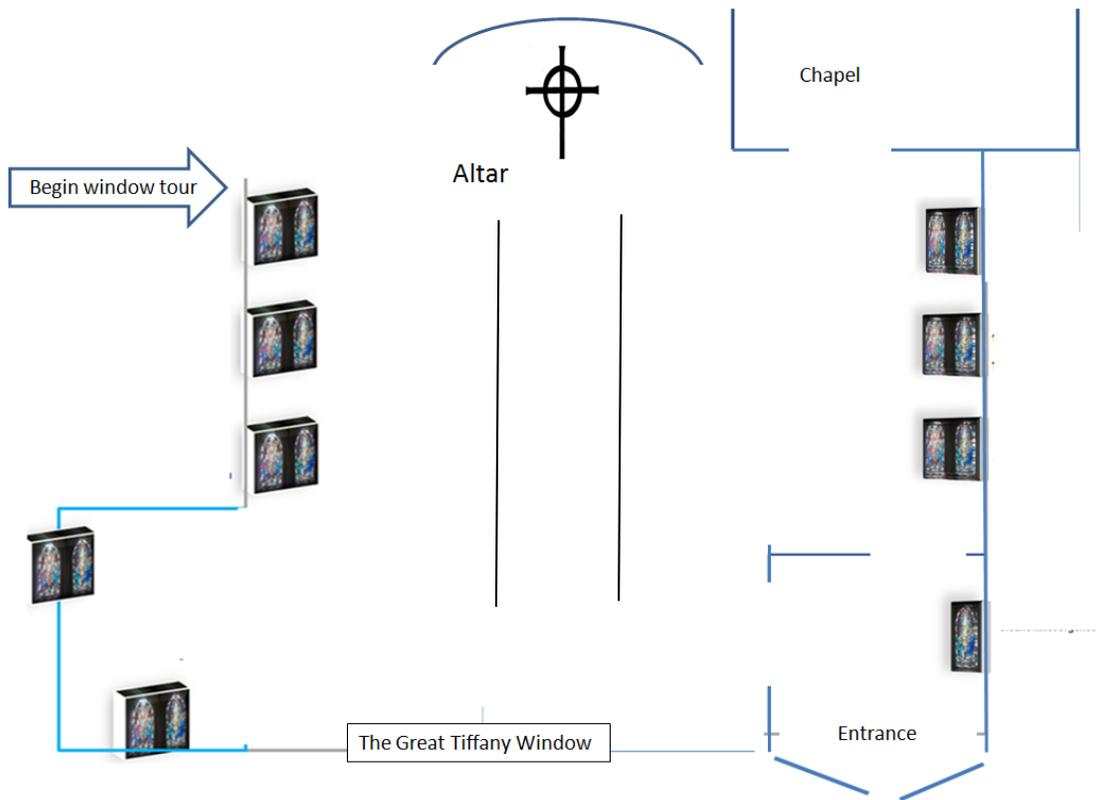


The Windows of St. Paul's.

This historic building was constructed in 1902 and is unique because it contains examples of stained glass windows from three of the premier American studios producing stained glass in the late nineteenth and early twentieth centuries. The windows along the north and south aisles, where we suggest you begin your tour, were created by the now-defunct Connick Studios of Boston.

The clerestory windows and those in the chapel were created by the Willet Studios of Philadelphia and the magnificent windows behind the altar and at the rear of the church were created by the Tiffany Studios in New York

Here is a diagram of the church's interior to help you with your tour.



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Self-Guided Tour - the Memorial Windows

The Stained-Glass Symbols and Colors - What They Mean

In ancient churches, stained-glass windows were the first public “picture books” of the Bible. As far back as A.D. 350, churches used stained-glass windows to visually tell Biblical stories to an audience that was mostly illiterate and knew little about God, spirituality, mortality, and humanity. As the art form and architecture evolved, windows became more prominent in the great cathedrals of Europe in the ninth and tenth centuries and today are still used in churches of all sizes and denominations throughout the world.

Not only was the message contained in the pictures, but in the symbols that were used. For example:

The Dove

It is a symbol of innocence, gentleness, and affection; also, in art and in the Scriptures, it is the typical symbol of the Holy Spirit. God sent his spirit in the form of a dove to gather mankind into his church.

Grapes

They represent the blood of Christ, especially in references to the Eucharist. A vineyard represents the mission field, and grapes in this association may signify good works. A grapevine is a reference to Christ.

"I am the vine; you are the branches. If a man remains in me and
I in him, he will bear much fruit; apart from me you can do nothing."
John 15:5

The Fleur-de-Lis

Its association with the lily represents purity, and in turn the Virgin Mary. As the Fleur-de-Lis is composed of three petals, it also symbolizes the Trinity.

The Colors

Finally, the story was also told by the choice of colors (as noted above) which conveyed messages and helped the viewers "identify the players." (See next page.)



RED The symbol of charity and martyrdom for faith, it signifies the blood of Christ. A reminder of the suffering and sacrifice of the Son of Man.

BLUE Signifies hope, the love of Divine works, sincerity and piety. It was the color assigned to the Virgin Mary.

GREEN Symbolizes faith, immortality, and contemplation; spring; triumph of life over death.

VIOLET Signifies love, truth, passion, and suffering.

WHITE Represents chastity, innocence, and purity, the hue of God.

BLACK Represents death and regeneration. The Black Rose was a symbol of silence among Christian initiates.

