



STAINED GLASS WINDOWS

Third Presbyterian Church

is well known for many fine examples of master stained glass windows from the late-nineteenth and twentieth centuries. The windows on this page are shown in their position in the church sanctuary.

Click on the windows to learn more about each window, or to take a tour of all of the windows.

Stained glass is a [Uniquely Christian Art](#). Several of the windows in the church are from the famed [Tiffany Studios](#), but even more were designed and constructed by fine local studios such as the [Pike Studios](#) of Rochester and the [Willet Studios](#) of Philadelphia.



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[Return to Third Presbyterian Church](#)

Stained Glass Windows

of

Third Presbyterian Church



Chancel Window

The theme of the window, made by [Henry Lee Willet](#) of Philadelphia, is Christian service. The central figure at the top is the compassionate Savior. Enclosed in the aureole of radiant light, He stretches out His arms to suffering humanity as He says, "Come unto me, all ye that labor and are heavy laden, and I will give you rest." To the left is Luke, the beloved physician, writhing his gospel; to the right is Paul, dreaming his great vision of missionary opportunity in Macedonia. In the

lancet top directly below the figure of our Lord, angels are shown holding up a yoke symbolic of His words "Take my yoke upon you, and learn of me, for my yoke is easy and my burden is light."

The other four lancet tops contain shields bearing symbols of the acts of Christian mercy: Taking fruit to the sick, giving a cup of cold water to the thirsty, bringing food to the famished, and visiting prisoners.

The five lancets of the window contain fifteen subject medallions illustrating the general theme of Christian service. The top medallions are taken from Luke's gospel and depict the Good Samaritan, the tenth leper who remembered to thank Jesus, the raising of Jairus' daughter, the healing of the Gadarene demoniac, and the sower scattering abroad the seeds of truth.

The remaining medallions are devoted to men and women who exemplified the teachings of Christ. In the center row are Robert Raikes, teaching the first Sunday School class in England; John Woolman, great American Quaker, who worked for the emancipation of slaves in the eighteenth century; St. Francis of Assisi, whose entire life was devoted to the poor, the lepers, and the outcast; George Williams, who in 1844 in England founded the Young Men's Christian Association; and Charles G. Finney, symbolizing the ministry of preaching, who conducted evangelistic campaigns in Rochester in 1830 at the invitation of Third Church, and profoundly affected the life of the community.

The bottom medallions show Dr. Winfred Grenfell at work in Labrador; Florence Nightingale, caring for the wounded during the Crimean War; Dr. Albert Schweitzer, attending a sick native in the heart of Africa; Jane Adams, founder of Hull House in Chicago, helping a poor child; and Walter Rauschenbusch, professor at Rochester Theological Seminary, through whose teaching of the social applications of Christianity many were led to a deeper understanding of the Gospel.

Dedicated May 11, 1952. Given in memory of Dr. and Mrs. Charles R. Barber by their family.

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David Playing on the Harp

Pike Studios, 1934

King David plays his harp in this vivid *Art Nouveau* window by the [Pike Studios](#) of Rochester. A stream runs past his feet and the ground is carpeted with flowers.

Given in memory of David Copeland Jr. by his wife Emily Sabey Copeland. Copeland was the son of the contractor who built the Temple Street Church.



Stained Glass Windows

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The Holy City

Tiffany, 1903

A well-known [Tiffany](#) window, this theme was a favorite of Tiffany's; The holy city floating in the clouds above a dreamlike landscape.

Tiffany's characteristic irises, palms, and lillies grow beside the stream, and his favorite *Favrile glass* creates a luminescent sunset.

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From Cross to Crown

Tiffany, 1893

Based on a painting called "St. Helen" by Veronese, we see the saint with a crown floating above her head, with the figure deep in contemplation.

This Tiffany window was given by Charles R. King in memory of his wife, Antoinette Palmer King.



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John of Patmos with the Holy City

Tiffany, 1894

The writer of the book of Revelation is seen with his vision of the Holy City, with the Lamb of God at his side, and a quill in his hand.

