

Use this sheet for Healing at Pool and Fishes of Men.
(This completes the main aisle windows).

The Fishers of Men is the Baldwin window, and the
Healing at the Pool will probably be the Wescott window.

*changed off
figure percentage
only*

Panel

No 3529

Place Nantucket, Massachusetts.

Building Saint Paul's Episcopal Church, Fair
Street Parish office: 69 Main St. Tel. 916.

Date of ~~Not dated~~ Put in Late
Completion ~~3rd Qtr 1957~~ Aug. or early
Sept. 1957. 5/10/57.

Persons Interested The Rev. Bradford Johnson, 12
Pine Street, Tel. 480

Price: \$1000 ~~plus~~ (\$83.33).

Loss .24 1/2% 245.00

Minister See above.

Denomination Episcopal.

Architect

Vents Eliminate vents.

Position Aisle window ~~See floor plan on other side.~~
in Church North, third from chancel.

Height from floor 3'2"

Protection Glass

Groove Rabbet

Metal Stone Wood

Exposure ~~4 north, 3 south~~

Footage 12 feet ~~each~~

Inscription (For Fishers of Men) : "In memory of Alice Matthews Baldwin"
(For Healing at Pool: "In memory of Dorothy Small Wescott".
(7/20/56 and 8/7/56).

Design wanted soon as possible.

Staging

Templates

Blueprints Yes.

Healing at Pool of Bethesda, and Calling Disciples.

General Information See design made for the second window from chancel on
Gospel side. Designs for all the windows are to be reproduced in black
and white in a booklet, so that prospective donors who wish to give a
window may select one from the book. So, it is important to make alternating
designs so that they will not be conscious of a sense of monotony, as the
color will not show in the booklet; that is, the color changes will not
register.

See subjects other side.

Annunciation
Nativity

--- chance
Gospel
EX IN
IN

Epistle
Ascension
Resurrection

#3818
sketch in safe

Baptism
First Miracle

Menges, IN
Baldwin

IN Crucifixion
Last Supper

contract sent for 1 pane
#3736 3/16/53

Healing at Pool of
Bethesda
Calling Disciples to be
Fishers of Men.

WOSCOTT?
BALDWIN

N ←

Blessing Children
Christ at Home of Mary and Martha.

Christ Preaching from Boat
Stilling Tempest

IN
#3772

IN X ←

See correct floor plan in folder,
Dated Aug. 13, 1953.

Transfiguration
Parable of Good
Samaritan.



The aisle windows of Saint Paul's Church, Nantucket, 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.

The entire theme is devoted to significant incidents in the life of Our Lord, with emphasis on subjects related to the sea and water. The sequence starts nearest the chancel on the Gospel side, and follows around the Church to the similar position on the Epistle side.

The first pair of panels is devoted to the Annunciation and the Nativity. The Angel of the Lord, bearing the lily of purity, appears to the Blessed Virgin, while rays of divine light descend on her from the Dove of the Holy Spirit. Mary and Joseph attend the Holy Child in the Manger, with the star of Bethlehem above.

The second, the Manges Memorial, represents the

~~24/10/10~~
3610
IN

24 place →

Baptism of Our Lord by Saint John the Baptist; and Our Lord's First Miracle at the wedding feast at Cana when He turned water into wine.

sketch

The third group symbolizes the Healing of the Impotent Man at the Pool of Bethesda, while the angel hovers over the waters; and the Calling of the Disciples to be fishers of Men.

3772

The next window is devoted to Our Lord Preaching to the Multitude from the Boat; and Stillin; the Tempest; while the last pair on the north side represents the Transfiguration, with Moses and Elias beside the radiant figure of Our Lord, and the three Apostles sleeping below; together with the Parable of the Good Samaritan. The symbolic traveler, who is Our Lord, comes to the aid of the unfortunate man left wounded by the wayside, while the priest and the Levite pass above.

IN

Then, beginning the Epistle side, Our Lord is represented in the home of Martha and Mary - Mary at the feet of Christ, and Martha busy about the duties of the home; and Our Lord Blessing little Children.

3736

The next window is devoted to the Last Supper and the Crucifixion; while the final one represents the Resurrection and the Ascension. (*sk in mfg.*)

3818

These rough sketches will be carefully developed in exquisite detail in full size drawings and actual glass.

- 3 -

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. 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 that is most beautifully expressive in the words of Saint John,

"But if we walk in the light
as He is in the light, we
have fellowship one with another."

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 a 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 quality 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.

- 5 -

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 places of worship.

Details of the design were painted by hand, and permanently incorporated with the glass at its melting point, -- about 1200 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 specialised hand work based upon the integrity of individual craftsmanship.