CHARLES J. CONNICK: DESIGNER AND WORKER IN STAINED AND
LEADED GLASS: NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town: Saint Paul, State: Minn., No. 2856

Church: Church of S. John Evangelist, Portland
Donor and Address: Adele Lanpher

Architect: Quality of $1000 ($575) set in new stone frame provided by
Denomination: Episcopal. The Rev. Lloyd R. Gillmett, 614 Portland Avenue, Ch.
and Minister:

Footage: 17½ feet, Sizes, full sight
Ventilators:
Position in Church: Clerestory window nearest entrance on west side.
Height from floor: 20 feet. Protection Glass
Points of compass:
Quality of light: West.

Inscription: In Memory of Obed P. Lanpher and Their Children

(See contract).

Design wanted: Staging: Blue-prints
Shipping address: Received:

Bill to: Templets

Photos of Cartoons Mailed:


See photographs of other windows in place.

The window on the west side is devoted to Saints Matthias, Jude and Simon. Saint Matthias bears his symbol - the halberd, and nearby is the cross, often identified with him. St. Jude holds the symbol of the sailing vessel, while Saint Simon has his traditional emblem - the saw.

Miss Lanpher is very fond of the blues in the other windows; if possible have additional blues, keeping the window in harmony with the total color scheme in the clerestory. Emphasize the blues as much as possible.

For addresses of those to be notified as window progresses, see other side.
Make one sketch first – the window symbolizing the Air Corps, since Mr. Beason's son was in that service. ("Remember the Air Corps song")

Description of design.

This window uses the scheme of the Official Song of the United States Army Air Corps.

The figure is symbolic of the typical young air pilot in his flying uniform, reaching "into the wild blue yonder, Climbing high into the sun".

At his feet is an abstract design of a PBY, and immediately below this is the air corps insignia superimposed on water, which symbolizes a flyer's dangers on the earth below.

In direct contrast to this upward soaring movement is the thought "we live in fame or go down in flame," suggested in the background design of smoke and flames, and planes descending through clouds.

The border of blue sky has stars spaced at regular intervals.

Make rough sketches of the other 3 windows. See first sketch made. Mr. Beason like this very much, but they would like the lettering at the bottom changed to read: "...into the wild blue yonder".

Note: Mr. Beason likes plenty of red and blue. He would also like to have a little figure of a Red Cross Nurse – probably as a small incidental near the Infantryman.

Mar. 2, 1943. Sent final designs – "intended as impressions of color and light in action, and all the exquisite detail of line and form to be developed in full sized drawings and the actual glass. We have deliberately avoided earthy realism in the presentation of the material. We are confident that the essential characteristics and insignia are suggested in a manner that will be clear to the observer. We want to express the very nature of color in light, which is not static but ever changing and glowing with living light, possessing an inspirational character of its own. Each of the four windows is based upon the well-known songs that characterize the particular branch of the service, and all have the common feature of forty-eight stars through the borders and fields.

June 24, 1943. Wrote Mr. Bessie Davis: "It is our thought that the two devoted to the Air Corps and the Army in the windows at the right..."