building (with the street address having been renumbered as 112-114-116 Isabella; Figure 14). It declared the company to be “the largest art glass establishment in Pennsylvania.”⁶³ A year prior, the company’s advertisements only claimed to be the largest in Pittsburgh.⁶⁴ The company offered a wide range of services, with art glass canopies, electric mosaic glass signs and artistic store fronts highlighted, and “church, memorial and figure windows” appearing near the bottom of the listing.

In 1908, the company published a full-page advertisement in the Pittsburgh city directory (Figure 15). Again, it accentuated the firm’s fabrication of art glass canopies and signs, with leaded glass windows part of a secondary list that included less artistic offerings like sand blasting, etching and chipping. The promotion noted that Albert Weitershausen continued as president, but was now assisted by Walter F. Weitershausen as secretary and treasurer; G.L. Padgett was listed as manager.⁶⁵ That same year, an overview of the company was published in the book *The Story of Pittsburgh and Vicinity*. The company’s “elaborately wrought and beautiful memorial church windows” were lauded along with its four-story, 20,000-square-foot workshop and studio. The article mentioned that the company had been founded in May 1903 (clearly referencing its origins as Commercial Glass Company) and that “so rapidly did the business increase that in two years it was advisable not only to secure larger quarters, but to quadruple the capital of the corporation.” Officers included Wilber Slack, president; F.C. Coppes, vice-president; R.M. Jones, treasurer; Albert Weitershausen, secretary; and Thomas J. Gaytee, general manager. Gaytee, had

⁵⁴ *Minutes Book*, vol. 1, entry for 28 October 1930, Pittsburgh Stained Glass Studios Records.

⁵⁵ Pittsburgh city directory, 1902.

⁵⁶ Secretary of the Commonwealth of Pennsylvania, *List of Charters of Corporations Enrolled in the Office of the Secretary of the Commonwealth* (Harrisburg: Wm. Stanley Ray, State Printer of Pennsylvania, 1903), 199.

⁵⁷ “New Corporations,” *Oil Paint and Drug Reporter* (May 25, 1903): 9-10; “Legal Notices,” *Pittsburgh Press*, 10 April 1903, 27.

⁵⁸ “Wooden Wedding Celebration,” *Pittsburgh Gazette*, 17 June 1903, 12.

⁵⁹ *Catalogue of the Second Architectural Exhibition* (Pittsburgh: Pittsburgh Architectural Club, 1903), 202.

⁶⁰ Classified advertisement, Commercial Glass Company, *Pittsburgh Press*, 9 July 1905, 25.

⁶¹ *Ibid.*, 14 August 1905, 10, and 4 October 1905, 17.

⁶² “Increase Capital; Pittsburgh Art Glass & Mosaic Decorative Company to Issue \$75,000 in Additional Stock,” *Pittsburgh Gazette*, 14 April 1906, 2.

⁶³ Advertisement, Pittsburgh Art Glass and Mosaic Decorative Company, *Pittsburgh Gazette Times*, 23 September 1907, 10.

⁶⁴ *Ibid.*, *Jewish Criterion*, 15 June 1906, 7.

⁶⁵ *Ibid.*, Pittsburgh city directory, 1908.

previously worked as a designer at Tiffany Studios in New York City.⁶⁶ In September 1908, a newspaper report on local production stated that “G.L. Padgett, of the Pittsburgh Art Glass and Mosaic Decorative Co., reports business improving at a most satisfactory rate” and listed twenty recently accepted orders for windows. A brief analysis of the list reveals that the company had developed a regional client base of predominantly residential projects. Four projects were in the city of Pittsburgh, three in other municipalities in Allegheny County, ten in other Western Pennsylvania counties, and three in Ohio. Fifteen were residential; five were churches. The list concluded that the company “is rapidly establishing for itself an enviable reputation, and is being recognized among the firms which are making Pittsburgh among the world cities.”⁶⁷ The only Pittsburgh ecclesiastical project on the list was Mary S. Brown Memorial-Ames United Methodist Church on Beechwood Boulevard in the city’s Greenfield neighborhood, which stood from 1908 to 2000.

While the business picture seemed bright, the financial conditions that marked the end of Wayman and Wood Company would also strike a critical blow to Pittsburgh Art Glass & Mosaic Decorative Company. As noted above, Pittsburgh, like most major U.S. cities in 1908 was still suffering from the financial repercussions of the Panic of 1907 and the broader economic downturn that continued into the summer of 1908. Additionally, though business was on the upswing, as noted in the September 1908 article, there had been unprecedented river flooding in March 1907, which had left the first floor of the Isabella Street facility under six feet of water.⁶⁸ In December 1908, the company was unable to meet its financial obligations and Southside Trust Company was assigned as financial receiver. The company’s building was sold, along with much of its equipment and furnishings.⁶⁹

Pittsburgh Art Glass Company (and the Genesis of Pittsburgh Stained Glass Studios)

Despite the crushing financial blow, the business was able to survive and reorganize as a much leaner operation. The 1909 city directory shows the firm now operating under the name Pittsburgh Art Glass Company, even though another company of the same name had existed in the city in the 1890s.⁷⁰ This earlier company appears to have had souvenir glassware and novelties as its primary business line. The re-emergent Pittsburgh Art Glass Company was led by Albert Weitershausen, Fred C. Coppes, William Kable and Axel Peterson and had a narrow scope primarily focused on the design and fabrication of church windows. The firm initially operated from 1000 Fifth Avenue Rear in the Bluff neighborhood of Pittsburgh. Over the next few years, the address would be listed a few doors down at 1024 Fifth Avenue and then 1026 Fifth Avenue. A curious note that merits additional research is the fact that the 1909 city directory also lists a Pittsburgh Mosaic Glass Company at 941 Liberty Avenue, which appeared for the first time that year, suggesting that Pittsburgh Art Glass & Mosaic Decorative Company might have split into two entities as it went through receivership.⁷¹ Regardless, it is the successful rebirth of Pittsburgh Art Glass Company in 1909 and its focus on church windows that PSGS today marks as the founding of the present company.

One of the strategies used by Pittsburgh Art Glass Company to get back on a sound financial footing was the adaptation of a catalogue of stained glass window designs assembled by the National Ornamental Glass Manufacturers Association (forerunner of the Stained Glass Association of America). Individual companies, like Pittsburgh Art Glass, would purchase bulk copies and add their own cover and sometimes include a preliminary page of text as well as the firm’s name at the top of each page.⁷² The first known use of this marketing device by the company was in 1912 (Figure 16).⁷³

Relocation to the West End

On March 12, 1913, as noted above, Pittsburgh Art Glass Company purchased the old Wayman and Wood Company warehouse on Warden Street in the West End and by the close of July the full remodeling and expansion of the building had been completed.

⁶⁶ “The Pittsburgh Art Glass & Mosaic Decorative Co.,” company profile, in *The Story of Pittsburgh and Vicinity* (Pittsburgh: The Pittsburgh Gazette Times, 1905), 359.

⁶⁷ “Plenty of Orders Being Placed with a Progressive Co.,” *Pittsburgh Press*, 6 September 1908, 22.

⁶⁸ “Machinery is Oiled by the Great Flood,” *Pittsburgh Gazette Times*, 24 March 1907, 33.

⁶⁹ “Public Sale,” *Pittsburgh Daily Post*, 9 January 1909, 12.

⁷⁰ “Business Changes,” legal notice, *Pittsburgh Press*, 17 April 1894, 1; “Souvenir Glassware,” advertisement for Pittsburgh Art Glass Co., *Altoona Mirror*, 19 August 1898, 7.

⁷¹ Pittsburgh city directory, 1909.

⁷² Description adapted from the catalog entry in WorldCat for “Book of Designs,” Pittsburgh Art Glass Company and National Ornamental Glass Manufacturers Association, 1914.

⁷³ “Pittsburgh Art Glass Co.,” *The Ohio Architect, Engineer and Builder* 19, no. 4 (April 1912): 61.

A month later, on August 11, 1913 the company purchased the contents of a glass beveling plant from Evan & Wilsman at 203 West Robinson Street in Pittsburgh, thus expanding the services they could offer.⁷⁴ However, this line of work would last but a decade. In January 1923, the company sold its glass beveling operation and returned its focus solely to stained glass.⁷⁵ Today, boxes of old inventory can still be found in storage at Warden Street.

As noted above, on January 16, 1914, Pittsburgh Art Glass Company ceased operations as a partnership and became a Pennsylvania corporation led by a board of four directors who also served as the chief managing officers: Fred Coppes (president), William Kable (Vice President), Axel Peterson (Second Vice President), and Albert Weitershausen (Secretary).⁷⁶ Two months later, Albert Weitershausen applied for a patent for a unique reinforcing bar to be applied to stained glass panels to keep them from bulging (Figure 17). The patent was granted and assigned to Pittsburgh Art Glass Company in September 1914.⁷⁷

Shortly thereafter, Howard Wilbert began work as a designer at Pittsburgh Art Glass, until interrupted by his induction into the Army in 1917. He would return in the early 1920s for what would become a very influential decades-long career as chief designer and partner.

During the first few years at the new Warden Street studio, much of the discussion by the directors in the company's *Minutes Book* relates to the development of marketing strategies.⁷⁸ Though there were no entries in the *Minutes Book* from 1917 through 1925 for reasons unknown, at least five distinct national advertising campaigns are known to have been employed during this time. All of them utilized printed catalogs and/or advertisements in publications and were designed to reach audiences across the country. They promoted stained glass windows that ranged from standardized designs and sizes, meant to generate a regular pattern of sales with little creative design time and relatively quick production, to wholly-customizable options aimed at individually responding to a client's specific wants and needs along with providing support from concept through installation. Arranged roughly along this spectrum were the following campaigns:

1) Pittsburgh Art Glass continued to adopt and personalize the catalogs of the National Ornamental Glass Manufacturers Association. One example, is a *Revised International Art Glass Catalog: Church*, from 1924, which featured sixteen pages of colored drawings of ecclesiastical window options (Figure 18).⁷⁹

2) A catalog printed in a number of iterations into the early 1920s that contained "hundreds of designs" in "standard sizes," aimed at families constructing new homes and their general contractors.⁸⁰ A supplement, printed in 1921 offered additional designs along with three pages of beveled glass options (a product line made possible by the 1913 expansion into this line of work, mentioned above, though this ceased in 1923). A May 1922 version titled "An Investment in Beauty" in the collection of the American Museum of Glass in West Virginia, part of this same campaign, advocated that this approach to providing windows would "encourage and speed up building . . . with no sacrifice of quality" (Figure 19).⁸¹ After all, the windows are "created by the same artists whose church window designs have made the high reputation of Pittsburgh Art Glass." A full-color page of designs notes that even though the windows are standardized to fit certain-sized openings, all of the examples shown contained some degree of hand-painting. Additionally, PSGS offered black-and-white line drawings of various windows so that potential clients and contractors could try "coloring them according to your own personal taste" (Figure 20).⁸²

⁷⁴ Pittsburgh Stained Glass Studios Records.

⁷⁵ "For Sale: Glass Beveling Plant," classified advertisement, *Pittsburgh Press*, 12 January 1923, 38.

⁷⁶ *Minutes Book*, vol. 1, entry for 18 March 1914, Pittsburgh Stained Glass Studios Records.

⁷⁷ Albert W. Weitershausen, 1914, "Leaded Glass Construction," United States Patent 1,112,420, United States Patent and Trademark Office, 29 September 1914.

⁷⁸ *Minutes Book*, vol. 1, entry for 11 January 1915, Pittsburgh Stained Glass Studios Records.

⁷⁹ National Ornamental Glass Manufacturers, *Revised International Art Glass Catalog: Church*, adapted by Pittsburgh Art Glass Co. (Chicago: Shattock & McKay Company, 1924); available at Detre Library & Archives, Senator John Heinz History Center, Pittsburgh.

⁸⁰ Pittsburgh Art Glass Company, "advertisement," in Retail Lumber Dealers' Association of Pennsylvania, *Pennsylvania Homes*, 2d ed. (Pittsburgh: James McMillan Printing Co., 1922), 94.

⁸¹ Pittsburgh Art Glass Company, "An Investment in Beauty,"

⁸² Coloring book-style advertising (untitled), ca. 1922, Pittsburgh Stained Glass Studios Records.

3) A two-page spread in the 1925 edition of *Sweet's Architectural Catalogue*—a master-catalogue of building products that totaled just shy of 3,000 pages that year (Figure 21).⁸³ This campaign, clearly targeted to design and construction professionals nationwide, highlighted Pittsburgh Art Glass as “a company of specialists” that had twenty years of experience designing, making and installing church windows (obviously counting back to at least the Isabella Street days). It noted the cooperative relationship that the company regularly navigated with architects and provided a primer on the role of stained glass as an accessory to architecture, techniques of construction (including the benefits of their patented reinforcing rods), and distinctions between “opalescent” and “antique” glass (and the company’s clear but subtle bias for the latter). Photographs of windows from three churches were included along with a list of installations representing their best work. These projects included nineteen churches from eight states, Beth Shalom Synagogue in Pittsburgh, and “cabins of ocean liners for Newport News Shipbuilding and Dry Dock Co., theaters, banks, libraries, schools, etc.”

4) A catalog of customizable designs, titled “Honor Roll of Distinction,” which was published just after the end of World War I to help families and communities remember fallen soldiers (Figure 22). The national journal *The American Architect* briefly highlighted the catalog in its September 1, 1920 edition.⁸⁴ The journal noted that the designs were “admirably suited to memorial use.” Not only were the windows noted for their “artistic skill” and appropriate use of symbolism, but the catalog itself was credited as “a more than usually artistic folder.” And,

5) The most significant marketing approach during this period was the creation of a catalog titled *The Crowning Beauty of the Church* (Figure 23). Though the exact date of its creation is not known, a number of religious denominations carried advertisements for it in their 1918 yearbooks.⁸⁵ By early 1924, it was in its third printing, only to be followed later that year by a fourth printing. The latter was the first to adopt the company’s new name—anticipating the legal change to “Pittsburgh Stained Glass Studios” in November 1925.

The Crowning Beauty of the Church is significant because, as advertisements for it noted, it was not “a mere catalog of designs.” Over the course of 63 illustrated pages, the 1924 fourth printing served as a detailed treatise on topics such as the history of the art and craft of stained glass, the role of stained glass as a complement to a building’s architecture, design considerations when conceptualizing a window, and the firm’s commitment to a revival of Medieval “painted antique glass” techniques that it favored over the “cheaper” opalescent glass options in vogue at the time.⁸⁶ The firm’s start-to-finish approach to customer service was also emphasized, noting that a Pittsburgh Stained Glass Studios designer lives “with his work from the inception of the design to the actual installation. . . , thus the original intent and spirit of the designer controls every process, and its beauty is realized and made permanent.”⁸⁷ The design and production facilities were touted: “One of the reasons for the superiority of Pittsburgh Stained Glass windows is that all our conditions are as nearly ideal as practicable. We own the building which we occupy, and it was originally designed and built for our specific business. During years of use, it has been completely adapted to the requirements of our work.” Special mention was made of the abundant natural light that avoided “the direct rays of the sun, so that the true values and relations of colors may be perceived and kept.” This section of the treatise concluded by highlighting that “unusual attention has been given to physical convenience and facilities. We are said to have one of the most complete establishments of its kind in America.”⁸⁸ It was followed by over two dozen testimonials from satisfied clients.

Crowning Beauty is also significant for illustrating the success and geographical breadth that the company had attained thus far. Contained within was a list of many of the ecclesiastical projects completed over the prior two decades along with a self-assessment that denoted with an asterisk which projects the company deemed to be particularly noteworthy. Arranged by denomination, and spanning twelve pages, the list includes some 406 installations from 12 states. This likely represents thousands of individual windows, since seldom did a religious institution purchase just one. Of the 406 listed projects, 90 were deemed to be especially noteworthy. And this was

⁸³ “Pittsburgh Art Glass Company,” advertisement, in *Sweet's Architectural Catalogue*, 20th annual edition (New York: Sweet's Catalogue Service, 1925), 1782-83.

⁸⁴ “Current News; Advertising Literature of Interest,” *The American Architect* 118, no. 2332 (September 1, 1920): 300.

⁸⁵ One example is *Unitarian Year Book* (Boston: American Unitarian Association, 1918), 189.

⁸⁶ Pittsburgh Stained Glass Studios, *The Crowning Beauty of the Church* (Pittsburgh: The Eddy Press Corporation, 1924), 12 [hereafter, PSGS, *The Crowning Beauty*].

⁸⁷ *Ibid.*, 35.

⁸⁸ *Ibid.*

just part of the studio's work. Not included in this particular inventory were the countless projects for institutional, residential, and other clients.

Also contributing to the success of the company was coverage of its work in national periodicals over the decades. The first known instances occurred in September 1918 and November 1919 when the journal *The Ornamental Glass Bulletin of the United States and Canada* featured full-page images of designs by Albert Weathershausen for the Olympic Theatre (location not provided) and the Directors' Room, Citizens Bank, Weston, West Virginia (Figure 24). The journal was published by the National Ornamental Glass Manufacturers' Association.⁸⁹

As described above, during the 1920s, the company added the mezzanine on the north side of the shed and the roof was raised over part of it, creating the present exhibition room. This was reflected in the company's description of their facilities in their 1925 advertisement in *Sweet's Architectural Catalogue*, which noted that "the exhibit and consulting rooms of the company are commodious, well equipped, and rich in illustrative material."

Rebranding as Pittsburgh Stained Glass Studios

As noted, on November 25, 1925, Pittsburgh Art Glass Company changed its name to Pittsburgh Stained Glass Studios. The use of the plural form of "Studios" reflected the success of the company and expansion beyond the "Home Office" in Pittsburgh to include an "Eastern Office" at 2120 North Fourth Street in Harrisburg, Pennsylvania. Both locations are listed prominently in the *Sweet's Catalogue* advertisement (Figure 21) and in the fourth printing of *The Crowning Beauty of the Church* in late 1924 (Figure 25). The latter document provides a combined list of staff for both locations. Proprietors were noted as F.C. Coppes (general manager), A.W. Weathershausen (secretary), Wm. W. Kable (general superintendent), and A.T. Peterson (superintendent of installation), while "Art Staff" included A.W. Weathershausen (director), Howard G. Wilbert, Harold Birch, William Shaffer, and H.F. Helf.

Though not elucidated in the list, Henry Ferdinand Helf (1865-1945) was the Harrisburg branch manager—a position confirmed by the 1926 Harrisburg city directory and a company overview published in 1928 in *Engineers* (a national directory of engineers and corporate officers).⁹⁰ Helf was a Cincinnati-born stained glass designer who spent much of his career working for a number of studios in Columbus, Ohio. From 1909 to 1912, he headed the eponymous Helf Art Glass Company, assisted by two of his sons. After two years as a traveling salesman, he moved his family to Harrisburg, where he eventually became head of the new Pittsburgh Stained Glass Studios branch office. The 2120 North Fourth Street location (an extant, brick, Second Empire rowhouse) served as a sales office (not a production facility) as well as the Helf family home.⁹¹ There are some scattered, poorly-documented sources that also note a Columbus office of PSGS. However, no corroborating documentation has been discovered. Kirk Weaver, current president of PSGS, notes that the company archive contains order sheets from Helf during his time in Columbus, which suggests that this affiliation may have been misconstrued to have been a formal branch office. In any event, the advent of the Great Depression forced considerable retrenchment, leaving the company with only the Home Office. The 1930 U.S. Census for Harrisburg shows Helf then working as a salesman in a department store.⁹²

The summer of 1928 saw two small, but significant events for PSGS. First, were public infrastructure improvements. The company directors supported a petition to have Warden Street paved to finally rid them of the "deplorable condition" that had presented itself to customers since the relocation in 1913.⁹³ They also noted the welcome progress of their building having recently been connected to the public sewage system. Around the same time, the designation of the studio as 238 Warden Street appeared in multiple sources (though this would only last a

⁸⁹ *The Ornamental Glass Bulletin of the United States and Canada* 13, no. 8 (September 1918): 3, and 12, no. 10 (November 1919): 3.

⁹⁰ Harrisburg city directory, 1926; "Pittsburgh Stained Glass Studios," firm overview, in *Engineers: Listing the Engineers of Corporations with their Official Duties and Connections* (New York: Neo-Techni Research Corporation, 1928), section 1, page 215.

⁹¹ "Behind the Glass: Henry Ferdinand Helf," Franklin Art Glass Studios, Inc., <https://www.franklinartglass.com/about/blog/behind-the-glass-henry-ferdinand-helf/>. Henry Helf's son, Henry Elmore Self, founded Franklin Art Glass in 1924. Confirmation that 2120 North Fourth Street served as the Helf's home comes from an obituary of Henry Helf's wife, Antonia: "Mrs. Antonia J. Helf," *Harrisburg Telegraph*, 11 August 1927, 19.

⁹² United States Census, Harrisburg, Dauphin County, Pennsylvania, 1930.

⁹³ *Minutes Book*, vol. 1, entry for 29 June 1928, Pittsburgh Stained Glass Studios Records.

decade or so before the current designation of 160 Warden was assigned). Previously, the intersection “Warden and McCartney Streets” had been used as the company’s address. Second, and far more impactful in the long run, 19-year-old John D. Weaver, Sr. (1909-1994) was hired for a summer job at Pittsburgh Stained Glass Studios.⁹⁴ [To distinguish him from his future son of the same name, who would also one day work at PSGS, the suffixes “Senior” and “Junior” have been employed, even when (as in this instance) this nomenclature would have been premature]. Weaver’s industrious nature quickly led to regular employment and, ultimately, to a decades-long career at PSGS, which would see him ascend to become owner and president. The *Minutes Book* first mentions him on February 25, 1929, just shy of his twentieth birthday, noting that “it was decided that Mr. Weaver would devote part of his time to working in the shop.”⁹⁵ Other sources indicate that he spent the remainder of his time working on bookkeeping.⁹⁶ In August 1931, John D. Weaver, Sr. and Howard Wilbert became minority stockholders in the company. This also made them directors, along with Fred Coppes, Albert Weitershausen and William Kable.⁹⁷

Though the Great Depression was months away, the *Minutes Book* reflects that the company had fortuitously begun strategic belt tightening during the spring and summer of 1929 in an effort to reduce overhead and increase profits. These measures, which included 25-percent reductions in the directors’ pay from 100 to 75 dollars per week, began a pattern of agile responses to financial conditions that would help the company to adapt and persevere through the financial challenges of the coming decade.

On August 8, 1930, founder Axel Peterson died at age 63. In October, the directors entered a formal resolution into the *Minutes Book* to honor him. It included a brief history of the founding of the company and pointed to the incorporation of Commercial Glass Company as “the beginning of close and earnest partnership few men have the privilege to enjoy. Through the earnest Christian life of A.T. Peterson, we have had the benefit of close fellowship that meant more than business partnership.”⁹⁸ That same month, despite the Depression approaching its first anniversary, the directors announced that the company had sufficiently recuperated to allow directors’ salaries to return to previous levels.⁹⁹

Throughout the 1930s, PSGS remained financially viable by continuing the dual marketing strategies of the 1910s and 1920s, which presented cost-effective standardized designs largely to homeowners and contractors on the one hand, and offered specialized designs primarily to architects and religious institutions on the other. Two examples of the former approach included the following: 1) The 1931 development of “a catalog in portfolio form for residential and general construction work” that was noted in the *Minutes Book* in May of that year.¹⁰⁰ And, 2) Providing stained and leaded glass windows for model homes, thus allowing thousands of visitors to see the company’s work firsthand.¹⁰¹ At least two examples are known: A 1926 model at 315 Orchard Place in the Mission Hills neighborhood of Mount Lebanon, Pennsylvania (extant) and a 1935 model at 1125 Greentree Road in Greentree, Pennsylvania (extant).¹⁰² The latter was part of General Electric’s New American Home program, which sought to highlight the comfort and efficiency of electricity by building all-electric demonstration houses throughout the country. It was designed by architect Paul Richard Scheuneman and built by Henry Busse Company.

Two examples where strategies focused on developing relationships with architects included the following:

1) The 1932 development of a new sales policy that sought to “secure the services of men who are at the present time in the building industry” and provide them with a portfolio of PSGS designs titled “Modern Masterpieces,” along with order forms and other company literature so that they could earn a commission as “a side line.” An initial mailing went to 250 architects in 30 states. Within weeks, 110 architects replied that they were interested. In just six

⁹⁴ “John D. Weaver,” obituary, *Stained Glass Quarterly* (Winter 1994): 299. The obituary misstates Weaver’s year of birth as 1917.

⁹⁵ *Minutes Book*, vol. 1, entry for 25 February 1929, Pittsburgh Stained Glass Studios Records.

⁹⁶ Mina Wetzig, “Businessman-Artist Combination Puts Stained Glass Beauty Before Profits,” *Pittsburgh Sun-Telegraph*, 17 December 1946, 32.

⁹⁷ *Minutes Book*, vol. 1, entries for 20 August 1931 and 15 February 1932, Pittsburgh Stained Glass Studios Records.

⁹⁸ *Minutes Book*, vol. 1, entry for 28 October 1930, Pittsburgh Stained Glass Studios Records.

⁹⁹ *Minutes Book*, vol. 1, entry for 7 October 1930, Pittsburgh Stained Glass Studios Records.

¹⁰⁰ *Minutes Book*, vol. 1, entry for 5 May 1931, Pittsburgh Stained Glass Studios Records.

¹⁰¹ *Ibid.*

¹⁰² “An Ideally Furnished Model Home. . .,” *Pittsburgh Press*, 9 July 1926, 27; Photographs and plans of the Greentree model home along with a PSGS advertisement can be seen in a special 20-page tabloid section of the October 3, 1935 edition of the *Pittsburgh Sun-Telegraph*, pages 1, 4 and 18.

weeks, eight new sales agreements had been signed.¹⁰³ A week later, that total had risen to fourteen.¹⁰⁴ In a response to changing technologies and client demands, the portfolio noted that the company's designs were particularly adaptable to increasingly popular steel windows, in addition to traditional wood sashes. 2) Even more valuable was the company's strategy for engaging the nation's leading architects and gaining entre to important regional and national design projects.

Arguably, the most significant example of this second strategy was the company's approach in 1931 to securing a commission for windows for the present iteration of East Liberty Presbyterian Church. The company gave designer Howard Wilbert carte blanche to impress noted Gothic Revival-architect Ralph Adams Cram. With no constraints on time or costs, Wilbert created a watercolor study and then a full-size demonstration panel (Figure 26). In June 1932, Cram and East Liberty's Reverend Stuart Nye Hutchinson visited PSGS to review Wilbert's work. Anecdotes passed down through the company describe Cram entering the exhibition room and staring silently at the panel for a few minutes before uttering a few words in the affirmative and leaving. The entry in the *Minutes Book* for June 20, 1932 provides a bit more detail from Albert Weitershausen, who noted that "Mr. Wilbert and Mr. Coppes reported a very favorable interview and visit to our studios by Rev. Hutchinson, D.D., and Mr. Cram, architect of the East Liberty Presbyterian Church. This meeting with Mr. Cram meant one of two things. We would either be one of the concerns selected to make the windows or we would not, and Mr. Cram practically assured us that we would be one of the concerns. He was very well pleased with everything he saw at our studios and I might say I personally have never had a more favorable interview with any architect. . . ."¹⁰⁵ The strategy was ultimately successfully, with Pittsburgh Stained Glass Studio being awarded the contract for the six aisle windows in the nave along with the windows in the Wayfarer's Chapel and two small windows on the north side of the narthex. The nave windows were featured in a four-page article in the Spring-Summer 1934 edition of *Stained Glass Quarterly*.¹⁰⁶ All were completed by the time the building was dedicated in May 1935. The lancet-shaped aisle windows on the east are inspired by the Psalms, while those on the west reflect the various miracles of Jesus (Figure 27). In 1942, following the deaths of benefactors Richard Beatty Mellon and his wife Jennie Taylor King Mellon, one of the east aisle windows was removed to construct an adjoining chapel dedicated to the Mellons.¹⁰⁷ That window is now on display in the narthex. Today, Howard Wilbert's demonstration panel is on display at the Senator John Heinz History Center in Pittsburgh, first as a loan from 1998 to 2018, and then as a permanent gift in 2018.

Obtaining the East Liberty commission was critical since 1931 had proven to be "one of the worst years the company has ever had," with expenses nearly doubling total sales.¹⁰⁸ In response, the staff was reduced to nine members and, as noted above, the original rooftop monitors were removed in 1932 and replaced with skylights to save costs on fire insurance premiums.¹⁰⁹ Additionally, the directors borrowed against their life insurance policies on at least four occasions between 1932 and 1937 to maintain sufficient cash flow.¹¹⁰

Following the award of the East Liberty commission, few major projects are mentioned in the *Minutes Book* through the remainder of the 1930s—and there are no entries whatsoever from May 1938 to May 1940. As a result, it is not known how quickly the firm was able to reverse their losses and emerge from the Great Depression. However, major commissions continued to be awarded and completed throughout the Depression. One of the most significant projects—from both an artistic and financial standpoint—was a set of thirty antique glass windows for Summerall Chapel on the campus of the Citadel in Charleston, South Carolina. Designed by Howard Wilbert beginning in 1936, the windows mark significant events in the life of Jesus Christ and also serve as memorials to individuals or groups affiliated with the military college (Figure 28).¹¹¹ Kirk Weaver notes that his grandfather, John D. Weaver, Sr., had come across an article in the 1930s reporting that the school would be constructing a chapel with stained glass windows. "He drove to Charleston and expressed interest in bidding for the project. Of course, it was the depth of

¹⁰³ *Minutes Book*, vol. 1, entry for 15 June 1932, Pittsburgh Stained Glass Studios Records.

¹⁰⁴ *Minutes Book*, vol. 1, entry for 20 June 1932, Pittsburgh Stained Glass Studios Records.

¹⁰⁵ *Ibid.*

¹⁰⁶ "A Group of New Windows," *Stained Glass Quarterly* 29 (Spring-Summer 1934): 46-49.

¹⁰⁷ Charles P. Robshaw, *The Art and Architecture of the East Liberty Presbyterian Church* (Pittsburgh: East Liberty Presbyterian Church, 1977), 8, 12-17, 101.

¹⁰⁸ *Minutes Book*, vol. 1, entry for 10 February 1932, Pittsburgh Stained Glass Studios Records.

¹⁰⁹ *Minutes Book*, vol. 1, entries for 20 May and 15 June 1932, Pittsburgh Stained Glass Studios Records.

¹¹⁰ *Minutes Book*, vol. 1, entries for 1 September 1932, 4 December 1933, 17 April 1936, and 28 June 1937, Pittsburgh Stained Glass Studios Records.

¹¹¹ "New Style in Chapel Windows," *The Times and Democrat* [Orangeburg, SC], 19 May 1937, 5.

the depression era and grandfather's company was about to close its doors. Once granted the contract, it saved the company."¹¹² The building was dedicated in April 1938, though work on the windows continued for another four or five years.¹¹³

A second important Depression-era commission for PSGS, also with a significant architect, came in 1939. It was for windows at the Episcopal Church of the Redeemer in Pittsburgh's Squirrel Hill neighborhood. The Gothic Revival edifice had been designed by E. Donald Robb, who had worked in the office of Cram, Goodhue & Ferguson from 1903 to 1911. Robb's firm, Frohman, Robb, & Little, is best known for completing work on the Washington National Cathedral (1921-71). Over the next two decades, Howard Wilbert would design all of the windows, working in concert on the iconography with rector Hugh S. Clark.¹¹⁴ Windows in the nave depict six Christian pioneers from a variety of denominations: "St. Francis of Assisi, Roman Catholic leader, is shown preaching to the birds. Martin Luther, Lutheran, holds a scroll of his famous hymn, *Ein Feste Burg*. Presbyterian John Knox is depicted preaching from a pulpit. George Fox, Quaker, is sitting on a haystack as he frequently did when preaching in the fields. Emanuel Swedenborg, of the Swedenborgian faith, listens to an angelic message while Methodist John Wesley preaches from a market cross."¹¹⁵ Elsewhere, windows featuring various Christian saints surround parishioners (Figure 29 and 30).

While not necessarily highlighted in the *Minutes Book*, there were other major commissions from the late 1930s that helped the firm navigate the Great Depression according to PSGS order sheets from the time. They included windows for First Presbyterian Church in Springfield, Illinois and Chatham Hall in Chatham, Virginia. Both were considered important at the time—an assessment that remains true today.

