



26 *The Adoration Window* (Lamb Studios, 1946) features the linear patterns and bright colors of the Gothic Revival style, contrasting markedly with the soft opalescent colors of the adjacent window it pairs with, fabricated 40 years earlier.

27 *The Nativity Window* (Lamb Studios, 1906) exemplifies the award-winning style of another workshop that produced opalescent glass at the turn of the century. Its

surface appears silky, in marked contrast to the thick, ribbed texture typical of Tiffany's drapery glass.

28 *The Benedicite Window* (Tiffany Studios, c. 1903) is a splendid example of the purely landscape compositions for stained glass windows first developed by Louis Tiffany. This window contains no painting; all pictorial effects result from the artistry of the extraordinary palette of glass, including plating, confetti, acid-etched, and flashed glass.



29 *The Archangel Michael Window* (Tiffany Studios, 1914) epitomizes Tiffany's *Warrior Angel* series, with the archangel depicted wearing chain mail, his right hand uplifted in a gesture of victory and his left holding a palm branch,

indicating the victory of life over death. Of special artistic note is Tiffany's use of translucent plating to portray depth and movement in the cloud drifting over the archangel's leg armor.



30 *The Geometrical Window* (Sharp and Steele, c. 1873), a fine example of American stenciled glass, features circular medallions (symbolizing eternity) set against bright-red equilateral diamond-shaped fields (representing concepts related to the number four), each, in turn, surrounded by stylized floral quatrefoils. Paint adds details to the geometric forms.

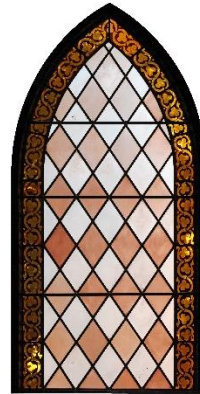
31 *The Communion Window* (Wippell, 1948) is the first of the Wippell Gothic Revival windows to be installed at Trinity. Instead of depicting a scene in the style of the Tiffany windows, this window features many small symbols representing Christian rites and sacraments.



32 *The Missionary Window* (Wippell, 1957), like the adjacent *Communion Window*, is made of mouth-blown antique glass extensively painted in the Gothic Revival style. The symbols and texts in this window represent the mission of the Church to spread the Word to all peoples.

33-36 The four windows original to the 1855 building (Anon., 1850s) are made of hand-blown glass cut in alternating milky-white and pale-sepia diamond-shaped panes held in a lead came matrix. The windows are

conservatively decorated with brilliant, clear-glass borders in deep colors.



37 *The Trinity Organ, Opus 34* (Taylor & Boody, 2000), was all designed and crafted by hand, except for the blower, in the workshop of this internationally known Staunton firm. It has 37 stops, with 2,572 speaking pipes on three manuals and pedal. The instrument has a mechanical, or *tracker*, action.

Much of the timber used in the case was cut locally, including several black walnut logs donated by Trinity members. The carvings include representations of area songbirds. For more information, please see our Organ Brochure.



Illumination (2018), an illustrated discussion of Trinity's history and windows, is available for purchase in the church narthex and the church office in the Parish House.

