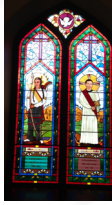


5. Oakerhater Window (2004) (Hatch-Hatfield Memorial, ca. 1883)

This window, installed in 2004 as a memorial to Saint David Pendleton Oakerhater, was designed by Syracuse artist Rose Viviano and features sketches from Roberta WhiteShield Butler, a descendent of Saint Oakerhater. The window was a gift of James Steele, a long-time member of Grace whose wife, Marcia Pierce Steele, an Oneida, is also memorialized in the window.



David Pendleton Oakerhater (O-kuh-ha-tah, 1847–1931) was a Cheyenne warrior, artist, and political prisoner who was added to the Episcopal Church calendar as a saint in 1985. He is recognized as a hero of the faith, a distinction he shares with Martin Luther King Jr. and Elizabeth Cady Stanton. In 1992, Grace Church was designated a national shrine to Oakerhater, who was baptized (1878) and ordained (1881) in this sanctuary.

This window replaced a stained-glass window installed in ca. 1883 as a memorial to two young people: Mary Elizabeth Hatfield, who died on October 14, 1878 at the age of 26, and Charles W. D. Hatch, who died on April 14, 1883 at the age of 24. The window was damaged in the Labor Day storm of 1998; the crown of the window depicting a dove remains. No information has been found on the Hatch-Hatfield family or the designer of the window, parts of which remain in church storage.

6. Greeley Memorial (1906)

This eastern window of the south side of the nave, consisting of two life-size angels representing the Church Militant and the Church Triumphant, was dedicated on Easter Sunday 1906 as a memorial to Mrs. Isabella Ricketts Greeley, a longtime communicant of Grace Church who died in 1894. The window was a gift to the parish from her husband, Horace Messenger Greeley, and children, Earl R. and Florence Greeley. Horace Greeley was memorialized on the right panel upon his death in 1922.



(continued)

Greeley Memorial, continued

The window was designed and produced by the famous J. & R. Lamb Studio, established in Manhattan in 1857, and currently the country's oldest continuously operating decorative arts studio. The art-glass window features a layered technique that was also characteristics of the work of Tiffany Studios.

Horace Greeley was a partner in a successful Syracuse Millinery (seller of hats and head-ware), Auchampaugh & Greeley, established in 1879.

7. Ayling Memorial (ca. 1886)

The stained-glass window on the north wall of the nave is a memorial to Stephen Ayling, who died on March 26, 1886 at the age of 32, and Nellie H. Elmer, who died April 3, 1892 at the age of 36. The relationship between the two is not known. The window reflects a late phase of the Aesthetic Movement that stressed the value of beauty over meaning. The window features jewellike beads and textured glass, with an anchor and crown that symbolize hope in future existence, and a calla lily that symbolizes purity.



No information has been found on the Ayling-Elmer family, or on the designer of the window.

8. Rose Window (1876)

The rose window above the main entrance facing University Avenue, measuring ten feet in diameter, was modeled after a rose window in the parish church of Cheltenham, England. It was the gift of John C. White, presumably one of the founding members of the parish.



Select Sources:

"Memorials in Grace Church" (1922)
The Churchman, vol. 93, May 26, 1906
"Church Consecration," *Syracuse Herald* (?), February 10, 1877
Ancestry.com

Research by Joel Winkelman and John Auwaerter
Text and layout by John Auwaerter 5/2017

Grace Episcopal Church

*a community celebrating a God
of abundance*

Memorial Windows

Stained glass windows are characteristic of Victorian Gothic-style churches built in the decades following the Civil War. Reflecting the sacredness, mystery, and craftsmanship of medieval architecture, stained-glass windows were often works of art that conveyed religious symbolism and provided lasting memorials to the deceased.

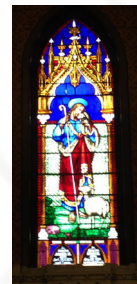
Grace Church, designed by Horatio Nelson White and built in 1876-1877, was completed with three stained and painted-glass windows in the chancel that were memorials to young children, and a rose window above the entrance. The eleven windows in the nave and four in the chapel wing were originally all simple diamond-shaped leaded glass with stained glass-borders and religious symbols in the crown panels. An 1877 newspaper account reported that these bright windows, designed in an era prior to electric light, *make the interior most pleasant to the eye and far more conducive to a healthful religious growth than could be secured by more sombre shades*. The studio responsible for the original windows is not known, but they are similar to those of the period made by the Buffalo Stained Glass Works (1845–1905).

Seven of the original nave windows survive; four were replaced with stained glass memorial windows between 1879 and 1892. One was heavily damaged in the Labor Day storm of 1998 and replaced with a memorial to Saint David Pendleton Oakerhater.

CHANCEL WINDOWS

1. Grace and Agnes Smith Memorial (1876)

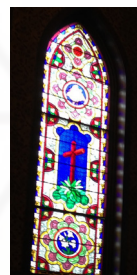
The central Gothic-style chancel window, one of three original memorials of Grace Church, was a gift of Andrew Jackson Smith and Kate Mickles Smith in memory of their beloved children: Grace, who died of scarlet fever on August 11, 1869 at the age of 1 year and 6 months, and Agnes M., who died on April 22, 1874 at the age of 7 years. The window depicts Jesus as the Good Shepherd, with two young lambs presumably symbolizing the Smith children — the smallest cradled in His warm embrace. Given that the parish was founded in 1870 shortly after Grace Smith's death, she may have been the namesake of Grace Church.