This Tiffany window was given by Elizabeth Butts Oothout in memory of her mother, Mary Smyles Butts.



Stained Glass Windows

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Tree Planted By the Rivers of Water

Louis C. Tiffany, 1928

This well-known landscape window is signed by Louis Comfort Tiffany.

The design illustrates Psalm 1 that describes the righteous man: *"He shall be like a tree planted by the rivers of water, that brings forth his fruit in his season; his leaf also not wither; and whatever he does shall prosper."*



Stained Glass Windows

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Saint Margaret of Hungary

Pike Studios, 1934

Queen Margaret was known for her charitable deeds and her beautiful life. Behind her, a castle stands on a cliff, and a pathway winds down the hill. Stylized trees and flowers surround the figure, and doves fly above her.

The window, by the [Pike Studios](#) of Rochester, was given in the memory of Samuel and Julia Briggs, by their children.



Stained Glass Windows

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Third Presbyterian Church



Herbert Corwin Beckley Memorial

Page and Chapin, 1893

This window, and the [Charles Lyell Curtis Memorial](#) window on the other side of the sanctuary, were among the first windows in the church. They are high Victorian decorative windows; their golden and amber colors are luminescent.

Both windows were given by parents in memory of their sons who died at very young ages - Herbert Beckley died at age thirteen.

Stained Glass Windows

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Jesus with Martha and Mary

O'Hara, Pike Studios, 1966

Mary and Martha were friends of Jesus. These figures symbolize the contemplative and active life which were combined in the life of Dorothy Harvie (1909 - 1965).

The window, by the [Pike Studios](#) of Rochester, was given by Dorothy's family and friends.

Stained Glass Windows

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Luke, The Physician

O'Hara, Pike Studios, 1966

This window shows Luke healing the sick. It was created by the [Pike Studios](#) of Rochester.

The window was given by his widow in memory of Dr. James K. Quigley (1880 - 1964), a pioneer obstetrician and member of the church for over sixty years.

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Jesus and the Children - Left Panel

Willet Studios, 1965

This window, and its accompanying [right panel](#), illustrate the passage "*Let the little children come to me, and do not prevent them; for it is to such as these that the kingdom of heaven belongs.*" It was created by the [Willet Studios](#) of Philadelphia.

Both windows were given in memory of Dr. Albert Gallatin Hall, pastor of Third Church from 1846 - 1871, by his descendants. Dr Hall was known for his love of children.

Stained Glass Windows

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Jesus and the Children - Right Panel

Willet Studios, 1965

This window, and its accompanying [left panel](#), illustrate the passage *"Let the little children come to me, and do not prevent them; for it is to such as these that the kingdom of heaven belongs."* It was created by the [Willet Studios](#) of Philadelphia.

Both windows were given in memory of Dr. Albert Gallatin Hall, pastor of Third Church from 1846 - 1871, by his descendants. Dr Hall was known for his love of children.

Stained Glass Windows

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Peace after Battle

Butler, Pike Studios, 1921

This window represents peace after battle. The Christian warrior, having fought the good fight, lays his armor by, depicted on the ground around the figure.

Above the figure is the device of the U.S. Navy, with the Quartermaster Corps and Signal Corps symbols to the left and right. The border of laurel leaves symbolizes victory, as do the swords on the border.

The colors of the robes moving from a bold yellow, down through a lime green and finally to a deep turquoise blue, are unusual color combinations for windows of this era.

Designed by [Pike Studios](#) of Rochester, this is one of six [World War I Memorial Windows](#).

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A Tree Planted by the Rivers of Water

Willet Studios, 1961

The righteous man, *"He shall be like a tree planted by the rivers of water."* High contrast reds and blues are used in this more contemporary window by [Willet Studios](#) of Philadelphia. The artistic references include the curvilinear shapes of the fifties design world, and the flattened and chopped perspective of the cubists. The multicolored fish in the stream are symbols of early Christianity.