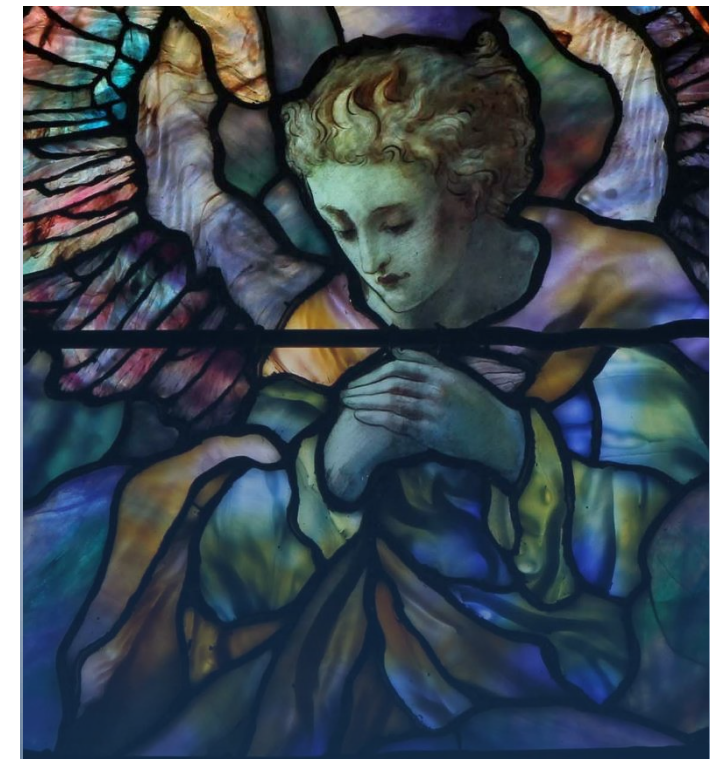


Trinity Episcopal Church

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Trinity Episcopal Church

*Self-guided
interior
tour*

Welcome to Trinity Church!

This guide will introduce you to this historic building and its furnishings. A complete history, published in 1996, as well as *Illumination* (2018), an illustrated discussion of Trinity's history and windows, are available for purchase in the narthex.

Trinity Church is the third church building to occupy this site. The first church, then known simply as "Augusta Parish," was completed in 1763 and stood approximately where the church tower now stands. The second church, the first named "Trinity Church," was completed in 1830 and was located in the northwest corner of the churchyard.

The present building was built in 1855 and was enlarged shortly afterwards with the addition of wings in 1869 and an enlarged chancel in 1888. A choir room and clergy vesting room were built adjacent to the east chancel in 1898 and enlarged in 1923. The present building is the oldest church building in continuous use in the City of Staunton.

Trinity Church has a rich and varied history. The Virginia General Assembly met here in June 1781, after fleeing from Richmond and then Charlottesville to escape the advancing British Army. Then, during the Civil War, seminary classes had to be moved here from Alexandria, which had been chosen as the site of the Virginia Theological Seminary during the first diocesan convention, held at Trinity in 1824. In 1920, the first Bishop of the Diocese of Southwestern Virginia was consecrated here.

The broad array of windows at Trinity reflects not only the history of the parish but also the development of American Protestant stained glass window decoration. These windows range in style from the 4 original windows in diamond-patterned translucent glass (33–36); to the 3 brightly colored windows of the American Arts and Crafts Movement (7, 24, 25); to 1 early Gothic Revival window incorporating Christian symbols (30); to the 12 representational opalescent glass windows by Tiffany (6, 8–15, 17, 28) and the 2 by J&R Lamb (26–27); to the 9 English Gothic Revival symbolic and figurative windows by Wippell (1–2, 5, 18, 21–23, 31, 32).

The most celebrated of these are the Tiffany windows. Tiffany glass differs from the transparent medieval-style English glass and the stenciled, brightly colored American glass in its rich palette of what is literally sculpted glass and in its translucent opalescent glass, which both reflects and refracts light, dramatically changing colors in different light.

Your Tour Begins Here



1-2 The vestibule windows (Wippell Mowbray, 1970) honor two of the three Virginia dioceses to which Trinity has belonged: the Diocese of Virginia and the Diocese of Southwestern Virginia. The central pane of each features its diocesan coat of arms, composed of various symbols representing the spread of the Gospel from Jerusalem to London to Virginia. The upper and lower panes contain additional Christian symbols.

3 The inner doors were carved in the passion flower design, which is repeated in the choir, processional, and altar crosses, in the altar rail, and in the *Passion Window* (25).

4 Inside the church on the right is a copy, engraved in copper, of the cornerstone of the previous church building.

5 Proceeding clockwise through the church, the *Prayer Book Window* (Wippell, 1950) occupies the northeast corner. Archbishop Cranmer stands in the center, holding in his right hand the first *Book of Common Prayer* (1549), which he helped to write, and in his left, the staff of his office. Canterbury Cathedral is depicted in the background. The top scene pictures Cranmer instructing Edward VI, his godchild. The bottom two scenes depict the drafting of the *Book of Common Prayer* and, beneath that, Cranmer's martyrdom.