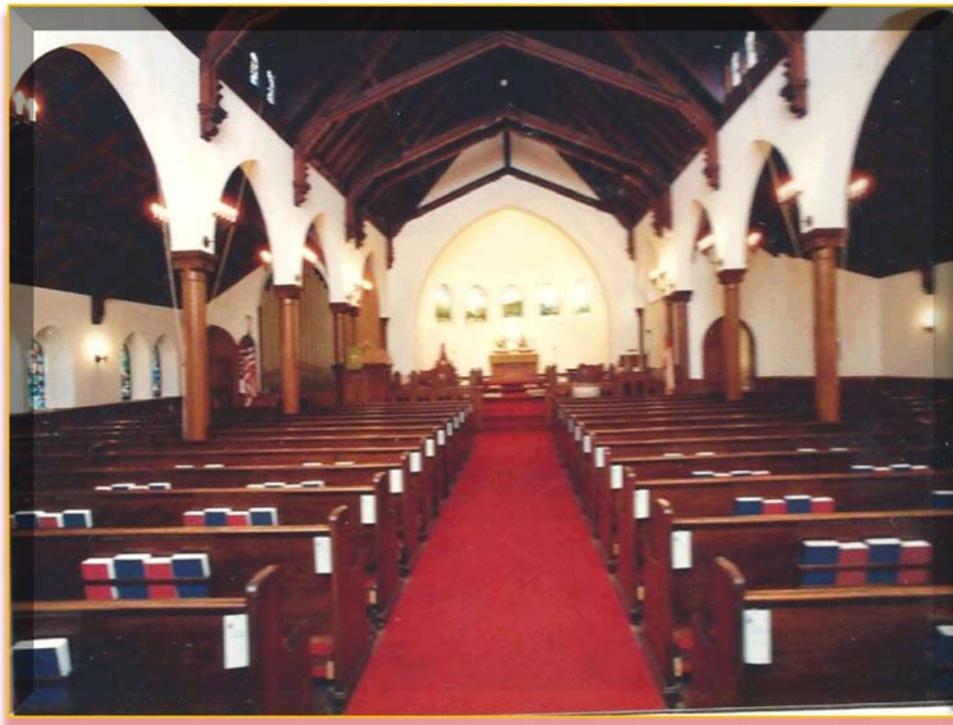
YELLOW Represents power and glory. The hue of the aura or halo of Saints, the Gates of Heaven.

PALE BLUE Symbolic of peace, serene conscience, Christian prudence; the love of good works.

PALE GREEN Represents the hue of Baptism.

GRAY Represents an emblem of Christ risen; a blend of the Divine Light of Creation and the darkness of sin and death.

PURPLE Signifies royalty; God the Father. Emblematic of suffering and endurance. Christ was believed to have worn purple garments before his Crucifixion.



The Windows

Start on the far left near the pulpit.

The first pair of windows are devoted to the **Annunciation and the Nativity**. On the right, the Angel of the Lord appears to the Blessed Virgin. Over them is the dove representing the Holy Spirit. In Christian art, the Fleur-de-Lis is also attributed to the archangel Gabriel, notably in representations of the Annunciation. The dove is a symbol of innocence, gentleness, and affection. In art and in the Scriptures, it is the typical symbol of the Holy Ghost. God sent his Spirit in the form of a dove to gather mankind into his Church.



Luke 1:26-38 "In the sixth month the angel Gabriel was sent by God to a town in Galilee called Nazareth, to a virgin engaged to a man whose name was Joseph, of the house of David. The virgin's name was Mary. And he came to her and said, "Greetings, favoured one! The Lord is with you." But she was much perplexed by his words and pondered what sort of greeting this might be. The angel said to her, "Do not be afraid, Mary, for you have found favour with God. And now, you will conceive in your womb and bear a son, and you will name him Jesus."

The window to the left shows **Mary and Joseph attending the Holy Child in the Manger**, with the star of Bethlehem above. Mary, of course, is shown with blue robe. Note the Fleur-de-Lis, the symbol of the Trinity.

Luke 2:1-20 "The time came for the baby to be born, and she gave birth to her firstborn, a son. She wrapped him in cloths and placed him in a manger, because there was no room for them in the inn."



The second set of windows, often referred to at St. Paul's as the Menges Memorial, represents (on the right) the **Baptism of Our Lord by Saint John the Baptist** who is dressed in camel's hair and bearing the crossed staff.



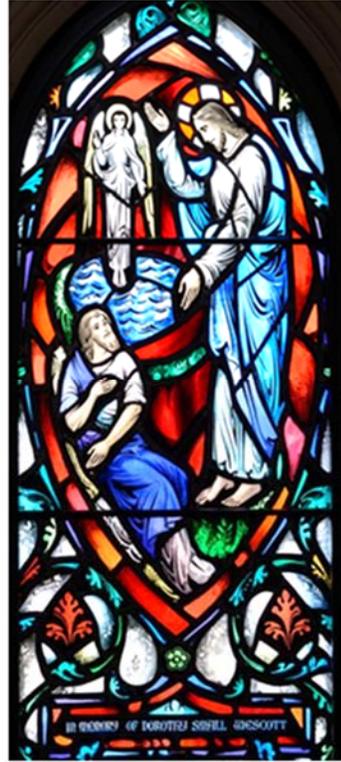
Mathew 3:16 “And Jesus being baptized forthwith came out of the water: and lo, the heavens were opened to him: and he saw the Spirit of God descending as a dove, and coming upon him. And behold a voice from heaven, saying: This is my Son, in whom I am well pleased.”

The window on the left shows **Our Lord's First Miracle** at the wedding feast at Cana, when He turned water into wine.

John 2:2 “On the third day a wedding took place at Cana in Galilee. Jesus’ mother was there, and Jesus and his disciples had also been invited to the wedding. When the wine was gone, Jesus’ mother said to him, ‘They have no more wine.’”



The right image in the third group of windows symbolizes the **Healing of the Crippled Man at the Pool of Bethesda**. It was an ancient tradition that when the Angel of the Lord hovers over water and agitates it, one would be healed. Here we have Christ intervening and actually doing the healing.