The Increasingly Important Partnership of John D. Weaver, Sr. and Howard G. Wilbert

One major post-Depression event that was captured in the *Minutes Book* was the election of John D. Weaver, Sr. as president and general manager of PSGS on February 17, 1941.¹¹⁶ Other officers confirmed at that meeting of the directors were William Kable, vice president; Howard Wilbert, secretary; and Albert Weitershausen, treasurer. In June of that year, Fred Coppes formally retired after nearly four decades with the company but remained on as a director.¹¹⁷

With John D. Weaver, Sr. as president and Howard Wilbert as secretary, reports in the *Minutes Book* begin to contain greater detail about the firm's financial prospects and the progress of specific projects. While the Second World War brought challenges, the firm ultimately found ways to navigate them and stay in business. Initially, work was plentiful on the eve of American entry into the conflict, to the point that PSGS started to discourage small orders because they were getting in the way of larger ones.¹¹⁸ In March 1942, John Weaver, Sr., reported that all outstanding overhead such as taxes and interest on debt had been paid or considerably reduced during recent years, that inventory and the cash position of the company had been increased, and that "although faced with the possibility of curtailed production due to the war, we are in better position to meet this condition than has existed for many years."¹¹⁹ Soon, however, restrictions would be enacted—and initially an outright ban—on the use of lead for anything other than military purposes.¹²⁰ Additionally, severe limitations on the use of steel (used for church window ventilator panels and frames) forced a return to the types of agile responses to financial conditions last necessitated during the Depression. Also creating a challenge was the fact that a number of employees had been drafted.¹²¹

¹¹² The Citadel Today, "Unbroken: Giving Thanks for Those Working to Restore the Iconic Stained-Glass Windows of Summerall Chapel," 23 November 2020, <https://today.citadel.edu/unbroken-giving-thanks-for-those-working-to-restore-the-iconic-stained-glass-windows-of-summerall-chapel/>.

¹¹³ The April 14, 1941 entry in the *Minutes Book* notes that "Mr. Wilbert reported on his meeting with General Summerall at Charleston, South Carolina. General Summerall plans the completion of the stained glass work within the next two years.

¹¹⁴ There is one additional, more recent stained glass window in the Church of the Redeemer that was not designed by Howard Wilbert. It is a sacristy window by Connick Associates of Boston, created in memory of Hugh S. Clark (1903-1992).

¹¹⁵ "Forbes St. Church Windows Represent Six Religions," *Pittsburgh Sun-Telegraph*, 2 November 1939, 13.

¹¹⁶ *Minutes Book*, vol. 1, entry for 17 February 1941, Pittsburgh Stained Glass Studios Records.

¹¹⁷ *Minutes Book*, vol. 1, entry for 6 June 1941, Pittsburgh Stained Glass Studios Records.

¹¹⁸ *Minutes Book*, vol. 1, entry for 5 December 1941, Pittsburgh Stained Glass Studios Records.

¹¹⁹ *Minutes Book*, vol. 1, entry for 10 March 1942, Pittsburgh Stained Glass Studios Records.

¹²⁰ *Minutes Book*, vol. 1, entries for 7 April and 1 May 1942 and 6 February 1945, Pittsburgh Stained Glass Studios Records.

¹²¹ *Minutes Book*, vol. 1, entry for 3 January 1944, Pittsburgh Stained Glass Studios Records.

In response, production and expenses were cut and payroll was reduced and at times deferred. Certain newer hires were dismissed and John D. Weaver, Sr. offered to take an unpaid leave of absence—though this was rejected by the other directors.¹²² A merger with the Pittsburgh stained glass firm of Angelo Leopardo Pitassi (1886-1947) was considered, but ultimately was decided against.¹²³ Also considered was the option of converting the Warden Street studio for some sort of war production, though it was decided instead to further encourage staff to seek employment with firms already engaged in war-related work.¹²⁴ These strategies and sacrifices meant that a “much improved financial position” was able to be declared in the annual report for 1942.¹²⁵ By June of 1943, just after Howard Wilbert returned from a window dedication service at the Citadel, the firm reported an “increased number of inquiries” and a month later remarked on “the prospects of an increased amount of business.”¹²⁶ Though the year ended with a decrease in sales of 40 percent, savings in payroll and other expenses were able to offset the loss.¹²⁷ In an optimistic move in February 1944, John Weaver, Sr., initiated a post-war planning process that “would strengthen both the sales and production departments” once the war ended.¹²⁸ The year 1944 ended with sales being up 13 percent and tiny profit of 589 dollars—but that was better than being in the red.¹²⁹

The beginning of the summer of 1945 brought word that some employees would be returned to civilian life and their jobs at PSGS. The end of the summer brought the much-welcomed news that the war was finally over. Sadly, less than a week later, Frederick C. Coppes died on September 7 surrounded by his four former partners while inspecting a window installation in Monaca, Pennsylvania.¹³⁰ The year 1945 concluded with sales of nearly 40 thousand dollars, a profit considerably larger than that of the previous year, and a feature article in *The Bulletin Index*, a weekly publication of social, cultural and business news for the Pittsburgh region.¹³¹ Titled “Rainbows in Glass,” the story painted an upbeat picture of the company and noted that the firm had nine employees with a total of 279 years of experience (or an average 31 years each).¹³²

In February 1946, the directors began to research the formation of a union to support their workers and standardize apprentice-related practices within their industry.¹³³ June brought a significant commission to design and fabricate the chancel and front windows for the Air Base Chapel at Langley Field in Virginia (today, Joint Base Langley-Eustis).¹³⁴ Designed by Howard Wilbert, and dedicated by the end of the year, the windows were created as a memorial to those who had given their lives and served faithfully during World War II. The windows are notable for religious themes being interwoven with symbols of flight (Figure 31).¹³⁵ That same month, the mortgage on the Warden Street building was fully paid off after more than three decades and John Weaver, Sr. co-hosted the annual meeting of the Stained Glass Association of America in Pittsburgh along with George Hunt of the Henry Hunt Studios.¹³⁶ A month later, in July 1946, an agreement was signed with Local #1452 of the Brotherhood of Painters, Paperhangers and Decorators, in which the directors “hoped that the establishment of this local will improve the working conditions throughout this industry and will benefit both employee and employer.” That same month, Albert Weitershausen retired after nearly a half-century working in the industry.¹³⁷

December saw the first significant alteration to the building since the completion of the mezzanine and exhibition room in the 1920s. This involved F.J. Busse Company (a distant relative of the Henry Busse Company) rebuilding the rear wall of the building and adding the garage and loading dock.¹³⁸ The year concluded with a lengthy article in

¹²² *Minutes Book*, vol. 1, entry for 7 August 1942, Pittsburgh Stained Glass Studios Records.

¹²³ *Minutes Book*, vol. 1, entry for 6 October 1942, Pittsburgh Stained Glass Studios Records.

¹²⁴ *Minutes Book*, vol. 1, entry for 1 January 1943, Pittsburgh Stained Glass Studios Records.

¹²⁵ *Minutes Book*, vol. 1, entry for 15 February 1943, Pittsburgh Stained Glass Studios Records.

¹²⁶ *Minutes Book*, vol. 1, entries for 4 June and 8 July 1943, Pittsburgh Stained Glass Studios Records.

¹²⁷ *Minutes Book*, vol. 1, entry for 21 February 1944, Pittsburgh Stained Glass Studios Records.

¹²⁸ *Minutes Book*, vol. 1, entry for 21 February 1944, Pittsburgh Stained Glass Studios Records.

¹²⁹ *Minutes Book*, vol. 1, entry for 29 February 1945, Pittsburgh Stained Glass Studios Records.

¹³⁰ *Minutes Book*, vol. 1, entry for 4 May 1945, Pittsburgh Stained Glass Studios Records.

¹³¹ *Minutes Book*, vol. 1, entry for 18 February 1946, Pittsburgh Stained Glass Studios Records.

¹³² “Rainbows in Glass,” *Bulletin Index* (15 December 1945): 15.

¹³³ *Minutes Book*, vol. 1, entry for 8 February 1946, Pittsburgh Stained Glass Studios Records.

¹³⁴ *Minutes Book*, vol. 1, entry for 7 June 1946, Pittsburgh Stained Glass Studios Records.

¹³⁵ *Minutes Book*, vol. 1, entry for 7 June 1946, Pittsburgh Stained Glass Studios Records; “Dedicate New Glass Windows at Base Chapel,” *Daily Press* [Newport News, Virginia], 15 December 1946, 40.

¹³⁶ “Trainees to Show Stained Glass Art,” *Pittsburgh Press*, 13 June 1948, 27.

¹³⁷ *Minutes Book*, vol. 1, entry for 8 July 1946, Pittsburgh Stained Glass Studios Records.

¹³⁸ *Minutes Book*, vol. 1, entry for 7 June and 6 December 1946, Pittsburgh Stained Glass Studios Records.

the *Pittsburgh Sun-Telegraph* by Mina Wetzig, which highlighted the important collaboration of John Weaver, Sr. and Howard Wilbert (Figure 32).¹³⁹

Early 1947 brought a major commission in Cleveland for Epworth-Euclid Methodist Church. Reverend Oscar Thomas Olson and members of the board of trustees had made separate trips to the PSGS studio in January and on the 17th of that month a contract was signed for 31 thousand dollars of stained glass windows. Howard Wilbert noted in the *Minutes Book* that “this commission not only assures us of a productive year, but also provides an opportunity to install windows in one of the leading churches in Ohio.”¹⁴⁰ Bertrand Goodhue, Ralph Adams Cram’s business partner for almost twenty-five years, was commissioned to design the church shortly before his death in 1924. Plans were completed by Goodhue’s firm in association with the Cleveland firm of Walker & Weeks. Construction began in 1926 and was dedicated in 1928.¹⁴¹ However, the building—a modern adaptation of Gothic themes—would not see all of its stained glass windows created for more than two decades because of constraints resulting from the Great Depression and World War II. By August 1947, two chancel windows had been installed, with Howard Wilbert noting in the *Minutes Book* that “these windows are very satisfactory to the Owners as well as to ourselves.”¹⁴² By the end of the year, the side windows were also complete.¹⁴³ By June 1948, the Great Front Window and the lantern windows had also been installed, with the remaining installation completed the next year (Figure 33).¹⁴⁴ Today, the church is known as University Circle United Methodist Church. An interesting detail for future research comes in the form of a 1938 advertisement for PSGS, which contains a drawing of a figure panel labelled “clerestory window, Epworth Euclid Methodist Church, Cleveland, Ohio.”¹⁴⁵ The drawing is clearly the cartoon (i.e., detailed scale drawing) for the Great Front Window (known today as *The Nativity Window*). It would appear that some design work had occurred a decade prior to the 1947 contract (Figure 34).

On February 19, 1947, Albert Weathershausen died at age 67 while returning from a trip to California. A brief history of his career was entered into the *Minutes Book* on March 10 along with a memorial statement, which read in part: “During his lifetime as designer and cartoonist, A.W. Weathershausen’s work found its way into over a thousand churches. . . . His outlook on life was a happy one and his friendly manner solved many a problem.”¹⁴⁶ The entry for that meeting of the directors concluded by noting that current business on hand was “substantial” and that sales for the year ending 1946 were up 52 percent while net profit was up 76 percent—strong signals that the firm had safely emerged from the hardships of the Second World War. At the same meeting, John Weaver, Sr. was elected president; William Kable, vice-president; and Howard Wilbert, secretary and treasurer. The *Minutes Book* entry for February 16, 1948 offers insight into the congenial nature of the post-war PSGS studio, noting that “There was considerable discussion regarding our pleasant employee relations. Each of our employees seems especially suited for their particular job and great improvement is observed in the talent of our apprentices.”¹⁴⁷

In June 1948, the Stained Glass Association of America held its annual national convention in Pittsburgh and a major topic was the emergence of more contemporary and less religious window designs. A two-page feature in the August edition of *Charette*, a monthly journal sponsored by the Pittsburgh Architectural Club, led by suggesting that “abstract art, cubism, and Mondrian’s T-Square kind of non-objectivism” were invading “the sacrosanct craft” of stained glass. The remainder of the article provided a glimpse into some of the issues being debated within the industry and attempted to push back on the contemporary trend: “It was only after long, harassing business sessions during which the Associates wrestled with such practical problems of the trade as tariffs and foreign relations, condemned price cutting, frowned upon any collaboration with European firms in importing glasswork, and bemoaned the dearth in America today of skilled designers in the craft, that . . . [talk turned to] the trend away from

¹³⁹ Wetzig, 32.

¹⁴⁰ *Minutes Book*, vol. 1, entry for 7 February 1947, Pittsburgh Stained Glass Studios Records.

¹⁴¹ “Epworth-Euclid Methodist Church,” *Encyclopedia of Cleveland History*, <https://case.edu/ech/articles/e/epworth-euclid-united-methodist-church>, accessed 1 November 2023.

¹⁴² *Minutes Book*, vol. 1, entry for 1 August 1947, Pittsburgh Stained Glass Studios Records.

¹⁴³ *Minutes Book*, vol. 1, entry for 10 October 1947, Pittsburgh Stained Glass Studios Records.

¹⁴⁴ *Minutes Book*, vol. 1, entry for 11 June 1948, Pittsburgh Stained Glass Studios Records; Paula Coppedge, *A Guide to Epworth-Euclid Church and Its Stained Glass Windows* (Cleveland Heights, Ohio: Creative Copy Associates, Inc., 1978), passim.

¹⁴⁵ “Pittsburgh Stained Glass Studios,” advertisement, in Frederick Roth Webber, *Church Symbolism; An Explanation of the More Important Symbols of the Old and New Testament, the Primitive, the Mediaeval and the Modern Church*, 2d. ed. (Cleveland: J.H. Janson, Publisher, 1938), 16a.

¹⁴⁶ *Minutes Book*, vol. 1, entry for 10 March 1947, Pittsburgh Stained Glass Studios Records.

¹⁴⁷ *Minutes Book*, vol. 1, entry for 16 February 1948, Pittsburgh Stained Glass Studios Records.

the ecclesiastical to more secular art. . . . While the fresh winds of revolution blew through the convention, local glassmen like George Hunt and John Weaver . . . were quick to go on record as stating that [traditional] religious commissions are still the backbone of the craft and will likely continue to be. All agreed, however, that new impetus and life have been pumped into the ancient art by the many young veterans, now working and studying glasswork under the G.I. Education program.”¹⁴⁸ Reassurances aside, change was in the air, and it would be only a few years before PSGS would embrace this progress.

On July 1, 1949, William Kable retired after a half-century of stained glass work. In December, 1950, John Weaver, Sr. and Howard Wilbert were authorized to purchase additional stock in the corporation, making them majority shareholders. Dorothy E. Robson, longtime bookkeeper and administrative assistant, was elected to the board of directors.¹⁴⁹ Robson, had worked for the company since the mid-1920s.¹⁵⁰ At the annual directors meeting in February 1951, she was elected treasurer, joining John Weaver, Sr., president; William Kable, vice-president; and Howard Wilbert, Treasurer.¹⁵¹ A feature article on the company published four years earlier in the *Bulletin Index* highlighted Robson’s enthusiasm and commitment with this quote from her: “I love my husband, but the stained glass window business has seeped so deeply into my blood it means as much to me as my home life.”¹⁵²

In December 1951, PSGS was part of an exhibit at the Arts and Crafts Center (later, the Pittsburgh Center for the Arts), which was sponsored by the Associated Artists of Pittsburgh. The show was significant for the caliber of its curator and for demonstrating how quickly PSGS had evolved in its thinking about contemporary window designs. The exhibit was curated by Mildred Schmertz (1925-2018), who would go on to become an architecture professor at Carnegie Mellon and, from 1985 to 1990, the first female editor-in-chief of *Architectural Record*.¹⁵³ Art critic Douglas Naylor called the show “an exciting demonstration of how modern art has been accepted for church decoration and used in church ritual.” Naylor cited “a stained glass door panel, created in a strong abstract design and featuring stunning cobalt blues” for St. Lucy’s Roman Catholic Church in Campbell, Ohio, which had been created by Howard Wilbert. He added, that “These and other striking examples of modernism installed, or intended, for Catholic churches tends to prove that Catholic churches, or at least some Catholic clergy, are more in sympathy with the modern art movement than the Protestant denominations.”¹⁵⁴ Howard Wilbert was part of an impressive array of artists assembled by Schmertz, many of whom, like Wilbert, had national reputations. Works included religious paintings and sculpture by Samuel Rosenburg, Henry Bursztinowicz and Virgil Cantini and stained glass from Angelo Pitassi, George Sotter, Henry Lee Willet and Charles J. Connick Associates.¹⁵⁵

The February 18, 1952 entry in the *Minutes Book* is noteworthy for expressing concerns that the ongoing Korean Conflict could develop into “full-scale war,” which would greatly impact business prospects, and for noting that retired partner William Kable was ill and confined to his home.¹⁵⁶ Six months later, the entry for the October 3 quarterly meeting of the directors recorded the passing of William Kable on September 23. It also contained a brief history of the company and remarked that Kable was the last of the four original founders.¹⁵⁷ The stockholders meeting on February 16, 1953 noted that John D. Weaver, Sr., and Howard G. Wilbert were now the sole stockholders, each owning 25 shares.¹⁵⁸

The February 18, 1954 stockholders meeting reported substantial increases in both total sales and net profit over the prior year, concluding that wartime fears had fortunately been unfounded.¹⁵⁹ A year later, at the annual stockholders

¹⁴⁸ “Revolution in Stained Glass,” *Charette*, August 1948, 4-5.

¹⁴⁹ *Minutes Book*, vol. 1, entry for 18 December 1950, Pittsburgh Stained Glass Studios Records.

¹⁵⁰ “Rainbows in Glass,” *Bulletin Index* (15 December 1945): 15; *Minutes Book*, vol. 1, entry for 20 August 1931, Pittsburgh Stained Glass Studios Records; United States Census, Pittsburgh, Allegheny County, Pennsylvania, 1950.

¹⁵¹ *Minutes Book*, vol. 1, entry for 19 February 1951, Pittsburgh Stained Glass Studios Records.

¹⁵² “Rainbows in Glass,” *Bulletin Index* (15 December 1945): 15.

¹⁵³ Suzanne Stephens, “Obituary: Mildred Schmertz, 1925-2018,” *Architectural Record* (9 January 2018),

<https://www.architecturalrecord.com/articles/13195-obituary-mildred-schmertz-1925-2018>.

¹⁵⁴ Douglas Naylor, “Only the Name’s Stodgy at ‘Ecclesiastical Exhibit,’” *Pittsburgh Press*, 23 December 1951, 2; “Religious Art Exhibit Opens Here Sunday,” *Pittsburgh Press*, 13 December 1951, 30.

¹⁵⁵ “Religious Art Exhibit Opens Here Sunday,” *Pittsburgh Press*, 13 December 1951, 30.

¹⁵⁶ *Minutes Book*, vol. 2, entry for 18 February 1952, Pittsburgh Stained Glass Studios Records.

¹⁵⁷ *Minutes Book*, vol. 2, entry for 3 October 1952, Pittsburgh Stained Glass Studios Records.

¹⁵⁸ *Minutes Book*, vol. 2, entry for 16 February 1953, Pittsburgh Stained Glass Studios Records.

¹⁵⁹ *Minutes Book*, vol. 2, entry for 18 February 1954, Pittsburgh Stained Glass Studios Records.

meeting it was announced that the “volume of business and net profit each exceeded any previous year in the history of the firm” and that “church construction continues on an all time high.”¹⁶⁰

From 1955 to the early 1960s, Howard Wilbert’s nephew, William C. Wilbert, worked as a window installer for PSGS. One of his last projects, before being ordained as an Episcopalian priest, was the installation of two modernist windows at Saint Francis of Assisi Episcopal Church in Youngsville, Warren County, Pennsylvania, which were dedicated in January 1961. Two years later, coincidentally, the younger Wilbert was appointed rector of that church.¹⁶¹

In June 1956, Howard Wilbert retired from full-time work and transitioned to serving as an occasional employee; though he continued to serve on the board of directors.¹⁶² That same month, *Architectural Record* featured a special report titled “Stained Glass in America,” which surveyed members of the Stained Glass Association of America on the current state of the art in the United States and the relationship of this allied art with the profession of architecture. The report began with a quote from PSGS (though not attributed to a specific member of the firm), which acknowledged the modern trends occurring in the industry: “Stained glass in America today is on the threshold of a great period of design and execution. This had been made possible by the trend in architecture. Now that America is having her own architecture, I am sure we will have our own stained glass to go with it.” The listing for PSGS later in the issue noted a staff of 14 and offerings in both traditional and contemporary designs.¹⁶³

John D. Weaver, Sr. Becomes Sole Owner; Design Trends Shift

From 1956 to 1961 there are inexplicably no entries in the *Minutes Book*. However, one important event that occurred during this time was the election of John D. Weaver, Sr. as national president of the Stained Glass Association of America for the year 1958-59.¹⁶⁴ This was followed in 1964 by his being elected national treasurer of the organization, a position to which he would be reelected through 1976.¹⁶⁵ In 1977, he was honored by being named a fellow in the Stained Glass Association of America.¹⁶⁶

In the early 1960s, the elder Weaver’s son, John D. Weaver, Jr. (1939-2013), began working at the firm. He had been born on March 17, 1939, attended the local schools, and then graduated from Mount Lebanon High School.¹⁶⁷ While serving a stint in the U.S. Navy, he married Cynthia Buzzard on April 12, 1958, in Clay, Florida.¹⁶⁸ Buzzard, a native of Mount Lebanon, was the daughter of amateur radio pioneer Albert Joel Buzzard and Mary Ethel Gray.¹⁶⁹ By the end of the year, the couple welcomed their first child, current PSGS president Kirk Donald Weaver. In 1962, he was joined by brother Stephen Weaver.¹⁷⁰ On June 15, 1961, John D. Weaver, Jr. was elected company treasurer, joining his father on the PSGS board of directors.¹⁷¹ In February 1963, he joined the firm on a full-time basis and at this point was secretary-treasurer of the company.¹⁷² In May 1977, John D. Weaver, Jr. was divorced from his wife Cynthia. He then married Evelyn Louise Urbanic of Carnegie, Pennsylvania in August 1978. Together, they had two children, Matthew and Cassandra.¹⁷³

By the mid-1960s, Pittsburgh Stained Glass Studios was experiencing considerable success. The annual report for 1965, recorded on February 21, 1966, noted a number of significant events. Sales were up from the previous year, church window construction had reached a new “all-time high,” and the firm had won the design competition to create windows for the John F. Kennedy Memorial Chapel at the Special Warfare Center at Fort Bragg, North

¹⁶⁰ *Minutes Book*, vol. 2, entry for 9 February 1955, Pittsburgh Stained Glass Studios Records.

¹⁶¹ *Ibid.*; “Stained Glass Windows,” *Warren County Observer*, 3 January 1961, 15; “New Rector is Appointed for Youngsville Church,” *Warren Times Mirror*, 9 April 1963, 1.

¹⁶² *Minutes Book*, vol. 2, entry for 29 June 1956, Pittsburgh Stained Glass Studios Records.

¹⁶³ “A Record Special Report: Stained Glass in America,” *Architectural Record* 119, no. 7 (June 1956): 16, 338.

¹⁶⁴ “Heads Glass Group,” *Pittsburgh Sun-Telegraph*, 20 June 1958.

¹⁶⁵ “John D. Weaver,” obituary, *Stained Glass Quarterly* (Winter 1994): 299.

¹⁶⁶ “SGAA Fellow,” The Stained Glass Association of America, <https://www.stainedglass.org/about-sgaa/award-recipients>.

¹⁶⁷ Kirk D. Weaver, President, Pittsburgh Stained Glass Studios, interview by author, 23 January 2024, Pittsburgh.

¹⁶⁸ “Florida, U.S., County Marriage Records, 1823-1982,” for Cynthia N. Buzzard, www.ancestry.com.

¹⁶⁹ “Buzzard, Radio Expert, Dies,” *Pittsburgh Sun-Telegraph*, 29 March 1942, 13.

¹⁷⁰ Kirk D. Weaver, President, Pittsburgh Stained Glass Studios, interview by author, 23 January 2024, Pittsburgh.

¹⁷¹ *Minutes Book*, vol. 2, entry for 15 June 1961, Pittsburgh Stained Glass Studios Records.

¹⁷² *Minutes Book*, vol. 2, entry for 18 February 1963, Pittsburgh Stained Glass Studios Records.

¹⁷³ “Virginia, U.S., Marriage Records, 1936-2014,” for John Donald Weaver, 23 August 1978, www.ancestry.com.

Carolina.¹⁷⁴ The seven custom stained glass windows were executed in a contemporary style and each depicted a scene or engagement from the history of Special Forces. They were installed later that year in the main façade of the modernist chapel. The primary designer was Milcho Silianoff, who was himself a former soldier.¹⁷⁵ One of the few historic photographs of the PSGS building shows a cadre of officials from Fort Bragg inspecting a full-size cartoon of one of the proposed window designs (Figures 7, 35 and 36).

Milcho Silianoff (1924-2003), was born in Wilmerding to Ralph and Filka Silianoff, who ran a family bakery. He had joined PSGS in the early-1950s and quickly became an important designer who helped foster the advancement of more contemporary window styles in the PSGS portfolio before leaving in the mid-1960s to start his own firm. Silianoff graduated from high school in 1942 then served in the U.S. Army. Early career goals of being a body builder and owning a gymnasium changed after his marriage to Lois Mae Tietze and the start of their family. Seeking a steadier income, he entered the Art Institute of Pittsburgh in 1948 and completed an 18-month course in commercial art. He then worked for a period as an interior designer, painting murals in homes, theaters and churches. This spawned a deep interest in church architecture, especially stained glass. In 1950, though he had no practical experience working in the medium, the self-determined Silianoff responded to a PSGS advertisement and was hired. He completed his apprenticeship at PSGS in record time and by 1952 was designing windows for the firm.¹⁷⁶ His first contemporary windows designed for PSGS were ten panels for St. Edwards Junior High School in Youngstown, Ohio.¹⁷⁷ The PSGS management was apparently happy with his work, since he received a promotion in 1955.

Silianoff's maturation at the firm is notable for the new ideas he introduced about stained glass design. In an interview in 1958, he contended that "Traditional art is trying to revive a corpse. It is imitative rather than creative. Contemporary art, which I prefer, is tied to life as it is lived now. It is vital and has meaning; and those who see it see more than pictures."¹⁷⁸ At the same time, working side-by-side by with Howard Wilbert, master of the Medieval style, Silianoff acknowledged linkages with the traditional, noting that "contemporary art . . . goes to the heart of things and, to my way of thinking, it is very close to the gothic spirit, if not the form."¹⁷⁹ One illustration that the firm came to embrace this additional, more modern design philosophy can be seen in a September 1962 print advertisement in *Charette*. In a marked departure from six decades of traditional window designs, the ad featured a very modern cartoon of a window that Milcho Silianoff had designed for Presentation of the Blessed Virgin Mary Roman Catholic Church in Midland, Pennsylvania (Figure 37).¹⁸⁰ In the same edition, the church and the work of PSGS was featured in an illustrated story titled "A General Bulletin on Recent Pennsylvania Churches."¹⁸¹ Other noted works by Milcho Silianoff included windows at St. Lawrence O'Toole Church in Garfield, St. John of God Church in McKees Rocks, Holy Cross Greek Orthodox in Mt. Lebanon, Twin Valley Mausoleum in Delmont [and] St. Vincent College in Latrobe."¹⁸² His *Sermon on the Mount* window for First Methodist Church in Saint Cloud, Minnesota, was featured in the noted work *Stained Glass in America* (1963) by John Gilbert Lloyd (Figure 38).¹⁸³ Among his most popular secular works were windows for the lobby of the Pittsburgh Aquazoo, the original name for the aquarium at the Pittsburgh Zoo in the city's Highland Park neighborhood, which opened in 1967 (Figure 39). Milcho Silianoff died in 2003 after more than three decades of successfully operating his studio and completing projects throughout the country.

On a less cheerful note, the Pittsburgh Stained Glass Studios annual report for 1965 also marked the death of Howard G. Wilbert, who had died on January 8, 1966. He was remembered as "Chief Designer, Officer, and friend

¹⁷⁴ *Minutes Book*, vol. 2, entry for 21 February 1966, Pittsburgh Stained Glass Studios Records.

¹⁷⁵ Jayne Aaron and Steven Christopher Baker, "Vietnam War: Special Operation Forces and Warfare Training on U.S. Military Installations Vietnam Historic Context Subtheme," Department of Defense Legacy Resource Management Program, February 2020, A-11. The JFK Memorial Chapel was surveyed in 2005 and determined eligible for the National Register of Historic Places under Criteria A.

¹⁷⁶ T. Otto Nall, "Weight Lifter Becomes a Glass Designer," *Christian Advocate*, April 1958, 66; Nicholas Knezevich, "His Strong Point Shifts from Muscles to Fine Art," *Pittsburgh Press*, 12 November 1967, sec. 3, p. 1.

¹⁷⁷ Nall, 67.

¹⁷⁸ *Ibid.*, 66.

¹⁷⁹ *Ibid.*, 66-67.

¹⁸⁰ "Pittsburgh Stained Glass Studios," advertisement, *Charette*, September 1962, 22.

¹⁸¹ "A General Bulletin on Recent Pennsylvania Churches," *Charette*, September 1962, 24.

¹⁸² "Milcho Silianoff, Prolific Creator of Stained Glass Windows," obituary, *Pittsburgh Post-Gazette*, 25 October 2003, D-4.

¹⁸³ John Gilbert Lloyd, *Stained Glass in America* (Jenkintown, PA: Foundation Books, 1963), Plate IV.

for over forty years [who] was recognized as one of the outstanding stained glass designers during that period.”¹⁸⁴ Wilbert’s passing meant that John D. Weaver, Sr., was now the sole stockholder of the company.

Shortly after Howard Wilbert’s death, Milcho Silianoff left full-time employment at PSGS to begin working for himself (though he contributed to the PSGS art department part time through at least February 1968).¹⁸⁵ The opening of his new studio on Route 22 near New Alexandria, in Westmoreland County, Pennsylvania was noted in the November-December 1967 edition of *Charette*.¹⁸⁶

The annual report for 1966 reported that sales were up 44 percent over the prior year.¹⁸⁷ The following year, 1967, also saw sales growth, but at a slower rate of 9 percent.¹⁸⁸ However, the decade would close on a bit more somber note as sales dropped 6 percent during 1968 and 6 percent again in 1969.¹⁸⁹ This modest decline was attributed, in part, to the firm having negotiated “a very liberal wage contract” in 1968 along with a downturn in the economy that brought “increased interest rates which are quite restrictive to Church building.”¹⁹⁰

The last entry in the firm’s *Minutes Book* was made on February 17, 1969. Additional research by current PSGS ownership would be needed to determine why entries ceased.

The 1970s - Present: Kirk Weaver and the Increasing Importance of Preservation

The passing of chief designer Howard G. Wilbert and the reduction in hours by Milcho Silianoff left a serious void in the PSGS art department. Fortunately, the firm was able to quickly hire a creative and experienced designer to help fill the gap. Hans Peter Brahm (1929-2001), who generally listed his name as “H. Peter Brahm” or simply “Peter Brahm,” joined PSGS in February 1967 and served as chief designer into the 1980s.¹⁹¹ Brahm and his future wife Christel Mussman (also a glass artist) emigrated from West Germany to Massillon, Ohio in the mid-1950s. Soon after, they were married and established the Brahm Art Glass Studio. In 1960, the company merged with another local glass studio, Nobis Decorating of North Canton.¹⁹² Among Peter Brahm’s important works with PSGS were a series of contemporary windows for St. Francis Church in McKean, Pennsylvania (1969) and windows for Thiel College Chapel in Greenville, Pennsylvania (1972), described as “an abstract composition [featuring] the six days of creation.” He also designed furnishings for the church.¹⁹³ Closer to home, one of Brahm’s best known and most significant projects highlighted his skills with metal, not just glass. In 1977, he designed the 11-foot-tall ark doors for Pittsburgh’s Temple Sinai along with “the colorful trapezoidal clerestory windows that circle the sanctuary like a crown and are meant to symbolize ‘the diadem of life.’” The doors illustrate in ten copper panels the Mosaic commandments handed down on Mount Sinai. Commenting on the doors, Pittsburgh art critic Donald Miller noted that “open or closed the effect is splendid.”¹⁹⁴ The doors were featured in the Fall 1977 edition of *Faith & Form*, the journal of the Guild for Religious Architecture (Figure 40). By the early 1990s, Brahm and his wife had moved to Clearwater, Florida, where they continued to design windows. Hans Peter Brahm died there in 2001.

Though major commissions were still being obtained during the 1970 and 80s, they were fewer in number, as trying economic times seriously threatened the firm. The War in Vietnam, unprecedented inflation and the collapse of the steel industry “almost killed the business,” according to current PSGS president Kirk Weaver, adding that “No one could afford windows.”¹⁹⁵ The creative solution to this decline in the market would be a transition to the

¹⁸⁴ *Minutes Book*, vol. 2, entry for 21 February 1966, Pittsburgh Stained Glass Studios Records.

¹⁸⁵ *Minutes Book*, vol. 2, entry for 19 February 1968, Pittsburgh Stained Glass Studios Records.

¹⁸⁶ “New Stained Glass Studio,” *Charette*, November-December 1967, 6, 8.

¹⁸⁷ *Minutes Book*, vol. 2, entry for 20 February 1967, Pittsburgh Stained Glass Studios Records.

¹⁸⁸ *Minutes Book*, vol. 2, entry for 21 February 1968, Pittsburgh Stained Glass Studios Records.

¹⁸⁹ *Minutes Book*, vol. 2, entry for 17 February 1969, Pittsburgh Stained Glass Studios Records.

¹⁹⁰ *Minutes Book*, vol. 2, entry for 19 February 1968, Pittsburgh Stained Glass Studios Records; *Minutes Book*, vol. 2, entry for 17 February 1969, Pittsburgh Stained Glass Studios Records.

