



HISTORIC BRIGHTON

Newsletter and Journal

Exploring our Town's history and educating our community about Brighton's past.

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FAITH IN BRIGHTON CONTINUED: THE RELIGIOUS ART OF ST. THOMAS MORE CATHOLIC CHURCH



"Holy Spirit" stained glass window, designed by Fritz Beeger (photo by John Meyers)

THE STAINED GLASS WINDOWS OF ST. THOMAS MORE CHURCH

By Valerie O'Hara, Owner of Pike Stained Glass Studios, Inc.

Pike Stained Glass Studios is among the oldest stained glass studios in the United States. In 1908, William Pike moved to Rochester, NY to start his company after working for Louis Comfort Tiffany Studios in Brooklyn, NY. After partnering with iconographer Herman Butler, he hired several designers over the years, including Fritz Beeger. Fritz, an emigré from Germany, designed windows for the studio between 1956 and 1962. He is the designer of the chancel, transept, choir loft and baptistery windows at St. Thomas More Church.

The remaining windows in the church nave were designed by William Pike's nephew, James O'Hara, Jr. Jim spent his summers in Rochester, working in his Uncle Bill's stained glass studio before and after his early graduation from Townsend Harris High School. Born in New York City in 1917, Jim was raised by his mother, Helen, and his Aunt Anne on the Upper West Side of Manhattan. They had met William Pike on a steamship cruise to Europe in 1927, and William Pike and Anne Melvin married in 1929. In his writings, Jim recalls his uncle as a "short, bouncy man, always in good humor." Jim observed that his uncle always managed to steer his small studio through the darkest times: the Depression, two World Wars, and a devastating studio fire in 1937.

In 1933, at age 16, Jim enrolled at the City College of New York. He graduated with a Bachelor of Arts Degree in 1937 and went on to obtain a Master's Degree from New York University, where he met Norma Lee Harris. Before World War II, Jim taught drafting at the School of Industrial Art, and during the war, he worked as a designer for the Norden

Company, designing bomb sights used on warplanes.

In 1958, Jim and Norma Lee took over the studio management, designing windows while raising four children. On family vacations, the family would stop at churches so Jim could take measurements or meet with customers. In the evenings, he worked on renderings for new window designs in his home studio. All family members, employees and friends took turns modeling in biblical costume for the figures included in the window designs.

Norma Lee made the costumes, and Jim took the photographs and then developed and printed the pictures in their basement darkroom. Norma selected the colors for the cut glass and would take Valerie to New York City on glass buying trips, in the days before online purchasing.

Jim and Norma Lee carried on traditional stained glass window techniques while adapting them to the demand for contemporary designs. As the windows at St. Thomas More attest, with a few hand-painted lines on the glass, using a vitreous paint that is fired onto the surface to make it permanent, Jim could suggest a face, a robe, or a fishing net for a scene of Christ at the Sea of Galilee. These focal points were integrated carefully with the background pieces, and perfectly proportioned. One of Jim's teachers at school was the painter Reginald Marsh, and the influence of designer Fritz Beeger instilled simplicity and a sense of proportion in Jim that he carried in his life and his work, exemplified by his stained glass window designs at St. Thomas More.

His sophisticated sense of design can



Norma Lee posing in a costume she also designed and made herself.

be seen in hundreds of windows throughout New York State, such as: Holy Sepulchre and White Haven Cemeteries in Rochester and Pittsford, respectively; the chapel window at Roberts Wesleyan College, Chili, NY; St. Luke Lutheran, St. Rose of Lima and Our Lady of Czestochowa Churches, all in Buffalo, NY. His more traditional designs in glass can be found at Christ Episcopal Church in Pittsford, NY; Knox Presbyterian Church, Buffalo, NY; and Immanuel Baptist Church, Rochester, NY.