John 5:5 "For an angel went down at a certain time into the pool and stirred up the water; then whoever stepped in first, after the stirring of the water, was made well of whatever disease he had. Now a certain man was there who had an infirmity thirty-eight years. When Jesus saw him lying there, and knew that he already had been *in that condition* a long time, He said to him, 'Do you want to be made well?'"

To the left we have Jesus beside the sea beckoning to Peter and Andrew who are casting their nets and calling on them to be **Fishers of Men**. In both window corners the Fleur-de-Lis symbolizes the Trinity.

Mathew 4:19 "Now as Jesus was walking by the Sea of Galilee, He saw two brothers, Simon who was called Peter, and Andrew his brother, casting a net into the sea; for they were fishermen. And He said to them, 'Follow Me and I will make you fishers of men. Immediately they left their nets and followed Him".





The window on the right depicts Our **Lord Preaching to the Multitude**. He stands in the boat to address the crowd because the crowd is so large there is literally no room for him on shore.

Luke 5:1 “Now it happened that while the crowd was pressing around Him and listening to the word of God, He was standing by the lake of Gennesaret and He saw two boats lying at the edge of the lake.”

In the window to the left **He Reassures His Fearful Companions** as He rebukes the winds and the sea.

Mark 4:39 “Jesus Himself was in the stern, asleep on the cushion; and they woke Him and said to Him, ‘Teacher, do You not care that we are perishing?’ And He got up and rebuked the wind and said to the sea, “Hush, be still.” And the wind died down and it became perfectly calm. And He said to them, ‘Why are you afraid? Do you still have no faith? ‘”





The window on the right depicts **The Transfiguration**, with Moses and Elijah beside the radiant figure of Our Lord. The Apostles Peter and John are shown sleeping below.

The Story of the Transfiguration

According to the Gospels of Luke (9:28—36), Mark (9:1—8), and Matthew (17:1—6), the Transfiguration occurred when Jesus traveled to the top of a mountain to pray with three of the Apostles – Peter, John, and James. Upon reaching the summit, Jesus was transfigured, his entire body being filled with a shining white light, as though his person were filled with clear fire.

Moments later, the prophets Elijah and Moses appeared to either side of Jesus, and began to speak with him of his burden and impending death. Then, a blazing cloud appeared overhead, and a voice spoke from heaven (God), saying that Jesus was his beloved son, in whom he was well pleased. After the event was over, Jesus asked the three Apostles to keep the occurrence a secret until the Son of Man rose from the dead. For Christians around the world, the Transfiguration remains an important observance. It is a chance to reflect upon the glorious divinity of Christ made manifest in the material world

The left window depicts **The Parable of the Good Samaritan**. Some artistic license was taken by the artist who substituted Christ in place of the Samaritan and has Him come to the aid of the unfortunate man left wounded by the wayside. At the top we see the two men who ran away.

Luke 10:10:30 “A man asks Jesus, ‘And who is my neighbor?’ Jesus said: ‘A man was going down from Jerusalem to Jericho, when he was attacked by robbers. They stripped him of his clothes, beat him and went away, leaving him half dead.

‘A priest happened to be going down the same road, and when he saw the man, he passed by on the other side. So too, a Levite, when he came to the place and saw him, passed by on the other side.’³³ But a Samaritan, as he travelled, came where the man was; and when he saw him, he took pity on him.

He went to him and bandaged his wounds, pouring on oil and wine. Then he put the man on his own donkey, brought him to an inn and took care of him. The next day he took out two denarii and gave them to the innkeeper. ‘Look after him,’ he said, ‘and when I return, I will reimburse you for any extra expense you may have.

‘Which of these three do you think was a neighbor to the man who fell into the hands of robbers? The expert in the law replied, ‘The one who had mercy on him.’ Jesus told him, ‘Go and do likewise.’”



This image depicts Christ as **The Good Shepherd**. This window was created later than those by Connick. It comes from the Willet Studio which was responsible for the design and installation of all the windows in the chapel and in the dormers at the top of the Nave.