¹⁹¹ *Minutes Book*, vol. 2, entry for 20 February 1967, Pittsburgh Stained Glass Studios Records; Donald Miller, “Temple Sinai Doors Blend Art, Religion,” *Pittsburgh Post-Gazette*, 7 January 1977, 21.

¹⁹² Herb Nolt, “Multicolored Panels to be Used in New Hialeah, Fla., Church,” *Massillon Evening Democrat*, 3 August 1963, 9.

¹⁹³ Father Henry A. Kriegel, “St. Francis Church, McKean, Designated Pilgrim Site to Mark its Historical Significance,” *Lake Shore Visitor* [Erie, Pennsylvania], 16 December 1983, 17; “Thiel to Dedicate New Burgess Chapel Sunday,” *Record-Argus* [Greenville, Pennsylvania], 23 September 1972, 1.

¹⁹⁴ Donald Miller, “Temple Sinai Doors Blend Art, Religion,” *Pittsburgh Post-Gazette*, 7 January 1977, 21.

¹⁹⁵ Kirk D. Weaver, President, Pittsburgh Stained Glass Studios, interview by author, 23 January 2024, Pittsburgh.

preservation of existing windows as a major line of work for PSGS—an initiative spearheaded by Kirk Weaver after he joined the family business in 1982.

As noted above, Kirk Weaver was born in 1958 while his dad, John D. Weaver, Jr., served in the Navy. Growing up, the family initially lived in Washington, Pennsylvania, before moving to 318 Fieldbrook Drive in Mount Lebanon (extant), the home of Kirk Weaver’s maternal grandmother, Mary Ethel Gray Buzzard.¹⁹⁶ In March 1968, the property was sold within the family to Kirk Weaver’s parents, John D. Weaver, Jr. and his wife Cynthia Weaver.¹⁹⁷ Shortly thereafter, the family developed an interest in German Shorthaired Pointers, purchased a kennel in North Strabane Township in Washington County (which Kirk Weaver had the honor of naming Guten Morgan Kennels) and sold the Fieldbrook Drive house in April 1971.¹⁹⁸ One aspect of the kennel that John D. Weaver, Jr. found particularly appealing was the simple act of operating a small business. Pittsburgh Stained Glass Studios provided a similar outlet for his interests, given he had no special training or particular fondness for stained glass.¹⁹⁹ This was in marked contrast to the preceding generations of company leadership. The 1946 feature in the *Sun-Telegraph* by Mina Wetzig captured this well: “More an art than a business—that’s the work of the Pittsburgh Stained Glass Studios, West End. And the two men who operate it, John D. Weaver [Sr.] and Howard C. [sic.] Wilbert like it that way.”

After a few false starts at another school and initial interests in other academic fields, Kirk Weaver earned his bachelor’s of science degree in geology in 1982. A year later, while working on a master’s degree in geology and mathematical geophysics, he stepped away from academia to help his family manage the stained glass studio.²⁰⁰ As with his grandfather over four decades before, his career at PSGS started with a summer job that quickly became a passion and then his present career.²⁰¹ For the next six years he got to work side-by-side with his grandfather until the retirement of John D. Weaver, Sr. in 1989. Kirk Weaver notes that during this time, working also alongside his father, “I began to see the importance of what my family created as well as the importance of carrying on a family tradition.”²⁰² He quickly transitioned from low-level office work, to sales and increased administrative responsibilities.²⁰³

It was during these early years, in the midst of one of the worst business downturns experienced by the firm, that Kirk Weaver saw the potential for window restoration to benefit the company and its employees. He recalls that he “was standing in the office one day watching idle staff and wanted to help.” Bringing his science background to bear, he quickly began to educate himself in proper restoration and preservation techniques while PSGS ramped up its marketing for this new focus. He notes that “when I first became involved in the field, restoration consisted of smearing silicone over cracks, flattening bulges and installing Lexan” [plastic stained glass window covers].²⁰⁴ That has since been replaced by a sound, consistent restoration philosophy backed by science and rooted in the fundamentals of the medieval craft. Kirk Weaver contributed to this improved approach, in part, by becoming engaged in the mission of the Stained Glass Association of America shortly after he left school. Working with a talented team of stained glass experts he helped evolve SGAA’s 1988 *Reference and Technical Manual* from a cumbersome loose-leaf binder to a more user-friendly hardbound reference book: the second edition of the *SGAA Reference and Technical Manual*, which was published in 1992. In 1993, his efforts were recognized by the Excellence in Education Award from the Association.²⁰⁵

In February 1993, art critic Donald Miller captured the success of PSGS and their approach to restoration. In his feature, “Windows to the Soul,” he opened by noting that “Many craftsmen are creating leaded-glass windows, but those restoring *old* ones are a rare breed.”²⁰⁶ He went on to introduce Kirk Weaver, who by this point in his short

¹⁹⁶ Ibid.

¹⁹⁷ Historical Property Card, Lot 140-E-238, 318 Fieldbrook Drive, Allegheny County, Pennsylvania, 4 March 1968, County Recorder’s Office, Pittsburgh, Pennsylvania.

¹⁹⁸ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh; Historical Property Card, Lot 140-E-238, 318 Fieldbrook Drive, Allegheny County, Pennsylvania, 4 March 1968, County Recorder’s Office, Pittsburgh, Pennsylvania.

¹⁹⁹ Kirk D. Weaver, interview by author, 23 January 2023.

²⁰⁰ Richard Gross, “An Interview with Kirk Weaver,” *Stained Glass Quarterly* (Winter 1999): 286.

²⁰¹ Ibid.

²⁰² Ibid., 286-7.

²⁰³ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh.

²⁰⁴ Gross, 289.

²⁰⁵ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh.

²⁰⁶ Donald Miller, “Windows to the Soul,” *Pittsburgh Post-Gazette*, 28 February 1993, H-1.

tenure at PSGS had risen to become vice president and general manager.²⁰⁷ The remainder of the story highlighted some of the techniques utilized by the firm, and concluded with recent examples of restoration work, including Tiffany windows at the Presbyterian Church of Sewickley.

A year later, in 1994, John D. Weaver, Sr. died, followed by his wife Grayce Leona Graham Weaver in 1995. That year, saw John D. Weaver, Jr. purchase the firm.²⁰⁸ Two years later, Kirk Weaver was elected president of the Stained Glass Association of America for the 1997-98 term—one of the youngest people in the Association’s history to hold that title. SGAA’s website notes that “During his SGAA presidency, many successful programs were implemented and carried out, and a great deal of emphasis was placed on the importance of education and the mission of the Stained Glass Association of America and the Stained Glass School.”²⁰⁹ The latter endeavor had been founded in 1977 in North Adams, Massachusetts to serve as a training center to advance professional stained glass studio methods and to offer seminars across the country.²¹⁰ Kirk Weaver served as co-director of the school for a number of years.²¹¹

In 1997, Kirk Weaver made the unprecedented decision to go on hiatus from the family business, in part, to take advantage of this once-in-a-lifetime career momentum. He would spend much of the next decade continuing his own hands-on education and advancing proper preservation and restoration techniques while sharing his knowledge and experience in a variety of venues. Among his many activities during this time was expanding the idea of what the Stained Glass School could be. He shared his vision in a 1999 interview in *Stained Glass Quarterly* by Richard Gross: “My idea is for the Stained Glass School to affiliate with a college or university and work towards the development of an acceptable curriculum for stained glass. The course of study would be augmented with internships in studios starting early in the collegiate career and continuing throughout the educational experience.” The goal would be to attract and develop “potential artisans who have invested in their education, been exposed to the methods commonly used in professional studios and demonstrated not only an intense interest but the necessary ability.”²¹² In 2001, that became a reality when Weaver, in conjunction with the Stained Glass Association of America, helped to establish a stained glass program at Flagler College in St. Augustine, Florida.²¹³ Weaver was close to starting a similar program at what was then Carlow College in Pittsburgh, but ultimately the details could not be worked out and the idea was abandoned.²¹⁴

During his time away from PSGS, Kirk Weaver worked for Stained Glass Resources, a Hampden, Massachusetts studio that specialized in restoration work. In 1997, Weaver opened a regional office of the studio in Pittsburgh.²¹⁵ A significant local project that Weaver managed for the studio was the restoration of a series of Tiffany windows at Calvary United Methodist Church in Pittsburgh’s Allegheny West neighborhood.²¹⁶ When asked by Richard Gross in his 1999 interview which restoration to date was most memorable, Weaver recalled another church: “Hands down, the windows at St. John’s Episcopal Church in Franklin, Pennsylvania. The building is what I would consider a small country parish church that dates to 1906, and is a virtual treasure chest of some of Tiffany’s finest. The church is quite special in that all of the windows in the nave and sanctuary are signed Tiffany, totaling 29 lancets and a major decorative rose [window]; it’s quite a collection. . . . If asked what one window in the United States I would recommend a person see, it would be this rose window.”²¹⁷ The final phase of restoration was completed in 1999.

In 2003, Kirk Weaver was honored with the SGAA President’s Award, a special recognition presented by the current president to a person who, in his or her opinion, went above and beyond to further the Association’s or

²⁰⁷ Gross, 286.

²⁰⁸ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh.

²⁰⁹ “Past Presidents,” The Stained Glass Association of America, <https://www.stainedglass.org/about-sgaa/our-staff-officers/past-presidents>; Kirk D. Weaver, President, Pittsburgh Stained Glass Studios, interview by author, 23 January 2024, Pittsburgh.

²¹⁰ “Stained Glass School,” The Stained Glass Association of America, <https://www.stainedglass.org/about-sgaa/our-history>.

²¹¹ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh.

²¹² Gross, 292.

²¹³ Joe Humphrey, “Flagler Course Offers Lost Art of Stained Glass,” *Tampa Tribune*, 2 May 2001, 11; Kirk D. Weaver, President, Pittsburgh Stained Glass Studios, interview by author, 23 January 2024, Pittsburgh.

²¹⁴ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh.

²¹⁵ Gross, 286.

²¹⁶ Marylynn Pitz, “Window Artisans: Pittsburgh Stained Glass Studios Offering Tours,” 11 December 2016, G5.

²¹⁷ Gross, 288.

president's mission. Weaver was cited for two decades serving the SGAA in multiple capacities, including various committee chairs, serving as a board member for 16 years, and holding various offices, culminating with president. It was presented at the 100-year anniversary conference of the SGAA.²¹⁸

In 2010 Kirk returned to the family business and began the necessary planning and engagement to someday lead PSGS again. He also continued his work with SGAA to advance conservation standards, in part because "there was still a lot of really terrible work happening" that was not beneficial to the longevity of windows nor to the reputation of the industry. Collaborating with a team of glass experts nationwide, he helped create The Stained Glass Association of America's *Standards and Guidelines for the Preservation of Stained (and Leaded) Glass Windows* (Figure 41). This succinct, illustrated, 50-page guide, is significant for being written for the owners and caretakers of windows so that they can understand how stained glass windows are made, how they should be maintained and repaired, and how they can be restored.

On July 13, 2013, Kirk Weaver's father, John D. Weaver, Jr., died. During the previous half-year, father and son had been able to work out transition details and Kirk Weaver purchased the business three days before his father's passing.

Over the past decade as president of Pittsburgh Stained Glass Studios, Kirk Weaver has continued to successfully lead the company through difficult and changing times. Though he has many plans for the future, he has already established a solid legacy within the firm and the stained glass industry. Significantly, he has played pivotal roles in advancing education about stained glass for both professionals and lay people; he has advanced the reliance on science and technology for proper conservation, especially at a time when these practices were rapidly changing; and, responding responsibly to the challenges brought by a shrinking market, he began to cross train his employees, allowing them to be both experts in certain aspects of the window-making process, but also generalists. Long gone is the medieval practice of having a single expert for each of the dozen-plus stages required to design, fabricate and install a window. For the current staff of seven who are continuing the PSGS tradition in its 115th year, this seems like a formula for success.

Biographies of Key PSGS Staff Members

Axel Theodore Peterson

Axel Theodore Peterson (1867-1930) was born in Sweden in 1867. In his late teens he began learning the stained glass craft before immigrating to the United States in 1887.²¹⁹ By 1888 he was living in Chicago.²²⁰ The 1892 Chicago city directory lists him as a glasscutter boarding at 3257 Graves Place.²²¹ On April 25, 1896, he married Ida Matilda Johnson (1869-1944) at Salem Lutheran Church on Princeton Avenue on the city's South Side.²²² Glass merchant George Wamhoff is known to have visited Chicago multiple times on business, including as a member of the Western Window Glass Association, which could account for his meeting Axel Peterson and recruiting him to move to Pittsburgh.²²³ A brief history of the founding of PSGS from 1930 notes that Peterson was hired by Wamhoff "for the manufacture of stained glass," suggesting that Peterson was brought on to expand Wamhoff's offerings, which up to this point had focused on window glass and mirrors.²²⁴

Census and city directory records from 1900 show Axel and Ida Peterson living at 57 Natchez Street in Pittsburgh's Mount Washington neighborhood with their daughter, Ruth. These documents plus subsequent Census enumerations list Axel Peterson's occupation as glass glazier. Additionally, the 1900 census shows that Ida Johnson Peterson had

²¹⁸ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh.

²¹⁹ United States Census, Pittsburgh, Allegheny County, 1900.

²²⁰ Birth and death years are those shown on his tombstone: *Find a Grave*, memorial page for Axel Peterson (1867–1930), <https://www.findagrave.com/memorial/115483053/axel-peterson>, accessed 19 October 2023, citing South Side Cemetery, Pittsburgh, Allegheny County, Pennsylvania.

²²¹ Chicago city directory, 1892.

²²² "U.S., Evangelical Lutheran Church in America, Swedish American Church Records, 1800-1947," www.ancestry.com.

²²³ "Public Notice," *Chicago Legal News*, 29 November 1890, 192; "About Window Glass," *Daily Inter Ocean [Chicago]*, 16 April 1891, 7.

²²⁴ *Minutes Book*, vol. 1, entry for 28 October 1930, Pittsburgh Stained Glass Studios Records; Pittsburgh city directories, various dates.

immigrated from Sweden in 1889.²²⁵ The 1910 Census shows that the Petersons still lived on Natchez Street and had added a son, Paul, and a daughter, Glenna, to the family.²²⁶ By 1920, the family had moved a half-mile to the southwest to 130 Ruth Street, also in Mount Washington and that all three children lived at home.²²⁷ The 1930 Census reported similar information, except that Paul was the only child living with his parents on Natchez Street.²²⁸

On August 8, 1930, just a few months after the Census had been enumerated, Axel Peterson died at home at age 63. An obituary noted that he had been a member of the Mount Washington Free Methodist Church and was active in church and mission work. He was buried in Pittsburgh's South Side Cemetery.²²⁹ Ida Peterson died on 11 November 1944 at age 74. She was buried beside her husband.²³⁰

William Washington Kable

William Washington Kable (1876-1952) was born in 1876 to William Kable (1850-1887) and Anna Ruth Kable (ca. 1853-1943) of Pittsburgh. His father was a German immigrant who worked as a teamster and died in 1887 at age 37.²³¹ At the time, the family live on Neville Street (alternately listed as Boundary Street). The 1894 Pittsburgh city directory shows the younger William Kable working as a laborer for the Pittsburg Snap Manufacturing Company and living at the family home on Homewood Avenue in Squirrel Hill (today, Northumberland Street) near Shady Avenue and Beechwood Boulevard.²³² The 1897 directory shows William Kable, then around age 21, at the same address, but now working as a glass cutter.²³³ It is not known where he received his training.

On June 23, 1898, William Kable married Ada Virginia Elk (1875-1906). The ceremony took place at the home of her parents, Adam and Mary Elk, at 109 Torrens Street (not extant) in what is today Pittsburgh's Larimer neighborhood.²³⁴ The 1900 U.S. Census lists William and his wife living at 830 North Linden Street (not extant) in the Homewood West neighborhood. The household was comprised of the couple, her parents, and a new daughter, Virginia. William Kable's occupation is listed as "decorator" while the city directory for that year lists him as a "glass cutter." As noted above, he had begun working for George Wamhoff & Company the previous year.²³⁵

In June 1904, the William and Ada Kable purchased a home of their own at 7316 Hermitage Street in Homewood North (not extant).²³⁶ Unfortunately, they would not have the chance to share it for long. On January 9, 1906, Ada Virginia Elk Kable died at age 30. Her death certificate notes that she worked as a laborer at the time of her passing and that she had contracted a fatal case of tuberculosis four years earlier.²³⁷

On April 25, 1907, William Kable married his second wife, Charlotte Bertha David (1885-1972). The ceremony took place at the Park Christian Church in New Castle, Pennsylvania [the connection to that city has not been determined]. After a honeymoon to Canada, the couple made their home at William Kable's house on Hermitage Street.²³⁸ The bride's parents, George W. and Cordelia David lived at 34-Rear Wabash Street in the West End. The 1900 Census had noted that her father and brother, Harry David, both worked as glass blowers.²³⁹

²²⁵ United States Census, Pittsburgh, Allegheny County, 1900; Pittsburgh city directory, 1900.

²²⁶ *Ibid.*, 1910.

²²⁷ *Ibid.*, 1920.

²²⁸ *Ibid.*, 1930.

²²⁹ "Axel T. Peterson," obituary, *Pittsburgh Post-Gazette*, 9 August 1930, 17.

²³⁰ "Peterson, Ida," death notice, *Pittsburgh Press*, 11 November 1944, 12; *Find a Grave*, memorial page for Ida Matilda Johnson Peterson (1869-1944), <https://www.findagrave.com/memorial/115483159/ida-matilda-peterson>, accessed 20 October 2023, South Side Cemetery, Pittsburgh, Allegheny County, Pennsylvania.

²³¹ "Pittsburgh, Pennsylvania, U.S., Deaths, 1870-1905," for William Kable, 7 April 1887, www.ancestry.com.

²³² The 1894 Pittsburgh city directory lists the family's address as "Homewood and Beechwood Avenues;" an obituary for Kable's sister, Anna Ruth Kable, age 14, lists the address as "Homewood Avenue and Shady Lane," (*Pittsburgh Dispatch*, 29 February 1892, 5).

²³³ Pittsburgh city directory, 1897.

²³⁴ "Pennsylvania, U.S. County Marriage Records, 1845-1963," for William W. Kable, 23 June 1898, www.ancestry.com; "Various Assemblages," wedding notice, *Pittsburgh Press*, 21 June 1898.

²³⁵ United States Census, Pittsburgh, Allegheny County, 1900; Pittsburgh city directory, 1900.

²³⁶ "Late Realty News," *Pittsburgh Press*, 17 June 1904, 2.

²³⁷ "Pennsylvania, U.S., Death Certificates, 1906-1969," for Ada Virginia Kable, 9 January 1906, www.ancestry.com.

²³⁸ "News of Weddings," *Pittsburgh Press*, 26 April 1907, 24.

²³⁹ United States Census, Pittsburgh, Allegheny County, 1900.

By 1910, William and Charlotte Kable had moved to 7506 Kelly Street (extant) in Homewood South, where they welcomed new daughter, Fay Ruth Kable. The Census for that year lists William Kable's occupation as "art glass cutter."²⁴⁰ William Kable's World War I draft registration card from 1918 shows that the family had moved to 3251 Beacon Hill Avenue in Dormont, Pennsylvania in Pittsburgh's South Hills. His occupation was listed as "manufacturer of church windows" at Pittsburgh Art Glass Company.²⁴¹ Two years later, the 1920 Census shows the family still at 3251 Beacon Hill and consisting of William and Charlotte Kable, daughters Fay Ruth, Alice and Dorothy, and son David. William Kable's occupation is listed as "employee, glass manufacturing company."²⁴²

A decade later, the Kables had moved further south into the South Hills to 125 Vernon Drive in Mount Lebanon (extant). The 1930 Census shows children Fay Ruth, Alice Jane, Dorothy and David living at home. William Kable's occupation is listed as "owner, stained glass company."²⁴³ The Pittsburgh city directory from the same year notes that Kable was vice-president at Pittsburgh Stained Glass Studios.²⁴⁴ A year later, it appears that the family had moved down the street. An announcement for the upcoming wedding of Fay Ruth Kable lists the family home as 129 Vernon Drive.²⁴⁵

1940 Census shows the household at 129 Vernon consisting of William and Charlotte, children Dorothy and David, and William's mother, Anna Ruth Kable (who would live with the family until her death in 1943).²⁴⁶ William Kable's occupation is listed as "manager, stained glass."

A decade later, the Kable household on Vernon Drive consisted of William and Charlotte and their daughter Dorothy. William Kable retired from PSGS on July 1, 1949. Therefore, the 1950 Census lists no occupation for him.²⁴⁷

Two years later, William Washington Kable died on September 23, 1952 at age 76. Obituaries noted that he was a member of the Mount Lebanon United Presbyterian Church and was the last of the four original founders of PSGS. He was buried in Mount Lebanon Cemetery.²⁴⁸ When Kable attended church, he would have sat among a collection of stained glass windows designed in part by Howard Wilbert in 1928-29—windows that Kable likely had helped to create.

On December 2, 1972, William Kable's second wife, Charlotte Bertha David Kable, died at age 87. She was buried beside her husband in Mount Lebanon Cemetery.²⁴⁹

Albert Washington Weitershausen

Albert Washington Weitershausen (1879-1947) was born in Allegheny City in 1879 to Charles R. Weitershausen and Antonetta/Antonette Meurer Weitershausen. The 1880 Census notes that the family lived on Chestnut Street and that Albert Weitershausen's paternal grandparents and his mother had immigrated from Germany.²⁵⁰ The city directory for the same year notes that the Charles R. Weitershausen Agency operated as an insurance agency, notary public and steamship agent at 30 Chestnut Street.²⁵¹

The 1898 city directory indicates that Albert Weitershausen worked as a draughtsman at the insurance business of his brother, Charles R. Weitershausen, Jr., at 212 East Ohio Street (Charles Weitershausen, Jr. having taken over the

²⁴⁰ Ibid., 1910.

²⁴¹ "U.S., World War I Draft Registration Cards, 1917-1918," for William Washington Kable, 2 September 1918, www.ancestry.com.

²⁴² United States Census, Dormont, Allegheny County, 1920.

²⁴³ United States Census, Mount Lebanon, Allegheny County, 1930.

²⁴⁴ Pittsburgh city directory, 1930.

²⁴⁵ "Meyer-Kable Nuptials Held," *Pittsburgh Press*, 2 November 1931, 22.

²⁴⁶ United States Census, Mount Lebanon, Allegheny County, 1940; "Kable," death notice, *Pittsburgh Press*, 3 May 1943, 22.

²⁴⁷ *Minutes Book*, vol. 1, entry for 3 June 1949, Pittsburgh Stained Glass Studios Records.

²⁴⁸ "William W. Kable," obituary, *Pittsburgh Post-Gazette*, 25 September 1952, 22; "Glass Firm Founder Dies After Illness," *Pittsburgh Press*, 24 September 1952, 38.

²⁴⁹ "Kable," death notice, *Pittsburgh Press*, 4 December 1972, 34.

²⁵⁰ United States Census, Allegheny City, Allegheny County, 1880.

²⁵¹ Pittsburgh city directory, 1880.

business from his father).²⁵² A year later, Albert Weitershausen was listed as a designer at his brother's firm, which was then located at 717 East Ohio Street.²⁵³ In 1900, as noted above, he began working at George Wamhoff & Company. The 1904 directory notes that Albert Weitershausen was then living in Millvale Borough, just across the Allegheny river from Pittsburgh.²⁵⁴ It was there that he likely met his future wife.

In 1906, Albert Weitershausen married Mary Bertha Hansen (1882-1935). She was born in Millvale to Karl/Carl and Johanna Mielbach Hansen.²⁵⁵ The 1900 census shows that she lived on 1065 Evergreen Avenue (extant) in Millvale and that her father and brother operated a butcher shop.²⁵⁶

A decade later, the 1910 Census shows that Albert and Mary Weitershausen now owned the home at 1065 and were its only residents. Albert Weitershausen's occupation is listed as "designer, art glass."²⁵⁷ In 1915, the couple still resided at 1065 Evergreen.²⁵⁸ However, Albert Weitershausen's 1918 draft registration card shows that they had moved to 1 Crotzer Avenue in now-defunct Chartiers Township (today, Pittsburgh's Westwood neighborhood).²⁵⁹

Two years later, the 1920 Census shows that the Weitershausen home at 1 Crotzer had welcomed daughter Mary H. Weitershausen. Albert Weitershausen's occupation is listed as "designer, art glass."²⁶⁰ The 1930 Census shows that the three Weitershausens had moved a couple blocks away to 281 Preston Street in Westwood. Albert Weitershausen's occupation is listed as "stained glass artist, art glass industry."²⁶¹

On December 29, 1935, Mary Bertha Hansen Weitershausen died at age 52 from chronic cardiac valvular disease. She was buried in Mount Royal Cemetery in Glenshaw in Pittsburgh's North Hills. The 1940 Census shows 281 Preston Street occupied by Albert Weitershausen, his daughter Mary, and a nephew named Randolph. Albert Weitershausen's occupation is listed as "artist, stained glass." His daughter apparently pursued similar creative pursuits; her occupation is listed as "artist, advertising."²⁶² On June 20, 1940, the family celebrated Mary Weitershausen's marriage to Paul J. Halyaman of Pittsburgh's Sheraden neighborhood. After a honeymoon to the Great Lakes, the couple resided at 281 Preston Street (Figure 42).²⁶³

In the mid-1940s, Mary and Paul Halyaman moved to 338 Elmbrook Lane in Scott Township in Pittsburgh's South Hills. They were accompanied by Albert Weitershausen, who retired from the stained glass business on July 1, 1946.²⁶⁴

On February 19, 1947, Albert Washington Weitershausen died at age 67 in Waverly, Tennessee, west of Nashville. He was returning from a trip to San Diego with his son-in-law and suffered an apparent heart attack.²⁶⁵ Obituaries noted that he had been a member of the Associated Artists of Pittsburgh, the Pittsburgh Lions Club, and a past treasurer of the West End Building & Loan Association. Also noted was his life-long interest in oil painting, especially portraiture, and that he called himself "a self-made artist." He was buried beside his wife in Mount Royal Cemetery.²⁶⁶

²⁵² *Ibid.*, 1898.

²⁵³ *Ibid.*, 1899.

²⁵⁴ *Ibid.*, 1904.

²⁵⁵ "Marriage Licenses," *Pittsburgh Press*, 12 September 1906, "Pennsylvania, U.S., Death Certificates, 1906-1969," for Bertha Weitershausen [*sic.*], 29 December 1935, www.ancestry.com.

²⁵⁶ United States Census, Millvale, Allegheny County, 1900.

²⁵⁷ *Ibid.*, 1910.

²⁵⁸ Pittsburgh city directory, 1915.

²⁵⁹ "United States World War I Draft Registration Cards, 1917-1918," for Albert Washington Weitershausen, 12 September 1918, www.familysearch.org.

²⁶⁰ United States Census, Chartiers Township, Allegheny County, 1920.

²⁶¹ United States Census, Pittsburgh, Allegheny County, 1930.

²⁶² *Ibid.*, 1940.

²⁶³ "Crafton Girl Will Marry This Week," *Pittsburgh Sun-Telegraph*, 16 June 1940, 43.

²⁶⁴ *Minutes Book*, vol. 1, entry for 10 March 1947, Pittsburgh Stained Glass Studios Records; "Albert Weitershausen Services Tomorrow," *Pittsburgh Sun-Telegraph*, 23 February 1940, 25.

²⁶⁵ "Tennessee Deaths, 1914-1966," for Albert Weitershausen, 19 February 1947, www.familysearch.org.

²⁶⁶ "Stained Glass Studio Founder Dies Suddenly; A.W. Weitershausen Stricken on Trip," *Pittsburgh Press*, 22 February 1947, 6; "Albert Weitershausen Services Tomorrow," *Pittsburgh Sun-Telegraph*, 23 February 1940, 25; *Minutes Book*, vol. 1, entry for 10 March 1947, Pittsburgh Stained Glass Studios Records.

Frederick Charles Coppes

Frederick Charles Coppes (1879-1945) was born in 1879 in Allegheny City to Henry G. Coppes (1851-1914) and Malinda J. Daubert Coppes (1855-1912).²⁶⁷ Henry Coppes was a laborer whose parents had immigrated from the Alsace region of Germany. The family home at the time was on Third Street in Allegheny City.²⁶⁸

A Society Page article from May 1896 notes that Fred Coppes and Al Weitershausen both attended a friend's twenty-first birthday party in Allegheny City, suggesting that they knew one another prior to working together at Commercial Glass Company starting in 1903.²⁶⁹

By 1900, Henry and Malinda Coppes had moved to Evergreen Road in Ross Township near Millvale Borough.²⁷⁰ Fred C. Coppes (as he regularly signed his name) was living on his own at 608 Arch Street in Allegheny, working as a salesman.²⁷¹ A year later, he also had moved to Evergreen Road.²⁷² By 1903, the year he began working for Commercial Glass Company, he had moved back to Allegheny and was residing at 206 Carroll Street (extant; renamed Carrington Street after Allegheny City was annexed into Pittsburgh).²⁷³

On October 2, 1907, Fred Coppes married Marion Alice Northrup (1882-1975) in her hometown of Washington, Pennsylvania. She was the daughter of oilman and machinist Blancher Dix Northrup and Emma Hollobaugh Northrup. In 1902, she graduated from Glendale College, a women's college north of Cincinnati that existed from 1854 to 1929.²⁷⁴ The city directory for 1907 shows Fred Coppes living at 47 Harrison Avenue in Allegheny.²⁷⁵

The 1910 annual catalog of Glendale College lists the couple's address as 3 Miller Apartments, Completi (Complete) Street, North Side, Pittsburgh, PA.²⁷⁶ However, the 1910 Census shows the couple living at 646 Curtis Street in Mount Washington. A year later, the 1911 city directory shows them living at 1935 Warnock Street in Beechview, which was renamed Woodward Avenue in 1915.²⁷⁷

In 1912, Fred Coppes' mother, Malinda Coppes, died at the home of her daughter, Mrs. Alex Gill at 1053 Evergreen Avenue in Millvale, six doors east of what was then the home of Albert and Mary Weitershausen at 1065 Evergreen.²⁷⁸ This close proximity offers further support that the Coppes and Weitershausen families were likely acquainted beyond the fact that Albert Weitershausen and Fred Coppes worked together. Two years later, Henry Coppes died at his home in Millvale. An obituary indicated that he was a retired operator of a number of road houses on Evergreen Road.²⁷⁹ When his will was probated, two members of the Weitershausen family (W.G. and Walter F.) served as witnesses.²⁸⁰

By 1915, Fred and Marion Coppes had moved to Crafton, just beyond Pittsburgh's western boundary. Fred Coppes' World War I draft card from September 10, 1918 lists his residence as 169 Crafton Avenue, Crafton, PA (extant; technically, the house was in short-lived Chartiers Township).²⁸¹ Of note, it was less than a block from the home that Albert and Mary Weitershausen had recently moved to at 1 Crotzer Avenue.

²⁶⁷ "Pennsylvania, U.S., Death Certificates, 1906-1969," for Frederick C. Coppes, 7 September 1945. www.ancestry.com.

²⁶⁸ United States Census, Allegheny City, Allegheny County, Pennsylvania, 1880; "Pennsylvania, U.S. Death Certificates, 1906-1969," for Henry G. Coppes, 19 October 1914, www.ancestry.com.

²⁶⁹ "Neighborly, Literary, Social and Other Gatherings," *Pittsburgh Press*, 31 May 1896, 14.

²⁷⁰ United States Census, Ross Township, Allegheny County, Pennsylvania, 1900.

²⁷¹ Pittsburgh city directory, 1900.

²⁷² *Ibid.*

²⁷³ *Ibid.*, 1903.

²⁷⁴ Earle R. Forrest, *History of Washington County, Pennsylvania*, vol. 2, *Biographical* (Chicago, The S. J. Clarke Publishing Company, 1926), 422.

²⁷⁵ Pittsburgh city directory, 1907.

²⁷⁶ Glendale College, *Fifty-Sixth Annual Catalogue* (Cincinnati: Monfort & Company, Year Ending June 2, 1910), 49.

²⁷⁷ United States Census, Pittsburgh, Allegheny County, Pennsylvania, 1910; Pittsburgh city directory, 1911; "Ordinance Changing the Names of Certain Avenues, Streets and Ways. . .," *Pittsburgh Press*, 8 May 1915, 15.

²⁷⁸ "Coppes," death notice, *Pittsburgh Press*, 29 April 1912, 15.

²⁷⁹ "Henry Coppes," obituary, *Pittsburgh Press*, 20 October 1914, 10.

²⁸⁰ "Pennsylvania, U.S., Wills and Probate Records, 1683-1993," for Henry Coppes, www.ancestry.com.

²⁸¹ "U.S., World War I Draft Registration Cards, 1917-1918," for Frederick Charles Coppes, 10 September 1918, www.ancestry.com.

The 1920 Census shows Fred and Marion Coppes at 169 Clearview Avenue in Chartiers Township and sharing their home with two male boarders.²⁸² The 169 Clearview address does not represent a physical move from 169 Crafton, but simply a change in the way the address was designated.

