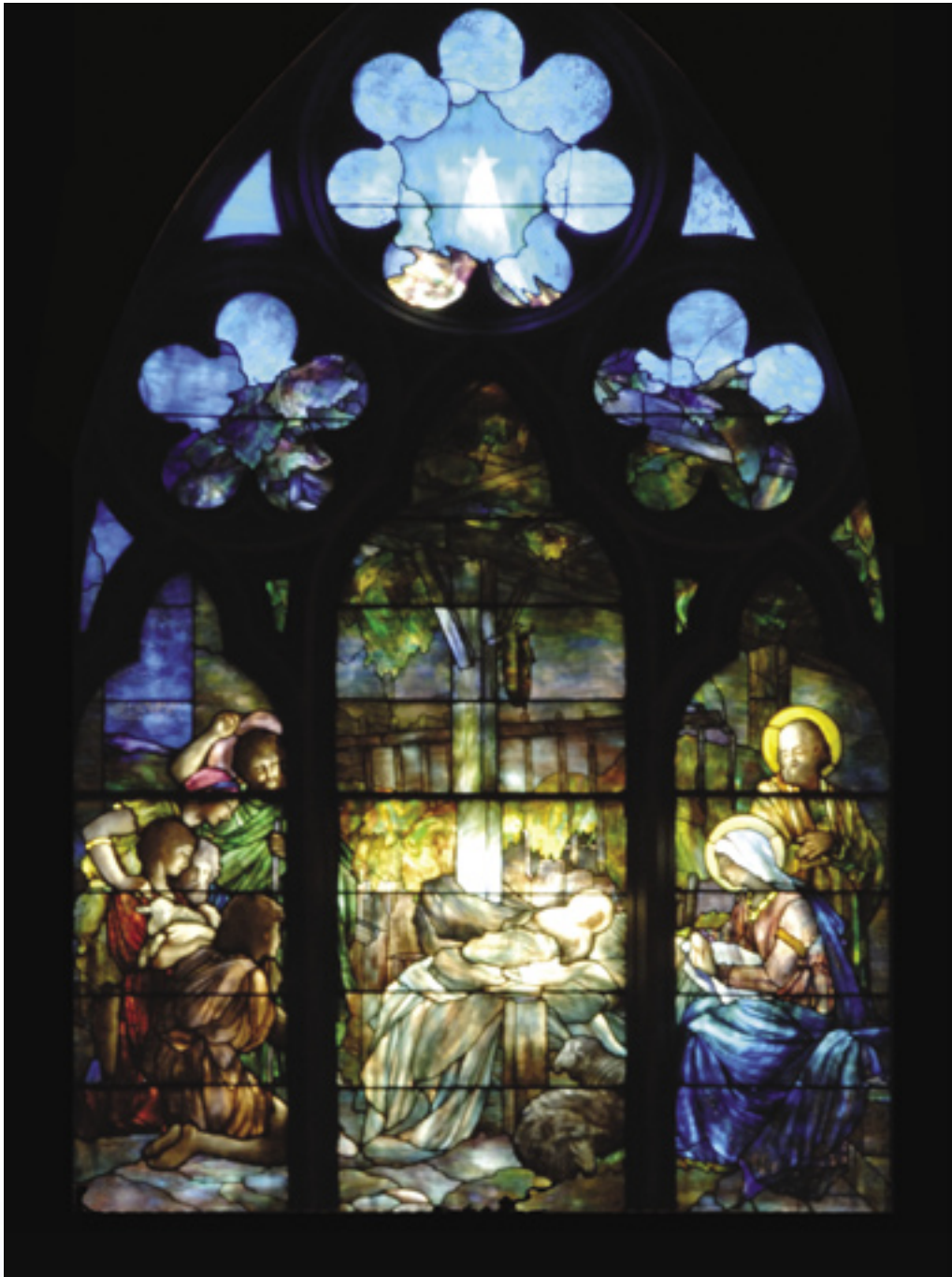


LOUIS TIFFANY WINDOWS AT EMMANUEL EPISCOPAL CHURCH — PART OF CUMBERLAND'S HISTORY FOR OVER 102 YEARS



Haystack Mountain

The Narrows

Will's Mountain
See "How They Named
the Mountains"
in this issue.