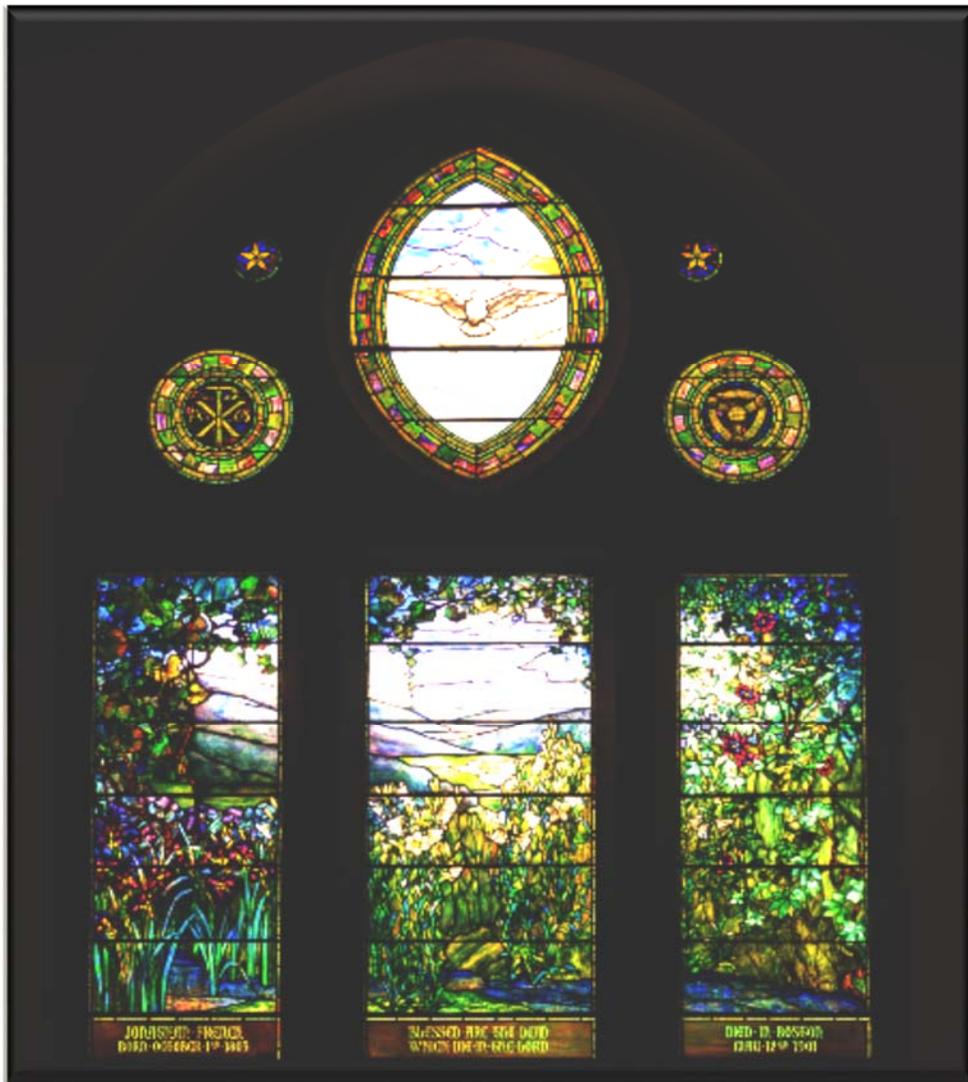
John 10:14 “I am the good shepherd. The good shepherd lays down his life for the sheep. The hired hand is not the shepherd and does not own the sheep. So when he sees the wolf coming, he abandons the sheep and runs away. Then the wolf attacks the flock and scatters it. The man runs away because he is a hired hand and cares nothing for the sheep. I am the good shepherd; I know my sheep and my sheep know me— just as the Father knows me and I know the Father—and I lay down my life for the sheep. I have other sheep that are not of this sheep pen. I must bring them also. They too will listen to my voice, and there shall be one flock and one shepherd. The reason my Father loves me is that I lay down my life—only to take it up again.”



The Tiffany “Water of Life” Window

The central window on the western façade (rear of church) measures 10' wide x 13' high. It is dedicated to Jonathan French, the father of Caroline French who underwrote the entire construction of the church. (\$40,000 in 1902 dollars) The Tiffany stained-glass windows of St. Paul's Church are adjudged to be the equals of the best art glass ever produced.

The subject of the windows is rare in an ecumenical setting, for they depict landscapes and flowers with no figures. The reason is that in the early 1900s in the Low to Mid-Episcopal Church, they avoided anything like the storytelling that goes on in the Connick windows. They wanted something that was generalized or abstract. So Tiffany developed what we now know as the landscape window, and these are classic examples



This Tiffany is fabricated from a rich and varied palette of opalescent drapery with mottled and flashed antique glass held in a lead/copper-foil matrix. On the large window there are seven layers of glass held in place by thin copper strips. When the window was completely restored in 1992, the process included: complete dismantling; cleaning; edge-gluing; partial releading and adding a series of structural fins and design of new protective glazing system. The cost of the restoration was over \$100,000.

During the restoration it was discovered that the windows on the rear wall and over the altar were signed by Louis Comfort Tiffany (February 18, 1848 – January 17, 1933). Tiffany was an American artist and designer who worked in the decorative arts and is best known for his work in stained glass. He is the American artist most associated with the Art Nouveau and Aesthetic movements. Tiffany was the son of Charles Lewis Tiffany, founder of Tiffany and Company.

Back when the Connick windows were being designed for the two sides of the church, it was suggested that the Tiffany windows (both this one and those behind the altar) be replaced with new windows in the Gothic Style. This is not to condemn the Connick Studios for any lack of sensitivity to the historic nature of the windows, but to reflect the artistic sentiments of the time. As it turned out, in the 1930s, the Tiffany reputation had plummeted in the eyes and of numerous art critics. As an unfortunate result, many of their windows in various parts of the country were removed and destroyed. In later years, Tiffany's reputation was restored in the art world and Louisa Comfort Tiffany was recognized as one of our great artists. Fortunately, the Connick suggestion to replace the windows was turned down by the vestry. In 1992, during the restoration of the windows, the expert in charge of the project told the parish that “on a scale of one to ten the Tiffany windows are an eleven.”



In the Narthex as you enter the church we find the depiction of **Paul on his way to Rome**. To convey the Rome element, the artist has inserted St. Peter's at the top, which of course, did not exist in 59 A.D.. In the boat are other prisoners and, of course, the angel. The color violet is used for Paul and represents Love, Truth, Passion, and Suffering.

Paul is a Roman prisoner in Caesarea, and as a Roman citizen requests his case be heard by Caesar in Rome:

Paul, along with several other prisoners, boarded a boat bound for Rome. His travel to Rome is considered his fourth evangelistic journey. The ship soon encounters a fierce storm that drives it out to sea. During the storm he tells the men in the boat with him:

Acts 28:17—31 “Last night an angel of the God to whom I belong and whom I serve stood beside me and said, ‘Do not be afraid, Paul. You must stand trial before Caesar; and God has graciously given you the lives of all who sail with you.’ So keep up your courage, men, for I have faith in God that it will happen just as he told me.”

Eventually he makes his way to Rome and is allowed to live by himself, guarded only by a soldier (Acts 28:16). He is also allowed to receive visitors and continues to preach the Gospel.



On the Gospel side (right rear of church) Our Lord is represented in the home of **Martha and Mary**. Mary is at the feet of Christ, and Martha is busy about the duties of the home.