It was given by their children in memory and honor of William A. Alexander (1886-1950). Mrs. Alexander brought to the Session of Third Church in 1953 the motion which eventually led to the action of the Presbyterian Church to ordain women to the ministry in 1955.

Stained Glass Windows

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Nativity

Willet Studios, 1951

This image of the Nativity is done in a style that reminds us of the flattened illustrations and symbols of medieval images. The baby Jesus lies in a blood red cradle, surrounded by a thorn-like halo. Mary and Joseph are on either side of the baby, with the manger above. The star of Bethlehem is at the top of the window, with a border of wise men and the heavenly host in the bottom corners.

This window, by [Willet Studios](#) of Philadelphia, was given in memory of Charles M. Henderson (1853-1945) and Alida Page Henderson (1857-1941) by their children. Mr. Henderson served as church treasurer for many years.

Stained Glass Windows

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The Good Shepherd
Pike Studios, 1945

This window shows Christ as the good shepherd, carrying a lamb beside the still water of the 23rd Psalm. It was created by the [Pike Studios](#) of Rochester.

The window was given in memory of Emerson S. Mayo (1861-1936) and Grace Allan Mayo (1860-1932) by their children.

Stained Glass Windows

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The Return of the Prodigal

Pike Studios, 1945

This window shows the father welcoming the wayward son home by folding him into his red robes. A dog stands beside the pair symbolizing faithfulness and loyalty. It was created by the [Pike Studios](#) of Rochester.

The window was given in memory of George A. Richmond (1863-1929) and Nettie B. Richmond (1861-1932) by their children.

Stained Glass Windows

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Charles Lyell Curtis Memorial

Page and Chapin, 1893



This window, and the [Herbert Corwin Beckley Memorial](#) window on the other side of the sanctuary, were among the first windows in the church. They are high Victorian decorative windows; their golden and amber colors are luminescent.

Both windows were given by parents in memory of their sons who died at very young ages - Charles Curtis died at age sixteen.

Stained Glass Windows

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Saint George and the Dragon

Butler, Pike Studios, 1921

This window represents the legend of Saint George, the patron saint of England. The dragon symbolizes the overthrow of evil.

At either side of the figure are the Union Jack and the English coat of arms.

Designed by [Pike Studios](#) of Rochester, this is one of six [World War I Memorial Windows](#).

Stained Glass Windows

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Saint Michael, The Archangel

Butler, Pike Studios, 1921

This window shows Michael, the archangel, the agent of God's justice, and the leader of the fight between God and Satan in Revelation (Revelation 12:7-10). The flaming sword of battle and scales of justice are appropriate here.

At either side of the figure are the coat of arms of Belgium and the Irish thistle.

Designed by [Pike Studios](#) of Rochester, this is one of six [World War I Memorial Windows](#).

Stained Glass Windows

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The Christian Warrior

Butler, Pike Studios, 1921

This window is symbolic of Paul's Christian Warrior having put on the whole armor of God (Ephesians 6:1-17). The warrior holds a shield with an oak tree, symbol of strength, the scales of justice, and the dove of peace.

The shields of the U.S. Army, Engineering Corps, and Medical Department circle the figure. Around the window is a border of oak leaves, symbolizing strength, and the bound facies typifying justice.

Designed by [Pike Studios](#) of Rochester, this is one of six [World War I Memorial Windows](#).

Stained Glass Windows

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Peace after Battle

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The colors of the robes moving from a bold yellow, down through a lime green and finally to a deep turquoise blue, are unusual color combinations for windows of this era.

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Saint Gabriel

Butler, Pike Studios, 1921

This window depicts the angel Gabriel carrying the palm branch and the crown of life, both symbols of victory. The turquoise blouse creates a strong contrast with the purple robes, and reminds us of the richness of *Art Nouveau* paintings of the time.

The shields carry the coat of arms of Italy and the St. Andrew's Cross of Scotland.

Designed by [Pike Studios](#) of Rochester, this is one of six [World War I Memorial Windows](#).

