

The Stained Glass Windows Of Christ Episcopal Church

CHRIST EPISCOPAL CHURCH
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Christ Episcopal Church, constructed during the years 1893-1895, was one of many early English Gothic parish churches built across New York state in the last half of the 19th century. As in the Gothic churches of the 11th and 12th centuries, the stained glass windows are an important architectural element of the building. The windows in Christ Church are not reproductions of 11th and 12th century stained glass, but are distinctively American in a style influenced by John La Farge (1835-1910), an American painter and artist in stained glass. Opalescent glass, draped and layered at the furnace, was produced by American and European glass studios, but its use was never popular in Europe.

When the church was opened in February 1895, stained glass windows were in place above the altar in the chancel, the east transept, and one location in the west nave, next to the transept. The remaining windows were yellow and amber glass; a few remain in the narthex and sacristy. All of these original windows were produced by the J. & R. Lamb Studios in Manhattan. The designer, Frederick Stymetz Lamb, worked in opalescent glass as a design element along with the painting of faces and leading of the glass.

In July 1895 the Resurrection window on the south wall was installed by Tiffany Glass and Decorating Company. Designed by Edward Peck Sperry, the window depicts the four gospel versions of the Resurrection in magnificent colors of Tiffany glass.

Two more memorial windows, now on the west nave wall, were produced by Tiffany Glass and Decorating Company in 1897 and

1901. Later in 1901, Lamb Studios executed two memorial windows for the east nave.

In January 1910 a fire in the church destroyed the three altar windows and damaged the Hoare memorial window, which was installed in the east chancel wall. The fire traveled along the roof and melted the leading in the Resurrection window on the south wall, but the glass did not fall. Tiffany Studios was awarded the redecorating contract, which included the execution of new windows in the chancel and the repair of the Resurrection window. The Hoare memorial was moved to the west nave, so that today all Tiffany windows are in the chancel, the west nave (two windows), and the south wall. All Lamb windows are in the transepts and on the east nave wall.

A pair of antique panels, of 15th century English or German origin, were installed in 1959 in the west nave, and in 1963 the installation of a contemporary window, executed by Charles J. Connick Associates in the style of 12th and 13th century Gothic windows, completed the windows in the west nave.

The clerestory windows were designed and executed in 1960 by George A. Payne Inc. These opalescent windows represent the symbolism of the Old Testament, on the west, and the New Testament, on the east.

The contemporary windows in the transoms above the doors and in the narthex were designed by James O'Hara or Valerie O'Hara of Pike Stained Glass Studios Inc., with the exception of the windows in the east vestibule. These windows are contemporary Gothic, designed by Orin Skinner and executed by Charles J. Connick Associates.

Description of Individual Windows

GILBERT MEMORIAL

*In memory of
Daton Gilbert (1865-1934)
Elizabeth Jewett Gilbert (1870-1958)*

Location: West nave

Map No. A1

Studio: Antique center lights installed by Pike Stained Glass Studios Inc.; subsequently, Charles J. Connick Associates executed side lights.

Installed: 1959 and 1963

Lights: 4

The two center panels are, in terms of age, the oldest stained glass windows in Christ Church. They were purchased from French & Company, a New York City antiques dealer, and had come from a collection in Paris. The two panels of glass, pot metal and white glass with silver stain, are identified as 15th century English or German in the publication *Stained Glass before 1700 in American Collections: New England and New York*, published by the National Gallery of Art, Washington, D.C. Modern grey glass was used to fit the panels into the existing space. The same grey glass was used for the side lights. In 1963 Charles J. Connick Associates executed the existing side lights.

EATON MEMORIAL

*In memory of
Jemima P. Eaton (1859-1924)
George E. Eaton (1851-1909)
Frances Eaton (1888-1889)
John P. Eaton (1896-1918)*

Location: West nave

Map No.: A2

Studio: Charles J. Connick Associates

Installed: 1963

Lights: 4

The left center light depicts St. Columba of Iona as a cleric. The left side light shows the Celtic cross. In the right center light is St. Augustine of Canterbury, with mitre and crozier, and right side light shows the Canterbury cross. Transparent rather than opalescent glass is worked in the vibrant colors and tapestry of 12th and 13th century glassmakers.