Luke 10:38 “As Jesus and his disciples were on their way, he came to a village where a woman named Martha opened her home to him. She had a sister called Mary, who sat at the Lord’s feet listening to what he said. But Martha was distracted by all the preparations that had to be made. She came to him and asked, ‘Lord, don’t you care that my sister has left me to do the work by myself? Tell her to help me!’

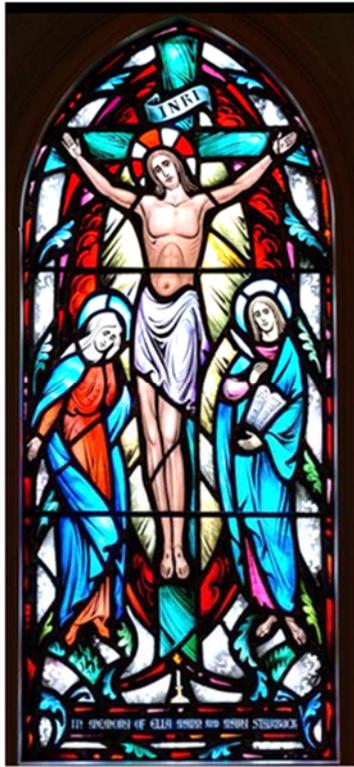
‘Martha, Martha,’ the Lord answered, ‘you are worried and upset about many things, but few things are needed—or indeed only one. Mary has chosen what is better, and it will not be taken away from her.’”

The window to the left shows **Our Lord Blessing the Little Children** who were brought to Him.

Mathew 19:14 “But Jesus said, ‘Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven.’”



These windows are devoted to the **Last Supper and the Crucifixion**. On the right, Our Lord offers the cup to His disciples gathered around the table.



Luke 22:17 “Then he took a cup,* gave thanks, and said, ‘Take this and share it among yourselves; for I tell you [that] from this time on I shall not drink of the fruit of the vine until the kingdom of God comes.’ Then he took the bread, said the blessing, broke it, and gave it to them, saying, ‘This is my body, which will be given for you; do this in memory of me.’ And likewise the cup after they had eaten, saying, ‘This cup is the new covenant in my blood, which will be shed for you.’”

On the left, we see the **Crucifixion** with Mary, His Mother, and Saint John, the beloved disciple, on either side.

John 19:26-27 “Jesus saw His own mother, and the disciple (John) standing near, whom He loved, He said to his mother, ‘Woman, behold your son.’ Then he said to the disciple, ‘Behold your mother.’ And from that hour, he took his mother into his family.”





The final pair represents the **Resurrection and the Ascension**. Our Lord, in radiant garments and bearing the cruciform banner of victory, rises from the dark tomb above the sleeping guards and is parted from the worshipping apostles as Christ ascends to heaven.

*"For our sake he was crucified under Pontius Pilate;
he suffered death and was buried.
On the third day he rose again
in accordance with the Scriptures;
he ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory to judge the living and the dead,
and his kingdom will have no end."*



The Tiffany Windows over the Altar

The five Tiffany windows behind the altar, as well as the great window at the west end of the church, were installed when the church was built in 1901. The people whose names appear on the windows (shown below) were selected by Caroline L. W. French, who provided the funds to build St. Paul's as a memorial to her father, Jonathan French. Although she had other siblings, only her brother, Aaron, appears on the memorial for reasons known only to her.

The names on the windows, from left to right:



Elizabeth Davis French

November 18, 1848, to September 21, 1891. She was the wife of Aaron Davis Weld French and Caroline's sister-in-law.



Aaron Davis Weld French

December 15, 1835, to October 5, 1896. Hannah and Jonathan French's first son and Caroline's oldest brother. He was married to Elizabeth Davis French.



Hannah Weld French January 6, 1801, to October 23, 1878. Wife of Jonathan French and mother of Aaron and Caroline



John Davis Williams January 28, 1772, to August 28, 1848. Father of Hannah French and Caroline's maternal grandfather



These five altar windows are called Lancet windows (a lancet window is a tall, narrow window with a pointed arch at its top. It acquired the "lancet" name from its resemblance to a lance). The flowers are Nantucket wildflowers. Caroline French is said to have requested that a bluebird be inserted in the window memorializing her maternal grandfather.

Ann Weld* French March 22, 1777 to August 30, 1859.
Jonathan French's mother and Caroline's grandmother.

*The French and Weld families often intermarried in the seventeen and eighteen hundreds.



St. Paul's at time of consecration - 1902

In 2013, St. Paul's was the recipient of the John A. and Katherine S. Lodge Stewardship Award from the Nantucket Preservation Trust for restoring the Tiffany stained-glass windows.

ST. PAUL'S CHURCH IN NANTUCKET STAINED-GLASS WINDOW RESTORATION 2013 JOHN A. AND KATHERINE LODGE STEWARDSHIP AWARD



St. Paul's Church is the recipient of the Stewardship Award for the restoration of its stained-glass windows. St Paul's, constructed in 1901, contains stained-glass windows designed by three studios: Connick of Boston (north and south aisles); Willet of Philadelphia (clerestory windows in roof); and the original windows produced by Tiffany Studios of New York City (altar and west end). The restoration of these windows has included repair of frames, stained glass, identification of water infiltration, and remediation. Contractors included: Cheney Brothers, Nantucket, for the installation of motors to open four clerestory windows; Norton Preservation Trust, for the evaluation of water problems; James Lydon, Sons & Daughters, for the repair of the bell tower/roof; Wayne Morris, mason, for the repair of water-damaged walls; Westmill Preservation Services, Halifax, Massachusetts, for window-frame restoration; and Serpentino Stained & Leaded Glass, Inc., Needham, Massachusetts, for the restoration of stained glass.