Aside from their work in stained glass, Jim and Norma Lee leave behind paintings in oils and watercolors. In the 1960s, Jim created a 5-paneled mural of St. Thomas in oil paint that is displayed in the east entry to the sanctuary at St. Thomas More. St. Thomas was canonized in 1935, and his feast is celebrated on July 9th. Jim and Norma Lee were well-read artists and intellectuals who taught their children much more than stained glass, including skiing, sailing, woodworking, cooking and gardening. Jim enjoyed

writing poetry, making quips in Latin, and creating model ships, and doll houses for his children (one doll house was based on the Bates-Ryder House on East Avenue, which belonged to Col. Thomas Bates. Thomas's wife Marie Blossom was from one of the earliest families to settle in Brighton)

Valerie worked with her parents from the age of twelve, part time and during the summers, and full time after graduation from the Rochester Institute of Technology with a Bachelor's Degree in Fine Art in 1976. Valerie took over the day to day operation of the business in 1987. Her most recent project is 7 windows for the new Sampson Veterans Cemetery Chapel in Romulus, NY. In 2014, she completed repair and maintenance work on the windows at St. Thomas More Church, under the direction of Michael Rick, parishioner, for the church's 60th anniversary.

The biblical themes represented in the windows, called a window program, were developed with the architect of the church building, Conway Todd, who designed it in 1957. The windows were made over a period of 10 years, as funds became available. The chancel windows represent two of the divine persons of the Holy Trinity: God the Father, and the Holy Spirit. The west transept window shows the Coronation of the Virgin Mary; the opposite window is Christ Enthroned in the Last Judgement. The nave windows depict the life and work of Christ, from the four Gospels of the New Testament. The choir loft window includes the image of St. Thomas More surrounded by scenes and symbols from his life. Supporting scenes and symbols surround the focal themes of each window in the nave, too, such as the inclusion of the Magi, the shepherds, and the angel in the Nativity

window. Also included in each window are biblical inscriptions and references to Old Testament counterparts, such as the burning bush in the Nativity window. The use of biblical images continues the 12th century tradition of stained glass windows illuminating the religious beliefs of the faithful.

A unique and interesting aspect of the windows is the fact that Pike made the original windows in a simple geometric pattern: they were later used as exterior protection as the figurative windows were completed. The original windows included pale shades of translucent glass, and the two layers combined add much more depth and richness to the stained glass as seen in transmitted light, as seen from the interior. The practice of creating a leaded glass pattern for the exterior layer also makes the windows more attractive in reflected light, as seen from the exterior.

—HB—



James O'Hara, pictured sketching a full-scale charcoal "cartoon" of the crucifixion of Christ.

STEPS TO CREATING A STAINED- GLASS WINDOW:

- 1) After developing a window program, the designs are made to scale, and a preliminary design is submitted for approval in the form of watercolors, which is the closest medium to stained glass. The white of the paper is transmitted through the transparent pigments, much like the light transmitted from the exterior of the building through the windows.
- 2) Upon approval of the preliminary design, a second drawing called a "cartoon" is submitted for each window in the actual size of the opening. The 1:1 scale cartoon is done in charcoal on paper.
- 3) Upon approval of the full size cartoon drawing, two copies are made: one copy stays whole and is used to assemble the pieces of glass and lead on the workbench. The second copy is cut into each piece, and the pattern pieces are numbered and placed on the selected glass for the glass to be cut.
- 4) Where the images need to be enhanced with additional detail, the cut glass is hand painted and the paint is fired permanently onto the surface, on the interior of the window.
- 5) The cut and painted pieces of glass are assembled, one piece at a time, using strips of lead that are formed and cut to fit, starting in one corner of each section (panel).
- 6) Upon assembly of each panel, the intersections formed by the leads are soldered on both sides of the panels.
- 7) The soldered panels are "cemented" by brushing an organic, putty-like substance between each piece of glass and lead on both sides to strengthen and waterproof the windows. Reinforcing bars are then attached to ensure the longevity of the windows.
- 8) The panels are installed in the framework.

A HISTORY OF ST. THOMAS MORE CHURCH

By Mary Jo Lanphear, Town of Brighton Historian

James E. Kearney, sixth Roman Catholic Bishop of Rochester, established two new parishes and one new missionary church between his installation in 1937 and the outbreak of World War II in 1941. Wartime restrictions curtailed all but the most necessary construction, so it was not until after 1945 that Bishop Kearney was able to proceed with the building needs of the twelve-county diocese.

The end of the war brought social and demographic changes to the Rochester community. Returning soldiers needed housing and had the G.I. Bill benefits to purchase homes in the suburbs. Family size increased with the end of the Depression and the prosperity generated by a war-time economy. Changing urban ethnic patterns and the war-related influx of refugees to the city influenced the movement to the suburbs. Brighton, for example, experienced a 37 per cent population increase from 1940 to 1950, from 13,132 to 18,036 persons.