HOARE MEMORIAL

*In memory of John Hoare (1822-1896),
given by his wife. The legend reads:
"A just man and one that feareth God."*

Location: West nave

Map No.: A3

Studio: Tiffany Glass & Decorating Co.

Installed: 1897

Lights: 4

The theme is Cornelius and The Angel. The window was designed by Frederick Wilson. Hammered glass is used as a design element over the opalescent glass covering the angel and all of the right center panel

except the figure of Cornelius. In the church files there is a wonderful letter written by the

donor to the studio saying he had seen this theme in the Central Church in Boston and was disturbed by the bare knees and would they kindly remedy this with a cloak of drapery (a request the designer ignored). Signature of Tiffany is in the lower right corner. This window was originally placed on the east wall of the chancel and after the 1910 fire was moved to its present location.

TULLY MEMORIAL

In memory of Sarah Burrs Tully (1837-1901), erected by her husband, Joseph J. Tully. The legend reads: "A woman that feareth the Lord she shall be praised."

Location: West nave
Map No.: A4
Studio: Tiffany Glass & Decorating Co.
Installed: 1902
Lights: 4

The theme is Christ and Faith, depicting Mary Magdalene as Faith. The lovely use of blues and greens creates the garden scene. The hammered glass in the garden scene is part of the design. Originally this space was occupied by the Bigelow window, now in the east nave, and the Tully window was located in the east nave. After a fire in 1910 that damaged a portion of the church, the Bigelow and Tully windows exchanged locations. This placed the Lamb windows on the east and the Tiffany windows on the west.

HOUGHTON MEMORIAL

*In memory of
Florence Houghton (1880-1888),
second daughter of
Charles F. and Helen H. Houghton*

Location: West transept
Map No.: A5
Studio: J. & R. Lamb Studios
Installed: 1895
Lights: 5

Angels calling to heaven a beautiful child is the theme of this memorial by Frederick Stymetz Lamb. The face of the eight-year-old child is a portrait, Wire strings are used in the harp played by the angel. The side lights, like those in the Olcott memorial directly opposite in the east transept, are beautifully executed naturalistic panels.

OLCOTT MEMORIAL

*In memory of
Catherine A. Olcott (1832-1893)
Alexander Olcott (1829-1887)
Mary Caroline Olcott (1860-1880)*

Location: East transept
Map No.: A6
Studio: J. & R. Lamb Studios
Installed: 1895
Lights: 5

This window was designed by Frederick Stymetz Lamb. Despite the story that the faces depict the Olcott family, a descendant has assured us that they do not. The side lights are executed in the same naturalistic style of Tiffany. The workers often worked for both studios, resulting in similarity of style. The foliage in the side lights was produced by introducing into a sheet of molten glass pieces of glass having stems, leaf and flower forms. Tracery design is the same as in the Houghton window.

BIGELOW MEMORIAL

In memory of:
William Levi Bigelow (1859-1869)
Charles Thomson Bigelow (1862-1869)
Carrie Adele Bigelow (1878-1890).
Erected by William L. Bigelow
and Harriet M. Bigelow

Location: East nave
Map No.: A7
Studio: J. & R. Lamb Studios
Installed: 1895
Lights: 4

"Suffer little children to come unto me for of such is the kingdom of heaven." The scripture passage is written on reverse and placed over another colored glass. This window is in memory of three children who died at ages seven, ten and twelve. The faces were taken from photographs and said, by newspaper accounts, to resemble them very much. The angel in center right plays a lute and bow with wire strings. This window originally was installed in the west nave next to the transept.

SCHIRMER AND MALLORY MEMORIAL

In memory of
Julius Schirmer (1824-1862)
P. J. Mallory (1815-1846)

Location: East nave
Map No.: A8
Studio: J. & R. Lamb Studios
Installed: 1901
Lights: 4

The theme of these windows is Church Militant and Church Triumphant. Church Militant, center right, shows a soldier bearing the banner with symbol of the Cross, and an angel. Right side light shows two angels, one with sword, the other with shield. Church Triumphant, center left, shows one figure bearing the crown of glory and a palm of

victory, and an angel. Left side light shows two angels, one with a harp with wire strings. This theme was a favorite of the designer, Frederick Stymetz Lamb. He first used it in a window that won a prize at the 1893 Columbian Exposition in Chicago and then in a 1899 window commissioned for the U. S. pavilion at the 1900 Paris International Exposition, for which he won two gold medals.