The "I AM" Windows

Clerestory Windows (Dormers) at Top of the Nave

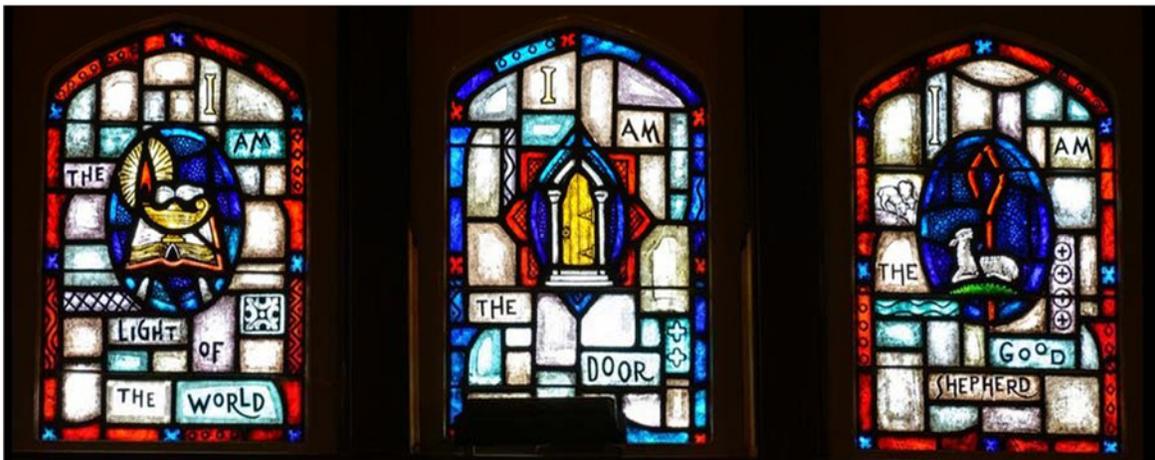
In August of 1968, Henry Lee Willet of the Willet Glass Studio was asked to draw up plans for the dormers at the top of the Nave. At that time, the Rector writes:

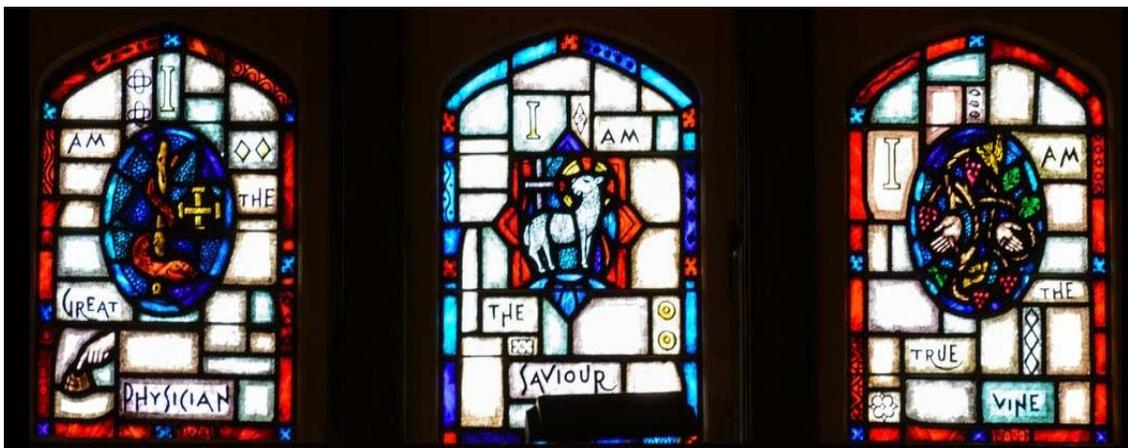
"I think it was *you (meaning Willet) who suggested treating the church windows with symbols of the twelve Apostles – leaving them as opaque as possible. So do you think you can work up a set of plans for the dormers and the additional sanctuary windows? I just finished a tour of the church and Chapel with a summer parishioner who is anxious to do some kind of Memorial (the window, preferably) for her aunt. It's possible that we might let her have the 'Good Shepherd' one for its price.*"

In September 1968, Willet proposed what is now known as the "I Am" series of glass panels for the dormer windows. Reverend Johnson writes:

I think it highly preferable over my original twelve Apostles thought (maybe it wasn't Willet who had suggested the Apostles). Can the windows be opaque enough so that we don't lose much light? And, can the windows as shown to be incorporated into the rather difficult and more limited space available for them? I would think a person with normal eyesight should be able to read the inscriptions from the fairly considerable distance of the pews. Obviously space would not permit the listing of a person's name as a memorial, but that can be solved by a plaque elsewhere in the church.

Without having to test your eyesight, the windows read as follows:





The Chapel Windows

What is now the chapel was originally the sacristy and choir room. It was changed into a chapel at the same time that the basement was excavated (1964) to become what is now Gardner Hall. During the 1960s, it was the intent of the Vestry to replace the original windows in the chapel with the Connick style Gothic type memorials. At the time, Henry Lee Willet of the Willet Glass Studio was a summer resident and an Episcopalian. It is believed that he suggested that the church consider a different and more contemporary approach, one that is known as Dalle de Verre. Dalle de Verre, literally translated, means Pave Glass. We know it better as ‘slabs of glass,’ but Slab Glass also refers to glass blown into a box with the sides then cut apart. Dalle de Verre is often referred to as Concrete Windows.

The abstract windows were constructed from pieces of colored or clear glass hewn or cut from slabs of glass that are 1” x 8” x 12” in size. Once the glass is cut it is laid out on a sheet of acetate. The glass pieces are then bordered with wood battens to the size of the required panel. Then either copper or steel reinforced concrete or resin is poured between the Dalles to fix the glass together.

This style of window emerged in France after the Second World War when many of the classic stained-glass windows in churches had been destroyed. A group of French artists decided that they wanted to develop a style that would take the place of the destroyed windows and was more contemporary. They felt there was no way they could undertake the task of replicating the original windows.