In order to meet the needs of his diocese, Bishop Kearney created twenty-two new parishes between 1950 and 1965, all but six of them outside the city of Rochester. One of those twenty-two new parishes was St. Thomas More in Brighton, founded in 1953.

The selection of the sixteenth century saint as patron of the new parish had its origins in 1935 when Kearney, then Bishop of Salt Lake City, attended the canonization in Rome of Thomas More and John Fisher. The Bishop felt a strong kinship with the two "modern," English-speaking saints. When he became Bishop of Rochester two years after

the canonization, he was able to put that devotion into the development of the college and the two parishes that bear the saints' names: St. John Fisher College, St. John of Rochester in Perinton, and St. Thomas More.

Geographically centered at East Avenue and Clover Street, the new parish of St. Thomas More drew its membership from five existing parishes: Our Lady of Lourdes, St. John the Evangelist, St. Louis, St. Joseph, and St. Jerome.

Parish boundaries, as established by the diocese, were observed by both clergy and congregants so a Catholic family in the 1950s might have to drive several miles to attend services at their parish church. The creation of a new Brighton parish was a boon to those living in the eastern part of town.

In June of 1954, the Diocese of Rochester made an offer for the fourteen and one-half acre Drescher property at 2615 East Avenue. In addition to the main house, the grounds included three other usable structures. This compelled a second purchase offer when the first was refused. Finally the offer of \$100,000 and life use of the homestead by Mrs. Drescher was accepted, provided that the Diocese was able to build a church and school. There followed a prolonged struggle between the Diocese and the Town of Brighton for the zoning variances necessary to build a church and school in a Class A residential neighborhood.

The Diocese hired New York City attorney Porter W. Chandler (who had deep roots in Livingston

County) to handle the case with Diocesan attorney, David Shearer, as his assistant. On February 7, 1955, Justice Arthur Blauvelt of the Supreme Court granted a motion to consolidate and the matter went before Justice Charles B. Brasser in March. Justice Brasser dismissed the suit without trial on June 6, in effect upholding the Town of Brighton's refusal to permit the Diocese to build the church and school.

On August 23, 1955, the Diocese filed a new suit against the Town of Brighton in the Appellate Division of the Supreme Court, alleging that the Brighton law was unconstitutional, and claiming that the zoning ordinance denied to persons of the Catholic faith residing in the new parish the right to free exercise of their religion.

On December 29, 1955, the five justices of the Appellate Division upheld Justice Brasser's decision, adding that the town authorities' rejection of the parish plans "cannot be said to have been arbitrary or unreasonable."^[1]

On January 9, 1956, Brighton resident and State Supreme Court Justice Harry D. Goldman received the appeal by the Diocese to have the Town's zoning ordinance declared unconstitutional, and on April 26, the Diocese appeared before the Court of Appeals to press its case. On July 11 came the news that the State Court of Appeals decided six to one that the Diocese had the right to build a church and school in an exclusive neighborhood.

Throughout the long years of the court battles, St. Thomas More

parish received support from its neighbor institution, St. John Fisher College. In June of 1954, the Very Reverend John Murphy, president of the college, made available the college chapel and auditorium for daily and Sunday Masses, baptisms, and First Eucharist celebrations. Weddings and funerals were held at satellite parishes. It was not until July of 1958 that the St. Thomas More church building was completed enough for religious services and on November 1, 1958, the long-awaited dedication ceremony took place.

Architect Conway L. Todd designed the contemporary brick church building in a Tudor style to complement the Drescher residence. In 1958 Todd and partner, Daniel F. Giroux received an award from the Central New York chapter of the American Institute of Architects for their "most unusual, imaginative, and effective use of glass" in the church design.

James O'Hara of the Pike Stained Glass Studio designed the stained glass windows, completing the large front window of St. Thomas More first. As funds became available, the rest were installed. Conway Todd also planned the modern eight-room school, connecting it to the church with a window-lined corridor. Taking advantage of the site's existing structures, a small nineteenth-century farmhouse became the rectory and an early twentieth-century house became a caretaker's residence. After the death of Mrs. Drescher in June of 1959, the large main house was refurbished for use as a convent for the Sisters of Saint Joseph who staffed the school.