MALLORY MEMORIAL

In memory of
Lauren Mallory (1789-1861)
Mary M. Mallory (1790-1869)
William M. Mallory (1817-1891)
Sara McConihe Mallory (1828-1854)

Location: East nave
Map No.: A9
Studio: J. & R. Lamb Studios
Installed: 1901
Lights: 4

This window is full of symbolism. The iris competes with the Easter lily as the Virgin symbol. Also there are anemones among the thorn bushes, symbol of immaculate conception. Note the writing on the book is behind the piece of glass facing inward. The glass in the drapery of the angel in the right center panel is a good example of the use of varying thicknesses of glass to get the desired drapery effect. This glass was produced from molten pot glass which was forced into folds and wrinkles.

CHANCEL WINDOWS

The original windows by J. and R. Lamb Studios, installed in 1895, were destroyed by a fire in 1910. Tiffany Studios received the contract to replace, repair and decorate. New windows were executed in the same theme as the Lamb windows.

Location: Above altar (left)
Map No.: B2
Studio: Tiffany Studios
Installed: 1910
Lights: 2

Annunciation to the Shepherds: The shepherds, while watching their sheep at night, have suddenly been aroused by the appearance of an angel, and gaze in amazement while they listen to the promise of peace and good will. The Star of Bethlehem throws a shaft of light upon their upturned faces. Although Alastair Duncan's book on Tiffany windows shows a drawing of this window and calls it The Three Magi, what you see when you look at the window are shepherds with their staves and sheep.

Location: Above altar (center)
Map No.: B3
Studio: Tiffany Studios
Installed: 1910
Lights: 3

Christ Enthroned illustrates the text "Come unto me, all ye that travail and are heavy laden, and I will refresh you." Gathered about the Savior, seated in the center, are all classes of people, listening attentively to the revelation.

Location: Above altar (right)
Map No.: B4
Studio: Tiffany Studios
Installed: 1910
Lights: 2

Christ in the Temple is the theme. He is found by his mother in disputation with the learned men in the temple. Through the arches of the temple can be seen a beautiful landscape effect.

ORNAMENTAL WINDOWS

Location: Chancel west and east
Map No.: B1, B5, B6
Studio: Tiffany Studios
Installed: 1910

These three windows were executed in 1910 in vibrant Tiffany colors and radiate light throughout the chancel. The space identified as B5 originally was occupied by Cornelius and The Angel (installed 1897), but after the 1910 fire was moved to its present west nave location.

Location: Chancel east, above door.
Map No.: B8
Studio: Pike Studios, Rochester, N.Y.
Installed: 1995

In memory of Charles B. King (1915-1994), given by his wife Ernestine King and The Motet Singers

BIGELOW MEMORIAL (Resurrection window)

*In memory of
Alanson and Anne Rebecca Bigelow,
given by their daughter,
Mrs. Amory Houghton Jr.
(Ellen Bigelow Houghton)*

Location: South nave
Map No.: B7
Studio: Tiffany Glass & Decorating Co.
Installed: 1895
Lights: 3

The gospels give varying accounts of the Resurrection. St. Matthew says the discovery was made by Mary Magdalene and "the other Mary" (presumably the mother of James and Joseph), who came early Sunday morning, and were told by an angel that Jesus had been raised. St. Mark says Mary Magdalene, Mary the mother of James, and Salome went to the tomb and found the great stone that sealed it rolled away. As they entered the tomb, an angel told them Jesus had been raised. St. Luke says Mary Magdalene, Mary the mother of James, Joanna, and several other women were present. St. John says Mary Magdalene came and discovered the great stone rolled away. She hastened to tell Peter and "the other disciple, whom Jesus loved," that the body had been taken away. Both disciples went to the tomb, found the body missing, and departed. Mary Magdalene remained, weeping. The center light depicts Christ emerging from the tomb, with an angel on each side bearing the palm of victory. At the bottom of the steps are the Roman soldiers clad in armour, stricken to the ground. The left light shows the three Marys coming from Jerusalem, carrying spices and ointments to anoint the body. The right light shows Peter and John, who have been told by Mary Magdalene that the tomb is empty.