Andrew Smith was a colonel in 122nd Regiment during the Civil War, and came from a family of hoteliers in Syracuse. The Smiths were avid temperance advocates.

2. Clara Stevens Barber Memorial (1876)

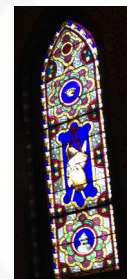
The left (south) chancel window, one of three original memorials of Grace Church, was a gift of Sarah Elizabeth Stevens Barber and Jedidiah Barber II in memory of their young daughter, Clara Stevens Barber, who died on December 20, 1874 at the age of 7 years, two years prior to construction of the church. The window features a cross rising from lily-of-the-valley and a lower panel of lilies, representing purity, most likely a reference to children. The three cherubs in the upper panel may represent deceased children in heaven.



Jedidiah Barber was the grandson of a prominent Cortland family, whose grandfather, Jedidiah Barber, was friend of Governor George Clinton and business associate of Cornell University founders Ezra Cornell and Andrew Dickson White.

3. George Draper Memorial (1876)

The right (north) chancel window, one of three original memorials of Grace Church, was the gift of Elizabeth A. Brown Draper and George Draper in memory of their young son, George R. McClellan Draper, who died on May 30, 1874 at the age of 12 years, two years prior to construction of the church. The central panel of the window represents the armaments of faith, and the lifted lamb in the lower panel may represent the deceased child being lifted to heaven.



George Draper and his business partner, Lewis Cole, owned Draper & Cole, a Syracuse firm that specialized in ornamental ironwork, including fences and architectural work. It is possible that Draper & Cole supplied the iron cresting and crosses that ornament the roof of Grace Church.

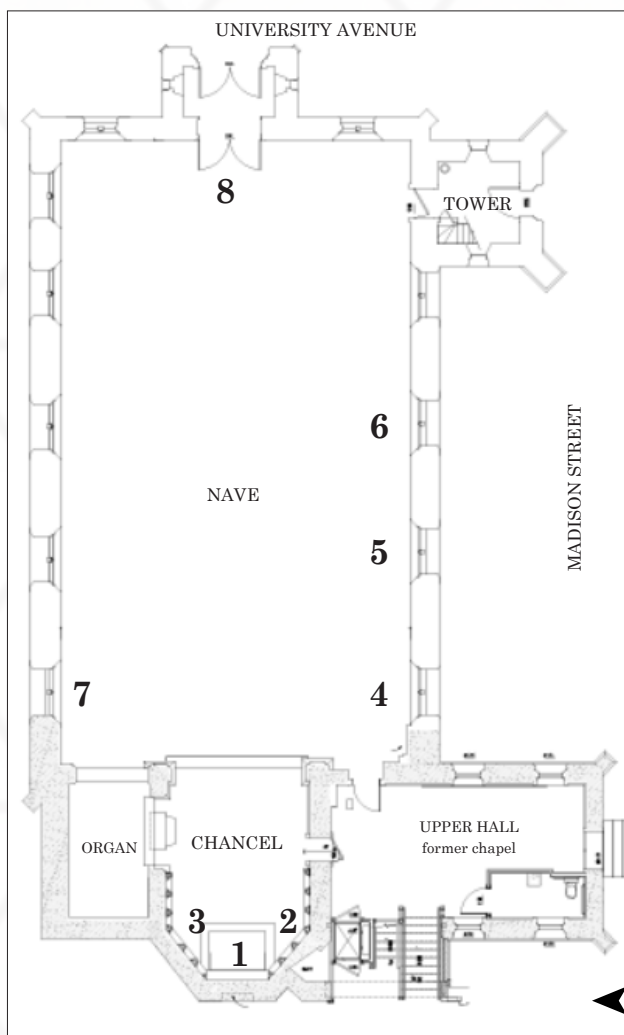
NAVE WINDOWS

4. Charlotte and Caroline Fuller Memorial (ca. 1879)

The westernmost window on the north side of the nave is a memorial to two children of Simon Greenleaf Fuller and Celeste Parmalee Fuller: Charlotte Theodora Fuller, who died in Hartford Connecticut on February 24, 1866 at the age of one month, 13 days; and Caroline Mary Fuller, who "fell asleep" [window inscription] on September 20, 1879 at the age of 8 years. This was the first memorial window added to the church since its completion in 1877, and was probably a gift of her mother. Simon Fuller died in 1872. The geometric patterns of the window reflect the Aesthetic Movement that stressed the importance of beauty; the cross and crown represent resurrection, and the lillies represent purity, most likely a reference to children.



The Fullers moved from Hartford, Connecticut to Syracuse after the Civil War, probably joining Grace Church around the time it was established as a parish in 1871. (The memorial nameplates of the window are no longer legible) No information was found on the designer of the window.



Key to Memorial Windows