Anna Julia Bausch Drescher, daughter of John Jacob Bausch, married

William Drescher in May of 1890 at the home of her parents. Originally the couple lived on St. Paul Street, not far from the Bausch & Lomb works where William was corporate vice-president and treasurer. In 1911 they built the Tudor-style residence on East Avenue in Brighton, purchasing the property from the heirs of Horace May. May had operated a lime kiln on the site, producing a necessary commodity for agriculture and industry. Lime was used to control the acidity of soil and was an important additive in glassmaking, papermaking, leather tanning, and Portland cement. Before Horace May's enterprise, the twenty-four acres were used as a nursery by William Hoyt.

St. Thomas More elementary school education began in September 1956 with grades one through five taught at St. Jerome's School in East Rochester. School buses brought the children to East Avenue where the church and school were under construction. Chartered RTS buses took them the rest of the way to St. Jerome's. The new school was ready for use before the church and on February 6, 1957, students and faculty moved in.

In 1959 the kindergarten moved into the large living room in the convent, freeing up space in the main school building for the growing number of elementary pupils. In a few short years, another building program added the primary/library wing and the gymnasium to the original school.

The small farmhouse that became the pastor's residence and church office was soon outgrown. A new rectory, completed in 1965, provided larger quarters for the several priests in residence serving the nine hundred family parish. Additions to the garage

apartment provided living space for a second caretaker.

In 1966 modifications were made to the worship space to meet the requirements of the second Vatican Council, most notably the removal of the altar rail and the relocation of the main altar to the front of the sanctuary.

Guiding the young parish through the difficult legal battles and building construction was the pastor appointed by Bishop Kearney in 1953. The son of Raymond and Katherine Pegnam, Francis J. Pegnam was born in March of 1912. He attended Sacred Heart School, St. Andrew's and St. Bernard's Seminaries, and was ordained on June 4, 1937. Father Pegnam's first assignment was at St. Patrick's Church in Elmira but in 1942 he joined the U.S. Navy, serving as chaplain on the USS Belleau Wood for eighteen months and at the Glenview Air Station in California for three years. On his return to Rochester in 1946, Father Pegnam was appointed assistant pastor at Blessed Sacrament parish on Oxford Street where he remained until being named founding pastor of St. Thomas More parish.

Father Francis J. Pegnam ministered to the parish until he reached the mandatory retirement age of 70. His successor, Auxiliary Bishop Dennis W. Hickey, served from 1982 to 1985, combining his three years as pastor with his duties to the Diocese. One of his responsibilities was the management of the Catholic Courier newspaper.

Father Robert L. Collins became pastor in 1985, a position he held until December of 1996. During his tenure, Catholic parish schools were reorganized into four diocesan

groups. St. Thomas More School became Siena Catholic Academy, a junior high school in the southeast quadrant. Father Collins added the gathering space behind the church and, when the Sisters of St. Joseph moved out of the parish convent, he sold the former Drescher residence. In January of 1997, Father Collins became pastor of St. Joseph's Church in Livonia.

Father Andrew Grzela came to St. Thomas More in January of 1997 and was named pastor in March of that year. Born in Poland, Father Andrew was a missionary in Papua, New Guinea, before coming to the U.S. in 1981. He served as pastor at St. Stanislaus Church from 1984 to 1997. Father Andrew died on May 19, 1998.

Father Lee Chase was appointed to St. Thomas More parish in August of 1998. Born in Amsterdam, New York, Father Chase came to Rochester in 1981 to attend Nazareth College from which he graduated in 1985 with a degree in religious studies. During Father Lee's pastorate, the St. Thomas More church building received a major interior refurbishment. Clustering with Our Lady Queen of Peace parish on Edgewood Avenue in 2008 brought Father Joseph Hart and Margaret Ostromecki as administrators of both parishes. Father William Coffas served the parish from 2010 until his appointment to Our Mother of Sorrows in Greece.

Currently, repairs are underway for the sixty-year-old stained glass windows that grace three sides of the building. Due to declining enrollment, the bishop of Rochester closed Siena Catholic Academy in 2020.

