

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

City or Town Seattle, State Wash. No. 1677
Church St. Joseph's Church. Date of
Completion.....
Donor and
Address Northern Life Tower, Seattle.
Architect Paul Richardson of A.H. Albertson's Office Quality of
Glass.....
Denomination
and Minister.....
Footage 178' sight
Sizes, full.....
Ventilators..... Set by.....
Position in Church Window over Main Altar. *
Height from floor 24' Protec- Groove Stone
tion Glass..... Rabbet..... Wood.....
Points of compass
Quality of light East.
Inscription.....
Design wanted..... Staging.....
Shipping address..... Blue-prints
Received.....
Bill to..... Templets.....
Photos of Cartoons Mailed.....

General Information See photographs of interior of this church in Architectural Magazine.

*The window in the West End is similar.

Description of the Design: "The striking architectural pattern of this window permits an unusually interesting application of the numerical symbolism with which Christian Art has, throughout its history, expressed significant spiritual concepts.

The central member is devoted to one of the oldest and most richly connotative symbols of Christian iconography, the Agnus Dei. The Lamb of God, with the cruciform nimbus of the Trinity, symbolizing Christ sacrificed to redeem the sins of humanity, holds the banner of the cross, representing

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

victory over death and the redemption of sin. His precious blood received in the chalice is an expressive symbol of the Holy Eucharist.

Appropriately, the central background is brilliant gold, the color of spiritual victory. The shape surrounding this, which reflects the architectural design, and takes the form of the Creator's Star, composed of two equilateral triangles symbolizing the Trinity, is red, the color of divine love and sacrifice. The Lamb is of course pure white, symbolizing perfect faith and purity. Throughout the outer portions of the design the dominant note is a deep blue, the color of the firmament, standing for eternal truth and divine wisdom. Numerous accents of the green of youth and immortality complete the color symbolism.

Next comes a corona of celestial flames, and then, accenting the star form in the tracery, are twelve doves, symbols of the Twelve Fruits of the Holy Spirit and by their number the twelve Apostles. The flames accompanying the doves terminate in the five-pointed stars of the New Dispensation.

In four of the outer members, accenting the Latin Cross in the tracery, are the traditional symbols of the Four Evangelists, the Winged Man of Saint Matthew, the Lion of Saint Mark, the Ox of Saint Luke, and at the top, the Eagle of Saint John, each carrying the book of his gospel.

The central star form is repeated in the eight remaining members, and in the heart of each is placed an angel of prayer and devotion, bearing a censer.

The whole design thus forms a coherent expression, in the medium of significant form and glowing color, of the central theme of the Gospels, finely appropriate to its position above the altar." MP. July 21, 1932.

August 20, 1932. Mr. Paul Richardson wrote: "As to the general "feel" of the window, my own inclination would be toward deepening the entire scheme a little. That high eastern light has little mercy, and in this window particularly I would rather see the fire burn and smoulder in the shadows than glow with too bright a flame".