Ten years later, the 1930 Census shows Fred and Marion Coppes at 171 Clearview Avenue (extant). This time, it does appear that they had physically moved—but just next door into an up-down duplex. The Weitershausens had also moved during the 1920s, but they remained neighbors of Fred and Marion Coppes as their new house was only a couple blocks to the south on Preston Street. As noted above, by this time the area had been annexed and had become Pittsburgh's Westwood neighborhood.²⁸³

The 1940 Census indicates that Fred and Marion Coppes had moved to 432 Jefferson Avenue in Sarasota, Florida. Fred Coppes had effectively retired by this point, but remained a member of the PSGS board of directors for a couple years (he is last listed as a director in the August 1, 1941 entry in the PSGS *Minutes Book*).²⁸⁴ No occupations were noted in the 1940 Census for either Coppes.²⁸⁵

Frederick Charles Coppes died September 7, 1945 at the age of 66. He was inspecting a PSGS window installation at St. John's Church in Monaca, Beaver County, Pennsylvania and suffered an apparent heart attack.²⁸⁶ The PSGS *Minutes Book* notes that he was accompanied on his church visit by the four current board members: John D. Weaver, William W. Kable, A.W. Weitershausen and Howard G. Wilbert and that he "had been looking forward to this visit for several years."²⁸⁷ An obituary noted that he had moved to Sarasota "eight years ago because of ill health" and that as part of his trip he had been visiting his brother-in-law, B.F. Northrup in Washington, Pennsylvania. Fred Coppes was buried in Washington Cemetery in Washington.²⁸⁸

Marion Alice Northrup Coppes died May 18, 1975 in Sarasota at age 92. She was buried in the Northrup family plot next to her husband in Washington Cemetery.²⁸⁹

Howard Gilman Wilbert

Howard Gilman Wilbert (1891-1966), was born in Pittsburgh on June 3, 1891 to Harry Jacob Wilbert (1865-1931) and Annie Lindsay Williams Wilbert (1866-1951). Harry Wilbert was the son of German immigrants and operated H.J. Wilbert & Company, a wholesale produce business with its office at 59 Ninth Street in downtown Pittsburgh. Annie Wilbert's father had immigrated from England; her mother was born in New York.²⁹⁰ The family home at the time was 158 Gray Street (extant) in Mount Washington. Coincidentally, this was just a few blocks south of the home of Axel and Ida Peterson at 57 Natchez Street, allowing for the possibility that the two families were acquainted with one another.

By 1903, the Wilbert family had moved to 320 Collins Street in East Liberty (not extant).²⁹¹ A year later, Howard Wilbert entered the Carnegie Museum of Pittsburgh's Prize Essay Contest. And though the 13-year-old seventh-grader at the Hiland School won no awards for his efforts, his selection of American illustrator Charles Dana Gibson suggests an early interest in art. By 1909, the Wilberts had moved to 212 Emerson Street in Shadyside (extant).²⁹² At this time, Howard Wilbert, then age 17 or 18, was a student at The Stevenson Art School of Pittsburgh. The school, located in the Garrison Building at Wood Street and Third Avenue downtown (not extant), was operated by Horatio S. Stevenson, a respected Pittsburgh painter who had studied in New York and Paris, and became the first president

²⁸² United States Census, Chartiers Township, Allegheny County, Pennsylvania, 1920.

²⁸³ United States Census, Pittsburgh, Allegheny County, Pennsylvania, 1930.

²⁸⁴ *Minutes Book*, vol. 1, entry for 1 August 1941, Pittsburgh Stained Glass Studios Records

²⁸⁵ United States Census, Sarasota, Sarasota County, Florida, 1940. Additional research would be required to determine whether the Coppes Florida house was on North or South Jefferson Avenue.

²⁸⁶ "Pennsylvania, U.S., Death Certificates, 1906-1969," for Frederick C. Coppes, 7 September 1945. www.ancestry.com.

²⁸⁷ *Minutes Book*, vol. 1, entry for 11 September 1945, Pittsburgh Stained Glass Studios Records.

²⁸⁸ "Frederick C. Coppes," obituary, *Pittsburgh Press*, 9 September 1945, 34.

²⁸⁹ Find a Grave, memorial page for Marion Alice Northrup Coppes (1882-1975),

<https://www.findagrave.com/memorial/227231085/marion-alice-coppes>, accessed 2 November 2023, Washington Cemetery, Washington, Washington County, Pennsylvania.

²⁹⁰ "H.J. Wilbert & Co.," advertisement, *Pittsburgh Press*, 16 December 1890, 6; United States Census, Pittsburgh, Allegheny County, 1900.

²⁹¹ Pittsburgh city directory, 1903.

²⁹² *Ibid.*, 1909.

of the Associated Artists of Pittsburgh in 1910.²⁹³ In September 1909, *The International Studio*, a decorative and fine arts journal published in New York, included a pencil study by Howard Wilbert as part of a brief article about the school.²⁹⁴

The next year, Howard Wilbert began an apprenticeship with Pittsburg Stained Glass Company.²⁹⁵ Wholly distinct from Pittsburgh Stained Glass Studios, this was a firm that had been incorporated on December 19, 1903 by John W. Conroy, Edwin M. Prugh, E.L. Atkinson, James T. Geisey, and Charles J. Connick.²⁹⁶ The business operated from 5929 Baum Boulevard in East Liberty (not extant), just a few blocks to the northwest of Wilbert's home and a half block west of East Liberty Presbyterian Church.²⁹⁷ The firm created a significant body of work, but disbanded two decades after its founding (allowing PSGS to adopt its similar sounding name in 1925). Design work at Pittsburgh Stained Glass Company was led by George W. Sotter with assistance in the company's early years from Charles J. Connick (1875-1945). Connick's work with Sotter and other Pittsburgh glass designers like J. Horace Rudy would become the groundwork for a remarkable solo career—one which would have a profound impact on Wilbert and the nature of stained glass design in America. When Connick died in 1945 the *New York Times* wrote that he was “considered the world's greatest contemporary craftsman in stained glass” (though he was an adherent of Medieval rather than contemporary methods).²⁹⁸ By the time Wilbert began his apprenticeship with Pittsburg Stained Glass Company, Connick had moved to Rudy Brothers glass studio. It would be a couple more years before Howard Wilbert would have the chance to meet Charles Connick and a full decade before he would have a chance to work with him.

The 1910 Census shows the Wilbert household living at 212 Emerson Street and consisting of parents Harry and Annie Wilbert and sons Howard and Vernon Wilbert. Howard Wilbert, then age 18, is listed as a bookkeeper in a real estate office.²⁹⁹

By 1912, the Wilberts had moved a few blocks south to 6217 Howe Street in Shadyside (extant), where city directories for the next few years list Howard Wilbert's occupation as “artist.”³⁰⁰

Around this time, Howard Wilbert met Charles Connick. Wilbert recalled their introduction in a memorial essay written shortly after Connick's death in 1945:

When I think of him my mind goes back some thirty years to the time when I first met him in Pittsburgh at the home of his great friend, Mrs. Frederick McKee. Mrs. McKee had been his Sunday School teacher when he was a boy and had encouraged him in his career, as she did with many young people. She rejoiced with him as he climbed the ladder, and he was devoted to her. When I was invited to meet him, I was a very young and very hopeful artist just starting to work in our common medium and I was filled with awe at the thought of talking with someone who had reached what seemed to me the dizzy heights of attainment. His warmth and friendly interest in my work immediately set me at ease and that night was begun a friendship which has meant much to me in many ways through the years.³⁰¹

By 1915, the Wilbert family had moved again, this time to 4263 Andover Terrace in Schenley Heights/Upper Hill District (extant), where directories continued to list Howard Wilbert as an artist.³⁰² On June 5, 1917, Howard Wilbert, who had just turned 26 years old, signed his World War I draft registration card. It listed his Andover

²⁹³ Pittsburgh History & Landmarks Foundation, “Howard Gilman Wilbert (1866-1966), Pittsburgh,” <https://phlf.org/howard-gilman-wilbert-1891-1966-pittsburgh/>, accessed 6 October 2023 [Hereafter cited as PHLF, “Howard Gilman Wilbert”].

²⁹⁴ “The Art Schools—Opening of the Season,” *The International Studio*, (September 1909): 12, 14.

²⁹⁵ PHLF, “Howard Gilman Wilbert.”

²⁹⁶ “Legal Notices,” incorporation of Pittsburg Stained Glass Company, *Pittsburgh Post*, 22 December 1903, 9.

²⁹⁷ A brief overview of Pittsburg Stained Glass Company can be found in: *Up-town, Greater Pittsburg's Classic Section: East End, the World's Most Beautiful Suburb* (Pittsburgh: Pittsburg Board of Trade, January 1907), 42. Street addresses have changed over the years. Today, the site of Pittsburg Stained Glass Company is a modern building at 5933 Baum Boulevard.

²⁹⁸ “C.J. Connick Dies,” obituary, *New York Times*, 29 December 1945, 13.

²⁹⁹ United States Census, Pittsburgh, Allegheny County, Pennsylvania, 1910.

³⁰⁰ Pittsburgh city directories, 1912-14.

³⁰¹ Howard G. Wilbert, “Charles J. Connick: Stained Glass Craftsman and Friend,” *Stained Glass* (Autumn 1946): 77.

³⁰² Pittsburgh city directory, 1915.

Terrace address and, significantly, noted that he was a designer at Pittsburgh Art Glass Company in the West End. This is the earliest, non-anecdotal documentation of Wilbert's employment at PSGS.³⁰³

On September 20, 1917, Wilbert was inducted into Company C of the United States Army's 320th Infantry Regiment of the 80th Division. He attended basic training at Fort Lee in southern Virginia from September 1917 through May 1918. He was then shipped to France, where he served from May 1918 to May 1919 and saw action in the Battle of Saint-Mihiel during the Meuse-Argonne Campaign, which helped bring an end to the conflict. By the time his service ended on June 19, 1919, he had attained the rank of Sergeant.³⁰⁴

A year later, when the 1920 U.S. Census was enumerated, Howard Wilbert is shown as having returned from the war to his family's home on Andover Terrace. However, it appears that he did not immediately return to Pittsburgh Art Glass Company; his occupation is listed as "artist/art store."³⁰⁵

Around 1922, Howard Wilbert went to Boston to work with Charles J. Connick. Connick had opened a studio in the Back Bay section of the city in 1913. Connick had been in Pittsburgh frequently in 1922, providing many opportunities for him to extend an invitation to Wilbert. During the year he had begun work on windows for Pittsburgh's Calvary Episcopal Church in Shadyside, working with architect Ralph Adams Cram.³⁰⁶ Additionally, his work was part of a stained glass exhibition at the Carnegie Museum of Art that opened in early November, which featured some of the country's most prominent artists, including G. Owen Bonawit, Nicola D'Ascenso, Mary Hamilton Frye, Leo Pitassi, Joseph G. Reynolds, Jr., George W. Sotter, William Willet, Henry Wynd Young, and curator Lawrence Saint.³⁰⁷ He also presented a lecture at the end of November at the Carnegie, titled "Stained Glass as an Artist's Medium."³⁰⁸ The Newton, Massachusetts directory for 1923 lists Howard Wilbert as an artist boarding at 166 Webster Street in West Newton, about eight miles west of Connick's studio.³⁰⁹

Wilbert worked with Connick for over a year.³¹⁰ He described his time working with Connick in glowing terms: "It was my privilege to work in his studio for a time, an experience of profound influence on anything worthwhile I have since accomplished. His personal interest in each individual of his staff impressed me greatly. He was not only interested in their artistic development but also their health and general welfare. . . ."³¹¹ During his subsequent years at PSGS, Wilbert, working in close partnership with John D. Weaver, Sr., would extend this same benevolent approach. The October-November 1923 edition of *The Service Magazine* (official publication of the Army's 80th Division) noted that Howard Wilbert "recently returned from Boston and is now Chief Designer for the Pittsburgh Art Glass Company" and that he resided at 4263 Andover Terrace.³¹²

On February 5, 1925, Howard Wilbert married Katherine K. Wolff (1897-1992), daughter of Clarence M. and Margaret Ross Wolff of 1407 Beechwood Boulevard in Squirrel Hill (extant). The service was held at Pittsburgh's Church of the Ascension.³¹³ Katherine Wolff had grown up in Pittsburgh, attended the Penn Hall Girls' School in Chambersburg, Pennsylvania and the Pennsylvania College for Women (today Chatham University), and was a 1923 graduate of the New York School of Social Work.³¹⁴ Her father worked as general sales agent for the Hostetter-Connellsville Coal & Coke Company, which apparently afforded the family a certain social standing

³⁰³ "United States World War I Draft Registration Cards, 1917-1918" for Howard G. Wilbert, 5 June 1917, www.familysearch.org.

³⁰⁴ "U.S. World War I Veterans Service and Compensation Files, 1917-1919, 1934-1948" for Howard G. Wilbert, 31 March 1934, www.ancestry.com.

³⁰⁵ United States Census, Pittsburgh, Allegheny County, Pennsylvania, 1920.

³⁰⁶ Albert M. Tannler, *Charles J. Connick: His Education and His Windows in and Near Pittsburgh* (Pittsburgh: Pittsburgh History & Landmarks Foundation, 2008), xii, 55.

³⁰⁷ "Glass Exhibit by Institute," *Pittsburgh Gazette-Times*, 12 November 1922; "Stained Glass to be Shown," *Pittsburgh Sunday Post*, 12 November 1922, 56.

³⁰⁸ "Stained Glass in Art Topic of Talk Tonight," *Pittsburgh Gazette-Times*, 28 November 1922, 7.

³⁰⁹ Newton, Massachusetts city directory, 1923.

³¹⁰ PHLF, "Howard Gilman Wilbert."

³¹¹ Wilbert, "Charles J. Connick," 76-77.

³¹² "Morning Report," *The Service Magazine* (October-November 1923): 31.

³¹³ "Miss Wolff's Wedding," *Pittsburgh Daily Post*, 16 January 1925, 9.

³¹⁴ "Student Expected Home," *Pittsburgh Gazette-Times*, 15 December 1916, 16; Pennsylvania College for Women, "Alumnae Notes," *The Arrow* 4, no. 8 (January 27, 1925): 5; "Two-Year Graduates, 1912-1930," *General Announcement, 1930-1931: Bulletin of the New York School of Social Work*, 23, no. 3 (April 1930): 50.

sufficient for regular inclusion in the Society Pages of local newspapers. The Wolffs and the Wilberts were both deemed worthy of inclusion in *The Pittsburgh Social Secretaire*, a 1920 directory of Pittsburgh's "prominent families."³¹⁵ After a honeymoon in Bermuda, Howard and Katherine Wilbert made their home at 6207 Sellers Street in Shadyside, just a block north of the home the Wilberts had owned a decade prior on Howe Street.³¹⁶

On April 11, 1928 Howard and Katherine Wilbert purchased 510 Gettysburg Street in Point Breeze, which would be their home for the remaining decades of their lives.³¹⁷ Census records for 1930, 1940 and 1950 show them living on Gettysburg, with Howard Wilbert's occupation listed as stained glass designer.³¹⁸ While they never had children, multiple newspaper accounts show that the Wilberts led quite active and varied lives outside of Howard Wilbert's work at PSGS. For example, Howard Wilbert was known locally for his singing and acting talents. In the 1920s he sang regularly on KDKA radio, where he was known for his baritone solos. He sang on some of the first programs to be aired and his performances were distributed to multiple states over the Westinghouse network.³¹⁹ He honed his acting skills regularly throughout the 1930s with the Stage and Play Society—a Pittsburgh theatrical group known "to attract the socialite set."³²⁰ On at least one occasion he directed one of the troupe's productions, which were regularly presented at the Twentieth Century Club in Oakland, and on another occasion he put his design skills to use painting backdrops.³²¹ He also advocated for the arts through active membership in the Associated Artists and helped found the Pennsylvania Guild of Craftsmen and the Pittsburgh Arts & Craft Center.³²² The latter opened in 1945 in the old Marshall mansion at Fifth and Shady Avenues and eventually became the Pittsburgh Center for the Arts. Katherine Wilbert joined her husband on stage at least once and together the pair regularly hosted cast parties at their home.³²³ When not engaged in these pursuits, Katherine Wilbert made a name for herself as a regional expert in growing and using herbs. She lectured widely on the subject, offered advice and sales at the Pittsburgh Garden Center in Schenley Park and opened the couple's backyard garden for tours and talks. In addition to being a member of the Garden Center, she belonged to the Hillcrest Garden Club and was president of the Western Pennsylvania Unit of the Herb Society of America.³²⁴ During World War II, she served as a colonel, or leader, of the Gettysburg Street Junior Commandos, part of a national movement where children could contribute to the war effort through activities such as scrap drives.³²⁵

Howard Gilman Wilbert died January 8, 1966 at the age of 74. Fittingly, services were held at Church of the Redeemer in Squirrel Hill, where Wilbert had designed all of the stained glass windows during a period stretching from 1939 to 1962.³²⁶ An obituary noted that he had designed over 500 stained glass windows during his career (likely an undercount), had been a member of the vestry at Church of the Redeemer, and was buried in Homewood Cemetery, not far from his home.³²⁷

Following her husband's death, Katherine Wilbert's mention in local newspapers virtually ceases. However, she continued to cultivate her Gettysburg Street garden and contributed recipes to the locally-popular *Three Rivers Cookbook*, which was published in 1973.³²⁸

³¹⁵ Eva Gardner Evans, *The Pittsburgh Social Secretaire* (Pittsburgh: Eva Gardner Evans, 1920), 172, 176.

³¹⁶ "Several Engagements and Weddings Announced," *Pittsburgh Gazette Times*, 6 February 1925, 4.

³¹⁷ Historical Property Card, Lot 126-E-6, 510 Gettysburg Street, Allegheny County, Pennsylvania, 11 April 1928, County Recorder's Office, Pittsburgh, Pennsylvania.

³¹⁸ United States Census, Pittsburgh, Allegheny County, Pennsylvania, 1930, 1940, and 1950.

³¹⁹ "Westinghouse Radio Program for Tonight," *Pittsburgh Press*, 11 March 1922, 7; "Howard Gilman Wilbert," obituary, *Stained Glass Quarterly* (Winter 1965-66): 16.

³²⁰ "New Stars to Twinkle at Stage and Play Performance," *Pittsburgh Sun-Telegraph*, 12 January 1936, 31.

³²¹ "Play Society Picks Drama," *Pittsburgh Press*, 12 April 1934, 26.

³²² "Howard Gilman Wilbert," obituary, *Stained Glass Quarterly* (Winter 1965-66): 16.

³²³ "Stage and Play Group Will Give New Drama in Busy Autumn Week," *Pittsburgh Press*, 22 October 1936, 31.

³²⁴ "Herb Society to Convene," *Pittsburgh Press*, 29 September 1960, 25.

³²⁵ "Junior Commandos at Work for the War Effort," *Pittsburgh Post-Gazette*, 3 March 1943, 24.

³²⁶ Albert M. Tannler, "Glass Artists and Sites," Pittsburgh History & Landmarks Foundation, 2012, <https://phlf.org/education-department/architectural-history/architectural-glass-artists-and-sites-in-metropolitan-pittsburgh/glass-artists-and-sites/>, accessed 8 October 2023.

³²⁷ "Howard G. Wilbert," obituary, *Pittsburgh Post-Gazette*, 11 January 1966, 15.

³²⁸ Mrs. Howard G. Wilbert, "Herblots" and "Herb Mayonnaise," recipes in *Three Rivers Cookbook* (Sewickley: Child Health Association of Sewickley, 1973), 17, 216.

On April 15, 1992 Katherine Wolff Wilbert died at the age of 94. She was buried beside her husband in Homewood Cemetery.³²⁹ On June 21, 1993, the Wilbert's much-loved Gettysburg house was sold.³³⁰

John Donald Weaver, Sr.

John Donald Weaver, Sr. (1909-1994), was born on March 22, 1909 on a farm in Bell Township just east of Punxsutawney, Pennsylvania, about 80 miles northeast of Pittsburgh. His parents were farmer and lumberman Amos Otto Weaver (1877-1972) and Emma C. Pifer (1881-1969) and who had been married on April 16, 1902.³³¹ The 1910 Census shows Amos and Emma Weaver living on a rented farm (and indicates that they and their parents had all been born in Pennsylvania). The rest of the household consisted of one-year-old John and his sister, two-year-old Elizabeth (often called Betty).³³² A decade later, the 1920 Census shows the same family configuration, but indicates that the family now owned their farm.³³³ John D. Weaver, Sr. attended the local schools and was the valedictorian for his class at Big Run High School.³³⁴

In the fall of 1927, John D. Weaver, Sr. enrolled in Duffs Iron City College in Pittsburgh. The school, which claimed to be the oldest business college in America, was located in a four-story building at 424 Duquesne Way (today, Fort Duquesne Boulevard) west of Stanwix Street (not extant).³³⁵ There, John D. Weaver, Sr., successfully completed a year-long course in accounting.³³⁶ He intended to return the following year to work toward becoming a certified public accountant but, as noted above, found a summer job at Pittsburgh Stained Glass Studios in 1928, which quickly turned into a career. It appears that John D. Weaver, Sr. was double counted in the 1930 Census. He is listed at his parents' home in Bell Township, where he is reported as an office clerk, and also as a boarder at 418 Leslie Street in East McKeesport (not extant), where he is noted as a stained glass salesman.³³⁷ The Pittsburgh city directory for 1930 lists his residence as East McKeesport (specific address not given) and shows his occupation as bookkeeper at Pittsburgh Stained Glass Studios.³³⁸ He is first listed in East McKeesport in the directory's 1927 edition.

On April 16, 1938, John D. Weaver, Sr., married Grayce Leona Graham (1912-1995), daughter of Allen Graham of East McKeesport. The service, which occurred on the 36th anniversary of the wedding of the groom's parents, was held at the bride's home. Afterward, couple made their home in East McKeesport, where the bride worked as a teacher.³³⁹

The 1940 Census, which was enumerated in April, shows the Weaver family consisting of John D. Weaver, Sr., Grayce Weaver, and their one-year-old son, John D. Weaver, Jr. living in a rented home at 903 Third Street, Versailles Township, East McKeesport, Pennsylvania. The occupation of John D. Weaver, Sr. is listed as sales in the glass industry.³⁴⁰ By October, when John D. Weaver, Sr. filled out his World War II draft registration card, the family had moved to 2639 Winchester Drive (extant) in Pittsburgh's Banksville neighborhood.³⁴¹

The 1946 feature on PSGS in the *Pittsburgh Sun-Telegraph* provides a glimpse into the private life of John D. Weaver, Sr. at this time, noting that "There's a tranquility about the studio, which seems to carry over into Mr. Weaver's personal life. He enjoys the quiet pleasure of picnicking with his wife and their three youngsters. While his home is in Mt. Lebanon, he likes to roam the 55-acre farm near Punxsutawney which belonged to his great-great grandfather."³⁴²

³²⁹ "Wilbert," death notice, *Pittsburgh Press*, 17 April 1992, 33.

³³⁰ Historical Property Card, Lot 126-E-6, 510 Gettysburg Street, Allegheny County, Pennsylvania, 11 April 1928, County Recorder's Office, Pittsburgh, Pennsylvania.

³³¹ "Mr. and Mrs. A. Weaver Wed Here 60 Years Ago," *Punxsutawney Spirit*, 19 April 1962, 3.

³³² United States Census, Bell Township, Jefferson County, Pennsylvania, 1910.

³³³ *Ibid.*, 1920.

³³⁴ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh.

³³⁵ "Duffs-Iron City College," advertisement, *Pittsburgh Sun-Telegraph*, 21 August 1928, 22.

³³⁶ Gross, 299.

³³⁷ United States Census, Bell Township, Jefferson County, Pennsylvania, 1930; United States Census, East McKeesport Boro, Allegheny County, Pennsylvania, 1930.

³³⁸ Pittsburgh city directories, 1927-1930.

³³⁹ "Miss Grayce Graham and John D. Weaver Wed," *Punxsutawney Spirit*, 18 April 1938, 2.

³⁴⁰ United States Census, North Versailles Township, Allegheny County, Pennsylvania, 1940.

³⁴¹ "U.S., World War II Draft Cards Young Men, 1940-1947" for John D. Weaver, 16 October 1940, www.ancestry.com.

³⁴² Wetzig, 32.

By 1950, Census records show that the Weavers had moved to a home they had purchased at 112 Overlook Drive in Mount Lebanon, Pennsylvania in Pittsburgh's South Hills (extant). The family consisted of John D. Weaver Sr. (reported as a business executive in the stained glass industry), his wife Grayce, sons John D., Jr. (age 11) and Graham A. (age 7), and daughter Emmalou (age 6).³⁴³ Alternate sources spell her name at times as "Emmy Lou."

On December 30, 1954 the Weavers purchased a house around the corner at 406 Arden Road, Mount Lebanon (extant) and moved in shortly thereafter.³⁴⁴ John D. Weaver, Sr., and Grayce Weaver made this their home until their deaths.

John Donald Weaver, Sr. died August 25, 1994 at the age of 85. A memorial service was held August 31 at Southminster Presbyterian Church in Mount Lebanon.³⁴⁵ He was then buried within a mile of his childhood home at Mount Zion Cemetery, next to Mount Zion Lutheran Church, which he attended as a boy and where he remained a lifelong member.³⁴⁶ His wife, Grayce Weaver, died a year later and was buried next to her husband.³⁴⁷ In 1999, the estate sold 406 Arden Road to one of the Weavers' sons, George A. Weaver, who is its current owner.³⁴⁸

³⁴³ United States Census, Mount Lebanon, Allegheny County 1950.

³⁴⁴ Historical Property Card, Lot 99-M-316, 406 Arden Street, Allegheny County, Pennsylvania, 30 December 1954, County Recorder's Office, Pittsburgh, Pennsylvania.

³⁴⁵ "Weaver," memorial service notice, *Pittsburgh Post-Gazette*, 28 August 1994, 48.

³⁴⁶ Gross, 299.

³⁴⁷ *Find a Grave*, memorial page for Grayce Leona Graham Weaver (24 April 1912–12 May 1995), <https://www.findagrave.com/memorial/35668687/grayce-leona-weaver>, accessed 23 January 2024, Mount Zion Memorial Cemetery, Bell Township, Jefferson County, Pennsylvania.

³⁴⁸ Historical Property Card, Lot 99-M-316, 406 Arden Street, Allegheny County, Pennsylvania, 30 December 1954, County Recorder's Office, Pittsburgh, Pennsylvania.

9. Significance

The Pittsburgh Code of Ordinances, Title 11, Historic Preservation, Chapter 1: Historic Structures, Districts, Sites and Objects lists ten criteria, at least one of which must be met for Historic Designation. Describe how the structure, district, site, or object meets one or more of these criteria and complete a narrative discussing in detail each area of significance.

Pittsburgh Stained Glass Studios at 160 Warden Street is significant under the following criterion:

Criterion 2. Its identification with a person or persons who significantly contributed to the cultural, historic, architectural, archaeological, or related aspects of the development of the City of Pittsburgh, State of Pennsylvania, Mid-Atlantic region, or the United States.

Introduction

160 Warden Street is significant for its identification with Pittsburgh Stained Glass Studios for more than a century and for company founders Axel T. Peterson, William W. Kable, Albert W. Weitershausen, and Frederick C. Coppes; along with the partnership of chief designer Howard G. Wilbert and president John D. Weaver, Sr., who led the company for decades during the middle of the twentieth century.

With this formal justification stated, it must also be added that since its inception, the company philosophy has always been that “work is the product of the entire team.”³⁴⁹ A window is never crafted by just a single soul. Therefore, at least in spirit, this nomination recognizes all those who have contributed to the firm’s longevity and success, even when the limitations of time and space have resulted in the omission of their individual names and stories.

National Impact and Audience

During its 115 years of operation to date, Pittsburgh Stained Glass Studios has made invaluable contributions to the art and craft of stained glass throughout the United States, especially in the realm of ecclesiastical windows. As early as 1924, the firm’s projects could be found in a dozen states. Today, that number has doubled, and represents thousands of windows in countless churches and landmark buildings.

From the start, the firm positioned itself before a national audience through a series of strategic marketing campaigns, including the creation and broad distribution of multiple editions of *The Crowning Beauty of the Church*; the two-page, detailed advertisement in the 1925 edition of *Sweet’s Architectural Catalogue*; and the development of the “Modern Masterpieces” portfolio, which was ingeniously paired with order forms and other company literature so that architects in 30 states could generate sales while earning additional income during the Great Depression.

Contributing to the firm’s national notoriety was coverage in a number of national publications. For example, the two full pages devoted to designs of Albert Weitershausen in 1918 and 1919 editions of *The Ornamental Glass Bulletin of the United States and Canada* is notable. Just two years later, the national journal *The American Architect* briefly highlighted “Honor Roll of Distinction,” the firm’s post-World War I catalog of memorial designs. Inclusion of the company profile and a quote by a PSGS firm member in the June 1956 edition of *Architectural Record* was arguably even more significant since stained glass studios, let alone individual artists, rarely receive mention in major architectural journals (a result of stained glass generally being seen as secondary, as in “architecture and its allied arts,” and because stained glass has often been dismissed as merely a craft rather than a fine art).

The growing reputation of the studio led to their work being selected for inclusion in buildings designed by a number of nationally-known architects and/or architecture firms, including Ralph Adams Cram, Bertrand Goodhue, and E. Donald Robb. However, while these types of commissions were welcomed, they were never a priority for the firm. Kirk Weaver notes that his grandfather focused instead on architects of lesser note and congregations in smaller communities. This way, they could “get ten local churches for every national one.”³⁵⁰ The result is an enduring legacy of thousands of windows in places that are sacred and deeply meaningful to their communities—but

³⁴⁹ Kirk D. Weaver, interview by author, 23 January 2024, Pittsburgh.

³⁵⁰ *Ibid.*, 30 November 2023, Pittsburgh.

are places that most people have never heard of. Kirk Weaver has amassed a preliminary inventory of all-known PSGS ecclesiastical work, which has identified nearly 2,100 projects—and the vast majority are projects of this more humble, local type.

At the national level, Pittsburgh Stained Glass Studios has also demonstrated a lasting impact through its affiliation with the Stained Glass Association of America. The firm has been an accredited member of the Association since its inception (back when the firm was Pittsburgh Art Glass Company and the organization was the National Ornamental Glass Manufacturers Association). Two presidents of the firm, John D. Weaver, Sr. and Kirk Weaver, served as national presidents of the trade group, and both were recipients of some of the organization's highest honors for their years of leadership, outreach, and advancement of the stained glass profession.

Significant Works by a Significant Studio

Multiple art critics, historians and stained glass masters have placed the work of Pittsburgh Stained Glass Studios among some of the best in the country.

John Gilbert Lloyd, in his classic reference, *Stained Glass in America* (1963), noted that “in this country at least a dozen studios and many more individual craftsmen produced work equal to or better than that which graced European churches. . . . [and] mention must be made of . . . Howard Wilbert and the Pittsburgh Stained Glass Studios.”³⁵¹ Additionally, as noted above, he singled out Milcho Silianoff's *Sermon on the Mount* window in the First Methodist Church, St. Cloud, Minnesota, and deemed it worthy of a full-page color illustration (Figure 38).

Preeminent stained glass artist Charles J. Connick, writing in his 1937 book *Adventures in Light and Color*, included five PSGS windows for inclusion in his chapter “How to Share a Glassman's Holiday,” which was his list of some of the most significant windows throughout the world. Connick's assessment, which only includes the first quarter of PSGS's long history, cited the following works: Bethany Evangelical Lutheran Church, Pittsburgh (Howard Wilbert); East Liberty Presbyterian Church, Pittsburgh, nave aisle windows and Wayfarer's Chapel windows (Howard Wilbert); Second Presbyterian Church, Washington, Pennsylvania (Howard Wilbert and Albert Weitershausen); First Methodist Episcopal Church, Greensburg, Pennsylvania (Howard Wilbert); and First Presbyterian Church, Marquette, Michigan, entrance, rose, aisle and clerestory windows (Howard Wilbert and Albert Weitershausen).³⁵²

In Howard Wilbert's 1966 obituary in *Stained Glass Quarterly*, the editors commended the designer's work at East Liberty Presbyterian Church; Mount Lebanon Presbyterian Church; Summerall Chapel at the Citadel, in Charleston, South Carolina; the Air Base Chapel at Langley Field in Virginia; Epworth-Euclid Methodist Church in Cleveland; and in the Nationality Rooms at the University of Pittsburgh.³⁵³ The 1994 obituary for John D. Weaver, Sr. in the same journal states that “Under his direction, Pittsburgh Stained Glass [Studios] produced thousands of stained glass installations, large and small. Some of the more notable are the aisle windows at East Liberty Presbyterian Church, the aisle windows at Southminster Presbyterian Church, the windows at Temple Sinai and the Church of the Redeemer, all in Pittsburgh; as well as the Cadet Chapel at the Citadel, Charleston, South Carolina; the John F. Kennedy Chapel at Fort Bragg, North Carolina and St. Mary's Church in Rockville, Maryland. In later years, he completed many window restorations, including work at St. Paul's Cathedral and Heinz Chapel in Pittsburgh.”³⁵⁴

Closer to home, architectural historian Albert M. Tannler, included a number of PSGS stained glass windows in “Artists and Studios—A Select List” that he developed for Pittsburgh History and Landmarks Foundation (PHLF) in 2012 (all were designed by Howard Wilbert): East Liberty Presbyterian Church; Church of the Redeemer, Pittsburgh; the window *Christian Praise* at Presbyterian Church of Sewickley; and clerestory windows at St. Andrews Episcopal Church in Pittsburgh's Highland Park neighborhood.³⁵⁵ A brief PHLF biography of Howard Wilbert from 2008 also cited important contributions to windows in the Nationality Rooms and the Stephen Foster

³⁵¹ Lloyd, 71.