*St. Paul's Lutheran
Church*



Emmanuel Episcopal Church has overlooked downtown Cumberland, Maryland since 1851 while becoming one of the city's most recognized and admired buildings. Its Gothic Revival style, based on the plans of noted architect John Notman, was unique to the time period, making Emmanuel one of the earliest examples of that style in the United States. Inspiration for the church was derived from St. Peter's Brighton, located in England. While Emmanuel's imposing structure dominates the western skyline of downtown, its interior evokes a spiritual, reflective attitude that features America's foremost glass artist and designer whose name is synonymous with the Art Nouveau era. Louis Comfort Tiffany redesigned Emmanuel's interior in the early 20th Century and provided the church with three stained glass windows and accompanying features.

Louis Tiffany arrived at Emmanuel in 1905 for the purpose of redesigning interior sections of the church, including its glass windows. Tiffany did not solely focus on windows but also thematically designed the nave and transept thereby coordinating all major components of the area. His Emmanuel composition included provisions for three large stained glass windows, each approximately 20 feet in height, a carved High Altar and Reredos screen, an alter cross, communion candles, a processional cross, and a pair of candelabra. The concept and design was funded

and acquired over the next two decades by parishioners who desired to memorialize family members.

Tiffany's Emmanuel creations are monuments to artistic talent and design because they reflect a detailed study of light, glass, interior aesthetics, and biblical themes.



Exterior view of Emmanuel Episcopal Church.

The most prominent window faces the rising sun and occupies the area above the High Altar. Inspiration for the work was derived from French artist Adolphe-William Bouguereau's painting, "The Adoration of the Shepherds," an interpretation of St. Luke's account of Jesus' birth and a celebration of Emmanuel's congregation that first met on Christmas Day, 1749. The rising sun first highlights Jesus' halo, followed by the Virgin Mary's halo, and then a brilliant illumination of Mary's body, and the entire scene follows that emphasizes shades of red and green. The passing sun soon causes subdued shades of blue to dominate the panels.

The sun's rays next catch the dramatic and tragic Old Testament figure of Rizpah, above the south door in the Baptistry. Her raised torch blazes to frighten away birds of the air by day and wild animals of the field by night from her sons' bodies. This depiction is not in Tiffany's signature Art Nouveau style but instead is rendered in Art Deco, making it one of the earliest such examples of stained glass windows in the world.

continued on next page

Written by: **Dan Whetzel**

Photography by: **Lance C. Bell, PPA**

Facing page: The beautiful 20 foot tall Tiffany window, "The Adoration of the Shepherds," inside Emmanuel Episcopal Church.

Photo below: A panoramic view of Cumberland (looking north) showing a few of its many steeples and historic sights including "The Narrows."

Allegany County Court House

First Presbyterian Church

Emmanuel Episcopal Church



SUPER CRUISE LABOR DAY WEEKEND

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motorcycles welcome!**

Information:
Gary Bartik, 301-724-4339



Tiffany Windows...cont. from pg. 49

The setting sun last illuminates the third Tiffany window, "The Second Coming of Christ," that is composed of three large opalescent glass panels. A glorious Christ dominates the center panel above, while St. Michael breaks a sword over his knee below symbolizing the end of time. As with other Tiffany works, one looks at the images not through them.

The three Tiffany windows were presented to the Emmanuel congregation by the Millholland, Lowndes, and Hamilton families from 1905 to 1923.

Tiffany also carved the High Altar and Reredos screen, from Carrara marble and Caen stone, and designed the crosses and candelabra for the High Altar. A fortunate discovery in 1987 brought additional information to Emmanuel's candle treasures. Five pencil sketches on rice paper, dated 1906 and 1907, show Tiffany's personal illustrations of the candelabra and processional cross. It is known that Louis Tiffany created the drawings because the initials "L.C.T" are signed at the lower right hand corners. Each drawing shows different options for the detailed decorative features that adorn the objects. It is assumed the concept drawings should have been returned to New York for confirmation of a final product; why some of them remained in Cumberland will probably never be known. While key elements of Tiffany's composition were acquired over two decades, not all plans were implemented. For a time, Tiffany's work went out of style and other artists' works were acquired for the church.

Emmanuel Episcopal Church welcomes visitors almost anytime to see the Tiffany treasures and other historical features beneath the floor including tunnels, magazines, and earthworks of Fort Cumberland, the British outpost constructed in 1755 that was to play a prominent role in the French and Indian War. A convenient time to tour downtown Cumberland and Emmanuel Episcopal Church would be during **Heritage Days, June 9 & 10, 2007.**

For more information, the church phone number is 301-777-3364, website: www.emmanuelparish.ang.md.org



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