The following is from a letter dated September 8, 1968 presumably written by the then rector, Reverend Bradford Johnson:

I can best describe the plan (for the four Chapel windows) by quoting from Willet's descriptive paper accompanying transparencies of the planned windows:

The designs for the windows of the Chapel submitted by the Willet Studios were to be executed in one of their techniques in which glass dalles usually an inch thick are cut to the desired size and set in a matrix of epoxy resin. The inner surfaces of the individual pieces are chipped or faceted to enhance the design and add a jewel-like quality. The extra thick glass assures the breathtaking gradients and complete purity of color which are the outstanding characteristics of the medium.

A beautiful landscape in this beautiful glowing glass spreads across four windows. This illustrates the Benedicite, (A Song of Creation) the Canticle of the praise of God by all of nature. "All ye works of the Lord, bless ye the Lord: praise Him and magnify Him forever." It catalogues all that bless the Lord—animal, vegetable, mineral, human, angelic. The created universe sings a hymn of praise and thanksgiving.

As in the hymn, incorporated into this design are the sun, moon, and stars, mountains and hills, green things, seas and floods, fishes, even the whale, fowls of the air and many animals.

The windows were done in faceted glass, at the time a relatively new type of window decor using brightly colored glass, about an inch thick, that was cut into the necessary shapes for the design. The inner surfaces of certain pieces were clipped, creating a jewel-like effect. The arranged pieces were then encased in a matrix of epoxy, a strong and water-repellent material. The total effect is one of bright color and intricate design, inviting the viewer to find new figures and designs.

Mr. Willet said he believed that stained-glass windows today should reflect contemporary times. "I have a great deal of reverence for beautiful windows, I was brought up on Chartres as a boy, but I don't think we should copy them. I feel that we should do things that are representative of our times." Thus, he has created rich, colorful windows that are distinctive in their modern, slightly abstract design, to convey a piece and spirituality that blends with the softer, beta colors of the opalescent windows in the main church.

At one time this was called the Creation Chapel



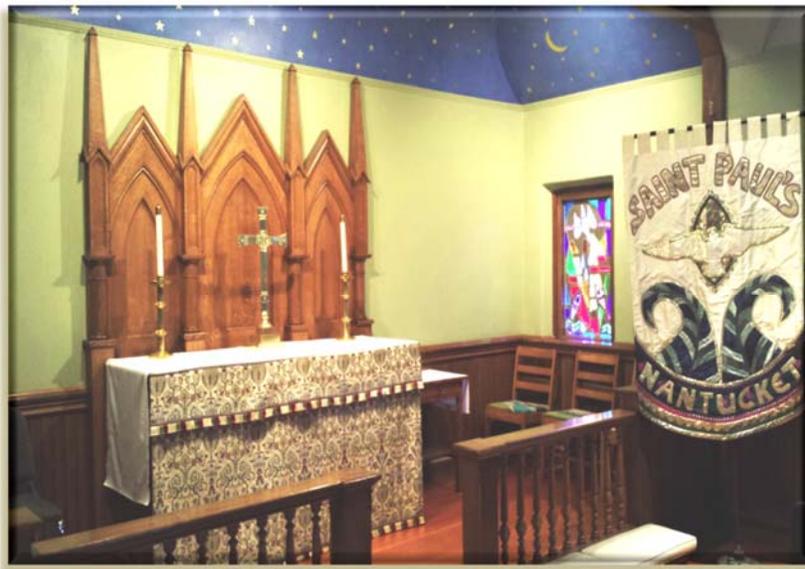
If you look to the immediate left of the altar, you can see an example of the stone matrix and the imbedded glass. The window is called “The Song of the Turtle.”



The small rectangular window to the right of the altar symbolizes baptism. The dove of the Holy Spirit descends with three drops of water. The two fish (you can see their eyes) represent Christians. And, finally, there is water at the bottom.

The Stars on the Ceiling over the Chapel Altar

Note the stars in the ceiling over the altar. These are intended to reflect a Gothic Revival Church in London where the sanctuary ceiling is painted with stars.



About the Memorial Windows

The Artisans – Connick Studios

All but one of the stained-glass windows on either side of the sanctuary are the work of the Connick studios in Boston. From the time it began in 1913, until the time it closed in 1986, the Connick Studio designed impressive windows for churches, cathedrals, chapels, schools, hospitals, and libraries throughout the United States and abroad.

Using pure, intense color and strong linear design, this guild of artists led the modern revitalization of medieval stained-glass craftsmanship in the United States. Their work reflected a strong interest in symbolism, design and color, and stressed the importance of the relationship between the window's design and its surrounding architecture. As if with an open mind and one pair of hands, the craftsmen in the Connick Studio worked collectively on their windows much like the twelfth and thirteenth century artisans whose craft inspired them.

History, creation and design as presented by Connick Studios

From the rich spiritual regions of the Middle Ages we have inherited a symbolism of color that is still recognized in our workaday world. The red cross of devotion and sacrifice carries its message around a stricken world now to remind us that in the twelfth century, pure red was the color of Divine Love, passionate devotion, of self-sacrifice, courage, and martyrdom.

Blue immediately glows before us as the graciously supporting color of red, so we acquiesce with those wise colorists who said that blue is the contemplative color, the color of Divine Wisdom and the color given to the Virgin Mary. Blue also symbolizes eternity, Heaven itself, and the steadfastness of enduring loyalty that in our speech today we call "True Blue."

Green is the color of hope, springtime, youth, and victory — while Gold, which we characterize in the expression "Good as Gold," symbolizes spiritual treasures, worthy achievement, and the good life.