Stained Glass Windows

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Saint Martin of Tours

Butler, Pike Studios, 1921

This window shows St. Martin of Tours, the patron saint of France, representing charity after the battle. He uses his sword to divide his cloak to share with a beggar, typifying the Christian ideals of charity and brotherhood.

His feast day is November 11th, the day of the Armistice ending World War I.

The French coat of arms is shown, as well as the shields of Japan and Greece.

Designed by [Pike Studios](#) of Rochester, this is one of six [World War I Memorial Windows](#).

Stained Glass Windows

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The Return of the Prodigal

Pike Studios, 1945

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The window was given in memory of George A. Richmond (1863-1929) and Nettie B. Richmond (1861-1932) by their children.

Stained Glass Windows

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Angel with Laurel Wreath
Tiffany, 1893

Three of the earliest [Tiffany](#) windows in the church, these windows were installed the first year the church was built. Two Victorian panels, with "*I am the true vine*" on the left "*And ye are the branches*" on the right, are surrounded by grape vines. The sweet-faced angel casts a calm glance at the congregation. The angel holds a wreath of laurel, and her robes are in olive and a soft red that casts a subtle glow into the church.

The *Union Advertiser* said on May 13, 1893, "A sweet faced angel in drapery of olive and soft red fills the center panel and the light falls through the three windows with a wonderful glowing effect, the subdued richness of color being remarkably harmonious and agreeable."

These three windows were given by Emmett H. Hollister in memory of her husband (1829-1871).

Stained Glass Windows

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Triptych: Christ and Cross
Redding, Baird & Co., 1893

This painterly image of Christ carrying the cross and beckoning to his disciples is taken from the Gustave Doré painting "*Vale of Tears*." The side window panels are topped by a crown and filled with flowers - Laurels on the left and Lillies on the right.

These are original windows to the church and were given by Sarah House VanEpps in memory of her parents, Anson house (1790-1864) and Lucinda Blossom House (1802-1883), and her husband John VanEpps (1809-1884).

Stained Glass Windows

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Thine, O Lord, Is the Victory

Tiffany, 1910

On March 27, 1910, the Church bulletin read: "The most striking feature of the window is the lift of the figure, suggested by the position of the head and arms, giving the impression of an upward movement. And this was characteristic of him who is thus held in memory. There was about him an upliftedness, a loftiness of spirit, that made it impossible for him to stoop to anything base. Naturally, simply, and without stain the pull of his life was upward, and those who knew him feel it still."

The flowing robes and [Tiffany's](#) luminescent glass give this window a beautiful glow. It was given by Emily Betts Lommis in memory of her husband, Horace Arthur Lommis (1874-1908). In 1912 she married the widowed minister of Third Church, Dr. Paul Moore Strayer, surviving him for many years after his death.



Stained Glass Windows

of

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Christ Calling the Disciples

Charles Allen, 1910

Jesus is pictured with his hands uplifted to Simon and Andrew in their fishing boat saying, "Come after me, and I will make you fishers of men" (Mark 1:17).

Given by Sarah House VanEpps in memory of Dr. Albert G. Hall and Dr. George Patton, whose ministries spanned fifty-seven years.



Stained Glass Windows

of

Third Presbyterian Church

I Have Fought the Good Fight

Possibly Maitland and Armstrong, before
1910

Paul standing, holds a sword in his left hand and a book in his right with the words: "The sword of the spirit which is the word of God" (Ephesians 6:17).

The garnet colored glass of the red robe becomes a brilliant stream of crimson light at midday.

Given in memory of William Francis Cogswell (1828-1905) and Martha Breck Cogswell (1828-1881) by their family. Mr. Cogswell, a constitutional lawyer practiced law for fifty-nine years.



Lucem tuam da nobis Deus

The Glazier's Motto: *God Give Us Your Light*

Pike Studios

While some of Third's windows came from more famous studios, the greatest number, and many of the most beautiful came from a local Rochester studio called Pike Studios.