6 The *Madonna and Child Window* (Tiffany Studios, 1937) is the last Tiffany window to be installed in the church. The glass palette is typical of late Tiffany windows, with rich, darker colors, most notably in the Madonna's brilliant red robe and the lush, deeply colored landscape. The raised, opal-like halo that encircles her head seems to glow with an inner radiance and is the last element of any of the windows to lose the light.

7 The *Narcissus Window* (Anon. American, c. 1887) is a brilliantly colored American art glass

window. It features rolled and spun glass, as well as faceted jewel bosses.

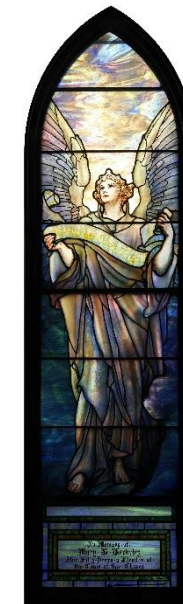
8 The *Faith Window* (Tiffany Studios, 1907) depicts a rapturous angel with her arms raised in an orans prayer position. The ribbed opalescent glass in her wings is of especially fine quality.

9 The *Good Samaritan Window* (Tiffany Studios, 1907) features particularly interesting mottled and confetti glass in the tree, creating a sense of dappled light and spatial depth. The lines formed by the folds in the drapery glass help model the figures. Their gestures and delicately painted faces reveal tender emotion.



10-11 The pair of *Easter Morn Windows* (Tiffany Studios, 1904) depicts the Archangel Gabriel and the three Marys at Jesus's tomb at dawn. Of particular note are the archangel's ethereal robe and shimmering feathered-glass wings; the exquisite, thick, rolled drapery glass; and the delicate, expressive painting in the figures' faces and hands.

13-15 The *Ascension Windows* (Tiffany Co., ©1897), forming a triptych above the altar, were the first Tiffany windows to be installed in Trinity Church. They feature some of the most remarkable drapery glass Tiffany ever used. The composition is based on a copyrighted design by lead designer Frederick Wilson and is probably painted by him.



16 The present altar dates from 1890. The needlepoint kneeling cushions (1982) were designed by Margaret Peritt of Richmond and feature wildflowers indigenous to the Blue Ridge Mountains. Mrs. Howard Holden made the needlepoint cushions on the bishop's and rector's chairs.

17 The *Beloved Physician Window* (Tiffany Studios, 1909) depicts Saint Luke the Physician, standing in a field of luminous white lilies as, with raised quill, he looks over what he is writing, presumably his Gospel.

18 The *Sermon on the Mount Window* (Wippell Mowbray, 1972) was the last stained glass window to be installed in the church. It was designed to complement the composition and soft palette of the adjacent *Beloved Physician Window*.

19 The altar cross in St. Columba's Chapel was a gift to the parish by the Diocese of Bradford, England, Trinity's companion diocese. The marble base is from the Scottish Island of Iona, the site of a monastery founded by St. Columba (c. 650).

20 The Harouf Windsor chair in St. Columba's Chapel was used at the 1781 meeting of the Virginia General Assembly at Trinity.

21-23 The *Jewels of the Lord Windows* (Wippell, 1960) portray the rewards of the righteous "in that day when I make up my jewels." The palette of this triptych is brilliant, primarily featuring red and cobalt-blue mouth-blown glass.



24 The *Trinity Window* (Anon. American, 1860s–1880s) makes use of brightly colored, textured glass in a design with

3 interlocking circles and a triangle, symbolizing the Trinity.

25 The *Passion Window* (Anon. American, c. 1870) is an especially fine example of the brightly patterned glass of the American Arts and Crafts Movement. The center features a white cross of the Resurrection surrounded by passion flowers, lilies, and Lenten roses.