³⁵² Charles Jay Connick, *Adventures in Light and Color; An Introduction to the Stained Glass Craft* (London: G.G. Harrap, 1937), 365, 371.

³⁵³ “Howard Gilman Wilbert,” obituary, *Stained Glass Quarterly* (Winter 1965-66): 16.

³⁵⁴ “John D. Weaver,” obituary, *Stained Glass Quarterly* (Winter 1994): 299.

³⁵⁵ Albert M. Tannler, “Glass Artists and Sites,” Pittsburgh History & Landmarks Foundation, 2012, <https://phlf.org/education-department/architectural-history/architectural-glass-artists-and-sites-in-metropolitan-pittsburgh/glass-artists-and-sites/>, accessed 31 January 2024.

Memorial at the University of Pittsburgh.³⁵⁶ Tannler also attributed to Wilbert a 1918 memorial window at Pittsburgh's Church of the Ascension. However, the dates of Wilbert's military service (see above) throw this into question. Kirk Weaver has confirmed, though, that PSGS fabricated the window dedicated to Philip Benney who died in World War I.³⁵⁷ Additional research will be needed to determine its designer. For a well-curated list of Wilbert's accomplished designs at the peak of his career, see Elisabeth F. Makin, *Stained Glass in Pittsburgh: An Index to Stained Glass Artists Whose Work is Located in Pittsburgh* (compiled from sources in the Carnegie Library of Pittsburgh), 1944.

Lastly, local librarian, historian and PHLF archival assistant Laurie Cohen, commenting on the significance of the early decades of Pittsburgh Stained Glass Studios, has called the firm "the foremost glass painters of their day."³⁵⁸

An Outstanding Archive

As the assessments above show, some of the best windows created by Pittsburgh Stained Glass Studios can be found in the firm's hometown. Kirk Weaver's preliminary inventory has identified nearly 190 projects that were completed within the city limits, dozens more in Allegheny County, and hundreds more in the state (though not all are extant). In total, PSGS is known to have completed over 1,340 projects across the state to date. And, it is important to note that the database references only ecclesiastical projects by the firm, not the countless other projects of a non-religious nature. Who knows how many "cabins of ocean liners . . . , banks, libraries, schools, etc." remain uncounted.

In addition to allowing quantitative data to be extracted, the PSGS inventory is significant for improving the accuracy of the historical record. For example, as noted above, the University of Pittsburgh's Nationality Rooms are frequently cited as being part of the firm's rich portfolio, but with little additional information typically added. However, a quick sort of the inventory spreadsheet shows that the firm has worked (to some degree) in nine of the rooms:

- 1938 Order #1476 - Scottish Room (6 windows)
- 1938 Order #1477 - Russian Room (36 panes of various tinted glass)
- 1940 Order #1538 - Lithuanian Room (3 windows)
- 1940 Order #1539 - Italian Room (6 windows)
- 1942 Order #1593 - Romanian Room (6 windows)
- 1942 Order #1596 - Norwegian Room (24 lites)
- 1952 Order #1829 - Hungarian Room (5 windows)
- 1952 Order #1835 - English Room (48 windows)
- 1974 Order #2518 - German room (removed windows for repairs and structural enhancement)

But the amount of detail available doesn't stop there. For almost every project ever undertaken, PSGS retains considerable physical records in its archive (Figures 43 and 44). Typically, this includes the following:

- Contract/Agreement
- Order sheet
- Cost summary sheet that includes the hours spent on each operation from start to finish, the materials used etc.
- Correspondence file between the owner and the studio
- Original presentation sketches
- Full-size cartoons
- Full-size layouts
- Glass patterns used to cut the glass
- Brass stencils used to decorate the glass
- Color card indicating what glass was used to make the window
- Physical samples of the glass that was used to make the window

³⁵⁶ "Howard Gilman Wilbert (1891-1966), Pittsburgh," Pittsburgh History and Landmarks Foundation, 21 March 2008, <https://phlf.org/author/ianowens/>.

³⁵⁷ Kirk Weaver, email to author, 7 November 2023.

³⁵⁸ Laurie Cohen, "Visiting Kelly Art Glass in Millvale," Pittsburgh History and Landmarks Foundation, 29 October 2019, <https://phlf.org/visiting-kelly-art-glass-in-millvale/>.

Kirk Weaver notes that, at least for windows created after the firm’s move to Warden Street and into the 1970s, “we could reproduce virtually anything that was ever made here to an exactness that no one would know the difference. We have actually used these records in cases where our windows were destroyed, stolen, etc. We have also successfully used this information when making new windows for previous clients where they wanted to continue what they started 50, 60, 70 years after it was started.”³⁵⁹ This collection constitutes a unique and remarkable repository that can help illuminate the history of thousands of community landmarks throughout the country.

Designs for All Faiths

The PSGS archive also helps document the firm’s long-standing commitment to providing inspiring, high-quality windows to houses of worship regardless of their religious beliefs. John D. Weaver, Sr., emphasized this in the 1946 *Pittsburgh Sun-Telegraph* article, stating that “We have people of all faiths working here. And that’s the way it should be, for we have to interpret all faiths in making windows.”³⁶⁰ As early as 1924, as documented in *The Crowning Beauty of the Church*, PSGS had created windows for at least eleven different denominations.

The firm’s archival records are clear that the studio did not solely design for Christian faiths. As an example, a quick records search reveals at least twenty projects in the region’s Jewish synagogues:

1919 Temple Ohave Israel in Brownsville, PA
1919 Ahavath Achim Congregation in McKees Rocks, PA
1923 Congregation Beth Shalom in Pittsburgh
1925 Temple of Israel, Dunmore, PA
1925 Congregation Beth Jacob in Duquesne, PA
1925 Congregation Tree of Life in Uniontown, PA
1925 Beth Jacob Congregation in New Kensington, PA
1926 Rodef Shalom Congregation in Charleroi, PA
1926 Sons of Israel Congregation in Midland, PA
1927 Synagogue of Israel in Wheeling, WV
1931 Congregation Beth Shalom in Pittsburgh
1944 Congregation Brit Shalom in State College, PA
1949 B’Nai Emunoh Congregation in Pittsburgh
1954 Beth Israel Congregation in Latrobe, PA
1958 Synagogue in Brownsville, PA (presumably Temple Ohave Israel)
1965 Temple Sinai in Pittsburgh
1968 Temple Sinai in Pittsburgh
1969 Congregation Beth Shalom in Pittsburgh
1969 Rodef Shalom, Pittsburgh
1977 Temple Sinai in Pittsburgh

Significance of Howard G. Wilbert—Medieval Master

Though window-making at Pittsburgh Stained Glass Studio has always been a collaborative effort, Howard Wilbert’s mastery and advocacy warrants additional recognition.

Wilbert was committed from an early age to the art and craft of stained glass, fully immersing himself in its origins, processes and possibilities. Only a few years into his career, his knowledge of both the technical and artistic aspects of window making was considerable and well respected. This is evidenced, in part, by being asked to join his mentor, Charles Connick, in the review and illustration of the chapter on stained glass in the 1922 book, *Glass and Glassware* by Helen Mary Lehmann and Beulah Elfreth Kennard.

Working with Connick in his Boston Studio, Wilbert became an adherent of Medieval painted antique glass-making processes and spent subsequent decades educating peers and clients about the traditions and techniques, pushing back on what he saw as “cheaper” opalescent glass options in vogue at the time, while keeping a centuries-old practice alive. In the fourth printing of *The Crowning Beauty of the Church*, a section on “The Future of Art Glass” almost certainly penned by Wilbert, notes that “only from the materials and methods used by the early masters is it

³⁵⁹ Kirk Weaver, email to author, 31 January 2024.

³⁶⁰ Wetzig, 32.

possible to obtain that wonderful shimmering magnificence, that deep rich brilliancy, and that satisfying wealth of detail so characteristic of the Middle Ages.”³⁶¹ The fact that Connick, the most prominent advocate of this approach, highlighted five windows by Wilbert in his book *Adventures in Light and Color*, is testament to Wilbert’s mastery. This was further confirmed by the editors of *Stained Glass Quarterly*, writing in Wilbert’s 1966 obituary, where he was noted as “one of the leading exponents of the traditional revival in American stained glass.”³⁶² Reverend Hugh S. Clark, who was well-studied in the history and iconography of stained glass, called Howard Wilbert’s windows at Church of the Redeemer “the finest stained-glass technique in the true medieval tradition to be seen in this country” in his short treatise, *The Stained Glass Windows in The Church of the Redeemer Pittsburgh*.³⁶³ Recalling his long association with Wilbert, Clark added “Howard Wilbert, artist, scholar, Christian gentleman. He was a quiet and modest man, yet one who walked intimately with the saints he delighted to portray. . . .” Additionally, as noted above, John Gilbert Lloyd, in his book *Stained Glass in America*, singled out Wilbert by name as a master in traditional church window making.

Kirk Weaver, assessing the immense oeuvre of exceptional work that Wilbert created over more than a half-century, has concluded that the demonstration panel presented to Ralph Adams Cram in 1932 for consideration of the East Liberty Presbyterian Church project is “the greatest example of Wilbert’s work.”³⁶⁴ Reflecting on the exceptional talents that have graced the PSGS art department throughout its history, Weaver concludes that the firm has been fortunate to have a number of influential designers. He cites the early contributions of Albert Weathershausen and the more contemporary work of Milcho Silianoff and Peter Brahm, but singles out Howard Wilbert for earning the studio national recognition during the transition from the American Opalescent Era to the birth of Medieval-based Gothic Revival in America. This early transition defined the studio’s direction for decades to come and left an indelible body of work for which the studio remains renowned. But he adds that the art department is in good hands today, noting that current PSGS designer Adam Smith “is right up there with Wilbert in terms of vision and design ability.”

Howard Wilbert was an impressive designer not only for the exceptional windows he created, but also for the quantity of high-quality windows he designed and helped to fabricate. By 1946, nearly two decades before he stopped working, he had already designed 3,336 windows by one count.³⁶⁵ His obituary in *Stained Glass Quarterly*, noted that he had designed “windows for more than 500 churches” during his lifetime.³⁶⁶

Though dedicated to traditional stained glass making, Howard Wilbert was also a noted advocate for other arts and crafts. As noted above, he was an active member of the Associated Artists and helped found the Pennsylvania Guild of Craftsmen and what became Pittsburgh Center for the Arts.³⁶⁷ He also entertained audiences (both live and on early radio) with his singing talents and he advanced local theater through his acting and other contributions with the Stage and Play Society.

Openness and Outreach

Pittsburgh Stained Glass Studios stands out among its peers for fostering a work environment that has long valued the sharing of ideas. Kirk Weaver unofficially calls this the “Rudy Brothers Perspective.” Brothers, Frank, J. Horace, Jesse and Isaiah Rudy came to Pittsburgh in 1893 at the behest of H. J. Heinz and opened a glass studio in East Liberty the following year. The firm was a major designer and fabricator of windows locally and nationally for the next half-century.³⁶⁸ Weaver notes that “They were probably the most open studio of their time, not hesitating to share techniques for the greater good of the industry.” This same ethic can be seen at PSGS in the careful, explanatory essays on the history, technical processes and selection of stained glass that can be found in *The Crowning Beauty of the Church* and other early PSGS publications; in the support for forming a union in 1946, which was done, in part, to raise standards within the industry, especially for apprentices; and in the SGAA

³⁶¹ PSGS, *The Crowning Beauty*, 9.

³⁶² “Howard Gilman Wilbert,” obituary, *Stained Glass Quarterly* (Winter 1965-66): 16.

³⁶³ Hugh S. Clark, *The Stained Glass Windows in the Church of the Redeemer* (Pittsburgh: Church of the Redeemer, n.d.), n.p.

³⁶⁴ Kirk Weaver, Pittsburgh Stained Glass Studios, Facebook entry, 10 November 2018.

³⁶⁵ Wetzig, 32.

³⁶⁶ “Howard Gilman Wilbert,” obituary, *Stained Glass Quarterly* (Winter 1965-66): 16.

³⁶⁷ “Howard Gilman Wilbert,” obituary, *Stained Glass Quarterly* (Winter 1965-66): 16.

³⁶⁸ “Guide to the Records of the Rudy Brothers Company,” MSS #278, Historical Society of Western Pennsylvania, accessed through Historic Pittsburgh, <https://historicpittsburgh.org/islandora/object/pitt%3AUS-QQS-MSS278/viewer>.

presidencies of John D. Weaver, Sr., and Kirk Weaver, particularly the outreach and conservation advocacy by the latter, which aimed to elevate the knowledge of those both inside and outside the stained glass industry.

More than any other endeavor, however, it can be argued that the firm's long commitment to public education in the form of exhibits, tours and collaborations stands out as exemplary. Some highlights from a long list show a wide variety of themes and audiences:

February 1926: PSGS was part of a week-long glass exhibit at the offices of The Philadelphia Company on Sixth Street in downtown Pittsburgh. The firm was singled out for having "a most impressive display of fine stained glass windows, and a large number of original designs, arranged to obtain the best possible lighting effects."³⁶⁹

July 1935: The University of Pittsburgh arranged a tour of PSGS for students of its 1935 summer session, during which Howard Wilbert described the design and fabrication process and opined on the artistic values of colored glass.³⁷⁰

December 1942: The Junior League of Pittsburgh mounted an exhibit of Howard Wilbert's work in their clubroom at 435 Penn Avenue. Press coverage called him "one of the foremost authorities on stained glass in this country."³⁷¹

February 1946: PSGS was part of an exhibit of ecclesiastical art at the Arts and Crafts Center (i.e., Pittsburgh Center for the Arts), sponsored by the Pittsburgh Chapter of the Pennsylvania Guild of Craftsmen. On the closing day of the show, Howard Wilbert presented an illustrated lecture on stained glass.³⁷²

January 1948: PSGS contributed to an exhibition on handblown glass at the Fine Arts Gallery of the University of Pittsburgh. "Included in the exhibition are tools and photographs showing the process of making handblown glass, rough sheets of stained glass and diagrams of the glass blowing process. These, together with fragments of some twelfth and thirteenth century glass, were loaned by the Henry Hunt and Pittsburgh Stained Glass Studios."³⁷³

May 1948: The Pittsburgh Chapter of the Pennsylvania Guild of Craftsmen toured PSGS as part of the third annual exhibition of the statewide organization.³⁷⁴

December 1951: As noted above, Howard Wilbert's stained glass door panel for St. Lucy's Roman Catholic Church in Campbell, Ohio was included by curator Mildred Schmertz in an exhibit on modern ecclesiastical art at the Arts and Crafts Center.

April 1952: The Sisterhood of Temple Sinai joined the Women's Evening Guild of the Church of the Redeemer for a lecture by Wilbert on the history of stained glass.³⁷⁵

Fall 1956: In a cooperative program of the Stained Glass Association of American and Carnegie Institute of Technology (today, CMU), Associate Professor Robert Schmertz (husband of Mildred Schmertz mentioned above) challenged his third-year architecture students to design a modern stained glass studio. PSGS and Hunt Studio served as professional mentors for the 16-week-long project, offering their time, studios and expertise (Figure 45).³⁷⁶

³⁶⁹ "Natives of Pittsburgh Get Glimpse of Glass Industry," *The Glass Worker*, 20 February 1926, 31.

³⁷⁰ "Pitt Student Group Meets," *Pittsburgh Press*, 19 July 1935, 22.

³⁷¹ "Junior League to Exhibit Stained Glass," *Pittsburgh Sun-Telegraph*, 5 December 1942, 6.

³⁷² "Talk on Stained Glass," *Pittsburgh Sun-Telegraph*, 9 March 1946, 3; "Ecclesiastical Display," *Pittsburgh Post-Gazette*, 22 February 1946, 5.

³⁷³ "Glass Exhibit at Pitt Open," *Pittsburgh Post-Gazette*, 10 January 1948, 11.

³⁷⁴ "Craftsmen Hold Show," *The York Dispatch*, 19 May 1948, 12.

³⁷⁵ "Redeemer Guild," *Pittsburgh Post-Gazette*, 11 April 1952, 11.

³⁷⁶ "Quality of Work by CIT Architects Merits Awards," *Carnegie Tartan*, 13 December 1955, 8; Dorothy Kantner, "Stained Glass Popularity Gaining," *Pittsburgh Sun-Telegraph*, Sunday Pictorial Review, 11 March 1956, 2.

May 1958: Horne's department store in downtown Pittsburgh hosted a "World-Famed Blenko Glass Exhibit" that featured stained glass windows and decorative pieces with demonstrations by PSGS and Hunt Studio.³⁷⁷

January 1969: Howard Wilbert's window, *The Adoration of the Magi*, was posthumously exhibited at the Carnegie Museum of Art. A newspaper article noted that it was created "as an example of 14th century Gothic" stained glass techniques.³⁷⁸

October 1969: Attendees of the National League of American Pen Women's mid-Atlantic conference toured PSGS as well as the Nationality Rooms at the University of Pittsburgh.³⁷⁹ The League, which is still in existence today, is an organization of professional women writers, composers and artists.

December 1972: Howard Wilbert's window, *The Adoration of the Magi*, was displayed again, this time at the Frick Art Museum in Point Breeze.³⁸⁰

April 1974: The Merrick Free Art Gallery of New Brighton, Pennsylvania, hosted an exhibit by PSGS, which featured "craft tools and materials, sketches and drawings of window designs" and included lectures on four Sundays along with demonstrations.³⁸¹

May 1994: Kirk Weaver presented a lecture on the restoration of Tiffany windows at Calvary United Methodist Church on Pittsburgh's North Side.³⁸²

2014 and again in 2015: Kirk Weaver presented a six-week lecture series titled "The Art & Craft of Stained Glass" for the Osher Lifelong Learning Institute at Carnegie Mellon University.

2014, 2015 and 2019: Kirk Weaver met during multiple class sessions with students from the University of Pittsburgh's capstone preservation fieldwork course, "Documentation and Conservation," to help participants investigate the history and proper care of stained glass windows at the Allegheny Observatory and East Liberty Presbyterian Church. For one session, Weaver led a tour of PSGS and students had the opportunity to experience glass cutting and soldering first hand.³⁸³

December 2016: PSGS offered two studio tours in cooperation with the Pittsburgh Office of Public Art.³⁸⁴

October 2022, April 2023, October 2023: Most recently, PSGS has offered tours via Doors Open Pittsburgh, an eight-year-old program that offers historical tours inside iconic Pittsburgh buildings.³⁸⁵

In addition to opening its door to the public for decades, PSGS is also known for being open to new people and new ideas, which—though sometimes unproven—showed the potential to benefit the company and its workers in the long run. For example, on at least three significant occasions new workers who were eager, but had little experience, were hired and given a chance to succeed: John D. Weaver, Sr. in 1928, Milcho Silianoff in 1950, and Kirk Weaver in 1983. During a number of challenging financial periods, management sought new ways to save the business, including reducing their own pay and benefits so that the burden would not fall inequitably on the staff. Long interested in bettering the working conditions of its employees, the firm researched and embraced the forming of a union for the first time in 1946. In 1968, though it risked negatively impacting the firm's bottom line, workers were provided a very liberal wage contract. More recently, Kirk Weaver's implementation of cross training has helped to ensure that workers learn useful new skills and that the firm continues its pattern of agile responses to financial conditions, which helped the company to adapt and persevere since the days of the Great Depression.

³⁷⁷ "Horne's Presents," advertisement, *Pittsburgh Press*, 18 May 1958, p. 4, sec. 2.

³⁷⁸ "Stained Glass Window by Wilbert Displayed," *Pittsburgh Press*, 8 January 1969, 27.

³⁷⁹ "Pen Women's Parley Begins Oct. 19," *Pittsburgh Press*, 9 October 1969, 39.

³⁸⁰ "Stained Glass Window Exhibit," *Pittsburgh Press*, 29 December 1972, 23.

³⁸¹ "Art Gallery to Hold Stained Glass Show," *The Evening Review* [East Liverpool, Ohio], 2 April 1974, 8.

³⁸² "Tiffany View," *North Hills News Record*, 14 May 1994, 4.

³⁸³ The author of this nomination was the instructor for "Documentation and Conservation."

³⁸⁴ Marylynne Pitz, "Window Artisans: Pittsburgh Stained Glass Studios Offering Tours," 11 December 2016, G5.

³⁸⁵ Doors Open Pittsburgh, <https://www.doorsopenpgh.org/>.

A final anecdote illustrating the firm's sense of openness and egalitarianism comes from the 1945 feature article in *The Bulletin Index*, which noted that the entire staff regularly gathered at noon to eat lunch with one another and share ideas: "President and office boy sit at the 'family table' and dine together, a tradition handed down from the stained glass craftsmen of the Middle Ages."³⁸⁶

A Leader in the Conservation and Restoration of Stained Glass

Pittsburgh Stained Glass Studios, especially under the leadership of Kirk Weaver, is significant for establishing a national reputation for technical excellence and for advancing professional stained glass conservation and restoration standards grounded in the latest technology. This approach can trace its roots back more than a century in the Foreword to the firm's *Crowning Beauty of the Church* (fourth printing), which assured that "whatever we make, we embody the most scientific modern construction."³⁸⁷ Today, countless historic preservation organizations at the local, state and national level include in their lists of recommended resources the 2012 *Standards and Guidelines for the Preservation of Stained (and Leaded) Glass Windows*, which Kirk Weaver helped to develop. Moreover, PSGS has returned hundreds of historic stained glass windows to their original glory over the past few decades.

Managing much of the hands-on restoration work for PSGS during this time has been Ralph Mills. His career began when he took a class in stained glass and then opened a retail studio in 1988. Later, he joined Kirk Weaver and became General Manager for Stained Glass Resources. Today, he is production manager for PSGS. In his 30-year involvement with the craft, he has participated in the restoration of countless historic windows, including designs by Tiffany Studios, Rudy Brothers and Charles J. Connick along with other historically-significant, nationally-known studios like Willet, Meyer, and Lamb. He currently serves on the board of the Stained Glass Association of America and chairs their restoration committee. Part of the impetus for him joining the board of SGAA was a desire to "continue his work in establishing and gaining professional acceptance of sound restoration technology and philosophy, to continue to promote ethical business practices within the profession, and to provide educational opportunities to practitioners as well as studio owners."³⁸⁸ In September 2023, continuing the PSGS tradition of outreach, he led an all-day, intermediate-level workshop for SGAA titled "The ABCs of Releading a Leaded Window," during which he shared information about "documentation, rubbings, disassembly, cleaning, glass repair, glazing, putty, finishing and many more 'secrets' of restoration."³⁸⁹ A year earlier, in conjunction with the SGAA's 2022 annual conference in Toledo, Ohio, he led a similar workshop titled "Restoration 101."

For more information, three restoration projects are highlighted on the PSGS website under the drop-down menu "Project Galleries." URL: <http://www.pittsburghstainedglassstudios.com/>.

Longevity

Any good preservationist knows that just because something has been around a long time doesn't mean it's necessarily significant. That being said, it is noteworthy that Pittsburgh Stained Glass Studios is now in its 115th year of business and is one of the oldest stained-glass firms in continuous operation in the city (Figure 46).

The firm has persevered through numerous financial challenges and came close to closing more than once. Ultimately, it has succeeded, in large part, from the sheer quality of its windows; by placing the tradition of window making above the prospect of commercial profit; from a century of valuing science and technology along with art and craft; and because of the creativity and agility of its management. As the PSGS website notes, "In the end, only the good will survive, and our long-term success is contingent upon the fidelity with which we hold fast to our ideals."³⁹⁰

³⁸⁶ "Rainbows in Glass," *Bulletin Index* (15 December 1945): 15.

³⁸⁷ Pittsburgh Stained Glass Studios, "Foreword," in *The Crowning Beauty of the Church* (Pittsburgh: The Eddy Press Corporation, 1924), 3.

³⁸⁸ "The ABCs of Releading a Leaded Window with Ralph Mills," Stained Glass Association of America, <https://www.stainedglass.org/abcs-releading-leaded-window-workshop>.

³⁸⁹ "The ABCs of Releading a Leaded Window with Ralph Mills," Stained Glass Association of America, <https://www.stainedglass.org/abcs-releading-leaded-window-workshop>.

³⁹⁰ "About Pittsburgh Stained Glass Studios," Pittsburgh Stained Glass Studios website, <http://www.pittsburghstainedglassstudios.com/>.

10. Integrity

160 Warden Street meets the criteria for integrity as it applies to location, design, materials, and workmanship.

Location: The building retains integrity in regard to location. It remains in its original location on the northwest corner of Warden and McCartney Streets. The neighborhood continues to reflect its mixed industrial/residential character from more than a century ago.

Design: The building retains integrity in regard to design. It retains its headhouse-and-shed form, massing, method of construction, and its original 1913 purpose as a stained glass office and workshop. Also still present are the various ways of showing off the company's products, such as the numerous stained glass windows in the walls of the headhouse, the wall of windows in the exhibition room, and the sliding panels of sample windows in the showroom, along with the number and placement of window openings to maximize all-important natural light.

Materials: The building retains integrity in regard to materials. Still present are the original brick walls, wood and steel windows, stone sills, wood doors, and numerous examples of stained glass incorporated into windows.

Workmanship: The building retains integrity in regard to workmanship. Many details were carefully designed and executed and continue to reflect a high level of skill and artistry. Examples include the exceptional quality of the numerous stained glass panels throughout the building; the detail and uniformity of the brickwork, especially in the east and south cornices; and the construction of the original windows, now over 110 years old.

Overall, exterior alterations have been minor. Three of the more significant changes are now historic in their own right: raising a section of roof to create the exhibition room (ca. 1920s), replacing the roof monitors with skylights (1932), and adding the garage/loading dock (1946). The removal of the parapet on the south side of the shed detracts some from the original design, but not enough to impact the overall integrity of the building, especially since this occurred on a secondary mass of the building that had always been utilitarian in appearance. Otherwise, the exterior of the building looks essentially as it did when Henry Busse completed construction in 1913.

11. Consent of Property Owner

This nomination has been developed with the awareness and support of the property owner. See attached.

12. Photo Logs

All photographs were taken by Time & Place, LLC from December 2022 to February 2023 unless noted otherwise.

Photo 1. Streetscape, looking west, showing the buff brick front of 160 Warden Street (center right) with McCartney Street running along the building's south facade. The ca. 1930s red brick building (left) is listed on the 1950 Sanborn Map as "office and apartments" and for many decades was part of the holdings of Dacar Chemical Company.

Photo 2. Streetscape, looking north, showing Warden Street passing in front of the PSGS building prior to becoming a dead end at the wooded hillside in the distance.

Photo 3. Streetscape, looking east, showing McCartney Street passing along the south side of the PSGS building.

Photo 4. Front/east facade, looking northwest, showing the public entrance to the building on the left (Kirk Weaver, March 27, 2024).

Photo 5. Front/east facade, looking southwest. The two different brick types used on the building are visible: buff-colored face brick on the front and more utilitarian common brick in reds and yellows on the north facade (right).

Photo 6. Detail, front facade, looking west, showing the entrance, leaded glass windows, and decorative brick cornice.

Photo 7. Detail, front facade, looking southwest, showing the decorative brick cornice above a leaded window.

Photo 8. South facade (left) and front facade (right), looking northwest, showing the early-twentieth century “headhouse and shed” design.

Photo 9. South facade, looking northeast, showing the entrance into the garage/loading dock in the first bay.

Photo 10. South facade, looking north, showing Bays 1 through 6 in the shed portion of the building.

Photo 11. South facade, looking north, showing Bays 4 through 11 in the shed portion of the building.

Photo 12. South facade, looking north, showing Bays 10 through 13 in the shed portion of the building along with the two-story headhouse to the right.

Photo 13. North facade (right), looking southwest, showing (from left to right) the headhouse, exhibition room and shed. Also shown are numbers identifying bays in this facade of the shed.

Photo 14. North facade, looking southeast, showing (from left to right) the headhouse, exhibition room and shed.

Photo 15. Rear half of the north facade, looking southwest, showing Bays 5 and 6 of the shed (left) and the 1946 concrete block addition (far right).

Photo 16. Transom above front entry, looking east from the interior stairs.

Photos 17 and 18, looking north from the second-floor office area, showing two of the three stained glass windows in the north facade of the headhouse.

Photo 19. Stained glass window in the south wall of the headhouse, looking south from the top of the public stairs.

Photo 20. The exhibition room, looking north, showing a sample of the firm’s windows arranged on slanted easels in front of the clear glass window wall. This was the space where, in June 1932, Ralph Adams Cram viewed Howard Wilbert’s full-size demonstration panel and subsequently awarded PSGS the contract to design and fabricate the six aisle windows at East Liberty Presbyterian Church.

Photo 21. Second-floor office space, looking southeast, showing examples of the firm’s work.

Photo 22. Display window, second-floor office space, looking southeast, showing the nineteen right-hand sliding display panels in their stored position within the wall (Preservation Pittsburgh).

Photo 23. Display window, second floor, looking east, showing one of the left-hand sliding display panels in a partially extended position (Preservation Pittsburgh).

Photos 24 and 25. Second-floor office, looking east, showing two additional examples of pull-out display panels

13. Bibliography

See Bibliography, attached.

14. Supporting Documents

See Figures, attached.

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160 Warden Street
Pittsburgh, PA 15220**

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Photographs

**Pittsburgh Stained Glass Studios
160 Warden Street
Pittsburgh, PA 15220**

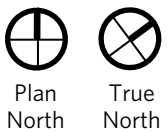
Photographs—160 Warden Street, Pittsburgh, PA 15220


All photographs were taken by Time & Place, LLC from December 2022 to February 2023 unless noted otherwise.

Photo Key A—Views From the Exterior

160 Warden Street, showing camera locations for the accompanying exterior photographs.

PLAN NORTH



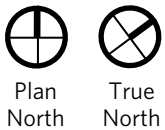
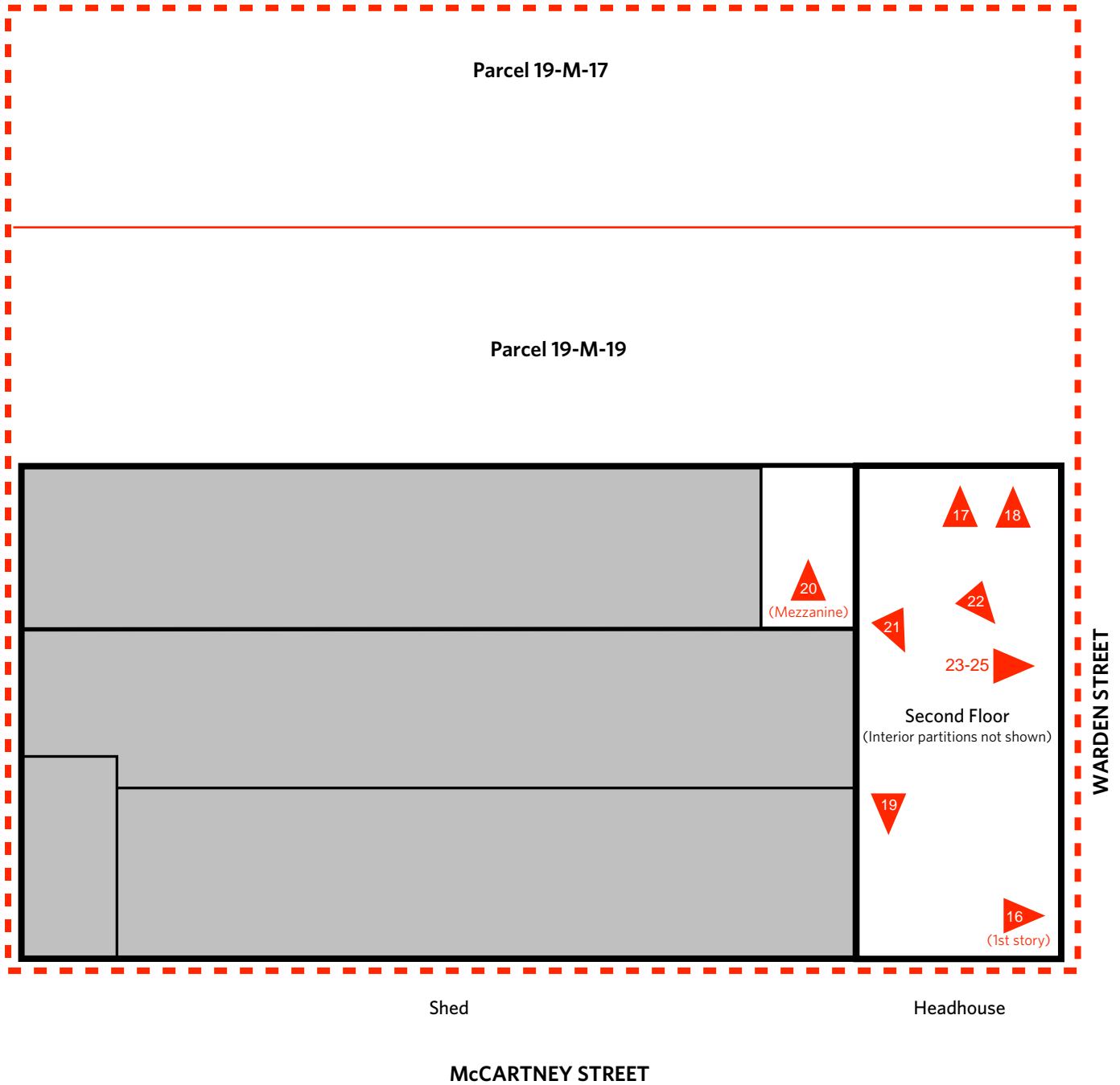
 Approximate nomination boundary, representing, Tax Parcels 19-M-19 and 19-M-17. Consult Allegheny County Deed Office description for full legal boundary.