Violet symbolizes justice, mystery, pain, and penitence. It forms in some ancient windows a beautiful background for shimmering silvery white, the symbol of Faith, of the light of truth, of peace, and serenity — a radiant and significant symbol. Color has a way of expressing emotional ideas beyond the reach of words, and symbolism is the poet's way of expressing spiritual visions. Thus, the craftsman in stained glass possesses the means of setting forth high ideals in patterned form and color.

To the devoted craftsman, color and light come first in his thought of windows. His successful designs have always been made to take full advantage of light, as the arrangements of great musical composers deal in sound.

No one realizes as clearly as does the glassman that colors cannot be separated and placed in a vacuum. In his daily work he is constantly reminded that no color lives in itself alone, but in its relation and association to other colors, just as the notes of musical composition gain significance through association.

Orchestras do not take many liberties with movements and moods as they are suggested by the composer; but the composer of stained glass scores must work with "Brother Sun" in changing skies, to gain the deciding spirit of his movements and moods of color.

As in color, so in form, stained glass finds expression in symbolism. It is the underlying ideal, not the surface appearance, the inner reality rather than the exterior manifestation of nature that the true craftsman seeks to represent in design and pattern. He strives to convey the essential image in symbolical form.

The stained-glass craftsman may be likened to the builder and harmonizer of Aeolian harps, grouped together on a large scale to voice in a volatile fashion the shifting winds of praise and prayer of multitudes.

These windows are composed of bits of colored glass from many distant places; some from abroad, and others made in our own land. Their technique rests upon the foundation of many centuries of practice and experience, coming down to us from the master craftsmen of the twelfth and thirteenth centuries who so gloriously decorated their Gothic cathedrals, through many vicissitudes, to enrich our own place of worship. Details of the design were painted by hand, and permanently incorporated with the glass at its melting point – about 1,200 degrees of heat. The bits of glass are bound together and held in place by bands of lead. They are the product of highly skilled and specialized hand work based on the integrity of individual craftsmanship.

The aisle windows of St. Paul's Church are designed in a free, informal manner, though well within the decorative province of stained glass, to harmonize with the dominant axial windows.

Alternating basic patterns with pleasant variations involving ruby contrasted with silver, for the backgrounds of the subjects, insures interesting variety and individual character without disturbing the over-all harmony throughout the group



Jonathan and Caroline French

The plaque inside the front door of the church and immediately to the left reads:

**This church is erected by
Caroline L. W. French,
in memory of her beloved father,
Jonathan French,
an old-time merchant of Boston.
1902**

Jonathan French

Jonathan French had long been identified as a successful merchant in Boston. That may have been what he was, but who he was is best summed up in the eulogy delivered at his funeral in 1902 by Boston Emmanuel Parish Rector, the Reverend Leighton Parks, D. D.:

There have been many deaths during the past year. Of only one of them will I speak at this time. Mr. Jonathan French died May 12, 1901, having reached the great age of 98 years. Mr. French not only lived to this great age and was witness to stupendous changes, social, political and religious, but he accurately judged the changes which he witnessed, and, until he was ninety, may be said not to have grown old. Mr. French had seen Boston grow from its village beauty of quiet streets and lovely gardens and stately elms to become one of the great cities of the world, but he rejoiced and was willing to sacrifice the quiet of its exclusiveness to the larger usefulness with its inevitable roar. He inherited wealth, and never knew the struggles which have accompanied the accumulation of most fortunes. His earliest recollections were back to the Old South Meeting House, to which he went twice every Sunday, and almost to the last he could recall the names and characteristics of the good men whose ministries have adorned that historic church.

What he was to this Emmanuel Parish there is no need to state. In every good work he was interested, and gave with liberality that needed to be restrained rather than stimulated. More than once he was asked to become Warden of the Church, but he would not consent to greater publicity than was involved in membership in the Vestry. Here he served for over thirty years. No man is perfect, but I question that any of us has ever known so good a man. How graceful was his courtesy, how dignified his reverence, how wide in secret his liberality. He did justly. He loved mercy. He walked humbly with his God. It is well to recall such lives. They are incentives to nobler lives and they remind us that the Parish exists not primarily to collect money, nor hold beautiful services, nor to hear preaching, but to produce character.

Caroline L. W. (Louisa Williams) French 1833 to October 1914

Caroline French never married but, like her father, she was a philanthropist, having been a benefactor of the Cathedral Church of the Diocese of Massachusetts, Christ Church, Boston, the Diocesan Board of Missions, and other church and charitable institutions.

It is not known exactly when she became a summer resident of Nantucket, but it is known that hers was in the house at 69 Main Street. In 1895, the Old Mill was put up for sale and it was purchased by the Nantucket Historical Association with funds from an "unknown friend." It was not known until 1899, that Caroline was that "unknown friend."

The Minutes of the NHA meeting of August 5, 1899, tell us: "President Barnard read a letter from



Courtesy NHA

Miss C. L. W. French, saying that at the solicitation of friends, she has consented to have it made known that she was the donor of the \$750 given to the NHA in 1895."

A letter to Miss French, framed at the same meeting, reads: "It gave the members of the Council much satisfaction to be able to identify this 'unknown friend,' who has been so frequently referred to. And it was with great pleasure that we found the 'unknown' to be also the *known* friend to whose kindness and generosity we have already openly testified." And it was voted at the meeting "That the Mill committee be instructed to place a suitable tablet in the mill, stating that the mill was saved to the Assn. by the generosity of Miss C. L. W. French of Boston."

As a summer resident and Episcopalian, Caroline attended the old wooden church on Fair Street. Sometime, just prior to 1900, she approached the Vestry of St. Paul's and offered to build a new and more substantial stone church as a memorial to her father, Jonathan French. The cornerstone of the new building was laid on September 5, 1901, and the new church was consecrated for use the following June.

Tiffany Studios was commissioned to design and execute nature scenes for the east and west memorial windows to her father and five members of her family.