CLERESTORY WINDOWS

Location: Clerestory
Map No.: C1 through C7
Studio: George L. Payne Inc.
Installed: 1960
Lights: 14

Tuttle memorial

12 windows [C1 thru C3 and C5 thru C7], given in memory of Louise Elizabeth Jarvis Tuttle (1872-1957)

Group memorial

2 windows [C4 - nearest altar on west side] are a group memorial, to Alice Maude Baxter, Mary Etta Heath Culver, Mildred Runge Gay, Alfred Maltby, Emma Greer Thompson, Juanita Hunt Wydman, Alice Mabel Carrigg, Fanny Hayden Ferris, Frederick Michael Githler, Arthur Valentine Remmel, Eugene Norman Patch, Mattie Cropley Wood.

WEST CLERESTORY:

	<u>Signet</u>	<u>Symbol</u>
C1a	Burning bush	Moses
C1b	Tree of Jesse	Great King David, star at base culminating in cross of Christ
C2a	Lily	Immortality
C2b	Anemone	Lily of the field: humanity
C3a	Wheat	Bread of Eucharist
C3b	Grape	Wine of Eucharist
C4a	Pomegranate	Church: inner unity of countless seeds
C4b	Tree of Knowledge	Life, because it is healthy and strong

EAST CLERESTORY:

C5a	Chi rho	First two letters of Jesus' title, Christos, (the anointed one)
C5b	Fish	Christ, sustainer of life
C6a	Pelican	Redemption
C6b	Lamb of God	Christ as innocent sacrifice but with banner of victory over death
C7a	Peacock	Early symbol of the Resurrection
C7b	Greek cross	IC/XC = Jesus, NI/KA = the Conqueror

NARTHEX

The original amber glass, installed by Lamb Studios when the church opened in 1895, can be seen in the west narthex and the east stairway to the tower. All of the memorial windows in the narthex and transoms have been executed and installed by Pike Stained Glass Studios Inc. All of the memorial windows in the narthex were designed by James J. O'Hara. The medallion in the Kelley window depicting a basket of carnations was designed by his daughter, Valerie O'Hara, who also designed the Ling and Mann memorial transom windows. The narthex windows were designed to depict the vocation or avocation of the subject.

		<u>Subject</u>
V1a	Hunt memorial	Postman <u>L. Vernoy Hunt (1880-1970)</u>
V1b	Corwin memorial	Musicians <u>Charles Condit Corwin (1883-1954)</u> <u>Ena Hampton Corwin (1883-1963)</u>
V2a	Herriman memorial	Parish pillars <u>Walter C. Herriman (1884-1962)</u> <u>Ellen S. Herriman (1880-1962)</u>
V2b	Hawkes memorial	Beauty in crystal <u>Thomas Gibbons Hawkes (1846-1913)</u> <u>John Pim Penrose Hawkes (1900-1972)</u>
V3a	McCauley memorial	Physicist <u>George V. McCauley (1883-1976)</u>
V3b	McCauley memorial	Homemaker <u>Hulda H. McCauley (1886-1966)</u>
V6a	Githler memorial	Attorney <u>Charles Hubbard Githler (1906-1978)</u>
V6b	Broomhall memorial	Parents <u>Harry Broomhall (1908-1964)</u> <u>Dorothy B. Broomhall (1908-1978)</u>
V7a	Pinkston memorial	Surgeon <u>James Conyers Pinkston Jr. (1886-1969)</u>
V7b	Pinkston memorial	"Joy to the World" <u>Natalie Olcott Pinkston (1892-1971)</u>
V8a	Orr memorial	Research Technologist <u>Percy L. Orr (1907-1976)</u>

V8b	Miller memorial	Educator <u>Wilbur Tannehill Miller (1907-1969)</u>
SW1	Kelley memorial	Chorister/gardener <u>Quylia M. Kelley (1902-1983)</u>

