

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

City or Town Salt Lake City, State Utah, No. 2769
Church Saint Paul's Church. Date of ~~Summer 1947, if possible~~
Donor and Completion Mormon Celebration
Address Nov. 12, 1947 (1 yr. from date
Architect Quality of \$5,000.00 of accept-
Denomination Rev. Mortimer Chester, 261 South Ninth East Street, Salt Lake City. Glass (\$56.82) ance of
and Minister Profit 128 639.58 contract.)

Footage 88'

sight
Sizes, full

There are vents in the windows at present; all a little above the sill - the same in the

Ventilators Victory wd. Their size: 16 1/2" and bar about Set by

USE ONLY VENTS IN OUTSIDE LANCETS MOVED DOWN TO 1 1/4". Will be moved down, as in aisles.
BASES. OMIT THOSE IN 3 CENTER LANCETS (3/21/47).
Position in Church Large window opposite chancel.

Height from floor 7'4"

Protec-
tion Glass

Groove
Rabbet

Stone
Wood

Points of compass

Quality of light West. Clear light, except the lower part which is shaded by low
trees, but these can probably be kept under control.

Inscription See below Biblical Text

Design wanted August 10th, 1946.

Staging

Shipping address

Blue-prints
Received

Bill to

They have a good local man there to
take care of templates
and setting.

Photos of Cartoons Mailed

General Information The Victory Window.

The dominating theme to be the Te Deum, with Christ Enthroned in the center; the figure of Saint Paul below, and "put on the whole armor of God". The name of the church is Saint Paul's, and they want it connected with the Victory theme.

The Archangels should be represented at either side, with Michael and Gabriel nearest Christ; and representatives of the Prophets and Martyrs and Hosts of Witnesses including Saint George and Saint Francis.

The window is not to be filled up with a multitude of figures as we so often do with the Te Deum, but rather with single figures in quite a simple treatment.

*There will probably be no name in this window, but there might well be an

For addresses of those to be notified as window progresses, see other side.

~~appropriate text.~~

See transparency and photograph of windows there. Also see photograph of this window.

See floor plan.

Description: Great West, Victory window - although there we have in mind much light tints, in the actual glass they would be well controlled with textures and patterning, and the areas of pure blue and ruby will maintain the idea of a full color palette. Even though this sketch is intended to suggest the glass in full brilliant illumination, the rendering may be a little light. It is true we do not want to have this window too dark or somber in contrast with the neighboring aisle windows and we are confident that the amount of patterning will speak for itself in the western exposure.

We have succeeded in combining the Te Deum and Victory themes to excellent purpose. X Our Lord enthroned and holding the globe surmounted by the cross, symbolic of His victory over the world, occupies the dominant position in the central panel, with the archangel Michael at his right and Gabriel at his left.

The militant St. Michael, captain of the hosts of Heaven, in armor and surcoat, bears the scales and flaming sword while St. Gabriel, messenger of good tidings, in dalmatic, has the lily symbol of the Annunciation and peace.

In the outer panels, St. Raphael, the guardian angel, with his distinguishing symbols the fish, and pilgrim's staff and gourd, is balanced by Uriel with the flaming sun, thus completing the group of four major archangels. Each has the distinguishing crossed coronet.

In the lower tier, St. Paul of the glorious company of apostles, occupies the central position, with the sword of the spirit and the closed book inscribed with the three symbolic fountains of his martyrdom.

Isaiah at his right, represents the goodly fellowship of the prophets, and bears the pen and scroll inscribed with the symbol of tongs and coal of fire with which the angel inspired his utterances.

The noble army of martyrs is represented by St. Stephen, in deacon's robes, bearing his book, and stones of martyrdom and the martyr's palm.

St. George and St. Francis in the outer panels, again emphasize the militant and peaceful moods. St. George with his shield and spear subduing the dragon of evil and St. Francis with the birds and the wolf of Gubbio. They stand for the Holy Church throughout all the world.

The scroll through the decorative architectural base bears the text, "Holy, Holy, Holy: Lord God of Sabaoth; Heaven and earth are full of the Majesty: of thy glory." The tracery is enriched with the heavenly company of angels; ruby winged Seraphim at the center symbolic of Divine Love, and blue winged Cherubim of heavenly contemplation.

Above are kneeling angels of praise bearing trumpets and in the upper center, angels holding aloft symbols of the Hand of God and the descending dove, which, with the figure of Christ below, completes the Holy Trinity.

In the outer tracery members of the side panels are the symbols of the four Evangelists; the winged man of Matthew, the lion of Mark, the ox of Luke and the Eagle of John. The smaller triangular pieces bear flaming symbols of divine zeal.

Across the base of the entire window is the significant text, "Thanks be to God, which giveth us the victory through our Lord Jesus Christ (I Cor. 15:57)"

The principal figures are in predominantly cool colors throughout the central portion, accented in ruby fields, while the figures at the side suggest a warmer palette in blue fields, thus maintaining a pleasant balance and suggesting an interesting counterchange of color.

The decorative architectural canopies and border are in light tints of silver, gold and green to beautifully accent the richer adjacent color.

X
Important note: Some of the people at the church felt that the figure of Our Lord should be more compelling. He seems to blend too much with the other figures and does not stand out enough.

gold and green to beautifully accent the richer adjacent color.

X
Important note: Some of the people at the church felt that the figure of Our Lord should be more compelling. He seems to blend too much with the other figures and does not stand out enough.

We have assured them that this will be taken care of in the choice of the actual glass, and that the Christ figure will dominate the window more than the color sketch indicates, without its appearing to separate itself from the composition.