—HB—

[1] *Rochester Democrat & Chronicle*, 30 December 1955, p. 13



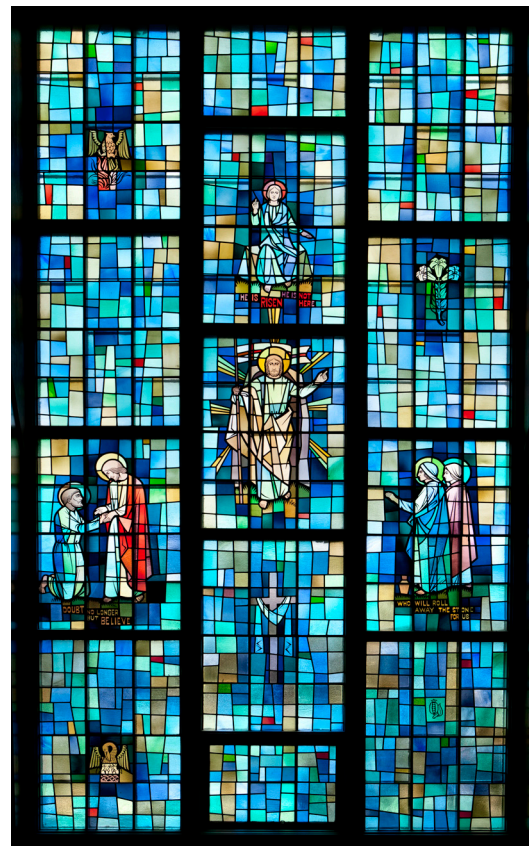
Above/right: In addition to stained glass work, the Pike studio was skilled in other forms of art like the 5-panel watercolor set of paintings of St. Thomas, which complement the windows of the St. Thomas More church



Above: A wedding inside the completed St. Thomas More sanctuary, circa 1960, showcasing the abundance of daylight filtering into the space through the stained glass windows

Below left: St. Thomas More church under construction at 2617 East Avenue, circa 1957. Piles of materials surround the building shell, but the stained glass windows have not yet been installed

Below right: "Resurrection" stained glass window by James O'Hara (photo by John Meyers)



MERCHANTS OF MONROE: DON & BOB'S REMEMBERED

By Raymond Tierney III

This installment of “Merchants of Monroe” will feature the Don & Bob’s proprietors, the Barbatos. Don & Bob’s restaurant opened on Monroe Ave (the current site of Canandaigua National Bank, near 12 Corners) in 1954. This followed the rousing success of the Sea Breeze location that opened in 1945. It was a simple approach to early fast food dining. What set D&B’s apart was product quality

and genuine fast courteous service. From their famous ground round sandwich, Zweigle’s hots, fabulous hot sauce and deep fried onion rings to their chocolate almond custard, Don and Bob’s was entrepreneurial in its approach to serving the increasingly mobile society of the 1940s and 50s.

As there has been much written about D&B’s through the years (Allan

Morelle did an excellent retrospective in, “Whatever Happened to Don & Bob’s” in the Democrat and Chronicle), I decided to try something a little different and approached my friend and colleague, Bob Barbato. I provided him a series of questions and let him answer in “His Own Words” what he remembers most fondly about his family business. I think you will enjoy the result.

How did Don and Bob’s begin?

“Don Barbato and his brother-in-law, Bob Berl, founded Don and Bob’s in 1945. Don had just returned home from the war and was looking for work. Bob was driving a truck for his uncle, Mr. Zweigle, delivering hot dogs to area restaurants. There was a small hot dog stand at Sea Breeze on Bob’s route, and he told Don that the aging owners wanted to sell it. A few months later, the two brothers-in-law formed a partnership and renamed their newly acquired restaurant “Don and Bob’s.” It was always Bob’s ambition to take over Zweigle’s from his uncle, who had no children, so Bob sold his interest to Don shortly thereafter. Bob went on to become the owner of Zweigle’s which is now owned and operated by Bob’s granddaughter, Julie Camardo.”

When did Don and Bob’s come to Brighton?

“The restaurant at Sea Breeze quickly earned a large following, and my dad used the profits to buy some farm land on Monroe Ave. in Brighton. Soon Brighton would have its own Don and Bob’s which opened in 1953 next to the high school, and the emphasis on quality strongly resonated with the demanding

tastes of Brighton’s residents. Don Barbato, his wife, Ann, and their two young sons, Don and Bob, moved into a small home on Varinna Dr. in

Brighton in 1951, and it would be the only home my dad would own until his death in 1982.”