Boundaries are approximate and are for illustrative purposes only and should not be relied upon as legal property descriptions.

Photo Key B—Views From the Interior

160 Warden Street, showing camera locations for the accompanying interior photographs. All images were taken on the second floor of the Headhouse, except for #16, which was taken on the stairs up from the first story and #20, which was taken in the exhibition room on the mezzanine level.

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Approximate nomination boundary.

Roofs

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Photo 1. Streetscape, looking west, showing the buff brick front of 160 Warden Street (center right) with McCartney Street running along the building's south facade. The ca. 1930s red brick building (left) is listed on the 1950 Sanborn Map as "office and apartments" and for many decades was part of the holdings of Dacar Chemical Company.



Photo 2. Streetscape, looking north, showing Warden Street passing in front of the PSGS building prior to becoming a dead end at the wooded hillside in the distance.



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Photo 4. Front/east facade, looking northwest, showing the public entrance to the building on the left (Kirk Weaver, March 27, 2024).



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Photo 6. Detail, front facade, looking west, showing the entrance, leaded glass windows, and decorative brick cornice.



Photo 7. Detail, front facade, looking southwest, showing the decorative brick cornice above a leaded window.



Photo 8. South facade (left) and front facade (right), looking northwest, showing the early-twentieth century “headhouse and shed” design.



Photo 9. South facade, looking northeast, showing the entrance into the garage/loading dock in the first bay of the shed.



Photo 10. South facade, looking north, showing Bays 1 through 6 in the shed portion of the building.



Photo 11. South facade, looking north, showing Bays 4 through 11 in the shed portion of the building.



Photo 12. South facade, looking north, showing Bays 10 through 13 in the shed portion of the building along with the two-story headhouse to the right.



Photo 13. North facade (right), looking southwest, showing (from left to right) the headhouse, exhibition room and shed. Also shown are numbers identifying bays in this facade of the shed.



Photo 14. North facade, looking southeast, showing (from left to right) the headhouse, exhibition room and shed.



Photo 15. Rear half of the north facade, looking southwest, showing Bays 5 and 6 of the shed (left) and the 1946 concrete block addition (far right).



Photo 16. Transom above the front entry, looking east from the interior stairs.



Photos 17 (left) and 18 (right), looking north from the second-floor office area, showing two of the three stained glass windows in the north facade of the headhouse.

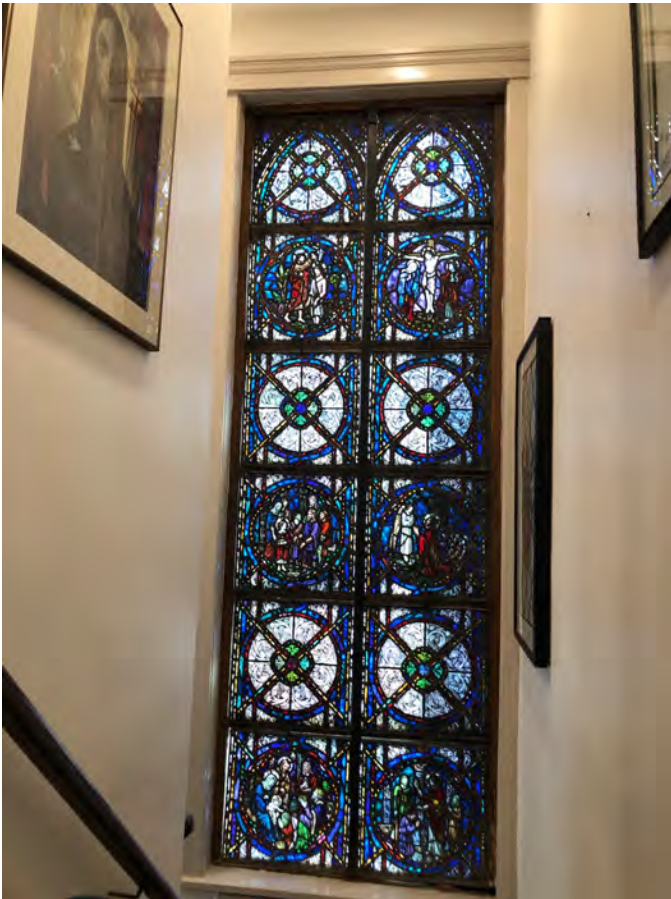


Photo 19. Stained glass window in the south wall of the headhouse, looking south from the top of the public stairs.

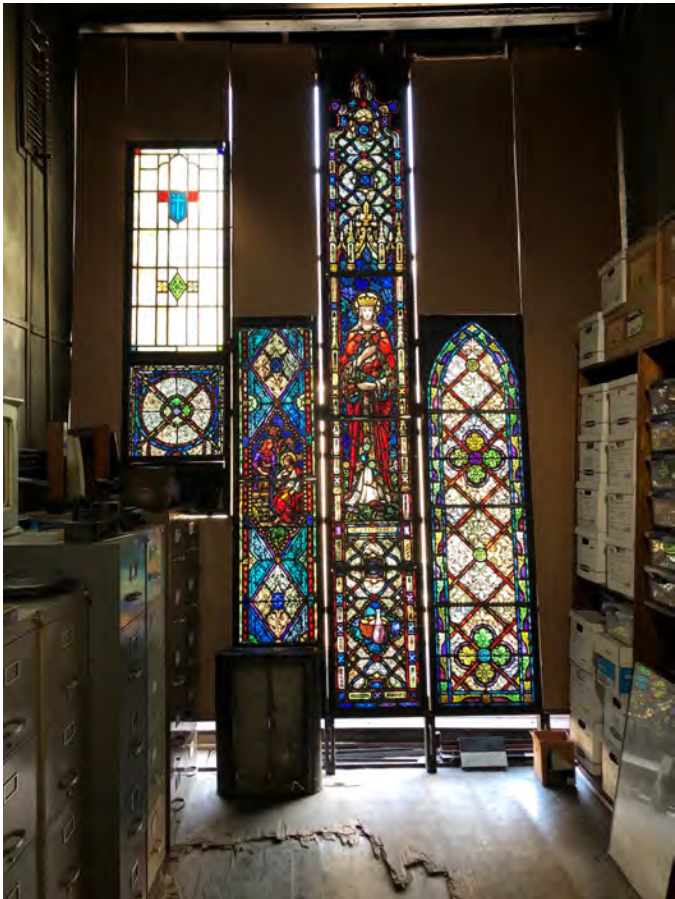


Photo 20. The exhibition room, looking north, showing a sample of the firm's windows arranged on slanted easels in front of the clear glass window wall. This was the space where, in June 1932, Ralph Adams Cram viewed Howard Wilbert's full-size demonstration panel and subsequently awarded PSGS the contract to design and fabricate the six aisle windows at East Liberty Presbyterian Church.



Photo 21. Second-floor office space, looking southeast, showing examples of the firm's work.



Photo 22. Display window, second-floor office space, looking southeast, showing the nineteen right-hand sliding display panels in their stored position within the wall (Preservation Pittsburgh).

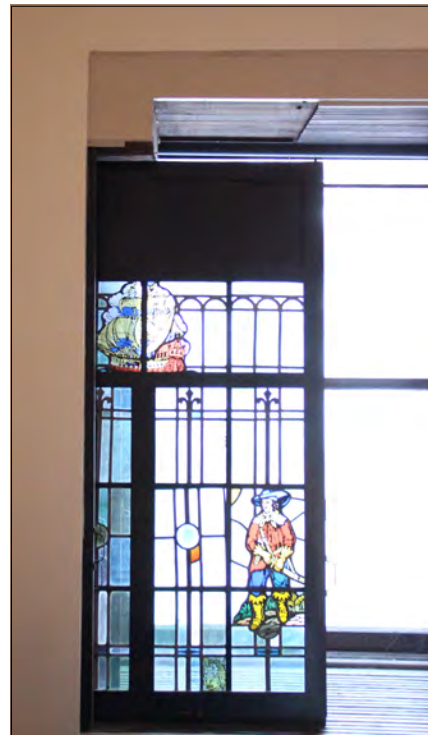
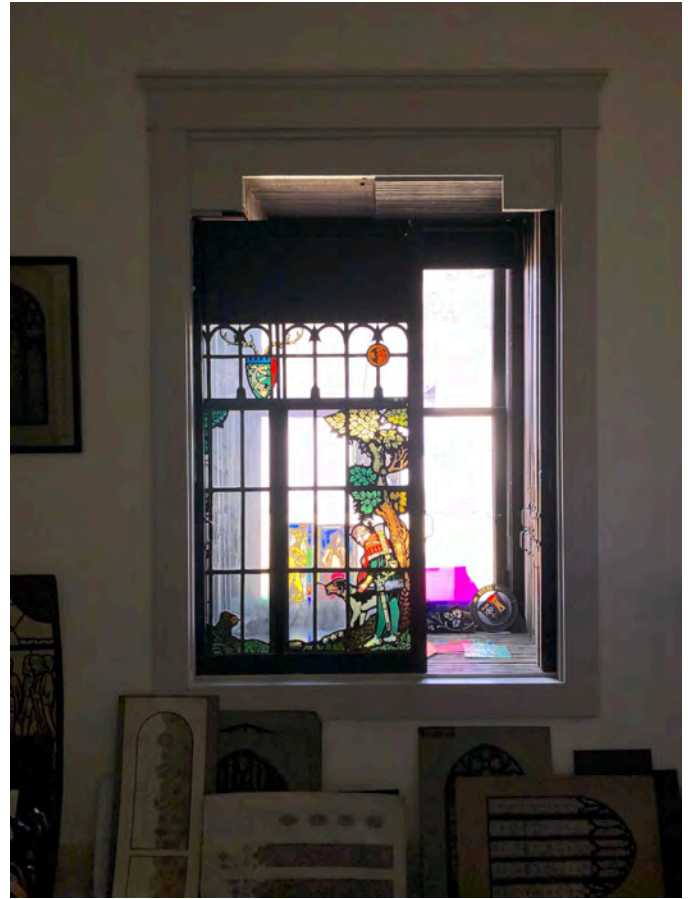
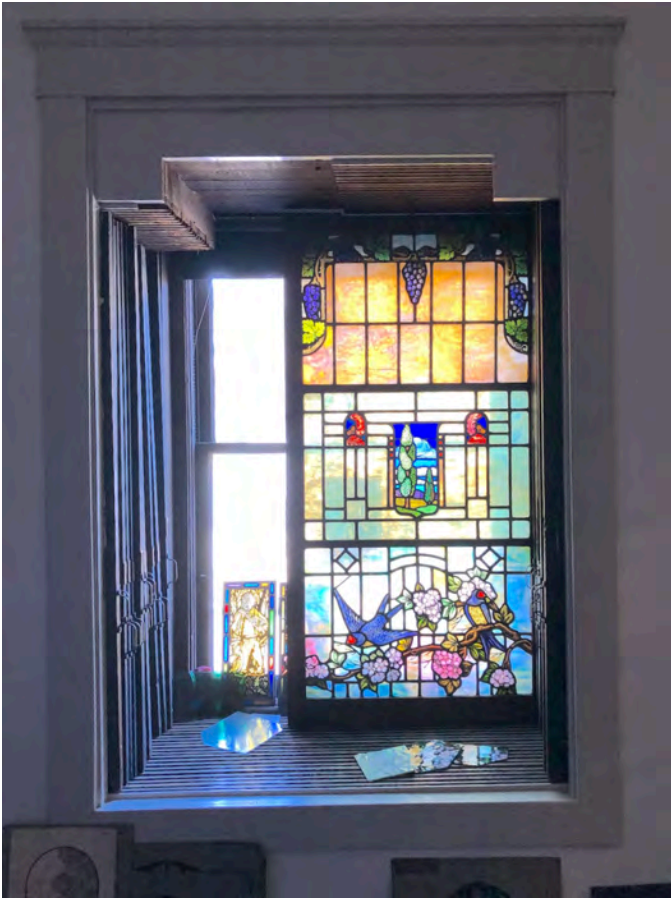


Photo 23. Display window, second floor, looking east, showing one of the left-hand sliding display panels in a partially extended position (Preservation Pittsburgh).



Photos 24 (left) and 25 (right). Second-floor office, looking east, showing two additional examples of pull-out display panels

Supporting Documents / Figures

Pittsburgh Stained Glass Studios

160 Warden Street

Pittsburgh, PA 15220

Supporting Documents / Figures—160 Warden Street, Pittsburgh, PA 15220

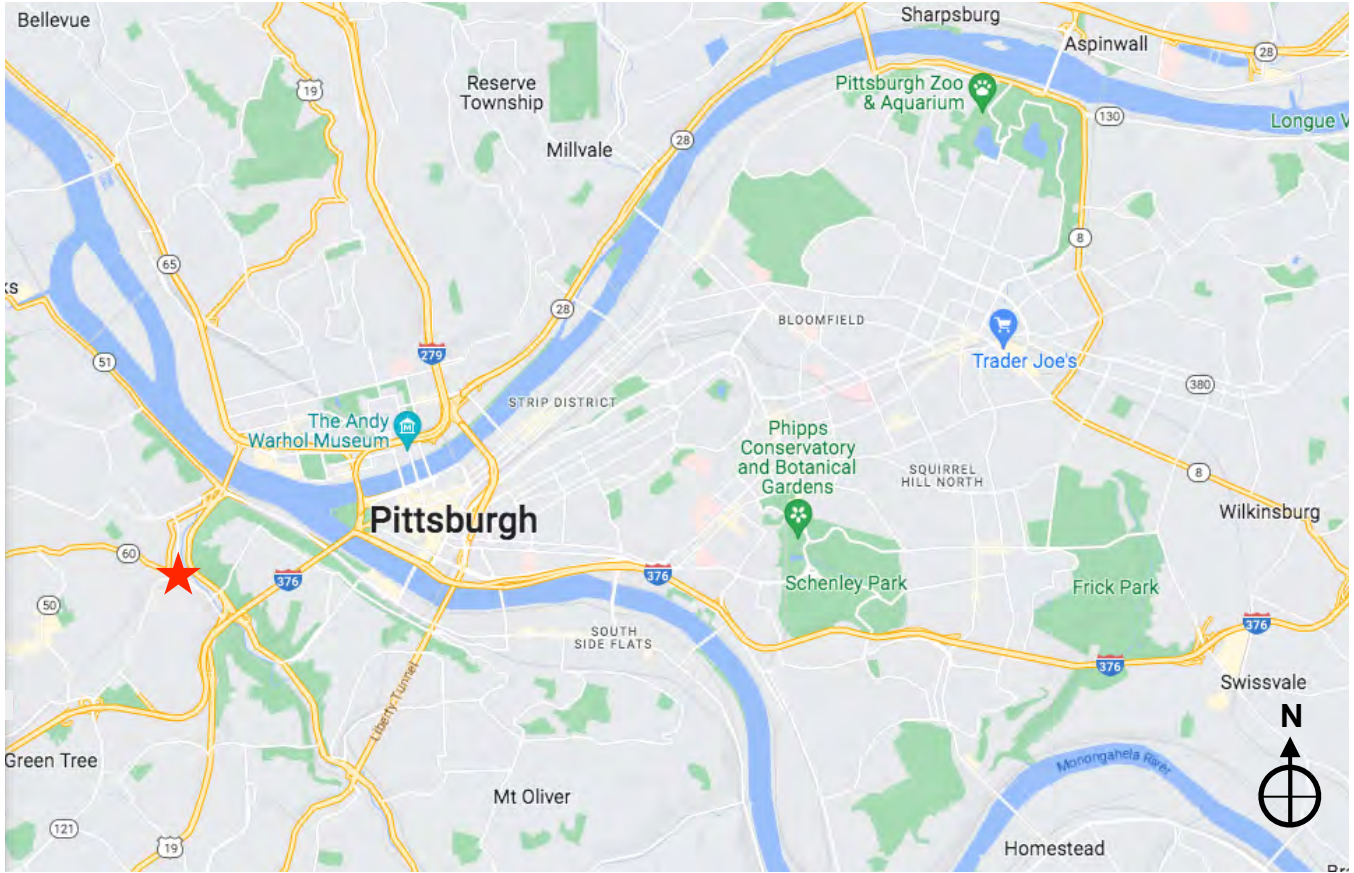
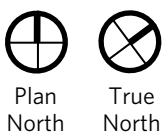



Figure 1. Location map, with red star showing the location of 160 Warden Street in the West End (Google Maps).



Figure 2. Neighborhood map, with red star showing the location of 160 Warden Street (Allegheny County GIS Viewer).

PLAN NORTH



 Approximate nomination boundary, representing, Tax Parcels 19-M-19 and 19-M-17. Consult Allegheny County Deed Office description for full legal boundary.

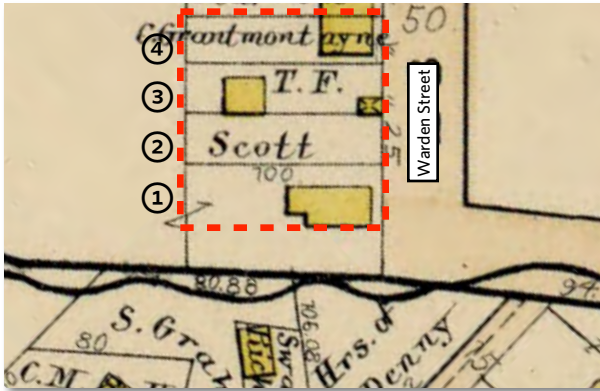
Boundaries are approximate and are for illustrative purposes only and should not be relied upon as legal property descriptions.

Figure 3. Site Plan/Aerial Photograph (Allegheny County GIS Viewer).

Figure 4. Property Acquisition.

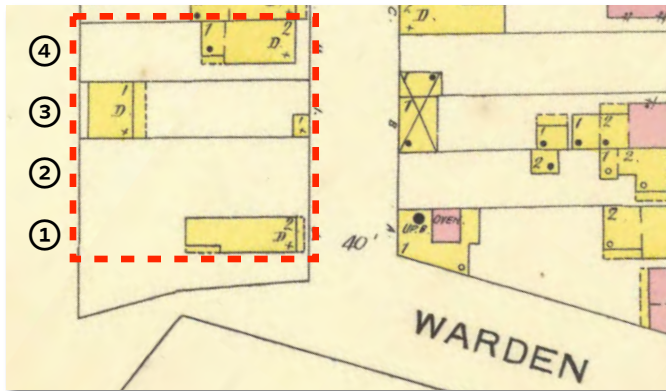
The following pages present a chronology of the four lots that would become the Pittsburgh Stained Glass Studios holdings (indicated by the red dashed square). Today, the PSGS building at 160 Warden Street occupies Lots 1 and 2, while Lots 3 and 4 are used for parking by the firm. The lot numbers are those used historically in deed descriptions and refer to an unrecorded subdivision of Lot 238 in Warden & Alexander’s Plan of Temperance Village.

PLAN NORTH



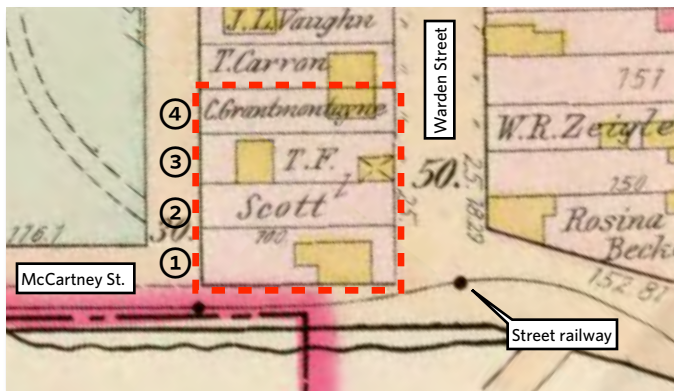
A) 1890 Hopkins Map

McCartney Street has not yet been constructed. Thomas Scott owns Lots 1 and 2. Caroline Grantmontayne/Grantmontague owns Lot 3, but is incorrectly shown as owning Lot 4 (an error which Hopkins repeated in 1901 and did not correct until 1917—see maps below). Her lot would remain in her family until 1956, when purchased by PSGS.



B) 1893 Sanborn Map

Little has changed in three years aside from some development on the east side of Warden Street. However, this map is useful since Sanborn Maps typically show more detail about individual buildings than do Hopkins maps. Note that with McCartney Street still not constructed, the Warden Street designation included the thoroughfare approaching the site in addition to what is today designated at Warden Street.

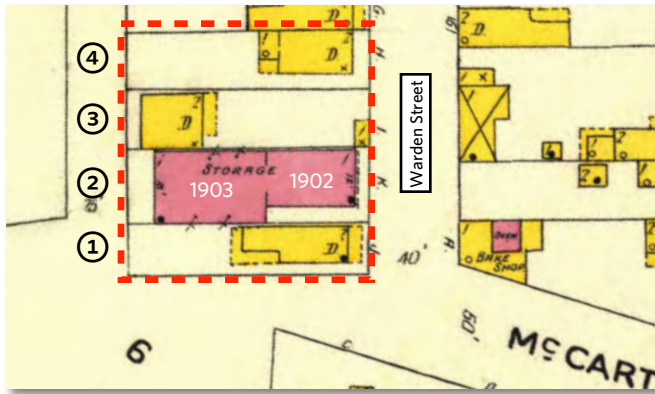


C) 1901 Hopkins Map

McCartney Street has now been constructed. Also shown is the route of the Pittsburgh Railway Company’s Carnegie line. Thomas Scott is still listed as the owner of Lots 1 and 2, despite the purchase of Lots 1 and 2 by Robert Wayman, Jr. in March 1901.

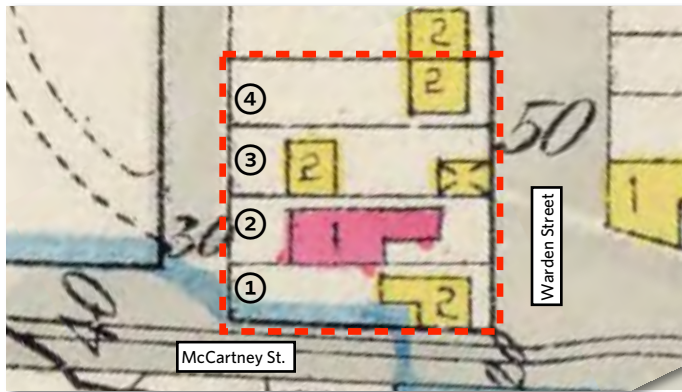
Again, as noted above for Map A, Caroline Grantmontayne owns Lot 3, but is incorrectly shown as owning Lot 4.

PLAN NORTH



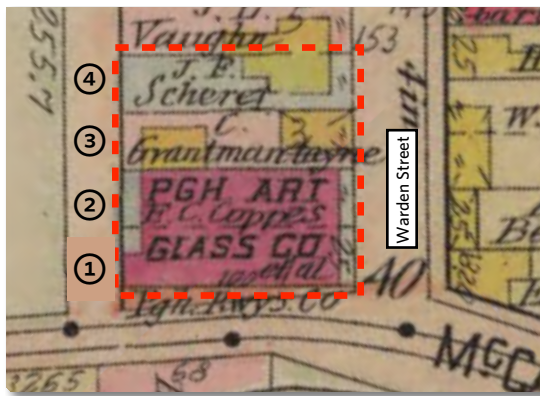
D) 1906 Sanborn Map

Robert Wayman's 1902 "wareroom" or warehouse measuring 25 by 40 feet is shown fronting on Warden Street. Adjoining it to the west is the addition, measuring 30 by 50 feet, constructed by the new partnership of Wayman and Wood in 1903. The pink shading on Sanborn maps indicates masonry construction, while yellow indicates wood framing.



E) 1910 Hopkins Map

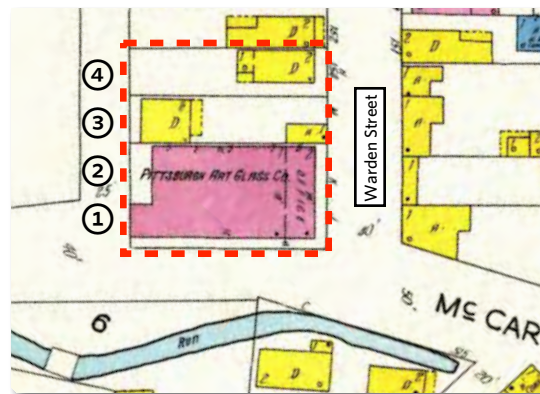
Little has changed since 1906. To the west of the building on this map, and most of the preceding maps, is a paper street running north-south that was never constructed. This map adds another conjectural route that was never built. Shown by the dashed lines, it appears that someone was thinking of a roadway up to West End Park.



F) 1917 Hopkins Map

This map reflects the 1913 purchase of Lots 1 and 2 by Pittsburgh Art Glass Company along with their sizable addition to the building, which repurposed northern sections of the Wayman and Wood building and necessitated the demolition of the wood-framed house on Lot 1.

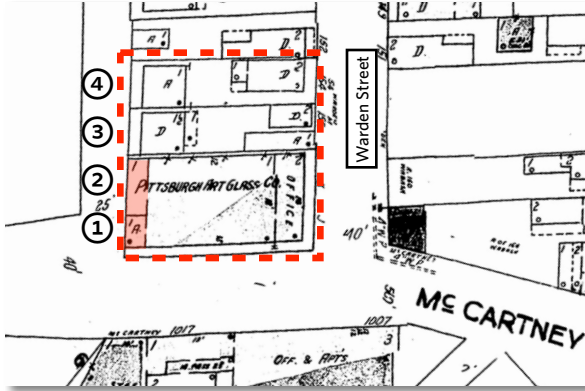
Caroline Grantmontayne (or, more accurately, her estate) is now shown correctly as the owner of Lot 3.



G) 1924 Sanborn Map

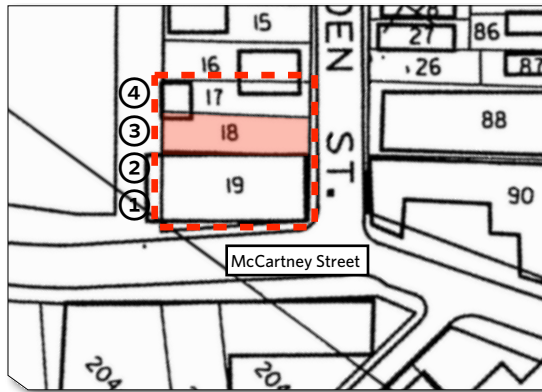
Though not reflected on this map, and the exact dates are unknown, sometime in the 1920s two significant alterations were undertaken on the north side of the shed portion of the building: 1) Creation of the mezzanine, and 2) raising a portion of the roof to create the exhibition room. Note that the "run" or stream along the south side of McCartney Street has not yet been pipe underground.

PLAN NORTH



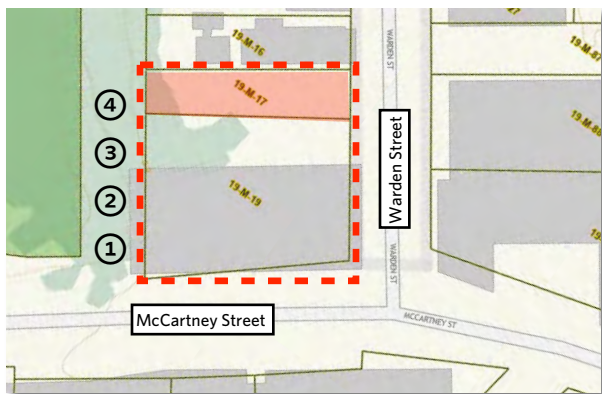
H) 1950 Sanborn Map

Though inaccurately depicted, this map captures the 1946 garage/loading dock addition (see red shading). Note: Sanborn maps have always been created in color. This one is black-and-white only because a source offering a version in color has not been identified.



I) 1984 Allegheny County Lot and Block Map

In 1956, PSGS purchased Lot 3 (designated at the time as Parcel 19-M-18; see red shading). This provided off-street parking for the first time in the firm's history.



J) 2024 Allegheny County GIS Map

In 1996, Lots 1, 2 and 3 were combined for taxation purposes to form the present Parcel 19-M-19. In June 2000, PSGS purchased Lot 4 (Parcel 19-M-17; see red shading), thus creating the present land holding measuring approximately 100-foot square.

Figure 5. Construction Chronology.

Utilizing roof plans, the evolution of the building is shown below from the time part of it was first constructed in 1902.

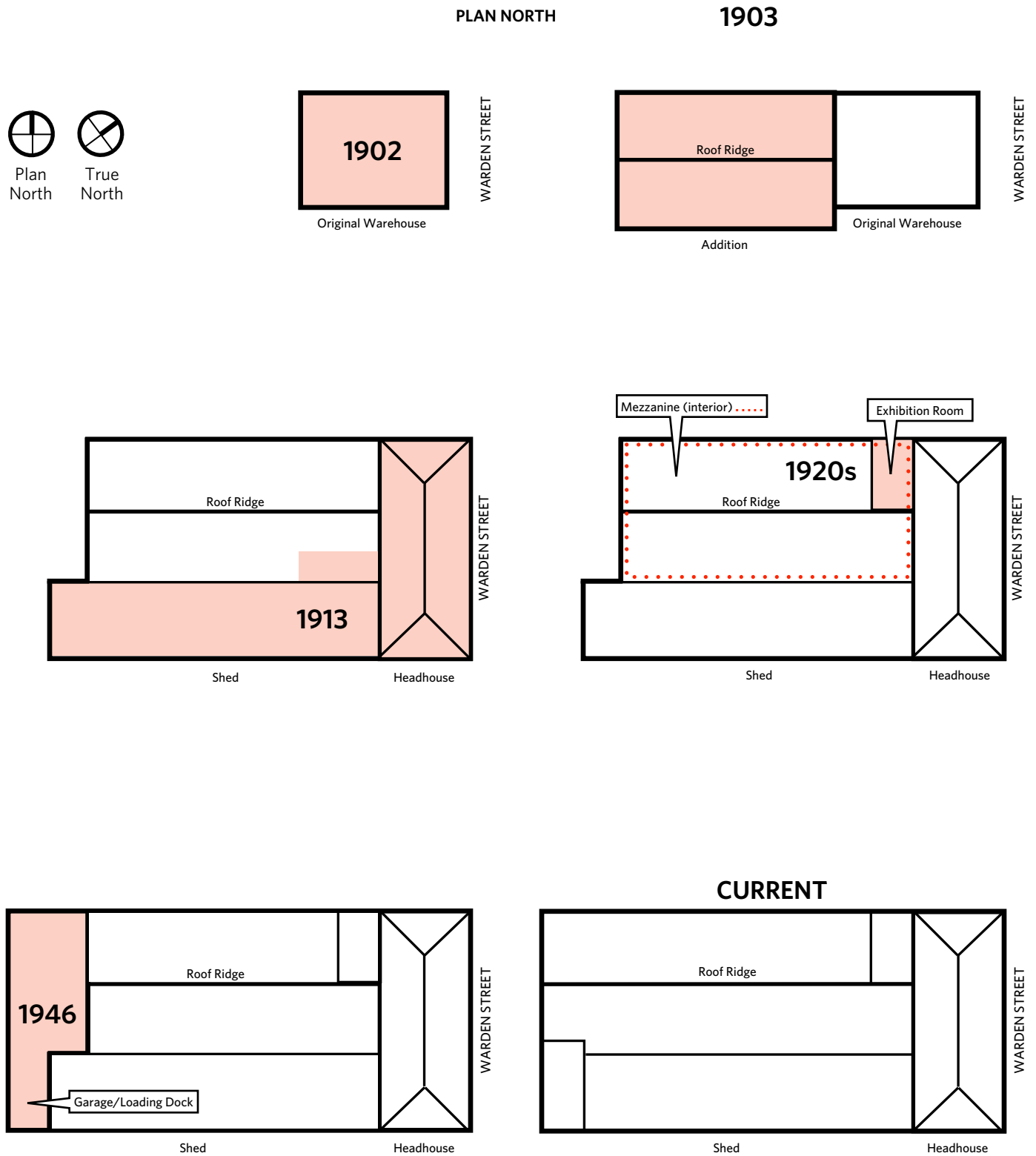




Figure 6 (left). Interior of the shed, looking west, ca. 1913 (soon after the building was first occupied by Pittsburgh Art Glass). Employees are gathered around work benches in the stained glass workshop. To the right is the double-height interior of the 1903 Wayman and Wood warehouse addition before the mezzanine was inserted in the 1920s. The two windows visible in the west wall would stop illuminated the space after the garage/loading dock is built in 1946 (Pittsburgh Stained Glass Studio Records).