TRANSOMS

D1	McCauley memorial	<i>Clear glass with diocesan seal, in memory of Hulda and George McCauley</i>
D2	All Saints	
D3	Smith memorial	House of Prayer <i>In honor of Walter E. Smith (1906-2006) on the occasion of his 90th birthday November 17, 1996, and in memory of Maxine C. Smith (1909-1987), given by their family</i>
D5	Mann memorial	Flora/fauna <u>Doris Mann (1906-1982)</u>
D6	Maltby memorial	Dove/Holy Spirit <u>Jerome B. Maltby (1901-1970)</u>
D7	Ling memorial	Garden/birds <u>Ernest F. Ling (1895-1979)</u>

EAST VESTIBULE

These windows (EV2, EV3, EV4) at the interior of the east vestibule were designed by Orin S. Skinner of Connick Associates and installed in 1963. The glass is translucent and executed in the Gothic style. Over the center (EV2) of the vestibule doors are three panels with the inscription "Enter into His gates with thanksgiving" from Psalm 100, with King David shown in the center panel. At the left (EV4) is a window showing Mary with a book, and on the right (EV3) a window showing Martha with bowl and spoon.

This booklet was prepared by the late Mary O'Brien, a parishioner, who for many years wrote about and lectured on the church's windows.

The Tiffany Mosaic Reredos

(Transept Chapel)

Frederick Carder

Crucifixion Scene

(Bas relief in east chancel wall)

The Tiffany Mosaic Reredos *(Transept Chapel)*

In 1908 Mrs. Helen Walker Sinclair commissioned the Tiffany Studios to produce this mosaic reredos in memory of her father William W. Walker, a long-time clerk of the vestry. It was installed in the transept chapel about 1910.

The reredos contains brilliant and reflective gold foil glass tesserae and gold molded nuggets set into a gothic arched recess behind the chapel altar. The border is Byzantine in style with an alternating border composed of circular designs containing a cross and geometric pattern. The background, onto which the large cross composed of gold glass nuggets is mounted, is composed of varying warm hues of glass tesserae set in the *opus regulatum* style. The gothic-styled mosaic reflects the architectural style of the early English Gothic church building, built between 1893 and 1895.

This reredos is featured, with photographs, in *The Mosaics of Louis Comfort Tiffany*, by Edith Crouch (Schiffer Publishing Ltd., 2009). A library copy of this book is available for viewing in Houghton Lounge in the church's parish house.

Frederick Carder Crucifixion Scene (Cast panel in east chancel wall)

This rare and important piece of American art was installed in the east chancel wall in 2009, a gift of Robert F. Rockwell III in memory of his wife Marie and his parents, Robert F. Jr. and Hertha Rockwell. The panel originally was made for a Roman Catholic church in the Rochester area, and sold when the church was closed.

Frederick Carder, one of the pioneers in American glassmaking, founded Steuben Glass in 1903, and in 1933 became art director of Corning Glass Works (now Corning Incorporated). This one-of-a-kind three-figure Crucifixion Scene is a product of the *cire perdue* (lost wax) process. This particular process had been used since ancient times for metal casting but never to a great extent for glass. The major problem in casting glass by the lost wax process was the mold material. Carder envisioned a ceramic mixture strong enough to withstand the weight and movement of the melting glass during the casting period and friable enough to be broken away from the fragile glass casting after annealing. This was a monumental task that Carder achieved.

Carder continued perfecting his *cire perdue* process while in his 80s and 90s, from 1945 to 1959. If Carder had made no other glass than his Diatrete and other lost wax castings, “he would have an assured place among the giants in the history of glassmaking,” says Paul V. Gardner in *Frederick Carder: Portrait of a Glassmaker*.

Frederick Carder Crucifix

(Cast glass sculpture in west chancel wall)

Similar in style to the Crucifixion Scene located across the chancel on the east wall, this is another example of Frederick Carder's work using the *cire perdue* (lost wax) process. It probably was produced in the late 1930s.

Little is known about its acquisition by Christ Church. A reference to it appears in a church inventory in 1944, and it is assumed the crucifix was a gift to the church from Mr. Carder. It was found in the 1980s when the parish's newly formed Archives Committee began a thorough 'closet searching.' Subsequently it was stored in the parish safe until its installation in the chancel in 2010.