Bob Berl and Don Barbato (photo provided by Bob Barbato)

Don and Bob's was destroyed in a fire in 1967. What happened?

"Some new fryers were being installed and the heat was turned up high to melt the lard that was used at that time. The heat became so intense that it ignited the grease in the ducts and the whole roof went up in flames. I remember the day like it was yesterday. It was a Monday in January, and the restaurant was always closed on Monday in the winter. My dad and I were home and he received a phone call about a fire at the restaurant. Clearly he didn't think there was much to worry about, because he nonchalantly asked me if I wanted to go with him to check it out. When we walked out the door we could see the large column of black smoke in the distance and my father started to scream. The police met us in our driveway and we were there in minutes. It was an emotional few days, but it didn't take my dad long to recover and move ahead, because a brand new Don and Bob's reopened in May of 1967, and it was built by another Brighton resident, Joe Vasile."

Why did he change the name at Sea Breeze to Don's Original, and what happened to the original trademark?

"He sold the Monroe restaurant in 1973 and the new owners insisted that he change the name at Sea Breeze so that there would be only one Don and Bob's. The Don and Bob's trademark and slogan, Where Quality Predominates, were abandoned when the last owner sold the property to Canandaigua National Bank. My dad died in 1982, and I eventually took over Don's

Original at Sea Breeze but sold it in 1993 to a close family friend and fellow Brightonian, Terry Klee, who still owns it."

What is your earliest memory of Don and Bob's?

"I have so many early memories, because Don and Bob's was a second home, and, from the time we were preschoolers, my brother and I wandered around the kitchen while both my parents worked. Everyone seemed to be running and yelling, but the work area of Steve, our baker, was a friendly oasis of calm. He let me stand off to the side and watch him work, and if I stayed out of the way, I might be rewarded with a warm sweet roll. When we got a little older my brother and I would invite friends into the basement which had no windows. We would turn off the lights and play flashlight tag among all the boxes. One of the employees gave me some of his penny collection when I was very young, and I would search through bags of pennies for a copper 1943 or 1909 S, neither of which I ever found."

What was the first job for you and your brother?

"As the dinner hour was winding down my mom would shift to the custard room where she sold popcorn along with our famous chocolate almond custard. Our job was to construct popcorn boxes out of large cardboard sheets that we had to fold and then insert tabs into the right slots. I'm pretty sure my mother just wanted to give us something that would keep us busy. By around 13 I was out front filling up the pop cooler and helping with

the soda fountain. I was a very good counterman by the age of 14 and I could do virtually every job by 16."

Your dad was known for his generosity. What was his favorite cause?

"Without a doubt his main social obligation was to our church, Our Lady of Lourdes, which was right across the street. In addition, our house on Varinna was quite famous because of Halloween. My father would cover the dining room table with boxes of full-sized candy bars, instruct the trick-or-treaters to choose several, and then hand them a bottle of pop on their way out. The police asked him to stop giving out pop because of all the broken glass on the street. He also gave generously to the United Negro College Fund; it was his way of moving society forward at a confusing time. My dad was absolutely committed to equal rights for all citizens, and it bothered him that the social mores of the 1950s meant there would be no Blacks working at Don and Bob's for many years. The words structural racism hadn't entered our vocabulary back then, and although my father would never tolerate overt discrimination, no one seemed to question why only white people were allowed to prepare and serve food at Don and Bob's or any restaurant in Brighton. By the way, the Tollivers, who were the first Black family to move to Brighton, bought a house on our street in the late 1950s, and I still remember the anxiety it caused."

Your mom was also very involved in the business. What was her role?

"I don't know anyone who worked harder than my mom, who never seemed to stop running. She worked the counter during the lunch and dinner hours, prepared the cash register drawers before we opened, did the bookkeeping, banking, and payroll, pitched in on kitchen prep, made and served frozen custard at night, and took dictation and typed my dad's letters (she was a secretary at Sibley's before the war). She followed that routine every day while she raised two boys, stealing precious hours from the restaurant so she could drive us to our appointments and run through Sibley's buying our clothes and shoes as we chased her dress around corners. Even after the restaurant was sold she never sat still for long and lived a vigorous and

independent life until she died at the age of 96. At her calling hours several people told me stories about working at Don and Bob's as teenagers. They all recounted a similar experience of getting yelled at by my father, and then feeling better when my mother told them how good they were and how my father really liked them. When my friends would come to visit me while I was working she would invite them over to the custard room for a free cone. Everyone said she looked just like June Lockhart."

