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Louis Comfort Tiffany was perhaps the most prolific and sought-after designer of stained glass at the turn of the 19<sup>th</sup> to 20<sup>th</sup> centuries.

Favrile glass, invented and patented by Tiffany in 1892 was a higher level of quality in both shape and coloring. He obtained this effect by mixing different colors of glass together while still hot.

The Good Shepherd (front) and St. Luke (rear) windows are excellent examples of the Tiffany Studio's work.

**THE PEWS** were hand-sawed, cut and built by parishioners at the time of the Chapel's construction.

**THE KNEELING CUSHIONS** while recovered several times over 125 years, are still the original "horsehair" filled pads. The present cushions were recently embroidered by parishioners.

**THE ORIGINAL CHURCH WAS LIGHTED** by a large kerosene hanging chandelier and wall sconces. These have been converted to electricity and two more lights were added.

**THE ALTAR AND BAPTISMAL FONT** are original to the structure, although both have been moved from their first locations (the altar away from the west wall and the font away from a position on a platform at the east end of the nave beneath the St. Luke window).

**THE CRUCIFIX** suspended above the entrance to the chancel originally hung in the refectory of St. Gregory Abbey in Three Rivers, Michigan.

**THE REGINA COELI STATUE** at the rear of the nave above the votive lights stand is a "polychrome" figure, probably crafted in the early 20<sup>th</sup> century.

# GRACE EPISCOPAL CHAPEL HISTORY

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The chapel was constructed in 1893 according to the "carpenter gothic" building plans used frequently in that era. Native cypress and heart pine form the fiber of the structure. The building's windows were originally filled with shaded and clear glass. The front and rear windows were replaced at the turn of the century with memorial windows crafted by the Tiffany studios.

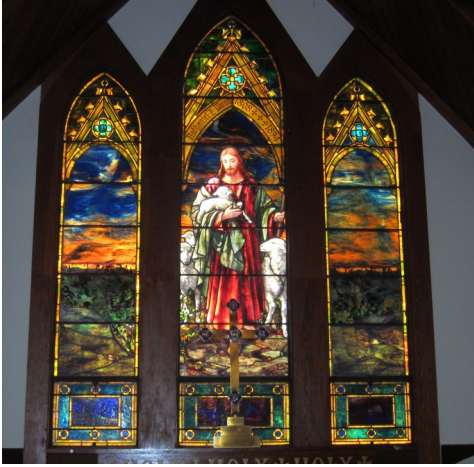
In the 1970's, when major building restoration was accomplished, the side memorial windows, crafted by Willet Studios, were added.



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### **The Good Shepherd Window**

This Tiffany window above the altar depicts a favorite theme of many Christian believers. Christ, the good shepherd, holds a lamb in his arm while others cluster close about his feet and legs.

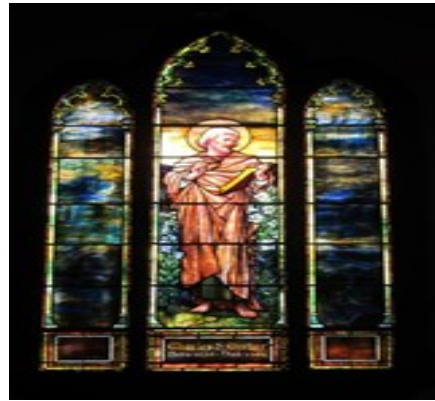
The glass is known as “circus glass”, and the figure changes with the changing light.

As you look at this window, note the inclusion of organic matter - twigs and leaves - between the layers of glass. Examine the rich texture of the sheep’s wool and the grosgrain/satin “texture” of Jesus’ robes. If you move near to and look carefully across or up the window, you will observe “layering” of up to seven layers of glass to create the effect Tiffany desired. This window is particularly stunning late afternoon when the sun sets the windows colors ablaze.

### **The St. Luke’s Window**

At the rear of the chapel, the St. Luke window is Tiffany’s only recorded depiction of the physician evangelist.

Tiffany’s techniques with favrile glass, layered elements and hand-painted features (e.g., the face, hands and feet) are well represented. In many ways, this window is a far better representation of the Tiffany art than the Good Shepherd (but this is certainly open to debate).



### **The Side Windows**

The balance of the windows in the Chapel, were crafted by Willet Studios of Pennsylvania. The technique employed silk-screen designs applied to pieces of flat glass allows for greater efficiency in producing art glass windows.

The scheme of the side windows begins with the SW corner and continues around the room in counter-clockwise fashion to depict various scenes from the life of Christ.

The first window - the Annunciation - includes traditional medieval/reformation period images for this scene, including the *priedieu* (kneeling bench), the “Mary symbols” of the lily and the MR (*Maria Regina*) and the unifying theme of acanthus leaves (symbol for life).

The next window portrays the nativity.

Next is Jesus’ first miracle at the wedding in Cana of Galilee.

Next is a depiction of the Sermon on the Mount.

On the opposite side of the nave we encounter the Last Supper, the Crucifixion, the Resurrection (look for the paschal pennant & the pomegranate in the smaller symbols) and the Ascension (look for Jesus’ footprints “left behind”).

The window at the SE corner depicts baptism.

In the tower you’ll find a window depicting Paul’s missionary journeys (the inscription is in Armenian - the window a gift of the local Armenian ethnic community).

Also in the tower is a wonderful transom window depicting the Revelation imagery of the victorious Lamb (again, look for the paschal flag) sitting upon the book bearing seven seals.