Figure 7 (below). Bays 10 through 13 in the shed, looking north, ca. 1965, showing officials from Fort Bragg inspecting a full-size cartoon for one of the windows of the John F. Kennedy Memorial Chapel at Fort Bragg's Special Warfare Center.

On the roof, from left to right are Chuck Lee and John D. Weaver, Jr. At the bottom right, near the building's entry, John D. Weaver, Sr. is talking with one of the officers. In the very far left corner (partially obscured) is Milcho Silianoff, chief designer of the Fort Bragg windows.

Also shown is the brick parapet that was once present on this side of the building (Pittsburgh Stained Glass Studio Records).



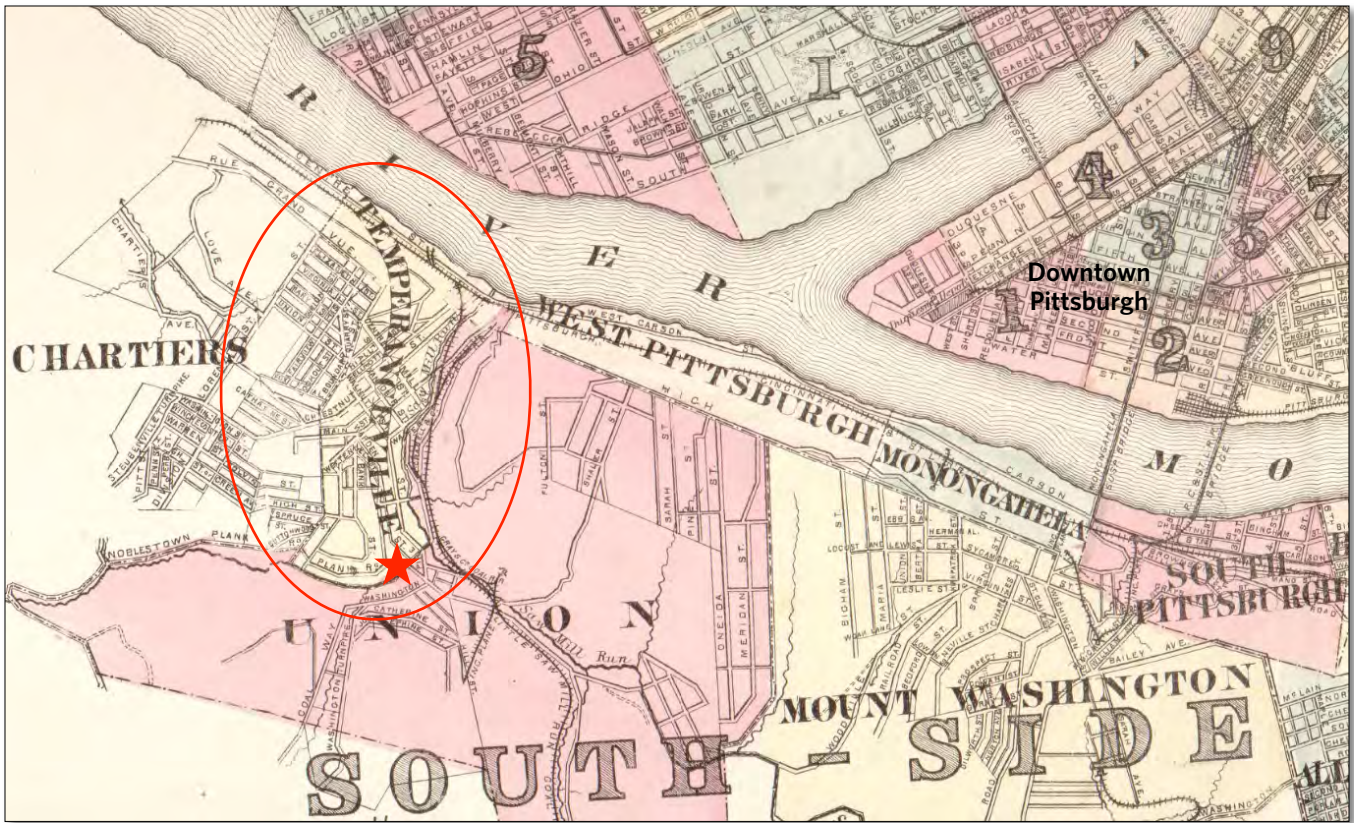


Figure 8. Detail from an 1872 Hopkins map, showing the Borough of Temperanceville (red oval) in relation to downtown Pittsburgh, as well as the future location of Pittsburgh Stained Glass Studios (red star).

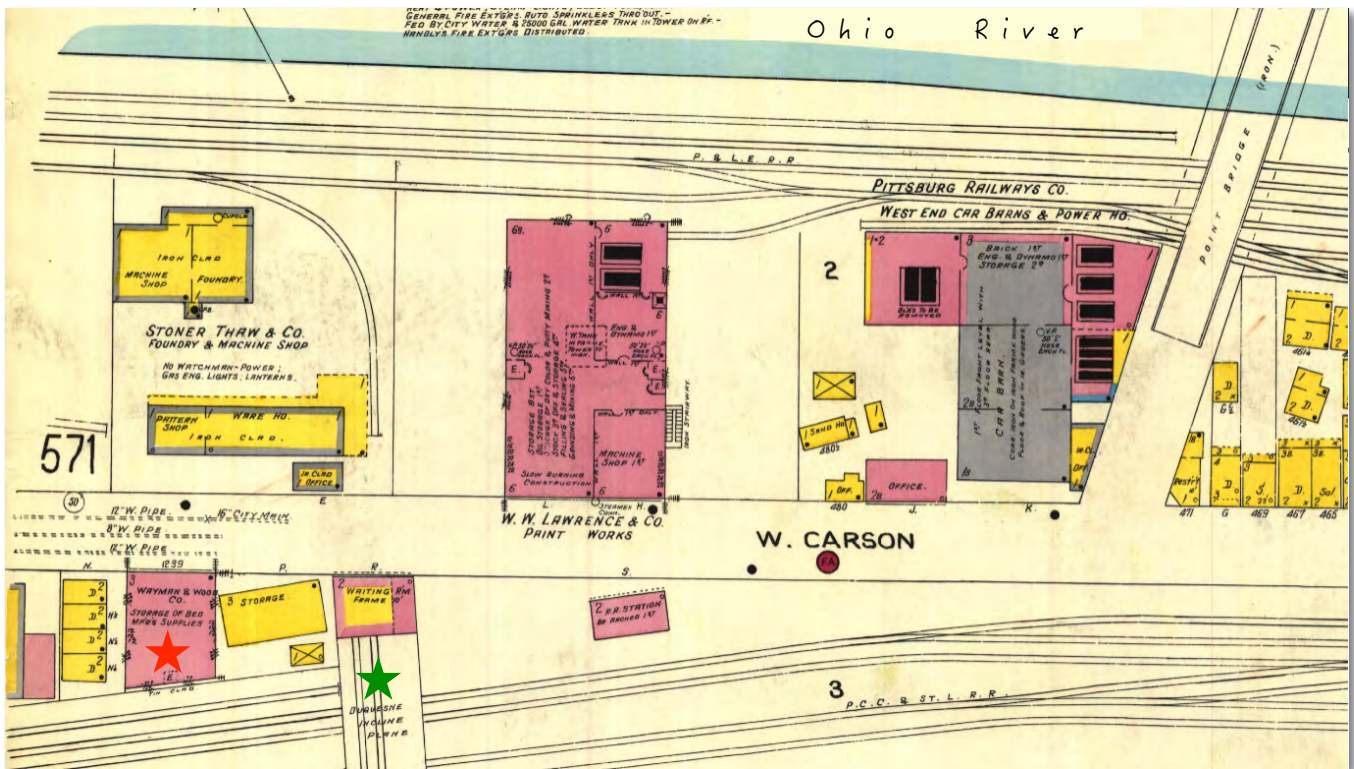


Figure 9. Detail from a 1906 Sanborn map, showing the three-story Wayman and Wood warehouse that existed on West Carson Street (red star), just one door down from the Duquesne Incline (green star).

RESTORATION FROM BUSINESS CARES

HOW "TIRED NATURE'S SWEET RESTORER" IS AIDED BY AN ENTERPRISING
PITTSBURGH CORPORATION—THE WAYMAN & WOOD CO.



MAN'S powers of endurance depend largely upon the number of hours' rest he takes every day. By rest is meant the time he spends in sleep, when mind and body are relaxed from the cares of the day, and his physical and mental being refreshed.

The quality of a man's rest, and its benefits is measured largely by the mattress that supports his weight during his daily periods of somnolence. People do not think enough of the requirements of the body during sleep, and it cannot be gainsaid that the road to health and sustained vitality, energy and aggressiveness lies through plenty of fresh air, sunshine, exercise, wholesome food and proper rest.

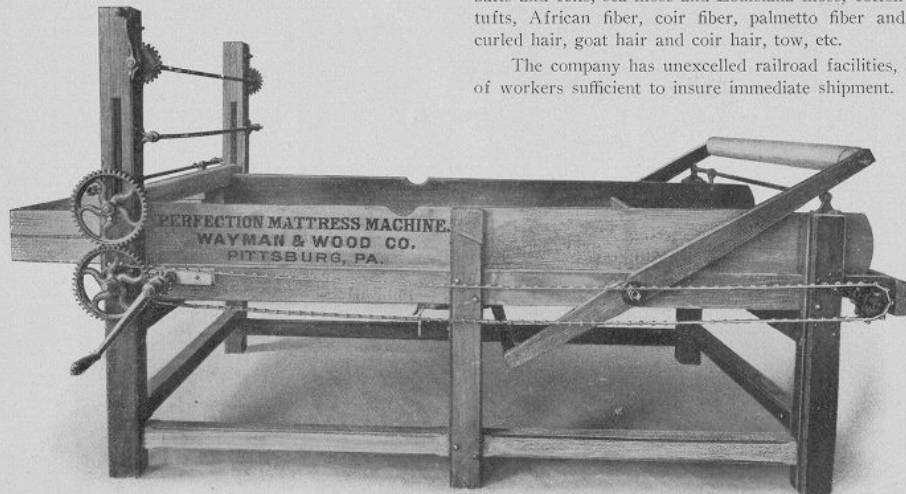
The furnishing of materials to the manufacturers of mattresses throughout the country constitutes one of the most unique and at the same time most important industries that can be thought of, and in this Pittsburgh occupies the distinction of having the only house of this kind in the Pittsburgh district.

Being in touch as they are with the mattress manufacturers as well as the mills manufacturing mattress materials, and with the markets at home and abroad through which such materials are bought and sold, they are able to secure a bird's-eye view of the entire field and accurately forecast future prices and conditions, and this important feature of their service is supplied at frequent intervals, at considerable expense.

Wayman & Wood Company are importers of kapok, burlap, etc. In addition to this, they are the sole manufacturers and distributors of the Perfection Mattress Machine (an illustration of which is shown herewith), an invention that is designed to accomplish much in increasing the output among manufacturers generally.

The company supplies such additional materials as cotton linters and waste, all kinds of ticking, bed lace, feathers, hackled corn husks, shoddy, twines, wadding, excelsior, etc., in addition to batts and felts, sea moss and Louisiana moss, cotton and leather tufts, African fiber, coir fiber, palmetto fiber and pine fiber, curled hair, goat hair and coir hair, tow, etc.

The company has unexcelled railroad facilities, and a corps of workers sufficient to insure immediate shipment. Their trav-



Perfection Mattress Machine

Wayman & Wood Company, Pittsburgh, are known all over the country for the great variety of their line, and for the valuable service they render their customers which consists primarily in supplying the manufacturer of mattresses with the materials for his business, from the ticking and twine to any of the various substances entering into the construction. A valuable feature of their services consists in keeping their customers posted by mail in regard to market fluctuations, furnishing accurate forecasts of advance or decline in prices, sending out useful information regarding new materials and making suggestions as to the ways in which they can be used.

Lists of materials and samples of same are supplied to the trade at frequent intervals, thus conserving the best interests of their customers at all times.

eling salesmen cover the entire country, including Canada.

One of the chief factors that has contributed to make the company such a great success is their policy of liberality and fairness toward their patrons. The ability to look at a situation from the standpoint of the customer, as well as viewing it from the question of personal profit has also built a reputation for honesty and integrity that is the company's principal asset. This plan cultivates personal and cordial relations between the company and the trade, and that the interest is mutual is manifested in the permanency of the relations and in the ever increasing circle of customers. The long continued and steady growth of the business is but the logical outcome of modern business methods and high grade materials that have been strictly adhered to from the beginning. Their future prosperity is already assured.

Figure 10. The 1907 book *Pittsburgh the Powerful* featured a full-page story on Wayman and Wood shortly before the company's demise.

Plan of Property
 In the 15th Ward Pittsburgh Pa.
 Made for
 Pittsburgh Art Glass Co.

Feb. 1913.

Scale 1" = 30'

Edeburn Cooper & Co.
 Order No. 51767.

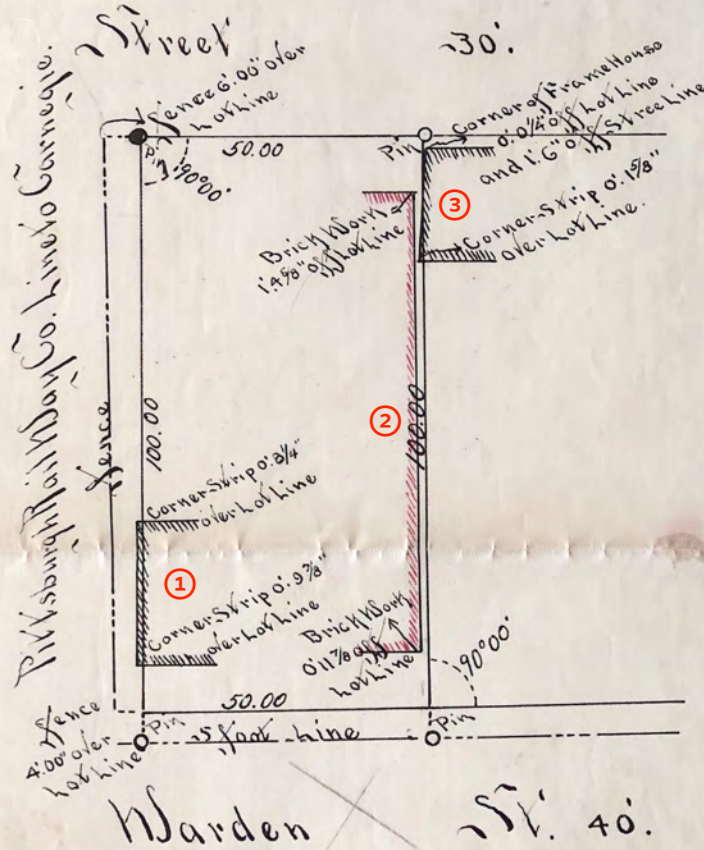


Figure 11. Property survey, 1913, showing (1) the two-story frame house on Lot 1, which would soon be demolished so that Pittsburgh Art Glass could construct their new headquarters, (2) the brick warehouse of Wayman and Wood on Lot 2, which would soon be greatly modified and enlarge for the Pittsburgh Art Glass headquarters, and (3) the neighbor's wood-framed house on Lot 3 (Pittsburgh Stained Glass Studios Records).

Fire Proofing	<i>none</i>	SEAL
Sidewalks	<i>none</i>	SEAL
Architect	<i>Henry Busse</i>	SEAL
		SEAL

Figure 12. Henry Busse's signature on a Release of Liens form indicating that in addition to being the general contractor for construction of the new Pittsburgh Art Glass headquarters in 1913, he was also the building's designer (Pittsburgh Stained Glass Studios Records).

COMMERCIAL GLASS COMPANY, INC.

PLATE AND WINDOW GLASS, BEVELING, MIRRORS AND SILVERING FINE CUT GLASS WORK	LEADED AND METALLIC ART GLASS, ETCHING, SAND BLASTING, CHIPPING MIRRORS RE-SILVERED
--	--

Designs and Estimates Cheerfully Furnished.

Telephones Long Distance
Bell Court
P. A. A. 2589 Main


241 Third Avenue, Pittsburg, Pa.

Figure 13. Advertisement for Commercial Glass Company in the *Catalogue of the Second Architectural Exhibition of the Pittsburgh Architectural Club, 1903.*

ARTISTIC MOSAICS ORNAMENTAL CANOPIES

Pittsburgh Art Glass & Mosaic Decorative Co.

INCORPORATED



**WORKERS IN THE ART
OF STAINED GLASS**

MAKERS OF

**ART GLASS CANOPIES
ROCK CRYSTAL SIGNS
MOSAIC GLASS SIGNS**

CHURCH MEMORIAL AND FIGURE WINDOWS,
ART LEADED GLASS, BEVELED PLATE
SET IN METALLIC SASH, SAND
BLASTING, ETCHING,
CHIPPING.

MIRRORS AND RESILVERING A SPECIALTY

Pittsburgh Art Glass & Mosaic Decorative Co.

A. W. WEITERSHAUSEN W. F. WEITERSHAUSEN
PRESIDENT SECRETARY AND TREASURER

G. L. PADGETT
MANAGER

ISABELLA NEAR FEDERAL STREET, PITTSBURGH, N. S., PA.
PHONES: 2084 CEDAR, 284 NORTH

**The Largest
Art Glass
Establishment
in Pennsylvania.**

No. 112-114-116
**ISABELLA ST.,
Allegheny, Pa.**



Your Attention Is Called to Our "Masterpiece"

The finest work ever executed in high class Art Glass advertising. We refer to **THE WAXMOTH ROCK CRYSTAL GLASS CROWN** placed at "THE CROWN," 518 Wood St., Pittsburg, Pa.

If you are contemplating **ELECTRIC DISPLAY ADVERTISING** consult us before placing your order. We prove our ability to satisfy by the work we have completed.

Watch for the **Rock Crystal Letter Sign** we are now manufacturing for **KLAU & ERLANGER'S DUQUESNE ADVANCED VAUDEVILLE THEATER.**

This new style of **ROCK CRYSTAL LETTER** is acknowledged to be the most brilliant and attractive on the market, requiring but one electric bulb for each letter, and can be read at a greater distance than the old style electric sign requiring from 14 to 20 electric bulbs.

We are the manufacturers of the
ART GLASS CANOPIES

now being placed throughout the two cities and are equipped to furnish complete, having recently added an Iron Working Department, by which we can turn out under our own supervision, **STRUCTURAL IRON GRILL WORK** of all kinds and description.

OUR ELECTRIC MOSAIC GLASS SIGNS

can be seen in all parts of the two cities. Our latest production—**THE GAZETTE TIMES "COON."**

ARTISTIC STORE FRONTS

We are prepared to submit designs and estimates introducing entirely new features in **ANTIQUE AND MODERN METAL WORK** representing **BRONZE, COPPER and IRON** in Decorative Plate Glass. Sample can be seen at "THE CROWN," 518 Wood St., Pittsburg, Pa.

Manufacturers of **CHURCH, MEMORIAL, and FIGURE WINDOWS, ART LEADED GLASS, BEVELED PLATE IN METALLIC SASH, SAND BLASTING, ETCHING and CHIPPING.** In fact, we manufacture everything in Glass.

MIRRORS AND RESILVERING A SPECIALTY.

VISITORS at all times welcome to inspect our factory.

Pittsburg Art Glass & Mosaic Decorative Co.

W. L. SLACK, President. R. M. JONES, Treasurer.
E. C. COPPIN, Vice President. A. W. WEITERSHAUSEN, Secretary.

THOMAS J. GAYTEL, Gen. Manager and Designer,
Formerly with the Tiffany Studios of New York City.

OFFICE, SALESROOM AND FACTORY,
Nos. 112-114-116 Isabella St., Allegheny, Pa.

Phones—2084 Cedar, 284 North.

Figure 14. Advertisement for Pittsburgh(h) Art Glass & Mosaic Company's Isabella Street studio and showroom in Allegheny City (*Pittsburgh Press*, 1 September 1907, 13).

Figure 15. Full-page advertisement for Pittsburgh Art Glass & Mosaic Company in the 1908 Pittsburgh city directory.

YOU Need Our New Catalog WHY?

Because you are interested in the designing and building of new homes. You want to add something that will increase its artistic value—without materially increasing the cost.

You will find this catalog a work of art containing over four hundred beautiful designs in color of stained and leaded glass at prices that will appeal to you.

Many architects acknowledge this catalog to contain the most artistic designs ever published.

It will be a guide to you in selecting designs suited to your individual taste.

You will be glad to own a copy.

Inasmuch as you have everything to gain by having this catalog, send for it—NOW.

It will be sent upon request postpaid to Architects, Contractors, Builders and Owners.

Pittsburgh Art Glass Co. 1024 5th Avenue
PITTSBURGH, PA.

Figure 16. An advertisement in the April 1912 edition of *The Ohio Architect, Engineer and Builder* (v. 9, no. 4, page 61) offered a catalog of over 400 stained glass window designs adapted from the National Ornamental Glass Manufacturers Association (forerunner of the Stained Glass Association of America).

A. W. WEITERSHAUSEN.
LEADED GLASS CONSTRUCTION.
APPLICATION FILED MAR. 5, 1914.

1,112,420. Patented Sept. 29, 1914.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

WITNESSES: *R. M. Silworth*, *B. C. Jamison*

INVENTOR: *Albert W. Weitershausen*
by Edward A. Lawrence
his Attorney

Figure 17. Illustrations from Albert W. Weitershausen's 1914 patent application for a reinforcing bar for leaded glass construction (United States Patent 1,112,420, United States Patent and Trademark Office, 29 September 1914).

8 REVISED INTERNATIONAL ART GLASS CATALOGUE
OPALESCENT, CATHEDRAL AND COLORED GLASS
COMBINATIONS
Rules for ordering and further description see general information page


Any of the above designs can be made in single, twin, triple or more panels.
Copyright by the National Ornamental Glass Manufacturers Association of the United States and Canada

REVISED INTERNATIONAL ART GLASS CATALOGUE 9
ALL SELECTED OPALESCENT LEADED
Figures Painted

Any of the above designs can be made in single, twin, triple or more panels.
Rules for ordering and further description see general information page.
Copyright by the National Ornamental Glass Manufacturers Association of the United States and Canada

Figure 18. Two pages from the National Ornamental Glass Manufacturers Association catalog, *Revised International Art Glass: Church* (1924), which contained 16 pages branded as Pittsburgh Art Glass designs.

F. C. COPPES, GENERAL MANAGER PHONE 218 WALNUT A. W. WEITERSHAUSEN, ART DIRECTOR



WARDEN AND McCARTNEY STREETS
WEST END, PITTSBURGH, PA. May 1, 1922.

To The Man Who Builds:
Dear Sir:

Have you noticed what Herbert Hoover has got the architects and the sash-and-door men working on? He has a committee busy preparing simplified house plans on standard dimensions. Standard sizes for doors. Standard sizes for windows. No more eleven-foot rooms. Standardized at twelve feet, so that twelve-foot stuff will go in without recutting and without waste.

What for? To encourage and speed up building. To bring building into line with common sense. Hoover is strong on common sense - that's why he made a success of American Relief in Europe. That's why he's Secretary of Commerce. Isn't it?

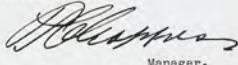
There's no sacrifice of quality in such a method. It means equal results for less money or more and better for the same money.

You can very well specify in your house plans, some of the Pittsburgh Art Glass designs that we are showing you. They represent standard-size windows that we make up at odd times according to our own convenience, with special economy of production, because they are in standard sizes.

Aren't they beautiful? You'd say so if you saw the original drawings or the finished glass. We think you'll agree even the prints are attractive. The windows are made with as much pride of workmanship as if they were made to order. Maybe with a little extra pains in some cases, because we make them when nobody is rushing us.

We recommend standard sizes to you when you are considering art glass. We recommend art glass to you when you want an attractive house.

Pittsburgh Art Glass helps to make houses that are quick to sell and pleasant to live in. It costs less than most people think. Specify a standard size and your choice of design by number. Simple as that! Put one of these art glass windows into your next plan.

Yours very truly,

Manager.



No. 1476 Double Hung, Two-Light Window Many lead panes, like lead pane. Standard size. Each light 24x36, 24x36, or 24x28 Complete \$28

No. 1477 Double Hung, Two-Light Window Many lead panes, like lead pane. Standard size. Each light 24x36, 24x36, or 24x28 Complete \$28

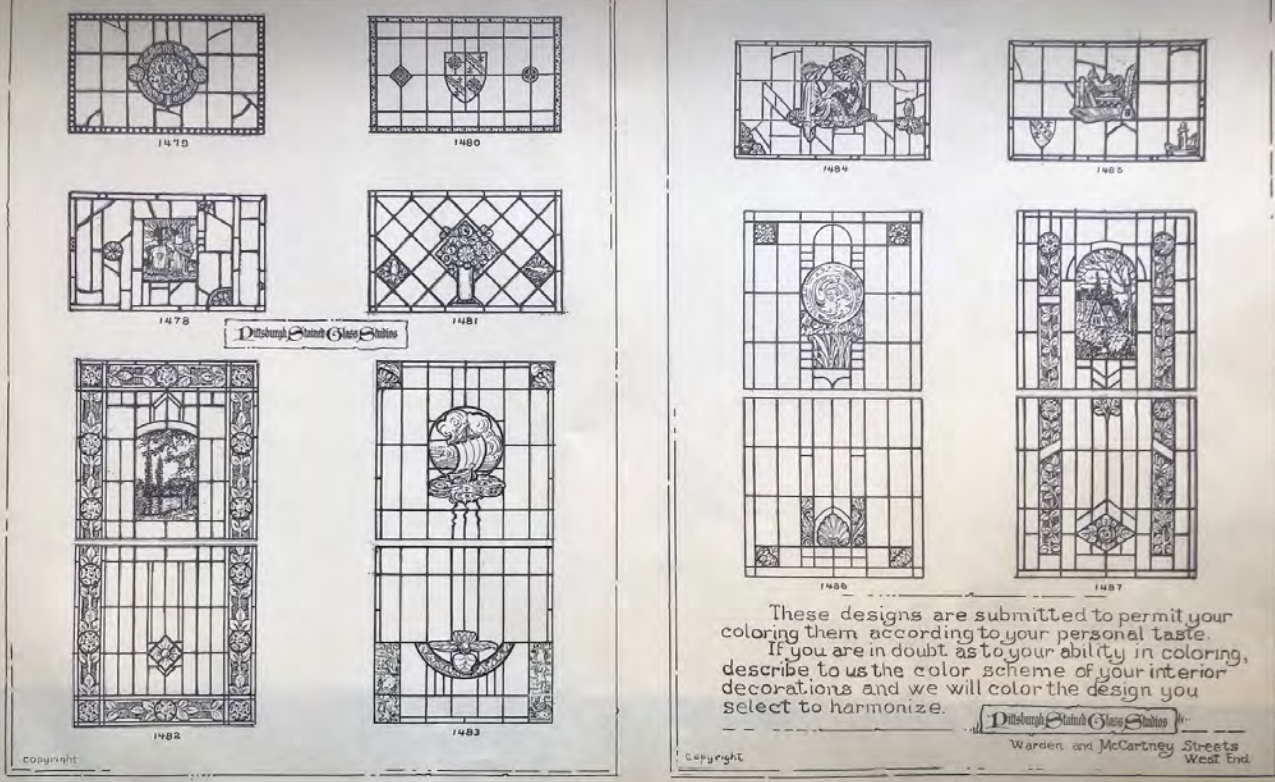
No. 1478 Double Hung, Two-Light Window Many lead panes, like lead pane. Standard size. Each light 24x36, 24x36, or 24x28 Complete \$28

No. 1479 Casement Window in Ornament Glass Large lead panes and like lead Standard size, 24x36, 30x36, 36x36, 48x20 Complete \$28

No. 1480 Casement Window in Ornament Glass Large lead panes and like lead Standard size, 24x36, 30x36, 36x36, 48x20 Complete \$28

No. 1481 Casement Window in Ornament Glass Large lead panes and like lead Standard size, 24x36, 30x36, 36x36, 48x20 Complete \$28

Figure 19. Two pages from the 1922 catalog *An Investment in Beauty*, which offered a wide variety of windows in standardized sizes (American Museum of Glass, West Virginia).



1473 1480

1478 1481

Pittsburgh Stained Glass Studio

1482 1483

1484 1485

1486 1487

These designs are submitted to permit your coloring them according to your personal taste. If you are in doubt as to your ability in coloring, describe to us the color scheme of your interior decorations and we will color the design you select to harmonize.

Pittsburgh Stained Glass Studio
Warden and McCartney Streets
West End

Figure 20. Part of an advertising campaign from the 1920s that allowed clients to color window designs according to their own personal tastes (Pittsburgh Stained Glass Studio Records).



Opalescent or Antique Glass

A Historical and a Practical Comparison

WE often make windows in which opalescent glass is used, because of the low cost; and we believe that this medium, rightly handled, has real value. It makes possible more decorative effect for a little money than any other equally permanent window material of equal cheapness. The treatment should involve no affectation nor false pretense—nothing of the spurious in any way. Limitations of technique should be frankly admitted, and designs adopted accordingly. If this is done, the product, when finished, will be an honest composition of opalescent glass, nothing else; and as such it will command respect.

We take pride in our work with opalescent glass because in it we believe we are doing genuine service. The churches in which it is installed are enriched by it immeasurably as compared with any alternative that they would find within their means. We have scores of testimonials on this point.

On the other hand, we have never offered and can never offer any opalescent window as though it were a masterpiece in legitimate art glass. To sell productions in opalescent glass, however ingenious, as the superlative and consummate result of centuries of work and imagination and tradition, would be unworthy of the window maker's craft. We offer such windows, not as the best of which we are capable, but as the best that we can produce at a price.

The difference between antique and opalescent glass may need some explanation for those who wish to make intelligent choice between the two.

PAGE FOURTEEN



Stained glass is the oldest material known to the window maker's art. All the notable mediaeval windows in all the cathedrals of Europe are of this material. Hence the name, "antique glass," by which it is known in the trade. An "antique" window is a window of stained and leaded glass.

Pure color is used in the staining of antique glass, with no admixture of anything to dull its clearness. Hence a wonderful brilliancy and beauty which it is impossible even to approach by the use of any other medium.

It should be said here that antique glass is a blown glass. Substitutes like opalescent glass are rolled, therefore both inferior and less expensive. The higher cost of antique windows, however, is mainly due, not to cost of material but to much more intricate and exacting processes.

Drawings, cartoons, and patterns have to be made for antique and for opalescent windows alike. The selecting of colors and the cutting of the glass follows, in both cases. Up to this point there is no difference. Here, however, the identity ends.

Difference in Process

The worker in opalescent glass is ready as soon as the cutting is done, to lead his parts together, while preparation of the antique glass is hardly begun.

Where the opalescent window calls for the introduction of flesh tints, as on faces, hands, or feet, an artist works them in, but otherwise the process is entirely mechanical. Draperies, if any, will be represented by a few pieces of special, highridged glass known as drapery glass. A dozen pieces are enough, often, to drape a whole figure.

PAGE FIFTEEN



Grace Methodist Church at Warren, Pa. The work is of high order and fully up to the standard represented by the Company.

H. H. Barr, Pastor.

LOGAN METHODIST EPISCOPAL CHURCH
PHILADELPHIA, PA.

January 17, 1917.

I want to tell you how much we think of the windows that you have placed in the Logan Methodist Episcopal Church, Philadelphia. The job is a first-class one in every respect. This opinion is concurred in by all the members of the Board of Trustees. Your firm came to us as strangers, and now that the contract has been completed, we are very well satisfied that we gave you the job.

John G. Williams,
President of the Board of Trustees.

Canopy, from All Saints', North
Street, York, Fifteenth Century



Our Achievements

THE record of our accomplishments is written in a thousand churches and public buildings scattered over the country. We take pride in the belief that we have made a permanent and enduring contribution to American art as exemplified in stained glass and memorial windows. We have taken our work seriously. We have not permitted the prospect of commercial profit to dull our feeling of responsibility to those whom we serve. In the end, only the good will survive, and our success in the long run is contingent upon the fidelity with which we hold fast to our ideals.

PAGE FORTY



SOME OF THE CHURCHES WE HAVE SERVED

BAPTIST CHURCHES

Baptist	Brocton, N. Y.
First Baptist	Canonsburg, Pa.
First Baptist	Point Marion, Pa.
*Himrod Ave. Baptist	Youngstown, Ohio
Baptist	Sharpsville, Pa.
Baptist	Butler, Pa.
Calvary Baptist	Irwin, Pa.
First Baptist	Coshocton, Ohio
First Baptist	Cumberland, Md.
Calvary Baptist	Charleston, W. Va.
Baptist	S. S. Parkersburg, W. Va.
Alderson Memorial Baptist	Bellepoint, W. Va.
Congress Heights Baptist	Washington, D. C.
Baptist	Mentone, Ind.
*First Baptist	New Kensington, Pa.
Calvary Baptist	Excelsior, W. Va.
First Baptist	Beaufort, N. C.
Baptist	Wayne, W. Va.
First Baptist (colored)	McDonald, Pa.
First Baptist	Westover, Pa.
Bethel Baptist	Sykesville, Pa.
*First Baptist (Baptistry Window)	Braddock, Pa.
Atlantic Baptist	Atlantic, Va.
Hungarian Baptist	New Castle, Pa.
Baptist	Richwood, W. Va.