Did your brother continue in the restaurant business?

"Yes, my brother, Don, owned and operated the Carvel stand on Monroe Ave across from Wegmans. He eventually sold it and is retired in Florida. The property is now a small strip mall."

Do you have any final thoughts you want to share?

"There were a lot of things that made Don and Bob's successful and unique, but if my dad were here today he would tell you that the most important factor was his employees. A busy fast food restaurant like Don and Bob's was full of yelling and stress, and my demanding father was never accused of being too gentle. But at the end of the day, the employees knew that my father had their backs and they were absolutely loyal to him. When he sold Monroe he distributed the very large down payment to his employees so they could also retire. The culture at Don and Bob's placed the employees first and the customers a close second, and that culture worked to the benefit of everyone."

—————HB—————



Steve the baker at work in the Don and Bob's kitchen (photo provided by Bob Barbato).



Ann Barbato, wife of Don and mother to younger Don and Bob, pictured at a drink station; Ann was a critical part of the business, with responsibilities ranging from accounting to serving ice cream and taking orders (photo provided by Bob Barbato).



The Don and Bob's location on Monroe Avenue constructed in 1953, with both design and construction reportedly overseen by Joe Vasile; the building was later updated to the more recently familiar red and brick with a large "DON and BOB'S" sign over the entry (image from the Don's Original website).

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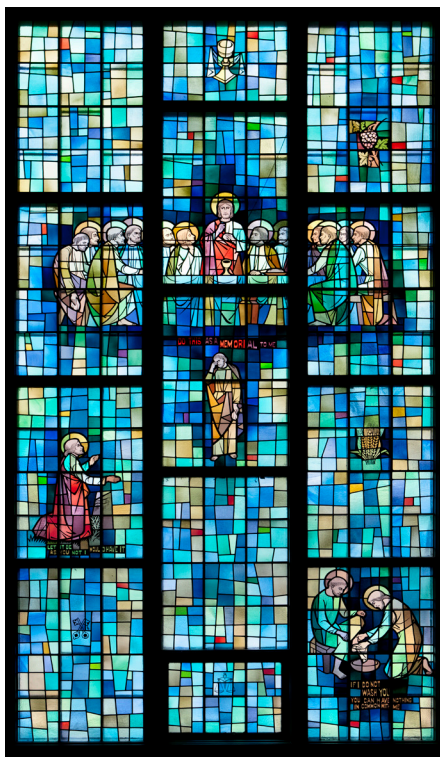
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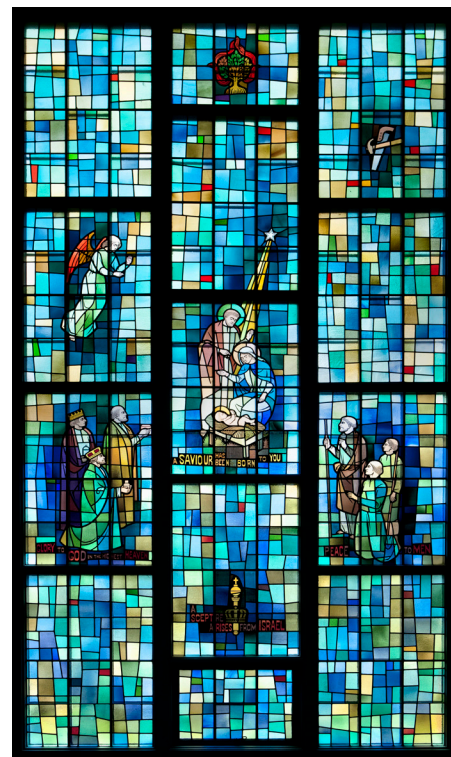
ADDITIONAL STAINED GLASS WINDOWS OF ST. THOMAS MORE CHURCH:



"The Last Supper" (photo by John Meyers)



"Baptism" (photo by John Meyers)



"Nativity" (photo by John Meyers)



"Christ with the Children", an example of a window integrating complementary selections of scripture with religious imagery (photo by John Meyers)