A family business founded in 1908 by William Pike, and later passed on to his nephew James O'Hara, three generations of Pike glass makers have fashioned windows for Third.

The business is still thriving after ninety years, under the direction of Valerie O'Hara, the founder's grandniece.

Click on the windows below to learn more about each window.



World War I Memorial Windows



World War I Memorial Windows

of

Third Presbyterian Church

Dedicated January 1, 1922

These windows were given in memory of five young men from the church, aged 22 to 27, who died in World War I:

- Lt. Harvey L. Cory
- Lt. William L. Magill
- Lt. Henry O. Sommer
- Lt. Frank M. Stewart
- Lt. Chauncy T. Young

The overall theme of the windows is the words of Paul: **"I have fought the good fight. I have finished the course. I have kept the faith."** (II Timothy 4:7).

The windows are fine examples of *Art Nouveau* naturalism, with the verdant green of the forest and organic motifs surrounding the figures. Each of the windows displays religious iconography, as well as military symbols – each of our World War I Allies is represented by symbols in the various windows.

The windows were designed by Herman J. Butler, who had a long association with the [Pike Studios](#) of Rochester, where the windows were executed.

Click on the windows below to learn more about each window.



Lucem tuam da nobis Deus

The Glazier's Motto: *God Give Us Your Light*

Tiffany Studios

Louis Comfort Tiffany was a son of the New York Jeweler Tiffany. Eight of the windows in the Third Presbyterian Church sanctuary were designed and built by Tiffany Studios.

L.C. Tiffany invented a new glass technique he called "*Favrile Glass*." This was a composition of various colored glasses which were worked together while hot. This glass was notable for its metallic iridescence – with no pigment added to the glass – all the color was in the glass.

Tiffany argued that the "decorative arts" were more important to man than the "fine arts." He devoted his talents to "making things of use beautiful."

Click on the windows below to learn more about each window.



Stained Glass, A Uniquely Christian Art



During the 12th and 13th centuries, the solid symmetry of Romanesque architecture slowly gave way to the lofty Gothic style. The goal of Gothic building was to add height and light to the cathedral. As the vaults of churches across Europe lifted skyward, their skeletal frames of stone were designed to be ever more slender. The almost fantastic vaults and buttresses gave these houses of worship more upward lift and opened the walls for great expanses of glass that became the hallmark of this period.

Stained glass replaced the wall frescos of the Romanesque period as vehicles to illustrate and share the teachings of old and new testaments. Wealthy families donated windows to the cathedral as memorials, often with illustrations of the donors woven into the biblical stories – a practice that continued to modern times. The glazier became as important as the mason in the guilds of the day.

The religious wars and revolutions that raged across Europe in the seventeenth and eighteenth centuries created a period of major destruction to the stained glass monuments. Many windows of Catholic icons were destroyed during the Protestant era, and the glass studios themselves were often destroyed in religious protest.

Finally at the end of the nineteenth century a revival of interest

in all things Gothic began in England and spread across Europe and to the United States. This movement, a reaction to the cheap machine made goods flooding the markets by the Industrial Revolution, held the individual craftsman in highest regard. A move towards naturalism and organic shapes found its voice in the *Art Nouveau* movement. Artists such as William Morris in England, and Louis Comfort Tiffany and John LaFarge in the United States again created masterworks in glass and lead.

Rochester is the home of many of these beautiful windows. Third Presbyterian Church is well known for fine examples of master stained glass windows from the late-nineteenth and twentieth centuries.

Lucem tuam da nobis Deus

The Glazier's Motto: *God Give Us Your Light*

Willet Studios

Five of the windows in Third Church were created by Willet Studios of Philadelphia.

Henry L. Willet founded the company and was himself a second generation stained glass artist. He is followed in the Willet Stained Glass tradition by his son E. Crosby Willet.

Willet Studios has provided imaginative forms of stained glass to churches throughout the United States in various styles.

Click on the windows below to learn more about each window.