CATHOLIC CHURCHES

St. John the Baptist R. C.	Barnesboro, Pa.
St. Rosalia's R. C.	Hazelwood, Pa.
St. Cecilia's R. C.	Glassport, Pa.
Holy Rosary R. C.	Lowellville, Ohio
S. S. Mary & John R. C.	Portage, Pa.
*St. Stanislaus R. C.	Steubenville, Ohio
Holy Souls R. C.	Carnegie, Pa.
*St. Ann's R. C.	Millvale, Pa.
Greek R. C.	Mt. Carmel, Pa.
St. Nicholas R. C.	Nicktown, Pa.
St. Michael's R. C.	Orlando, W. Va.
St. Mary's Orphanage	Cresson, Pa.
St. Michael's R. C.	DuBois, Pa.

*Denotes our particularly noteworthy accomplishments.

PAGE FORTY-ONE

Figure 23. Cover and four pages from the 1924 third printing of *The Crowning Beauty of the Church*. Pages 14 and 15 (top) explain the difference between opalescent and antique glass—with an unabashed bias for the latter (likely coming from the pen of Howard Wilbert). Pages 40 and 41 (bottom) contain a few of the many testimonials along with the start of the catalog of major projects to-date. An asterisk preceding a project name indicates that the firm felt the project was particularly noteworthy (Pittsburgh Stained Glass Studio Records).

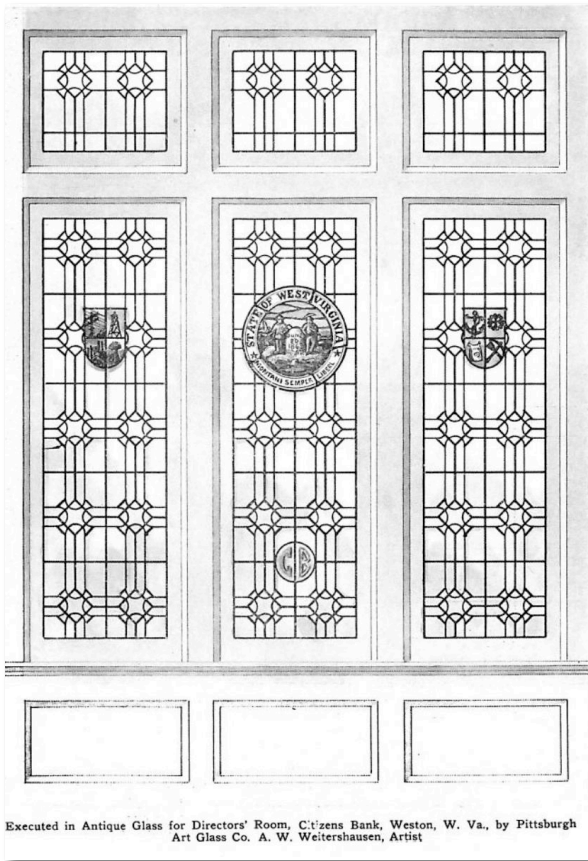


Figure 24. One of Albert Weitershausen's designs, published nationally in *The Ornamental Glass Bulletin of the United States and Canada* in September 1918.

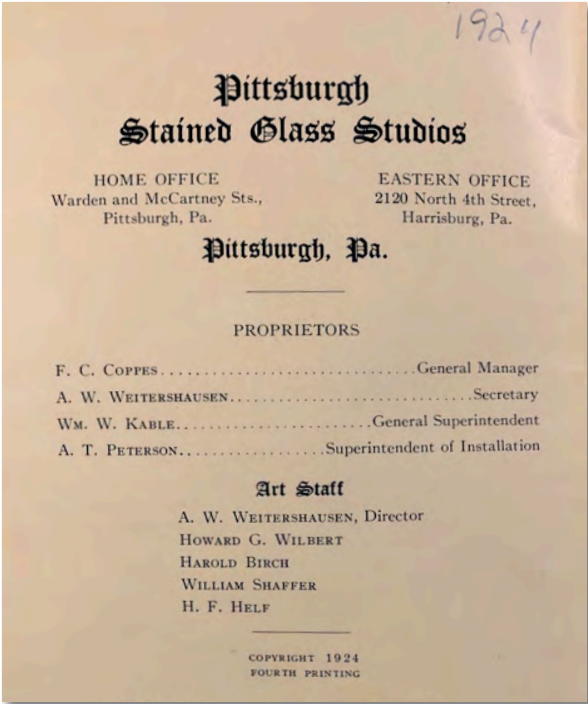


Figure 25. Title page from the fourth printing of *The Crowning Beauty of the Church*, showing both the firm's new name and the presence of its Eastern Office in Harrisburg (Pittsburgh Stained Glass Studios Records).

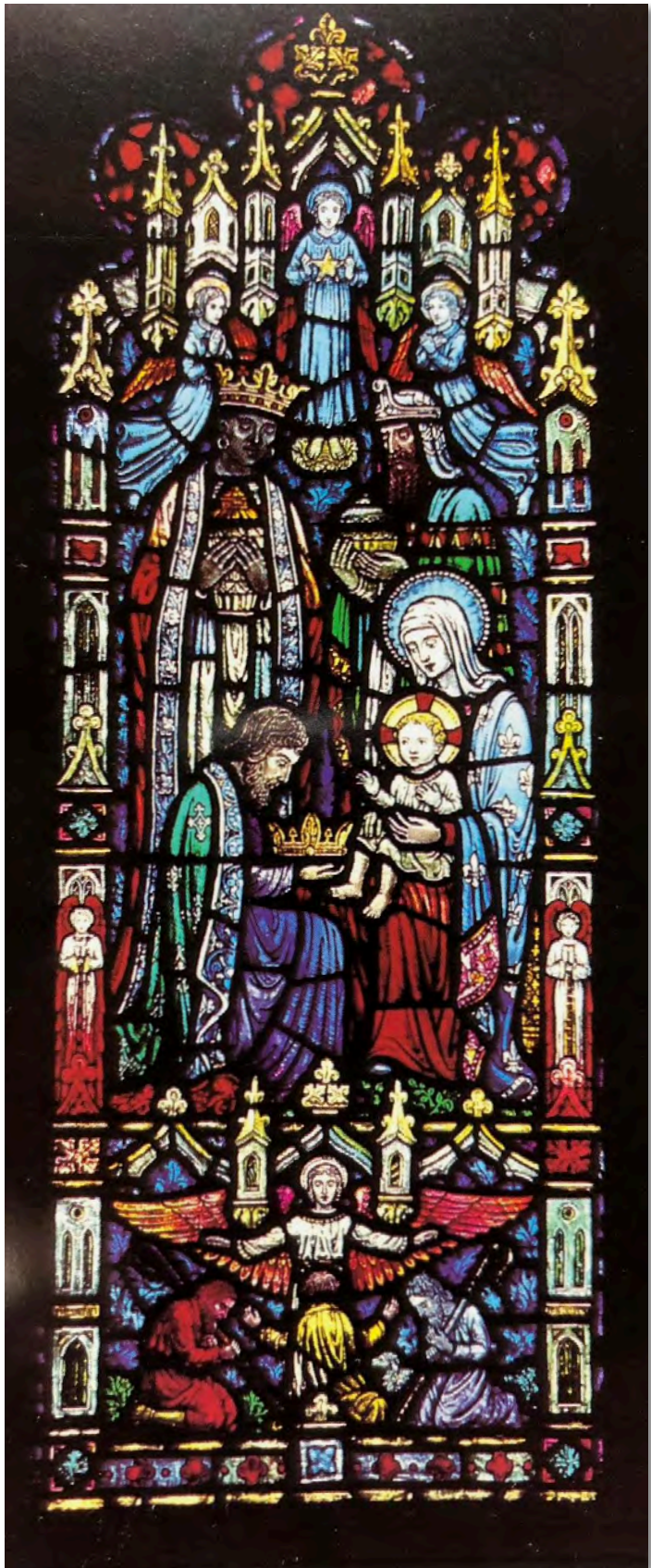


Figure 26. Howard Wilbert's demonstration panel that won PSGS the East Liberty Presbyterian Church commission; gifted by Kirk Weaver to the Senator John Heinz History Center in Pittsburgh in 2018 (Kirk Weaver).



Figure 27 (left). One of the west aisle windows by Howard Wilbert at East Liberty Presbyterian Church. From top to bottom, this one depicts three miracles: the raising of Lazarus, the raising of the widow of Nain's dead son, and the raising of the daughter of Jairus (Robshaw, *The Art and Architecture of East Liberty Presbyterian Church*).

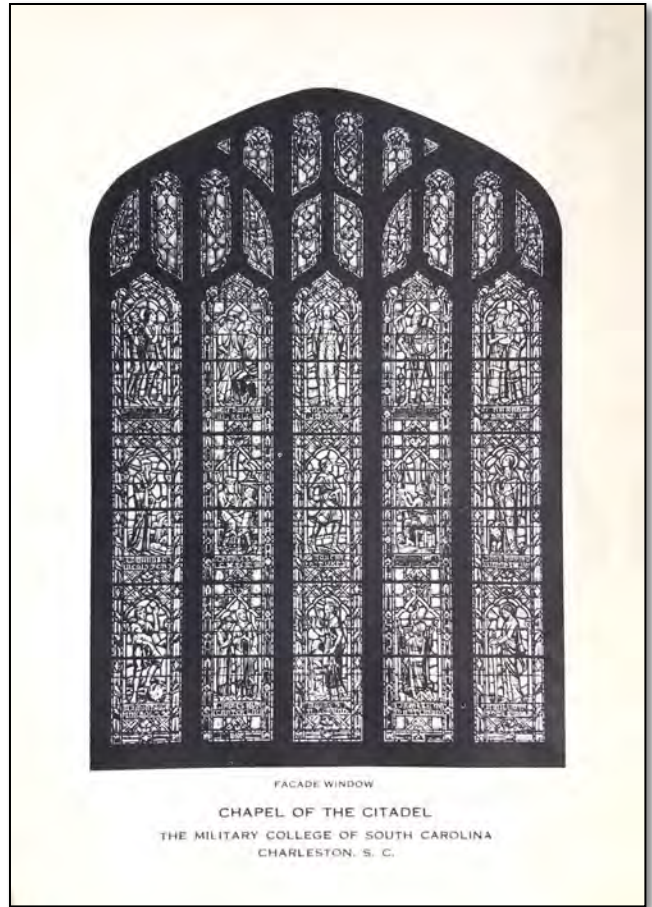


Figure 28 (right and below). When major commissions were completed, PSGS would often memorialize the project by creating an illustrated brochure. Here, three of four pages for the Summerall Chapel project at the Citadel are shown. Brochures like this would typically describe the windows and the process behind their creation (Pittsburgh Stained Glass Studios Records).

FACADE WINDOW
CHAPEL OF THE CITADEL
THE MILITARY COLLEGE OF SOUTH CAROLINA
CHARLESTON, S. C.

The Memorial Plan and Description of the Facade Window

The windows of the new cadet chapel at The Citadel, the Military College of South Carolina, are examples of unusual treatment and artistry of a very high order.

For the first time since the establishment of the college in 1842, it has a building designed and constructed for religious purposes. It is churchly and beautiful, though no denomination may claim its services at The Citadel are conducted by various ministers in rotation, without regard to sect or creed. The building committee, headed by General Charles P. Summerall, D.S.C., D.S.M., LL.D., D.M.S., president of the institution, determined that the windows should make it possible to cause the chapel to be a real shrine to former wearers of the gray uniform of The Citadel.

The Memorial Plan

The fact of cadetship is a sine qua non for subject eligibility. Upon announcement of the opportunity for the establishment of window memorials an immediate response was made.

To carry out the spirit of democracy of The Citadel, a characteristic which through the years has placed and kept the poor man's son and the rich man's son on a plane of absolute equality, as exemplified in the uniforms that all must wear, the identical kind of rooms that all occupy, the food that all eat in the messhall, and the disciplinary system that sees all cadets as alike—all memorial units must be the same size and quality. To effect this, the facade, transept and clerestory windows were divided into ninety-three equal-sized units, by dividing the lancets into fractions. The great five-lancet windows contain fifteen units each, as you will note from the photographic reproduction, while the smaller clerestory windows, each having three lancets, contain six units apiece.

Reservations were made strictly in the order in which applications, accompanied by commendatory payment, were received. The date of graduation or of discharge of the subject had nothing to do with the place his unit was assigned, any more than did his accomplishments after leaving The Citadel. The first first-tenor graduate, Col. Charles Courtney Tew, of

the Class of 1846, is honored by a unit in the same lancet with units to alumni of 1886 and 1930. To the right of his unit is one honoring an ex-cadet of the 1894 class, and to the left the unit of a graduate of 1905.

Creation of Design

The base of each unit bears the name of the subject, readily legible from afar. Within each unit is a medallion picturing a virtue of the subject. These were created with consummate skill by the Studios' master designer, Howard G. Wilbert, who studied the biography of each subject in turn, based generally upon Biblical quotations, in order fully to adapt the subject-matter to a churchly building; these studies have evoked enthusiastic approval from all who have seen them, and most of all from people who know the subjects.

Description

A typical unit is the one in memory of the late Edward W. Bell, of the class of 1886. Mr. Bell organized and for thirty years guided the destinies of a savings bank. Always, he kept in mind and inspired in his assistants the sacred trust placed in him by the stockholders and depositors; his bank was never even remotely threatened in any of the economic depressions since its foundation. Appropriately, Mr. Bell is represented in his unit by a study of the parable of the Faithful Servant. An army medical officer, who volunteered, in 1919, for service in typhus-stricken Poland, and who lost his life while fighting the epidemic, is depicted in a study of Elisha healing the poisonous waters that caused death in Israel. Another Army officer, who was less-honored man each of his four years at The Citadel, and who was killed in the service, is represented by St. Paul as the intellectual leader, bearing the sword of martyrdom. And every other study is just as appropriate and just as fine.

The Side Aisle Windows

These windows are known and referred to as the Class Windows because they are reserved for the Classes of The Citadel. They compose a series depicting thirty events in the greatest of biographies, the life of Christ. These studies are just as fine, and even more exacting in detail, compared with the individual units in the clerestory and the three great windows. They are arranged according to a prescribed scheme, in the

order in which confirmed subscriptions were received, and without regard to class chronology.

The subjects that will be portrayed when all are completed, beginning with the first lancet on the right, when entering the Nave from the Narthex will be as follows:

- The Annunciation.
- The Nativity.
- Presentation in the Temple.
- The Magi.
- Flight into Egypt.
- Christ Among the Doctors.
- John the Baptist Preaching.
- Baptism of Christ.
- The Temptation.

Now we cross over to the window nearest the entrance on the North Wall of the Nave:

- First Disciples Won.
- First Miracle—Wedding at Cana.
- Christ and Nicodemus.

- First Converts—Women of Samaria.
- Sermon on the Mount.
- Calling of Matthew.

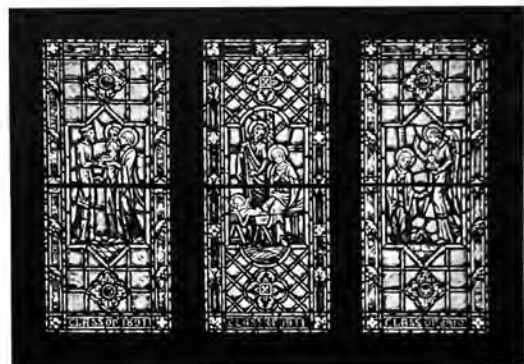
- Stilling the Tempest.
- Healing the Blind.
- Feeding the Five Thousand.

- West Wall of North Transept.
- The Transfiguration.
- Raising of Lazarus from the Dead.
- Anointing by Mary.

- West Wall of South Transept.
- Triumphal Entry into Jerusalem.
- The Last Supper.
- Gethsemane.

- South Transept.
- Before Pilate.
- Bearing the Cross to Calvary.
- The Crucifixion.

- North Transept.
- The Burial.
- The Resurrection.
- The Ascension.



THE SIDE AISLE WINDOWS
One of a Series of Ten Groups of Three Lancets Each along the Side Aisles of the Nave and Transepts.



Figure 29 (above). Saint Cuthbert is featured in one of the windows at Church of the Redeemer designed by Howard Wilbert (Pittsburgh History & Landmarks Foundation).



Figure 30 (right). Howard Wilbert at his drafting table with full-size window cartoons on the wall behind him. In the center is the cartoon of Saint Patrick for Church of the Redeemer (Clark, *The Stained Glass Windows in the Church of the Redeemer*, Pittsburgh).



Figure 31. Detail from one of Howard Wilbert's windows for the chapel at Langley Field, showing an airman flanked by more traditional figures (*The Combat Edge*, Air Combat Command Safety Magazine, December 1995).

Leading Pittsburgh Business

Businessman-Artist Combination Puts Stained Glass Beauty Before Profits

By MINA WETZIG

More an art than a business—that's the work of the Pittsburgh Stained Glass Studios, West End. And the two men who operate it, John D. Weaver and Howard C. Wilbert, like it that way.

Mr. Weaver, 37, the president, who started his career 18 years ago as a bookkeeper, said:

"We try to create something of permanent beauty when we build a stained glass window. We strive always for originality, to get away from the standard type of window work."

Mr. Wilbert, 55, a master in creating unusual windows, began his career as a studio boy at 19 and now is chief designer.

Mr. Weaver, the businessman, and Mr. Wilbert, the artist, work together to achieve the same goal.

TRADE COMPLIMENTS

Mr. Weaver says:

"I just capitalize on Howard's ability."

But Mr. Wilbert, in turn, claims:

"Mr. Weaver's something of a coordinator. He sees that we have the right type of work and the materials with which to do it."

The studio has just installed two windows in the Air Base Chapel at Langley Field, Va., which are unusual in the fact that the religious theme is interwoven with the symbols of flight.

In the chancel window, angels, the Air Force insignia and fliers in battle dress surround the Great Seal of the United States to suggest protection, both spiritual and physical, from the air.

The facade window features the Old Testament prophets, Moses and David, and depicts the principal stones in the foundation of the church, both Hebrew and Christian.

MADE 3336 DESIGNS

These windows are just two of more than 3336 designs made by Mr. Wilbert in his career.

The Pittsburgh studio has turned out windows for such places as the chapel in Chatham Hall, fashionable girls' school in Virginia; The Citadel at Charleston, S. C., Presbyterian churches in Sewickley and Greensburg, the Squirrel Hill Church of the Redeemer and the nationality rooms at Pitt.

Prospective clients are shown one-inch scale designs. Then Mr. Wilbert makes a full-scale draw-

(Editor's Note: Pittsburgh's industrial future is in new hands. Sun-Telegraph readers will meet these men in print through a series of personality sketches, of which this is the fifteenth.)

ing, denoting each piece of cut glass with a number on his work drawing. Patternmakers fit the glass atop each numbered piece.

INTRICATE PROCESS

Bits of wax hold the glass on an easel while artists, working in a semi-dark room, round out the figures and paint the glass to soften it to light. The glass is then placed in a kiln which fires it to 1300 degrees, allowing the paint to fuse with the glass.

The glazer puts the window together with strings of lead. Each point of lead is soldered. Tees and brace bars are added to support the sections.

Glass is selected for each window from a store of panes from American, British, French and German manufacturers. There are hundreds of shades from which to choose, each reflecting differently against natural light.

Both Mr. Weaver and Mr. Wilbert agree that a deep religious interest is necessary to the work. Mr. Weaver said:

"We have people of all faiths working here. And that's the way it should be, for we have to interpret all faiths in making our windows."

Mr. Weaver does none of the art work itself, but he admits that stained glass making has gotten into his blood.

There's a tranquillity about the studio which seems to carry over into Mr. Weaver's personal life. He enjoys the quiet pleasure of picnicking with his wife and their three youngsters. While his home is in Mt. Lebanon, he likes to roam the 55-acre farm near Punxsutawney which belonged to his great-great-grandfather. He goes hunting whenever he has the opportunity.

'NOBODY QUILTS'

Mr. Wilbert's time is pretty much taken up with designing these days, but he used to be active in the since-disbanded Stage and Play Society which once was a well known Pitts-



Sun-Telegraph Photo.

HOWARD C. WILBERT

JOHN D. WEAVER

... designer (left) and president of Pittsburgh Stained Glass Co. . . .

burgh theatrical group.

Both he and his wife, Katherine Wolff Wilbert, who is known in gardening circles as an herb expert, are avid concertgoers and extensive readers.

Both men have one thing in common—they love their work. As Mr. Weaver said:

"Nobody leaves this business after they get a taste of it."

Figure 32. Feature article in the Pittsburgh Sun-Telegraph, December 17, 1946.

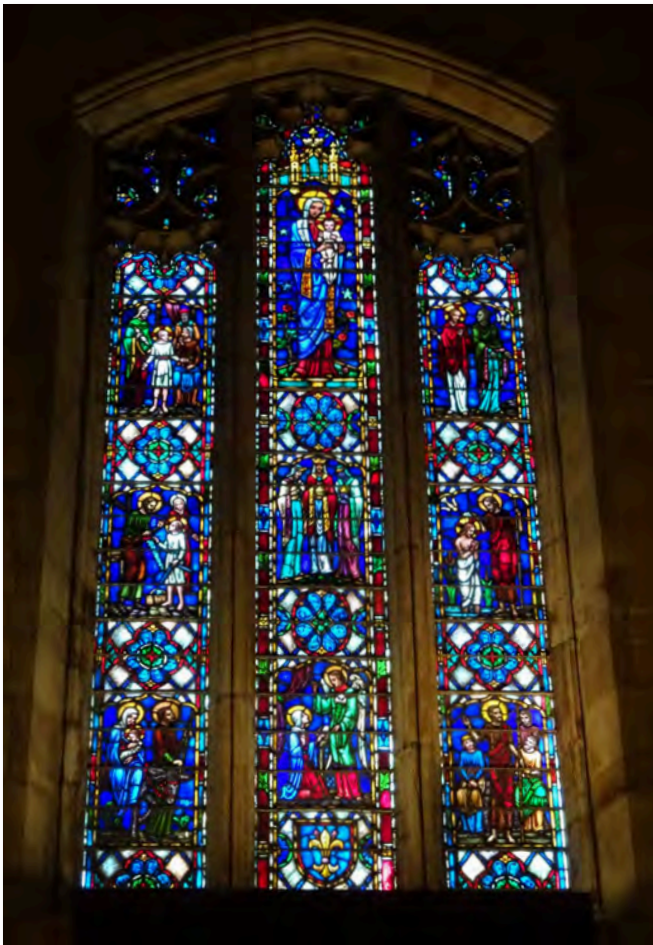


Figure 33. Howard Wilbert's *Nativity Window* (or Great Front Window) designed for Epworth-Euclid Methodist Church in Cleveland (Peter Holmes/University Circle United Methodist Church).

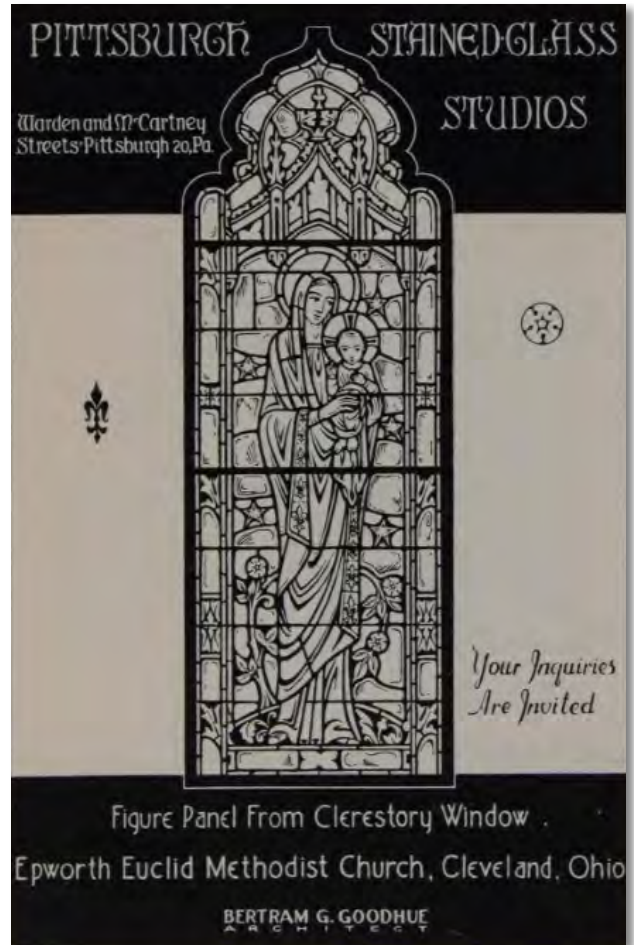


Figure 34. 1938 PSGS advertisement showing Howard Wilbert's cartoon for *The Nativity Window* at Epworth-Euclid Methodist Church in Cleveland (Webber, p. 20a).



Figure 35. Detail from Figure 7, showing the cartoon for one of the windows at the JFK Chapel at Fort Bragg.



Figure 36. The same window, installed at the JFK Chapel.



Figure 37. This September 1962 print advertisement in *Charette* featured a very modern cartoon of a window that Milcho Silianoff had designed for Presentation of the Blessed Virgin Mary Roman Catholic Church in Midland, PA.



Figure 38. Milcho Silianoff's *Sermon on the Mount* window for First Methodist Church in Saint Cloud, Minnesota, features in *Stained Glass in America* (1963) by John Gilbert Lloyd.



Figure 39. Vintage postcard (ca. 1967) showing the lobby of Pittsburgh's Aquazoo and windows by Milcho Silianoff.

Temple Sinai Ark Doors (Pittsburgh, Pa.)

H. Peter Brahm, chief designer of the Pittsburgh Stained Glass Studios, created the 11-foot Ark Doors at Temple Sinai, Pittsburgh, Pa. which were dedicated this past winter. The doors illustrate the Ten Commandments in 10 planished copper panels finished in colors from pink to bronze. The doors create an illusion of great substance, yet each weighs only 110 pounds so that it can move automatically on a lateral track during religious ceremonies.

The doors illustrate the Ten Commandments through abstract and impressionistic art forms combined with Hebrew letters. "Chasing" on copper involves working from the underside of each panel on a bed of pitch, a process which requires great skill since the design is made in reverse. Each panel consists of thick and thin planes balancing blunt hard edges with a lyric lineal flow—a highly individualized idiom. The Ark Doors "indecipher-

ability" reflects the ancient Hebrew injunction against "graven images."

Mr. Brahm was born in Germany and studied there under stained glass masters before coming to the U. S. in 1951. He has done numerous windows, sculpture pieces and other appointments for synagogues and churches in eight states.

Figure 40. Peter Brahm's Ark Doors for Temple Sinai in Pittsburgh were featured in the Fall 1977 edition of *Faith & Form* (p.28).

CHAPTER 1 Structure and Types of Stained Glass Windows

What is a Stained Glass Window?

"A stained glass window installed in its proper place in a building is perhaps best described as a decorative composition constructed of hundreds, even thousands of pieces of irregularly cut white (clear) and colored glass pieces to form a planned design. The terms "stained and leaded glass" are used historically in recognition of the material used in the composition of the window and the material that most commonly joins and supports the pieces of glass. In its simplest form, a window may be composed of pieces of clear or patterned glass without color, which is simply called leaded glass."²

Stained glass is very different than most other art forms. As well as being artistic, decorative, sometimes storytelling, and used to memorialize, stained glass windows are also able to control light; sometimes they are referred to as "illuminated wall decorations". In addition to their artistic qualities, they play an integral role in sealing the envelope of a building. As an architectural art form, a stained glass window is made up of:

- glass, which is the primary artistic fabric of the window
- lead came and solder, which provide the primary support structure of the window
- cement or putty, which is used for waterproofing
- rebar, which is the steel structural support system of the window

Since stained glass windows are part of the construction and the envelope of a building, they need to have the ability to keep out the elements (weather), allow for ventilation (where required), and enhance the aesthetic style of the building. To accomplish these tasks, they need to be maintained and restored at proper intervals in order to preserve not only their artistry but also their architectural function.

Stained glass is a centuries-old craft in which very little has changed over the years with regard to materials and methods. "Stained glass is a hand craft, and is practiced in America today in virtually the same manner as it was in the Middle Ages."²



1. Soldered Joint
2. Frame
3. Wire Tie
4. Rebar
5. Lead Came
6. Glass
7. Waterproofing Cement (under lead came)

CHAPTER 3 Deterioration Process of a Stained Glass Window

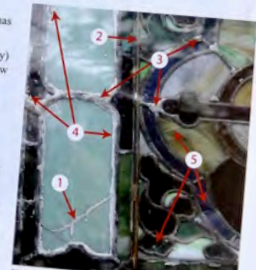
The majority of stained glass windows were originally created to function as part of the envelope of the building. These windows have therefore been exposed to many harmful conditions which include extreme weather, wind load, vibration, ultra-violet rays from the sun, pollution (both indoor and outdoor), and damage from pigeons, bats, and various micro-organisms. The general environment also affects the deterioration of leaded glass windows. Additional deterioration factors may be expansion and contraction of the frames, settling of the building, vibration from building use and poor quality treatments and repairs.

As a stained glass window ages, the condition of the lead came, cement, wire ties, and perimeter putty (sealant), which are the structural components of a stained glass window, deteriorates. For windows that have been fabricated with high quality materials and high quality craftsmanship, this deterioration process takes place gradually, over a very long period of time (80 to 100) years, and sometimes longer. Unfortunately, not all stained glass windows are made with high quality materials and craftsmanship, and not all stained glass windows have been repaired and restored in a high quality manner.

Conditions that Exacerbate Deterioration

- Poor Quality Materials and Workmanship**
- Cement (waterproofing) is of poor quality, and has fallen out of the window.
 - Lead came is soft (pure lead with little or no alloy) and is stretching, allowing the stained glass window to bow and buckle prematurely.
 - The steel rebar structure is not adequate to support the stained glass window.

- Lack of Maintenance and Poor Quality Repairs**
- Perimeter putty (sealant) has deteriorated and has not been maintained.
 - Windows have bowed and buckled to the point where the wire ties have pulled out of the solder, disconnecting the window from its steel rebar, and have been allowed to remain in this condition without restoration.



- The stained glass window has been forcibly flattened to reduce bulges. This improper technique will further accelerate the breaking of glass, and if cracks are already forming in the lead came, will widen the cracks and make the lead weaker.

This window was repaired by an unskilled practitioner. A close-up look reveals:

1. Glass cracks filled with waterproofing cement
2. An added flat rebar (it didn't help)
3. Poor quality (and unsightly) resoldered joints
4. Excessive residue from recementing
5. Broken glass from flattening bulges

Figure 41. Excerpts from *Standards and Guidelines for the Preservation of Stained (and Leaded) Glass Windows* (2012), which Kirk Weaver helped to craft.



Figure 42. Albert Weitershausen (center), surrounded by his daughter Mary Halyaman (left), son-in-law Paul J. Halyaman (right) and their daughter, ca. 1942 (Tim Liebermann).



Figure 43 (left). Every project has a “job bag” or file, which is labeled with a job number and contains the full-size cartoons, glass patterns, color cards and in some cases the correspondence file between the owner and the studio. For instance, Job Number 9938, on the second shelf on the left, is the United Presbyterian Church in Freeport, Pennsylvania, dating to 1925 (Historic Pittsburgh; Pittsburgh Stained Glass Studios Records).

Figure 44 (below). To aid in the production of repetitive decorations, brass stencils were created. Each drawer represents all of the stencils used for a particular job, or in the case of the open drawer shown here, three different jobs: Job #1360, Beallsville Methodist Episcopal Church, Beallsville, PA; Job# 1362, Epworth Methodist Church, New Castle, PA; and Job #1363, First Baptist Church, Johnsonburg, PA—all projects dating to 1930 (Historic Pittsburgh; Pittsburgh Stained Glass Studios Records).





Figure 45. Milcho Silianoff works on a cartoon at PSGS while a pair of third-year architecture students from Carnegie Mellon observe ("Stained Glass Popularity Gaining," *Pittsburgh Sun-Telegraph*, 11 March 1956, 2).

Pittsburgh Stained Glass Studios

WARDEN & McCARTNEY STREETS
WEST END · PITTSBURGH, PA.

<p>Proprietors</p> <p>F. C. COPPES <i>General Manager</i></p> <p>A. W. WEITERSHAUSEN <i>Art Director</i></p> <p>WM. W. KABLE <i>General Superintendent</i></p> <p>A. T. PETERSON <i>Supt. of Installation</i></p>	<p>Art Staff</p> <p>A. W. WEITERSHAUSEN</p> <p>H. G. WILBERT</p> <p>CHARLES LEE</p> <p>WILLIAM SHAFFER</p> <p>∞</p> <p>H. E. RAU <i>Asst. Manager</i></p>
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Figure 46. This detail from a piece of letterhead from the early days at Warden Street attests to the longevity of Pittsburgh Stained Glass Studios as unique and valued Pittsburgh institution.